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«ПРОЩАВАЙ, ЗБРОЄ!»

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Qualifying paper

**COMPARATIVE ANALYSIS OF THE NOVEL «THE SUN ALSO RISES» AND «A
FAREWELL TO ARMS» BY E. M. HEMINGWAY**

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INTRODUCTION

Ernest Miller Hemingway, one of the most influential American writers of the 20th century, is renowned for his distinctive literary style and his exploration of universal themes such as war, love, loss, and identity. Born in 1899 in Oak Park, Illinois, Hemingway lived through both World Wars and used his experiences as a journalist and ambulance driver in World War I to inform much of his fiction. His sparse prose, often referred to as the “iceberg theory” or the “theory of omission,” revolutionized modern literature and earned him a lasting place in world literary canon. He was awarded the Nobel Prize in Literature in 1954, solidifying his international significance. Hemingway’s works have been translated into dozens of languages, studied in countless universities, and continue to resonate with readers around the globe. Among his major contributions to literature are *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929), both of which are regarded as seminal texts in American and world literature (Baker, 1972, 1).

The topic of comparing *The Sun Also Rises* and *A Farewell to Arms* has been the subject of literary inquiry for decades. Scholars have long been interested in the way Hemingway portrays the Lost Generation, his minimalist narrative style, and his treatment of war and gender dynamics. Critics such as Carlos Baker, Michael Reynolds, and Sandra Spanier have contributed significantly to the understanding of Hemingway’s works. Research has also focused on the autobiographical elements in both novels, exploring how Hemingway’s personal experiences during and after World War I influenced his fictional worlds. The two novels, while distinct in tone and structure, share overlapping motifs – disillusionment, exile, romantic futility, and psychological trauma – which make them ideal for comparative analysis.

The actuality of this bachelor thesis remains highly relevant today, as modern society continues to grapple with the consequences of war, emotional displacement, and the search for meaning in times of crisis. In light of ongoing global conflicts, the emotional and psychological scars depicted in Hemingway’s works remain disturbingly timely. Furthermore, Hemingway’s stylistic innovations have influenced contemporary narrative forms, especially in the realm of minimalist and fragmentary storytelling. By comparing *The Sun Also Rises* and *A Farewell to Arms*, the thesis offers insights into how literature can reflect, critique, and transcend its historical context.

The primary aim of this bachelor thesis is to conduct a comparative analysis of *The Sun Also Rises* and *A Farewell to Arms* in order to highlight their thematic, stylistic, and structural similarities and differences. Through this analysis, the study seeks to understand how Hemingway’s treatment of war, love, and existential uncertainty evolved across the two novels and what these shifts reveal about the author’s worldview and literary development.

The subject matter of this thesis is the literary and thematic content of Ernest Hemingway's *The Sun Also Rises* and *A Farewell to Arms*, with a focus on how they portray key elements of the human experience: disillusionment, identity, alienation, and emotional resilience.

The object of this thesis is the comparative relationship between the two selected novels. This includes their narrative techniques, character development, and the socio-historical context in which they were written.

Based on the aim, subject, and object of the research, the following tasks are formulated: to analyze the historical and biographical background of Ernest Hemingway. To identify and compare the central themes of *The Sun Also Rises* and *A Farewell to Arms*. To explore Hemingway's stylistic techniques in both novels, especially his use of omission and minimalism. To examine how characters in both novels reflect the values and disillusionments of the Lost Generation.

The theoretical value of this thesis lies in its contribution to ongoing scholarly discourse on comparative literature and modernism. By synthesizing existing literary criticism with new comparative insights, the study helps to refine our understanding of Hemingway's place in both American and global literary traditions.

Practically, this thesis serves as a useful resource for students and scholars studying Hemingway, modernist fiction, or war literature.

The bachelor thesis is structured into three main chapters. The first chapter provides a theoretical and historical framework for understanding Hemingway's literary style and the socio-political context of the early twentieth century. The second chapter offers a detailed comparative analysis of *The Sun Also Rises* and *A Farewell to Arms*, focusing on narrative structure, character development, and central themes. The third chapter presents a research study examining students' perceptions, interpretations, and understanding of Hemingway's works, with a particular focus on "The Sun Also Rises" and "A Farewell to Arms." It explores how students analyze Hemingway's writing style, themes, and character portrayals, as well as their engagement with the historical and cultural contexts of the novels.

CHAPTER I AMERICAN LITERATURE OF THE XX CENTURY

1.1 Ernest Miller Hemingway and features of his literary style

“The most macho writer ever was dressed as a girl as a child, fought in both world wars, collected multi-fingered cats and even his granddaughter has suffered his legacy.” (Daniel Szabados, 2024, 47).

Ernest Miller Hemingway was born on 21 July 1899 in Oak Park, Illinois, a suburb of Chicago. His father, Clarence Edmonds Hemingway, was a physician who was passionate about hunting and fishing. As a music teacher and singer, his mother, Grace Hall Hemingway, passed on her interest in the arts to her children. These two different parental heritages - a love of nature and a sensitivity to art - left a deep mark on Hemingway's personality and later work (Lania, 1960, 4).

After his high school education, Hemingway decided not to pursue a university education, but moved to Kansas City in 1917, where he took a job as a reporter for The Kansas City Star newspaper. It was here that he acquired the concise, to the point writing style that would later form the basis of his literary style.

During World War I, Hemingway was unable to enlist in the military due to his poor eyesight. However, in 1918, he volunteered for the American Red Cross and served as an ambulance driver on the Italian front. On July 8, he was seriously wounded near the Piave River when shrapnel struck his legs. For his bravery, he was awarded the Italian Croce della Guerra military decoration. After being injured, he returned to the United States and later worked as a journalist for the Toronto Star. He reported from various European locations, including Paris and Constantinople, though he controversially sold the same articles to multiple newspapers. His writings included reflections on bullfighting, about which he had conflicting views. When not reporting from war zones, he dedicated himself to his passions: he was fascinated by hunting, weapons, and dangerous adventures. Ironically, a life so deeply tied to action and the love of firearms ended in his own gun room, where he took his own life (Eszter Várszegi, 2017, 48).

His war experiences left a deep impression on him and later resurfaced in several of his works, especially in the novel *A Farewell to Arms*, which depicts the horrors of World War I and a hopeless love story.

Hemingway was married four times, and during each marriage, he wrote a work that he dedicated to his current wife. At the same time, he was known for his infidelities and turbulent private life. In the final years of his life, he struggled with severe depression and alcoholism. On July 2, 1961, at the age of 61, he took his own life in his home in Idaho (Baker, 1969, 2).

Ernest Hemingway's literary work was deeply shaped by his commitment to portraying reality. He believed that a writer's duty is to capture and convey the truth, even when it is unpleasant or painful. This dedication emerged early in his career as a journalist for The Kansas City Star, where

he learned that good writing should be concise, clear, and objective. He carried this mindset into his fiction, consistently striving for truthful and realistic representation.

Hemingway's famous "iceberg theory" holds that only a small part of the story appears on the surface, while the deeper meanings remain hidden beneath. This writing technique allows a text to carry layered significance without explicitly stating it. Hemingway believed it was the reader's task to uncover these deeper levels of meaning, enhancing both the reading experience and the impact of the writing (Reynolds, 1997, 11).

Ernest Hemingway's literary style is widely recognized for its hallmark minimalism and economy of language. He deliberately avoided elaborate sentence constructions and ornate descriptions, favoring instead a straightforward, unembellished prose that prioritized clarity and precision. This stylistic choice enabled him to convey powerful emotional undertones without overtly articulating the psychological intricacies of his characters. His narratives are composed of brief yet densely meaningful sentences, beneath which lie profound emotional depth and complex human experiences. This restrained approach not only amplified the impact of his storytelling but also invited readers to engage more actively in interpreting the underlying sentiments and themes (Baker, 1972, 1).

A recurring feature of Hemingway's work is the portrayal of traditionally masculine environments and experiences, where characters are frequently confronted with both physical and psychological challenges. Central themes in his oeuvre include war, hunting, fishing, and other demanding activities that serve as metaphors for human endurance, resilience, and courage. Hemingway was deeply interested in exploring the nature of personal struggle, and he often illustrated how individuals navigate hardship with stoicism and quiet strength. His protagonists typically embody a code of honor, grace under pressure, and a relentless pursuit of meaning in a world marked by suffering and uncertainty (Wagner–Martin, 2007, 15).

Hemingway placed great emphasis on honesty and the integration of personal experience in his writing. He believed that an author could only write authentically if they drew from their own life, grounding fiction in lived reality. As a result, many of his works are infused with autobiographical elements; for instance, his experiences during World War I provided the foundation for his novel *A Farewell to Arms*. This deeply personal approach lent his writing both emotional depth and a sense of credibility that resonated strongly with readers. By channeling real events and emotions into his narratives, Hemingway crafted stories that felt immediate, sincere, and profoundly human (Mellow, 1992, 31).

Equally significant in Hemingway's craft was his meticulous attention to dialogue. His conversations between characters are natural, unforced, and strikingly lifelike. Rather than relying heavily on exposition, Hemingway used dialogue as a tool to reveal the psychological and emotional

landscapes of his characters. Through their spoken words – often marked by subtext, silence, and understatement – readers gain insight into the inner lives of the protagonists. This technique not only propelled the narrative forward but also enhanced the dynamism and readability of his works. Hemingway's mastery of dialogue became one of his defining stylistic features, contributing to the distinctive tone and rhythm of his fiction (Azbyka, 49).

Hemingway's works frequently engage with the fundamental questions of human existence, such as life and death, love and loss, courage and cowardice. These universal themes are often presented in a symbolic or understated manner, allowing readers the freedom to derive their own interpretations and meanings. For Hemingway, literature was not merely a vehicle for entertainment, but a medium through which deeper reflection and introspection could be inspired. He aimed to provoke thought and evoke emotional resonance, encouraging readers to confront the complexities and contradictions of the human condition.

1.2 The Place and Significance of the Novels „THE SUN ALSO RISES” AND „A FAREWELL TO ARMS” in the world literature

Ernest Hemingway's novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929) hold pivotal positions in world literature, offering profound insights into the disillusionment and existential crises of the post-World War I generation. Their thematic depth, stylistic innovations, and cultural impact have solidified their status as masterpieces of modernist literature.

Ernest Hemingway's debut novel, *The Sun Also Rises* (1926), is widely recognized as a foundational text of twentieth-century modernist literature. It captured the mood of post-World War I disillusionment and helped define what Gertrude Stein famously called the "Lost Generation" – a cohort of writers and artists disenchanted with traditional values and struggling to find meaning in a fractured world. The novel's blend of personal narrative, social observation, and stylistic innovation allowed it to resonate deeply with international audiences who were grappling with the cultural aftershocks of war and modernization (Baker, 1972, 1).

Set primarily in Paris and Spain, *The Sun Also Rises* follows a group of expatriates as they navigate the aimlessness and emotional detachment that characterized many in the aftermath of the Great War. Jake Barnes, the novel's narrator, is physically and emotionally wounded – his war injury rendering him impotent and symbolically emasculated. His love for Lady Brett Ashley, a woman who refuses traditional romantic roles, reflects a broader critique of gender norms and the changing dynamics of male-female relationships. These themes of dislocation, identity, and modern alienation would influence generations of writers around the world, particularly in Europe and Latin America, who sought to depict the psychological fallout of war and social change (Stoneback, 2007, 13).

Stylistically, *The Sun Also Rises* marked a significant departure from the ornate prose of nineteenth-century literature. Hemingway's hallmark "iceberg theory" of writing – wherein the

underlying themes and emotional truths lie beneath the surface of the text – was fully realized in this novel. His minimalist language, short declarative sentences, and heavy use of dialogue created a prose style that was both deceptively simple and profoundly evocative. This style would become a major influence on global literature, inspiring writers from Raymond Carver to Haruki Murakami in their use of understated emotional depth and stripped-down narrative form (Young, 1966, 24).

The novel's exploration of cultural identity and spiritual crisis is set against the backdrop of the running of the bulls in Pamplona – a ritual that, while exotic to many American readers, carries deep symbolic weight. The bullfighting scenes are not just spectacles of violence and masculinity, but metaphors for grace under pressure, a concept that would become central to Hemingway's ethos. These episodes also contributed to the romanticization and exoticization of Spain in the literary imagination of the twentieth century, reinforcing the novel's international cultural impact (Donaldson, 1977, 5).

The Sun Also Rises was written shortly after Hemingway's own visit to Pamplona in 1925 with a group of expatriates, including his then-friend Lady Duff Twysden and writer Harold Loeb, who became models for Brett and Robert Cohn. This blending of life and fiction not only lent authenticity to the narrative but also inaugurated Hemingway's reputation for transforming autobiographical experience into literary myth. The writing process was swift – Hemingway completed the draft in just six weeks – but his editorial precision was meticulous. Upon its publication, the novel was both celebrated and criticized: praised for its stark realism and modernist style, yet also censored in some circles for its depictions of sexuality and moral ambiguity (Mellow, 1992, 31).

The novel's vivid depiction of the San Fermín festival in Pamplona and the symbolic use of bullfighting serve as metaphors for the characters' internal struggles and the broader human condition. Hemingway's portrayal of these events contributed to the global fascination with Spanish culture and traditions, further cementing the novel's cultural significance.

Upon its release, *The Sun Also Rises* garnered critical acclaim for its authentic portrayal of postwar disillusionment and its innovative style. Over the decades, scholars have interpreted the novel through various lenses, including gender studies, psychoanalysis, and cultural criticism. Its enduring relevance is evident in its continued presence in academic curricula and its influence on subsequent generations of writers (Lesley, 2016, 61).

Ernest Hemingway's *A Farewell to Arms* (1929) occupies a crucial position in twentieth-century world literature not only due to its stylistic innovation, but also for its unflinching portrayal of war, love, and existential despair. Written between the two World Wars, the novel reflects the disillusionment and trauma experienced by a generation scarred by global conflict. Hemingway's terse, minimalist prose was emblematic of what would become a hallmark of modernist fiction,

resonating deeply with contemporaneous authors like F. Scott Fitzgerald, William Faulkner, and Virginia Woolf (Baker, 1972, 1).

Hemingway wrote *A Farewell to Arms* during a period of personal and historical turbulence that deeply informed the novel's content and tone. Having served as an ambulance driver for the Italian Red Cross during World War I, Hemingway was seriously wounded in 1918 on the Italian front – an experience that would directly shape the novel's protagonist, Frederic Henry. The war left Hemingway both physically and psychologically scarred, fostering a lifelong preoccupation with themes of trauma, alienation, and death. These personal experiences provided an authentic foundation for the novel's emotional and narrative realism. He began writing the book in 1928 while living in Key West, Florida, shortly after the death of his father by suicide, which may have intensified the novel's tragic undercurrents and bleak worldview (Mellow, 1992, 31).

The atmosphere of grief, uncertainty, and emotional fragmentation deeply permeated the novel. In fact, he rewrote the ending of the book nearly 40 times – a testament to how emotionally invested he was in achieving the right tone and message (Fussell, 1975, 28).

The novel's anti-war stance positioned it as a precursor to later literary works that questioned traditional notions of heroism and patriotism. Frederic Henry's gradual alienation from the war effort and his eventual desertion symbolize a broader rejection of institutional authority and the glorification of violence—a theme that would echo throughout the century in works such as Joseph Heller's *Catch-22* and Kurt Vonnegut's *Slaughterhouse-Five*. Hemingway strips war of its grandeur, exposing it instead as random, brutal, and indifferent (Donaldson, 1977, 5).

A Farewell to Arms is also notable for its universal exploration of human vulnerability. The romantic relationship between Frederic and Catherine is steeped in impermanence and loss, mirroring the instability of the world around them. Hemingway's treatment of love is neither sentimental nor idealized; instead, it is marked by inevitability and futility, making it a poignant meditation on the human condition. This emotional starkness influenced the psychological realism found in post-war literature across Europe and the Americas (Bloom, 1985, 36).

Furthermore, Hemingway's novel has played a significant role in shaping the international literary perception of modernist identity. His stripped-down style, often referred to as the "iceberg theory," suggests that the underlying meaning of a story should not be evident on the surface but should emerge implicitly through subtext. This narrative approach has been adopted and reinterpreted by authors across linguistic and cultural boundaries, helping to define a global literary modernism that values ambiguity, fragmentation, and restraint (Wagner–Martin, 2007, 15).

The novel also faced challenges during publication. Due to its explicit depiction of sexuality and its anti-war message, *A Farewell to Arms* was banned in several countries, including Italy and Ireland, and was censored in parts of the United States. Despite – or perhaps because of – this

controversy, the novel achieved both critical and commercial success, becoming Hemingway's first major best-seller and cementing his reputation as one of the foremost literary voices of his time. The tension between individual morality and institutional authority, as portrayed in the novel, resonated with a global readership still grappling with the aftermath of the First World War (Reynolds, 1997, 11).

Finally, the novel's translation into numerous languages and its incorporation into academic curricula worldwide testifies to its enduring significance. Critics and scholars continue to revisit *A Farewell to Arms* for its layered treatment of existential themes, its stylistic precision, and its reflection of twentieth-century cultural anxieties. As a work that bridges American, European, and world literature, Hemingway's novel remains an essential text for understanding the evolving nature of literary modernism and the cultural legacy of war (Szabados, 2024, 47).

CHAPTER II THE HISTORY OF THE CREATION AND WRITING OF THE NOVELS „THE SUN ALSO RISES” AND „A FAREWELL TO ARMS” BY ERNEST HEMINGWAY

2.1 The main motives and images in the novel “THE SUN ALSO RISES”

The Sun Also Rises, first major novel by Ernest Hemingway, published in 1926. Titled Fiesta in England, the novel captures the moods, feelings, and attitudes of a hard-drinking, fast-living group of disillusioned expatriates in postwar France and Spain.

Hemingway began writing “The Sun Also Rises” on July 21, 1925, his twenty sixth birthday and it was published in 1926, that the time of its action is 1925. For these years fall within the most hopeful period of the post-Versailles world. This novel stands as a seminal work that encapsulates the disillusionment and existential angst of the post-World War I generation. Through its minimalist prose and complex characters, the novel delves into themes of masculinity, identity, and the search for meaning in a fragmented world (Hemingway, 1926, 7).

At that time there were many signs to suggest that the world was returning to normalcy. After the 1923 European capitalism seemed to have been restabilized following the shock of the war, revolution and dangers of revolution. At least to some, Germany looked like a going concern: the Weimar Republic was considered firmly secure. Hope was being revived in cartels as the means of achieving peaceable allocation of markets and equitable access to sources of raw materials. The epoch of disarmament talk, peace pacts, peace conferences had begun. America was in full sweep of a tremendous economic boom. Because of the condition, there was pacifism, especially the youth. Disillusionment with the war was more or less accepted. In addition, a re-examination of the character of disillusionment portrayed in “The Sun Also Rises” suggests that this mood had become a way of feeling and acting; in fact, a social habit. (Baker, 1969, 2).

Narrative structure and style

The Sun Also Rises (1926) exemplifies Hemingway’s minimalist prose and the "Iceberg Theory," where the underlying themes are implied rather than explicitly stated. The novel's narrative structure is linear, following protagonist Jake Barnes and his expatriate companions from Paris to Pamplona. This straightforward chronology mirrors the characters' aimless drift through post-war Europe, reflecting their internal disillusionment and search for meaning (Bracken, 2025, 51).

Hemingway's writing style is characterized by sparse punctuation and concise sentences, which convey the fragmented nature of the characters' experiences. This stylistic choice enhances the sense of detachment and emotional numbness prevalent among the "Lost Generation" (Tome, 2023, 52).

The novel's dialogue-driven narrative allows readers to infer characters' emotions and motivations, aligning with Hemingway's belief that the deeper meaning of a story should not be

evident on the surface but should shine through implicitly. This approach invites readers to engage actively with the text to uncover its underlying themes.

Masculinity and insecurity

One of the key changes Hemingway observes in the Lost Generation is that of the new male psyche, battered by the war and newly domesticated.

Jake's impotence, though never described in explicit detail, permeates every aspect of his character and his interactions – especially with Lady Brett Ashley. He is emotionally and intellectually capable of love, but physically unable to consummate it. This conflict creates a deep internal insecurity, exacerbated by Brett's overt sexuality and freedom.

As literary scholar Ira Elliot argues, Jake's impotence is “not only a symbol of emasculation but also a destabilizing force that questions normative heterosexual masculinity” (Elliot, 1995, 46). In this sense, Jake becomes emblematic of the Lost Generation's confusion over gender identity and traditional male roles in the wake of industrialized warfare and societal change.

Linda Wagner-Martin adds that Jake's role is “less about his own masculinity and more about observing the failed performances of masculinity around him” (Wagner-Martin, 1987, 37). Jake is not the loudest, most assertive man in the group, but he becomes the moral and narrative center, quietly enduring his condition with stoicism. His restraint contrasts sharply with the other male characters' attempts to assert themselves through bravado and aggression.

Robert Cohn, a Jewish writer and former boxing champion, represents another variant of insecure masculinity. Constantly seeking validation and recognition, Cohn lacks the easy social grace and physical poise of characters like Jake or Romero. His repeated rejections by Brett and ridicule from the group exacerbate his alienation and violent outbursts.

Critic Scott Donaldson writes that Cohn is “the most tragic figure in the novel, a man trapped between outdated notions of gallantry and a new world where masculine honor is more performance than principle” (Donaldson, 1977, 5). His defeat in a physical fight with Romero cements his failure to meet Hemingway's masculine ideal.

In stark contrast to Jake and Cohn stands the young bullfighter, Pedro Romero. He is elegant, calm, courageous, and deeply rooted in a tradition that celebrates control, risk, and ritual. Hemingway idealizes Romero as a man who performs his role with both beauty and strength – qualities sorely lacking in the other male characters.

Romero's bullfighting becomes a metaphor for authentic manhood - grace under pressure, discipline, and mastery of one's art. As Hemingway biographer Michael Reynolds explains, “Romero is not just a man of action; he is the embodiment of a pre-war masculine ideal, preserved and untouched by the chaos of modernity” (Reynolds, 1997, 11).

Throughout *The Sun Also Rises*, masculinity is shown to be performative rather than inherent. The male characters, especially Mike and Cohn, struggle to perform masculinity convincingly – whether through drinking, fighting, or asserting dominance. Jake’s quiet resilience, in contrast, hints at a redefinition of masculinity based not on physical prowess, but on emotional endurance and integrity.

This performative aspect aligns with Judith Butler’s theory of gender as a social performance, though Hemingway’s treatment is more focused on the psychological cost of failing to meet expected roles than on the deconstruction of gender itself.

Gender roles and the “New Woman”

The “New Woman” of the 1920s symbolized modernity and transformation. Influenced by wartime experiences and expanding civil rights, these women rejected Victorian ideals of domesticity and submissiveness. They smoked, drank, drove cars, entered the workforce, and embraced sexual liberation. As scholar Sanderson explains, “The New Woman did not simply represent a change in behavior, but a change in how womanhood itself was understood” (Sanderson, 2002, 29).

Brett Ashley is a literary embodiment of this cultural shift. She is independent, sexually assertive, and indifferent to the social norms that once dictated a woman’s proper role. Her short haircut, often described in masculine terms, and her casual references to past lovers signal a direct rejection of traditional femininity.

Lady Brett Ashley exerts significant influence over the male characters, many of whom are hopelessly in love with her. Jake, Mike, Cohn, and even Romero are all emotionally and psychologically entangled with Brett. Her ability to dominate these men reflects her sexual power and autonomy. However, Hemingway complicates her portrayal by revealing how this power coexists with emotional fragility.

Brett often expresses feelings of despair and dissatisfaction. Despite her modern lifestyle, she is not portrayed as fulfilled or empowered in a lasting sense. Her final line to Jake – “Isn’t it pretty to think so?” – captures a sense of resignation and emotional exhaustion (Hemingway, 1926, 7).

Brett’s role has divided literary critics. Some view her as a regressive figure, shaped by the male gaze and defined by her relationships with men. Others see her as a proto-feminist character, who reclaims sexual and personal autonomy in a male-dominated world.

Lisa Tyler, in *Hemingway and Women*, asserts: “Brett Ashley is not a monster, nor a mere seductress. She is a woman torn between her need for love and her refusal to be possessed – an early feminist figure navigating a male world on her own terms” (Tyler, 2001, 26).

Wagner–Martin adds that Brett “refuses to accept the notion that a woman must choose between sexual expression and moral worth” (Wagner–Martin, 1987, 37), arguing that her choices reflect a new, if still precarious, model of womanhood.

Hemingway's portrayal of Brett is filled with ambivalence. She is seductive yet tragic, independent yet emotionally lost. His admiration for her courage is evident, but so is a subtle judgment. The complexity of her character lies in this tension – she is neither wholly liberated nor wholly damned, but a product of a fractured modern world.

Wagner-Martin sums it up best: "Brett is Hemingway's response to modern womanhood – flawed, strong, and human. She is not meant to be admired or condemned, but understood" (Wagner-Martin, 1987, 37).

The Lost Generation and existential disillusionment

The Sun Also Rises is often seen as the defining novel of the Lost Generation – a term Gertrude Stein popularized and Hemingway included as an epigraph. The characters, mostly expatriates living in Paris and traveling through Spain, embody a deep sense of disillusionment following World War I. Their aimless drifting, heavy drinking, and pursuit of fleeting pleasures suggest a generation grappling with a loss of meaning.

Jake Barnes, the narrator, reflects this existential emptiness. He seeks purpose through love, travel, and rituals like bullfighting, but finds no lasting fulfillment. As scholar Jeffrey Meyers notes, "Jake and his friends are modern pilgrims without a shrine" (Meyers, 1985, 30). Their spiritual and moral compass has been shattered by war and modernity.

The novel's style reinforces this mood: Hemingway's sparse, understated prose mirrors the emotional numbness of his characters. Even moments of beauty or violence – like the bullfights – are described with a calm, almost detached tone, reinforcing the existential void they inhabit.

Bullfighting as a metaphor

Ernest Hemingway's fascination with bullfighting is well-documented, and in *The Sun Also Rises*, it is not simply cultural color or exotic background – it is a central metaphor that contrasts the chaos and disillusionment of the postwar world with an ideal of authenticity, courage, and meaning.

In Pamplona, the characters witness the Fiesta of San Fermín, and with it, the spectacle of the corrida – the bullfight. Hemingway presents this not merely as a violent sport but as an art form, governed by strict codes, tradition, and ritual. The matador's skill lies not in brute strength, but in grace, precision, and emotional control – qualities Hemingway revered as components of his idealized masculinity and human integrity.

Pedro Romero, the young bullfighter, is the clearest embodiment of these values. He faces death with elegance and stoicism, transforming violence into something beautiful and meaningful. As Hemingway writes, Romero "had the old thing, the holding of his purity of line through the maximum of exposure" (Hemingway, 1926, 7). His movements are uncorrupted by showmanship or ego – he acts, in Jake's eyes, with a kind of moral clarity.

Literary critic Philip Young argued that bullfighting in the novel functions as “a metaphor for grace under pressure – the very definition of Hemingway’s moral code” (Young, 1966, 24). Unlike the war or the drunken wandering in Paris, the bullfight represents a space where actions have consequence, rituals matter, and beauty and death coexist with dignity.

The contrast between Romero and the expatriate group could not be more stark. While Jake, Brett, Cohn, and Mike float through a meaningless cycle of drinking and conflict, Romero lives with precision and purpose. His presence in the novel serves to highlight the moral and spiritual vacuum of the others.

Critic Allen Josephs expands on this: “For Hemingway, bullfighting was not about cruelty but about living life with awareness of death. It was about order in a disordered world” (Josephs, 2002, 44). While the Lost Generation seeks distraction from their existential trauma, Romero engages directly with danger and mortality – he gives form to chaos, much as Hemingway hoped literature could.

Brett’s brief love affair with Romero is charged with symbolic weight. On one level, she is drawn to his youth, purity, and strength – all qualities absent in her usual companions. But on another level, her pursuit threatens to corrupt what Romero represents. Brett herself admits this when she sends Romero away at the end, stating, “I won’t be one of those bitches that ruins children” (Hemingway, 1926, 7). In choosing to end the affair, Brett paradoxically protects something noble – her one redemptive act in the novel.

This episode illustrates how even Brett recognizes the fragile, sacred nature of the bullfighting code and Romero’s place within it. She knows that the disordered, hedonistic world she inhabits is no place for someone like him. This moment marks a quiet moral turning point in the novel.

Jake Barnes, too, finds meaning in bullfighting – not as a participant, but as an observer. His detailed, reverent descriptions of the fight suggest a longing for structure and value that he cannot find elsewhere. Scholar Mark Spilka wrote, “For Jake, the bullfight is not only an art, but a replacement for religion” (Spilka, 1990, 25). It offers him a code – silent, ritualistic, and exacting – when traditional religious or social values have failed.

Jake cannot fight himself; he is impotent and physically limited. But through observation, he affirms a certain aesthetic and ethical vision. In this sense, Hemingway positions the artist as a matador of words, turning danger into beauty with precision and courage.

Critical perspectives

The Sun Also Rises has inspired an unusually wide range of critical interpretations since its publication in 1926. Its deceptively simple prose, emotionally restrained characters, and morally ambiguous world make it fertile ground for literary scholars. Over the decades, critics have examined

the novel through historical, gendered, psychological, and formalist lenses – each revealing new layers of meaning and contradiction.

Many early critics, such as Philip Young, emphasized Hemingway's protagonists as "code heroes" – men who live by a personal code of honor, courage, and endurance in a world devoid of universal values. In this view, Jake Barnes exemplifies a kind of tragic stoicism: though physically emasculated and emotionally wounded, he remains composed, loyal, and morally observant.

"Jake does not complain or collapse. He suffers silently. This is his nobility. His personal grace under pressure" (Young, 1966, 24).

This reading presents *The Sun Also Rises* as a reaffirmation of individual moral resilience amidst postwar disillusionment. Jake's restraint is seen as strength – an ethical stance in a morally eroded world.

From the 1970s onward, feminist critics began to challenge traditional readings, especially regarding Lady Brett Ashley. Critics such as Judith Fetterley argued that Brett is punished within the narrative for her sexual freedom, and that the male characters – particularly Jake – view her through a lens of resentment and desire for control.

"Brett's actions are not condemned by Hemingway directly, but the narrative structure ensures that she is seen as the cause of male suffering" (Fetterley, 1978, 6).

However, more recent feminist scholars offer a counter-reading: they see Brett as a radical character who exposes the fragility of male identity in the modern age. Lisa Tyler and Debra Modellmog argue that Brett's fluid gender performance, emotional autonomy, and refusal to conform to patriarchal romance make her a subversive force in the novel.

"Brett Ashley, for all her flaws, is one of Hemingway's most complex and forward-looking characters" (Tyler, 2001, 26).

Psychoanalytic readings often focus on Jake's wound, which has been interpreted both literally and symbolically. The nature of his injury – never described explicitly – is commonly understood as a war-related castration, which has profound implications for his masculinity and self-worth.

Critic Kenneth Lynn emphasized how Jake's identity is shaped by psychic repression and emotional paralysis: "Jake is not merely wounded in body; his soul is paralyzed by a trauma he cannot speak" (Lynn, 1987, 41).

Trauma theory scholars like Cathy Caruth and Dominick LaCapra have used Hemingway's work to explore how unprocessed wartime experiences manifest in emotional numbness, repetition compulsion, and dislocation. Jake's detachment and avoidance may be viewed as symptoms of post-traumatic stress disorder, decades before the term existed (Caruth, 1996, 39).

A growing body of queer scholarship reinterprets *The Sun Also Rises* as a novel about sexual identity, repression, and gender ambiguity. Jake's injury renders him neither fully masculine (in the heteronormative sense) nor explicitly emasculated – he occupies a liminal space that resists binary thinking.

Critic Mark Spilka argued that Hemingway was “at war with androgyny” – both fascinated and threatened by characters who blur gender lines (Spilka, 1990, 25). Jake's bond with Brett is often interpreted as romantic but also emotionally intimate in a nontraditional, almost queer way.

Furthermore, Brett's androgynous appearance and erotic autonomy further destabilize gender categories. As Nancy Comley and Robert Scholes write: “The sexual dynamics of the novel are less about fulfillment than about control, silence, and fragmentation – forms of resistance to the dominant narrative of heterosexual romance” (Comley, 1994, 42).

Many scholars have praised the novel's style as a paragon of literary modernism. Hemingway's Iceberg Theory – writing that reveals only a fraction of its meaning on the surface – is at full force here. What characters don't say often reveals more than what they do.

The understated dialogue, minimal internal monologue, and fragmentary structure mirror the disorientation and moral silence of the postwar world. As Cleanth Brooks once noted: “The greatness of Hemingway lies not in his themes, which are often simple, but in his method – his ability to make the simple resonate with tragic depth” (Brooks, 1959, 43).

2.2 The central themes and underlying motives in the novel “A FAREWELL TO ARMS”

Ernest Hemingway’s *A Farewell to Arms* (1929) is widely regarded as one of the most significant novels of the twentieth century. Set against the backdrop of World War I, it explores themes of love, loss, disillusionment, and the brutal realities of war through the personal journey of Frederic Henry, an American ambulance driver serving in the Italian army. The novel blends intimate emotional experience with historical trauma, rendering both in Hemingway’s signature minimalist prose. While often classified as a war novel, *A Farewell to Arms* transcends genre boundaries by presenting a deeply existential meditation on human vulnerability and endurance.

Written over a decade after the end of World War I, *A Farewell to Arms* draws heavily from Hemingway’s own life. In 1918, Hemingway served with the Red Cross on the Italian front, where he was seriously wounded and fell in love with a nurse during his recovery – experiences that parallel the fictional narrative of Frederic and Catherine. These biographical elements not only inform the novel’s realism but also lend it a deeply personal and emotional undercurrent (Baker, 1969, 2).

The novel followed the success of *The Sun Also Rises* (1926) and marked a further maturation in Hemingway’s exploration of trauma, masculinity, and existential despair. Critics such as Edmund Wilson praised the novel for its poetic precision, especially the stark yet beautiful conclusion, describing it as “some of the most beautiful prose Hemingway has written” (Wilson, 1930, 40). At the same time, its raw portrayal of war and sexuality drew censorship and sparked controversy, especially in conservative circles.

Over time, critical approaches to the novel have diversified. Feminist scholars like Judith Fetterley (1978, 6) critiqued Catherine Barkley’s portrayal as overly idealized and subordinate to Frederic’s narrative arc. Others, including Debra Modellmog (1999, 35), have offered more nuanced readings, arguing that Catherine exhibits subtle forms of autonomy and emotional strength. Scholars influenced by trauma theory – such as Cathy Caruth and Kali Tal – have highlighted the novel’s fragmented emotional logic, its representation of psychic rupture, and the failure of language to contain the enormity of suffering.

Finally, the novel’s role in developing Hemingway’s concept of the “code hero” cannot be overstated. Frederic Henry embodies the quiet stoicism and personal discipline that Hemingway valued in a world devoid of overarching moral structures. As Carlos Baker observes, “*A Farewell to Arms* is Hemingway’s first full exploration of the tragic mode... where the protagonist learns too late that the world does not accommodate human hope” (Baker, 1969, 2).

In this way, *A Farewell to Arms* serves not only as a powerful narrative of war and love but also as a crucial bridge between romantic ideals and modernist disillusionment in Hemingway’s body of work.

Narrative structure and style

Ernest Hemingway's *A Farewell to Arms* is constructed with a deceptively simple narrative architecture that conceals an extraordinary degree of emotional and philosophical depth. The novel is divided into five books, each representing a distinct phase in Frederic Henry's psychological and existential evolution – from detached observer to disillusioned survivor. The structure closely follows the arc of a classical tragedy, culminating in personal loss and existential void rather than redemption or closure.

The narrative follows a chronological and linear path, unfolding in a mostly realistic and detailed manner. The five-book structure mirrors traditional dramatic composition: exposition (Book I), rising action (Book II), climax (Book III, with the retreat from Caporetto), falling action (Book IV, escape to Switzerland), and catastrophe (Book V, Catherine's death). According to Michael Reynolds, this structural clarity reinforces the novel's tragic inevitability: "Every element of the narrative points toward an inescapable end – loss, silence, and solitude" (Reynolds, 1997, 11).

The linearity also supports Hemingway's modernist experimentation with emotional pacing. As the events escalate, the narrative tone becomes increasingly inward, shifting from action-driven scenes to meditative introspection. This transition parallels Frederic's internal journey – from superficial engagement with the war to an acute awareness of life's randomness and futility.

The novel is told in the first person by Frederic Henry, a technique that creates both immediacy and ambiguity. Since the narration is retrospective – Henry recounts the events from some undefined point in the future – the reader senses that the trauma has already occurred. As Mark Spilka suggests, "Henry's telling is an act of mourning, an attempt to narrate the un-narratable – love lost, war endured, death accepted" (Spilka, 1990, 25).

This perspective also limits the reader's access to other characters, especially Catherine, whose interiority remains largely unexplored. Her portrayal is filtered through Frederic's grief-stricken voice, which has led some feminist critics, like Fetterley (1978, 6), to view her as a projection of male desire rather than a fully autonomous character. Yet others, including Wagner-Martin (1987, 37), argue that Catherine's laconic speech and emotional restraint reflect a deliberate choice to resist sentimentalization, aligning her with Hemingway's broader stylistic ethos.

Hemingway's narrative style is most famously encapsulated by his "iceberg theory", which posits that the deeper meaning of a story lies beneath the surface of the text. In *A Farewell to Arms*, this is evident in the sparse descriptions, the emotionally neutral tone, and the lack of explicit commentary, even during moments of intense tragedy. As Hemingway himself explained in *Death in the Afternoon* (1932, 38): "If a writer of prose knows enough of what he is writing about, he may omit things that he knows... The dignity of movement of an iceberg is due to only one-eighth of it being above water."

This principle governs not only style but content. For example, Catherine's pregnancy is hardly elaborated upon in emotional terms, and her eventual death occurs with shocking brevity and restraint. The horror is not described – it is implied, and thus more devastating.

The dialogue in the novel is deliberately flat and repetitive, especially between Frederic and Catherine. Their exchanges often seem stilted or circular:

“You're my religion. You're all I've got.”

“You're all I've got too.” (Hemingway, 1929, Book IV, 8)

This stylistic decision has sparked debate. Critic Philip Young argued that such dialogue reveals emotional repression and reflects the trauma-induced inability to articulate pain (Young, 1966). The repetition and lack of elaboration signal both intimacy and desperation; words become placeholders for what cannot truly be expressed.

In moments of crisis – Catherine's labor, Frederic's injury – the narrative voice becomes particularly restrained. As Harold Bloom notes, “Hemingway's refusal to dramatize the climactic death scene in emotive terms is itself a kind of emotional overload. The void speaks louder than the words” (Bloom, 1985, 36).

Perhaps the most striking feature of the novel's style is its use of silence – not only as absence, but as presence. The final chapter, in which Frederic walks away from Catherine's deathbed into the rain, contains no dramatic outburst or narrative closure. The understated ending forces the reader to confront the inexpressible truth of grief and mortality.

This aesthetic is consistent with modernist skepticism about language. Words, in Hemingway's universe, are often insufficient. As Cathy Caruth (1996, 39) argues in her work on trauma and narrative, “trauma defies narrative comprehension; it speaks in gaps, silences, and repetitions.” Hemingway's style – economical, austere, and emotionally flat – is not a limitation, but a deliberate strategy to represent what cannot be fully said.

Love as escape and illusion

In *A Farewell to Arms*, the romantic relationship between Frederic Henry and Catherine Barkley is not only central to the narrative but also serves as a powerful lens through which Hemingway explores the themes of disillusionment, trauma, and existential despair. Their love, while passionate and consuming, functions as both a temporary refuge from the chaos of war and an ultimately futile attempt to impose meaning on a meaningless world.

Frederic and Catherine's relationship quickly becomes an all-encompassing bond that replaces traditional forms of structure and belief. Early in the novel, Frederic admits: “You're my religion. You're all I've got” (Hemingway, 1929, Book IV, 8).

This statement is emblematic of the way their love takes on a near-spiritual role. As Mark Spilka notes, “Hemingway presents love as a metaphysical replacement for all lost certainties –

religion, patriotism, heroism. Yet the frailty of love only underscores the ultimate void” (Spilka, 1990, 25).

The war has destroyed the characters' trust in institutions and ideologies, so their relationship becomes a personal mythology – a private sanctuary. However, because it exists in denial of the external world's horror, it is inherently precarious.

Their retreat to Switzerland, a neutral and peaceful landscape, symbolizes their desire to escape the war, both physically and emotionally. Yet even in the mountains, they cannot escape fate. Catherine's death during childbirth brutally disrupts this illusion of sanctuary. The sterile hospital and indifferent rain in the final scene contrast sharply with their earlier fantasy of domestic bliss.

According to Carlos Baker, “Their love affair, for all its intense beauty, is doomed from the start because it is built upon escape rather than confrontation” (Baker, 1969, 2). Hemingway suggests that emotional refuge is illusory in a world governed by chance, violence, and mortality.

Throughout the novel, Hemingway ties love and death inextricably together. Their initial flirtation begins in a hospital; their physical intimacy is punctuated by injuries and war; their final moments are framed by Catherine's slow, agonizing death. This dynamic echoes the modernist idea that love cannot transcend the absurdity of life.

As Judith Fetterley points out, “Catherine is less a partner than a symbol of Frederic's emotional escape – a feminine ideal shaped by loss and desire” (Fetterley, 1978, 6). This reading emphasizes the constructed nature of their romance: it is more fantasy than reality, more need than truth.

Yet other critics, like Linda Wagner-Martin, argue that Catherine should not be dismissed as merely a passive fantasy figure. She writes: “Catherine's stoicism, her clarity about death, and her emotional honesty contrast sharply with Frederic's idealization of her. Her final words – ‘I'm not afraid’ – are the most honest in the novel” (Wagner-Martin, 1987). From this perspective, Catherine is not simply an object of Frederic's illusion, but a participant in a shared delusion, which she ultimately transcends through her confrontation with death.

Their dialogue, often repetitive and stripped of emotional nuance, reflects both a deep connection and a mutual refusal to acknowledge reality. They speak to one another in simple, childlike phrases: “Let's not think. It's bad for us.” (Book IV, 8)

Such lines may seem hollow, but they underscore the theme that love in this world is an act of denial – a protective lie two people tell each other to survive. As Harold Bloom writes, “The lovers' insistence on happiness is their rebellion against a universe indifferent to their hopes” (Bloom, 1985, 36).

But rebellion, Hemingway suggests, is not enough. The universe remains unmoved. Catherine dies. Frederic walks out into the rain – alone.

Masculinity, injury and control

In *A Farewell to Arms*, Hemingway presents a complex, often contradictory image of masculinity, one shaped by war, physical trauma, emotional repression, and the struggle for control in a world that resists order. Frederic Henry, the protagonist, embodies many of these tensions as he moves between roles – soldier, lover, deserter, caretaker – in an environment that constantly undermines traditional ideals of manhood.

The First World War, with its mechanized violence and psychological dislocation, is the backdrop against which Hemingway explores the collapse of traditional heroic masculinity. Frederic's wounding on the Italian front is both literal and symbolic. His shattered leg is not only a mark of his vulnerability but also a wound to the myth of male invincibility.

According to Leo Gurko, Hemingway's male heroes "are often physically damaged men trying to maintain a posture of control in a world that refuses to be controlled" (Gurko, 1968, 34). Frederic's injury becomes a badge of endurance but also a reminder of his fragility – something he never fully overcomes.

The act of being wounded also allows Frederic to retreat from active war – a withdrawal that some critics see as a form of emasculation, others as a survival strategy.

After his injury and return to the front, Frederic increasingly seeks to assert control, both over his environment and in his personal life. His relationship with Catherine becomes the focal point of this desire. He tries to shield her from worry, makes decisions for her, and seeks to construct a private world governed by emotional certainty and routine.

However, as David Leverenz notes, "Hemingway's men attempt to master chaos through domination – of self, of women, of language – but always fail when confronted by mortality" (Leverenz, 1990, 32). Frederic's effort to maintain composure and control disintegrates when Catherine dies. His quiet stoicism is not strength but helplessness cloaked in masculine silence.

Hemingway's minimalist style – especially the restrained emotional language of Frederic – can be read as a reflection of his internalized masculine ideal: to feel deeply, but express little. This detachment is part of what Philip Young described as the "code hero" model, in which Hemingway's male protagonists live by a personal ethic of stoicism, grace under pressure, and honor in the face of futility (Young, 1966, 24).

Frederic never outwardly breaks down. Even in the face of Catherine's death, he simply leaves the hospital and walks "back to the hotel in the rain" (Book V, 8). The emotional enormity of the event is displaced into a natural image – rain – often interpreted as symbolic of grief, helplessness, or fate.

Frederic's masculinity is also defined in relation to Catherine. While their dynamic may initially appear to reinforce traditional gender roles – with Frederic as protector and Catherine as

nurturing caregiver – it becomes increasingly complex. Catherine often displays more emotional clarity, courage, and acceptance of reality than Frederic.

As Debra Modellmog argues, “Hemingway destabilizes gender binaries by creating a heroine whose stoicism rivals and sometimes exceeds that of the male protagonist” (Modellmog, 1999, 35). Catherine’s strength in the face of death, and Frederic’s quiet despair, subtly reverse the expected gender roles.

The novel’s portrayal of masculinity, then, is one not of dominance or heroism but of endurance and exposure. Frederic is not triumphant, but stripped down – physically, emotionally, and spiritually – until nothing remains but the awareness of loss.

Style, language and silence

One of the most distinctive features of *A Farewell to Arms* is its minimalist, economical prose style. Hemingway’s language – famously dubbed the “iceberg theory” or theory of omission – not only defines his narrative voice but also reinforces the themes of repression, trauma, and the ineffability of human suffering. In this chapter, we explore how Hemingway’s stylistic choices reflect and intensify the emotional landscape of the novel, and how silence itself becomes a form of expression.

Hemingway’s “iceberg theory” posits that the bulk of a story’s meaning lies beneath the surface of the text – unspoken, implied, and emotionally resonant. In *A Farewell to Arms*, this manifests in the stark, understated narration of Frederic Henry, who describes events in a clipped, often affectless tone, even when the emotional stakes are high.

For example, when Catherine dies, the narration remains flat and unemotional: “But after I had got them out and shut the door and turned off the light it wasn’t any good. It was like saying good-bye to a statue.” (Book V, 8). This cold detachment forces the reader to confront the emotional weight on their own, engaging more deeply with the unsaid. As James Mellow writes, “Hemingway’s reticence compels the reader to do the emotional work, to feel what the characters cannot admit” (Mellow, 1992, 31).

Hemingway frequently uses repetition and simple sentence structures to simulate the rhythm of thought, particularly under stress or trauma. In passages of war or emotional tension, Frederic’s narration often relies on lists, conjunctions, and parallelism, creating a hypnotic, numbing effect: “I was always embarrassed by the words sacred, glorious, and sacrifice... I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago...” (Book III, 8). This stylistic approach reflects the narrator’s psychological state – detached, confused, disillusioned – and mirrors the disintegration of meaning in a postwar world.

Michael Reynolds comments, “Hemingway’s repetition is not a lack of skill, but a calculated mimicry of a damaged psyche, one that circles back to the same phrases and images like a shell-shocked soldier reliving the same memory” (Reynolds, 1997, 11).

The dialogue in the novel is similarly stripped down, often resembling an emotionally flattened call-and-response. Yet within these seemingly banal exchanges lies a powerful subtext. Frederic and Catherine’s conversations are riddled with avoidance – they rarely speak directly about fear, death, or war. Instead, they use euphemisms, reassurances, and silence.

“We’ll be all right, won’t we?”

“Yes. We’ll be fine.”

“We’re going to have a fine time.” (Book IV, 8)

These statements are not affirmations but pleas – attempts to fend off anxiety with verbal rituals. As Susan F. Beegel notes, “Their dialogue is the verbal equivalent of holding hands in the dark. It’s less about what they say than the fact that they keep talking, keep reaching” (Beegel, 1991, 17).

One of Hemingway’s boldest stylistic gestures is his use of silence as a narrative tool. In many of the most emotionally charged scenes, what characters do not say is as important as what they do. For instance, after Catherine’s death, Frederic speaks almost mechanically. The narrator offers no interior monologue, no tears, no breakdown. Instead, we get: “But after I got them out and shut the door and turned off the light it wasn’t any good. It was like saying good-by to a statue.” (Book V, 8). This stylistic restraint has been both praised and critiqued. Wayne Booth argues that “the effect is one of hollowing – the text removes the narrator’s emotional center, leaving the reader to fill in the ache” (Booth, 1961).

Yet others, like Joan Didion, see Hemingway’s silences as a moral stance: “What Hemingway left out was precisely what he wanted us to see – that nothing could be said. That’s the point” (Didion, 1998, 50).

Ultimately, Hemingway’s style in *A Farewell to Arms* is not merely aesthetic. It is a thematic vehicle. The stripped prose, evasive dialogue, and chilling silences reflect a world shattered by war and grief. Language itself is rendered suspect – incapable of capturing trauma, of making sense of absurd death.

In this sense, Frederic Henry’s voice is both a character and a casualty. His narration shows us how a man speaks when he cannot truly say what he feels, how a soldier remembers when he cannot bear to remember too clearly.

2.3 COMPARATIVE ANALYSIS OF “THE SUN ALSO RISES” AND “A FAREWELL TO ARMS”

Both novels reflect the author’s deep preoccupation with themes of war, love, identity, and existential disillusionment – central to the worldview of the so-called “Lost Generation.” Though the two works differ in setting, tone, and narrative trajectory, they each offer poignant meditations on human vulnerability and the pursuit of meaning in the aftermath of societal collapse.

This comparative section will explore the key thematic, stylistic, and symbolic parallels between the two novels. By analyzing topics such as romantic relationships, representations of masculinity, the psychological toll of war, and Hemingway’s characteristic minimalist prose, we can better understand how the author shaped a new literary voice to capture the emotional landscape of a fractured generation. Particular attention will be paid to how both protagonists – Jake Barnes and Frederic Henry – navigate love, trauma, and loss, and how their stories reflect a shared existential condition shaped by early 20th-century violence and dislocation.

Thematic comparison.

a) Love and relationships

In both *The Sun Also Rises* and *A Farewell to Arms*, Ernest Hemingway presents love not as a romantic ideal but as a complex, often painful response to trauma, loss, and existential uncertainty. These relationships are shaped by the emotional aftermath of war, the collapse of traditional gender roles, and the characters’ desperate search for meaning in a world they no longer understand. However, the nature and function of love in the two novels differ significantly, reflecting distinct emotional trajectories and narrative purposes.

In *The Sun Also Rises*, the central relationship between Jake Barnes and Lady Brett Ashley is defined by longing and impotence – both literal and emotional. Jake, wounded in the war, is rendered physically incapable of consummating a relationship, a fact that casts a permanent shadow over his bond with Brett. Despite their deep affection, they are locked in a cycle of unfulfilled desire and resigned acceptance of their limitations. As Brett says, “We could have had such a damned good time together,” to which Jake replies, “Yes. Isn’t it pretty to think so?” (Hemingway, 1926, 7). This final exchange encapsulates the novel’s ironic stance toward love: something beautiful in theory, yet unreachable in practice.

In contrast, *A Farewell to Arms* presents love not as illusory or impossible, but as an emotionally charged refuge from the horrors of war – albeit one that ultimately proves tragically fragile. The relationship between Frederic Henry and Catherine Barkley initially seems idealized, even escapist: Frederic finds in Catherine a sense of emotional purpose and connection that counters the chaos of the battlefield. As Frederic says, “I was in love with her. I had not wanted to fall in love with anyone. But God knows I had” (Hemingway, 1929, 8).

Unlike Jake and Brett, Frederic and Catherine are able to express their love physically and emotionally. However, this intimacy is not rooted in stability, but rather in mutual need and denial of external reality. Catherine, having lost a fiancé in the war, immerses herself fully in the relationship, saying, “There isn’t any me. I’m you. Don’t make up a separate me.” This fusion of identities may suggest devotion, but critics like argue that it is also a form of self-erasure and emotional dependency – a “performance of femininity” that ultimately leaves Catherine vulnerable (Lamb, 2004, 18).

Although both novels center on relationships that end in separation or death, the emotional tones and narrative functions differ. In *The Sun Also Rises*, love is never truly attainable – it hovers on the edge of possibility, symbolic of all that has been lost in the postwar world. In *A Farewell to Arms*, love is achieved, if only temporarily, and then violently taken away, underscoring the tragic impermanence of human connection. Jake ends the novel with ironic detachment; Frederic, with quiet devastation.

b) War and disillusionment

In both novels, the war functions not merely as a backdrop but as a pervasive psychological and existential force. Rather than focusing on direct combat, Hemingway explores the lasting trauma, spiritual emptiness, and disillusionment that the war imprints on individuals – especially men whose identity and purpose were once tied to martial ideals. However, while both novels deal with war-induced disillusionment, they express it through differing narrative strategies and character responses.

Although *The Sun Also Rises* does not feature any combat scenes, it is saturated with the psychological aftermath of war. Jake Barnes, the protagonist, carries a physical wound that renders him impotent, a metaphor for the emasculation and emotional paralysis felt by many veterans of World War I. His injury is never described in detail, reinforcing Hemingway’s “iceberg theory” of understated trauma, but its consequences shape every facet of his identity and relationships. As Bell (1992, 27) puts it, Jake is “wounded in ways that go beyond the physical,” embodying a generation that is “emotionally displaced and morally adrift.”

Whereas war remains largely offstage in *The Sun Also Rises*, *A Farewell to Arms* directly immerses the reader in the chaos and absurdity of World War I. Frederic Henry, an American ambulance driver in the Italian army, experiences firsthand the disintegration of order, the collapse of rationality, and the dehumanization of mechanized conflict. The battlefield is not a place of heroism, but of confusion and brutality. Frederic’s cynical reflection – “I was always embarrassed by the words sacred, glorious, and sacrifice” – represents a rejection of patriotic mythologies (Hemingway, 1929, 8).

Literary critic Carlos Baker notes that *A Farewell to Arms* is Hemingway’s “most direct war novel” and portrays war “not as a proving ground for manhood but as a destructive force that

annihilates identity” (Baker, 1969, 2). Even love, which initially offers Frederic hope, is destroyed by the war’s far-reaching consequences.

While both novels explore the legacy of war, they do so through markedly different techniques. *The Sun Also Rises* portrays the psychological fallout of war through silence, detachment, and metaphor. Jake’s wound is invisible to others, but omnipresent in his psyche. The novel focuses on emotional dislocation in peacetime, where the war is a haunting absence. *A Farewell to Arms*, by contrast, plunges into the violence itself, dramatizing the physical and moral collapse that Frederic experiences.

c) Masculinity and identity

In *The Sun Also Rises*, Jake Barnes represents a wounded masculinity, both literally and symbolically. Despite his physical limitation, Jake still embodies certain Hemingwayesque masculine virtues: self-control, honor, and resilience. His quiet suffering and refusal to indulge in self-pity contrast sharply with the more flamboyant or insecure male characters, such as Robert Cohn or Mike Campbell. As Lisa Tyler writes, “Jake’s restraint is a new kind of masculinity – more subdued, more ironic, but also more human” (Tyler, 2001, 26).

However, Jake’s inability to act on his love for Brett further isolates him. He becomes a passive observer in a world of performative, broken masculinity.

In *A Farewell to Arms*, Frederic Henry undergoes a different masculine arc. Initially, he embodies a somewhat detached masculinity – duty-bound, stoic, and emotionally reserved. However, his experience of war and love forces him to confront deeper questions of identity and purpose.

Importantly, Frederic’s masculinity is forged through suffering rather than conquest. His grief at Catherine’s death strips him of illusion and reveals the limits of stoicism. As Philip Young points out, Frederic is “not a hero in the old sense, but a man learning to live with loss in a world without gods” (Young, 1966, 24). This evolution marks a significant departure from the more static masculine figures in Hemingway’s earlier work.

Jake and Frederic both reflect postwar crises of identity, but they respond in contrasting ways. Jake adapts by embracing irony and detachment; he finds a code of conduct in stoicism and understated loyalty. Frederic, on the other hand, embarks on a more emotionally exposed journey, culminating in a confrontation with grief and the fragility of meaning. Both Jake and Frederic struggle to define themselves outside the structures – military, sexual, societal – that once gave them identity.

Ultimately, Hemingway questions whether any coherent model of masculinity is possible in the modern world. The war has shattered old ideals, and in their place remain fragments – wounds, memories, and private codes of honor – that cannot fully restore wholeness.

i. Exile, alienation and the Lost Generation

Exile and displacement – both literal and metaphorical – form a recurring undercurrent in Hemingway’s postwar fiction. Both novels portray characters who are unmoored – physically, emotionally, culturally – from stable identities and from the societies they once belonged to.

In *The Sun Also Rises*, the motif of physical exile is inextricable from the idea of the “Lost Generation.” The expatriate lifestyle of Jake Barnes and his circle represents more than mere travel – it is a symptom of cultural disillusionment. Living in Paris and later traveling through Spain, the characters seem to float through places without ever belonging. As Hemingway writes, “You can’t get away from yourself by moving from one place to another” (1926, 7).

This form of displacement is as much internal as external. Jake’s impotence marks him as exiled from conventional romantic and sexual relationships. As Jeffrey Hart points out, “Exile in *The Sun Also Rises* is not a romantic condition but a moral and psychological one – it reflects a void at the heart of modern life” (Hart, 1970, 21). Moreover, the frequent movement – Paris to Pamplona to San Sebastián – is circular and ultimately futile. Despite the vividness of place, there is no true arrival. Displacement in *A Farewell to Arms* is shaped by war more explicitly. Frederic Henry is a literal foreigner – an American serving in the Italian army – but his exile deepens as the war progresses. Initially integrated into military life, his injury and growing disillusionment lead him to desert, a decision that physically exiles him from the war zone and symbolically from institutional ideologies.

Frederic’s escape to Switzerland with Catherine is an attempt to create a personal sanctuary, removed from national or military allegiances. However, this retreat is illusory. Switzerland, though peaceful, becomes a kind of emotional quarantine. As Catherine’s pregnancy progresses and the couple isolates themselves from the world, displacement takes on a domestic form. When Catherine dies, Frederic is left totally untethered – geographically stateless and emotionally devastated.

Jake internalizes his condition, adapting to a life of irony, detachment, and unresolved longing. His exile is psychological, embedded in the rhythms of his postwar existence. Frederic, in contrast, attempts to physically flee the structures of war and nationalism, seeking meaning through love and private refuge.

There’s also a tonal contrast. *The Sun Also Rises* treats exile with a kind of resigned coolness, while *A Farewell to Arms* frames it as a tragic trajectory. Jake ends the novel back where he began – physically and emotionally – still orbiting around Brett. Frederic, by contrast, undergoes a more linear descent, ending in total solitude.

Narration and style comparison

Hemingway’s distinctive narrative style is one of the most studied aspects of his literary legacy. His “iceberg theory” is apparent in both *The Sun Also Rises* and *A Farewell to Arms*. However, despite their shared stylistic roots, the two novels differ significantly in their narrative voice, tone, and structural rhythm.

Both novels employ first-person narrators who frame their stories in personal, reflective modes. Yet the degree of emotional distance and narrative reliability varies.

Jake Barnes's narration in *The Sun Also Rises* is marked by restraint and understatement. His voice is concise, often neutral, even when describing emotionally charged moments. This creates a strong sense of ironic detachment.

In contrast, Frederic Henry's narration in *A Farewell to Arms* is more openly emotional and introspective. His account is structured as a recollection of past events, tinged with hindsight and existential reflection. He provides more internal commentary and philosophical musing, particularly as the novel progresses.

The Sun Also Rises has a more episodic structure, composed of scenes that often feel fragmentary or disconnected, mirroring the drift and rootlessness of its characters. The narrative moves from city to city (Paris, Pamplona, San Sebastián), but the plot follows a largely cyclical motion – what critic Scott Donaldson calls “a rhythm of recurrence rather than development” (Donaldson, 2001, 19). The lack of traditional climax or resolution reinforces the theme of existential stasis.

On the other hand, *A Farewell to Arms* follows a more linear and traditional narrative arc. It contains five distinct books that correspond to phases in Frederic's journey – war, injury, love, escape, and loss. The structure is more novelistic in a classical sense, culminating in a tragic climax. As Cleanth Brooks and Robert Penn Warren point out, “The novel's pacing enhances its emotional gravity; every shift in setting propels Frederic closer to spiritual awareness and devastation” (Brooks, Warren, 1959, 20).

Hemingway's style in both novels features his signature terse prose, minimalist description, and sparse dialogue. Short, declarative sentences dominate, and adjectives are used sparingly. The rhythm is naturalistic, often mimicking spoken English. However, the application of these stylistic traits serves different functions in each work.

In *The Sun Also Rises*, the style reflects detachment and ambiguity. Dialogue is often circular or filled with subtext, especially in interactions between Jake and Brett. The repetition of simple phrases (“Isn't it pretty to think so?”) highlights emotional dead-ends and the inexpressibility of trauma. By contrast, in *A Farewell to Arms*, the same stylistic devices are used to generate pathos. Repetition becomes a vehicle for emotional insistence, especially during Catherine's labor and death scenes.

Though united by Hemingway's stylistic trademarks – minimalism, first-person narration, sparse dialogue – *The Sun Also Rises* and *A Farewell to Arms* employ narrative and style to very different effects. Jake's cool detachment and fragmented structure reflect the circular numbness of postwar disillusionment. Frederic's confessional voice and linear arc mirror a personal descent into

grief and solitude. Both styles serve their respective themes, and both are integral to the emotional resonance of the novels.

Symbolism and motives

Both *The Sun Also Rises* and *A Farewell to Arms* are saturated with symbolic motifs that serve as emotional, psychological, and philosophical extensions of Hemingway's characters. The repetition of certain symbols across both novels also reveals how Hemingway evolved thematically between works, using similar imagery to evoke different emotional landscapes and existential conclusions.

One of the most powerful and recurrent motifs is rain, which appears in both novels as a harbinger of loss, death, and emotional isolation. In *A Farewell to Arms*, rain is deeply symbolic and closely associated with tragedy. Catherine Barkley expresses an explicit fear of rain: "I'm afraid of the rain because sometimes I see me dead in it" (Hemingway, 1929, 8). This line foreshadows the fatal outcome of her story and links the natural element with emotional premonition and grief.

In *The Sun Also Rises*, weather also plays a significant role, though rain is less central and less fatalistic. Instead, the sun itself, referenced in the title, becomes a larger existential symbol. The title, derived from Ecclesiastes, suggests cyclical repetition and eternal recurrence – life continues despite personal ruin.

Another prominent symbol in both novels is alcohol. In *The Sun Also Rises*, drinking is incessant and ritualistic, almost a substitute for emotional engagement. The Lost Generation, numbed by war and personal damage, drinks not for pleasure but for oblivion. As Jake says: "Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people" (Hemingway, 1926, 7). Alcohol becomes a means of temporary escape, but it also signifies detachment and denial.

In *A Farewell to Arms*, alcohol also appears frequently – especially in military settings – but serves a slightly different function. For Frederic, drinking is an anesthetic for both physical and emotional pain. Yet over time, the more he falls in love with Catherine, the less he depends on alcohol.

Perhaps the most unique and powerful symbol in *The Sun Also Rises* is the bullfighting motif, which represents masculinity, courage, and ritualized confrontation with death. The matador Pedro Romero is seen as a contrast to the emasculated, emotionally crippled men of the Lost Generation. Jake admires Romero because he "never made any contortions, always it was straight and pure and natural in line" (Hemingway, 1926, 7). Bullfighting becomes a form of aesthetic and moral clarity in a world of chaos.

While *A Farewell to Arms* has no direct equivalent to bullfighting, war itself plays a similar symbolic role: it tests the characters' courage, strips away illusions, and brings them into intimate contact with death. Yet unlike the controlled ritual of the *corrida*, war in *A Farewell to Arms* is chaotic, senseless, and arbitrary.

Lastly, emptiness and silence operate symbolically across both novels. The pauses, omissions, and emotionally subdued prose – key elements of Hemingway’s style – act as a form of symbolic absence. In *The Sun Also Rises*, silence marks what cannot be said between Jake and Brett; in *A Farewell to Arms*, silence dominates the final scenes, echoing the inarticulability (the state of being unable to express feelings or ideas clearly) of grief. As Hemingway scholar Carlos Baker suggests, “What Hemingway omits often tells us more than what he includes. His silences are the shape of pain” (Baker, 1969, 2).

CHAPTER III The life and literary career of ERNEST MILLER HEMINGWAY in the secondary schools

3.1 Participants of the research

The study was conducted in April 2025 among 40 high school students aged 15 to 17, enrolled in grades 10 and 11 at two bilingual institutions: the Ferenc Rákóczi II Secondary Grammar School in Berehove, the Mihály Munkácsy Lyceum in Mukachevo and the Gábor Bethlen Lyceum in Berehove. The participants included both Hungarian (60%) and Ukrainian (40%) native speakers. Gender distribution was nearly equal, and students represented a wide range of academic profiles, including humanities, natural sciences, and vocational tracks. The survey was carried out after regular classes, with the full consent and approval of the school principals and literature teachers. This diverse group ensured a representative cross-section of student perspectives across different cultural and educational backgrounds.

3.2 Research instruments

A Google Forms-based digital questionnaire was the primary research instrument, consisting of 25 structured questions. These included multiple-choice, true/false, and both short and long open-ended questions.

The research used a combination of qualitative and simple quantitative tools to explore how well secondary school students know Ernest Miller Hemingway and his literature, focusing on his two novel *The Sun Also Rises* and *A Farewell to Arms*.

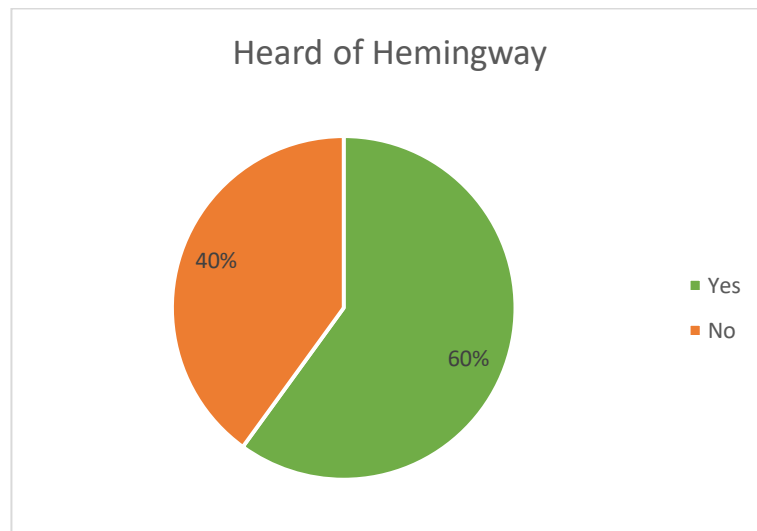
This questionnaire can be used to obtain the exact data needed for the research. The questionnaire is well transparent, so it is not difficult to summarize the data collected. The questions are designed to gauge, in a simple and understandable way, the students' opinions and the information they have acquired about the research topic.

3.3 Procedures of the research

In general, the survey participants were offered options for answers, but also had the opportunity to express their own opinion in open-ended questions. The questions are constructed sequentially and logically. The questionnaire was distributed digitally form to accommodate different classroom environments and access levels. Participation was entirely voluntary and anonymous. Responses were collected over a two-week period. Quantitative data were analyzed using frequency counts and trend identification, while qualitative answers were coded thematically to identify patterns in perceptions and interpretations.

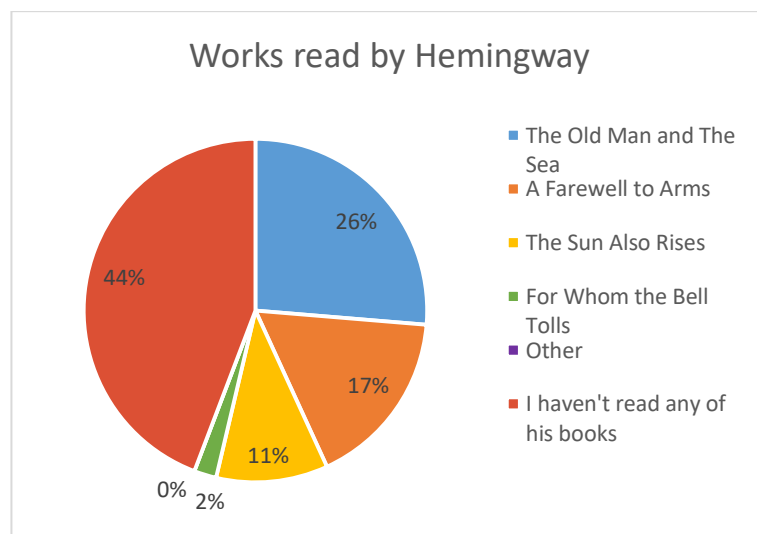
3.4 Findings of the research

A majority of students (60%) had heard of Ernest Hemingway, primarily through school instruction or teacher recommendations. However, 40% were unfamiliar with his name or could not recall specific works.

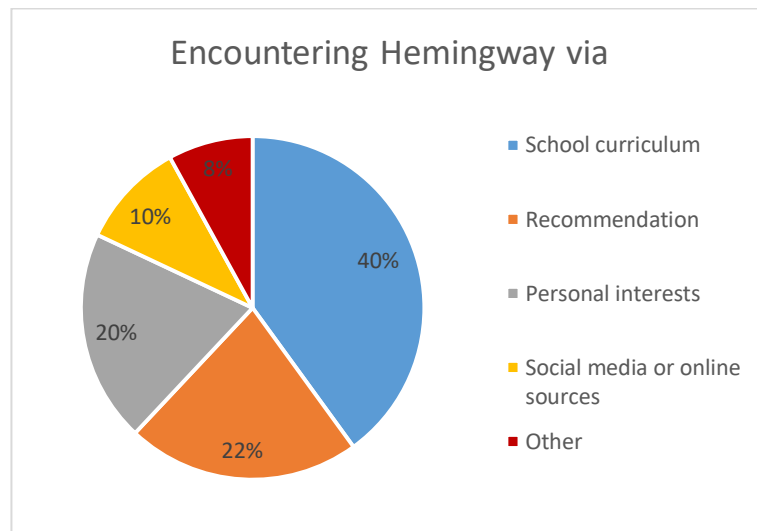


The most frequently read title was *The Old Man and the Sea* (25%), followed by *A Farewell to Arms* (18%), and *The Sun Also Rises* (10%). Interestingly, 42% of respondents had not read any Hemingway work, citing limited access, lack of translations in the school library, or simply having other reading priorities. One student noted:

“I’ve seen quotes online but never had a full book in my curriculum.”



Students reported first encountering Hemingway via: school curriculum (40%), teachers or peers (22%), personal curiosity or internet searches (20%), social media or quote pages (10%), family members (8%).

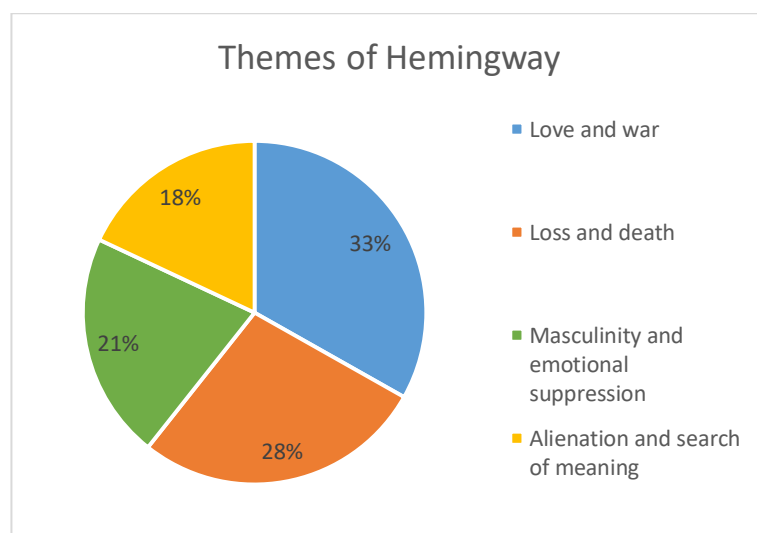


Hemingway's minimalist style was both praised and questioned: 65% described it as "simple and clear", 30% appreciated its emotional subtlety, 15% found it "boring" or "difficult to relate to". Students noted:

"I think Hemingway's style is easy to read because it's very clear and doesn't overcomplicate things."

"I just simply don't like his themes of war and love and that's why I find it hard to relate to his writing."

Despite mixed responses, most students were able to identify core themes such as: love and war (70%), loss and death (58%), masculinity and emotional suppression (45%), alienation and the search for meaning (38%).



A substantial 82% of students correctly associated *A Farewell to Arms* with World War I. This awareness likely stemmed from curriculum discussions on war literature. Furthermore, 76% believed that Hemingway's major themes remained relevant today. Sample responses included:

"The war is from long ago, but the feelings are still real."

"Grief and trauma are universal. Hemingway writes like people actually feel."

“He doesn’t over-explain. It’s powerful when you understand what’s behind the words.”

“His stories are slow, but the message hits you when you think about it later.”

3.5 Discussion and interpretation of the research results

The findings reveal a complex picture of Hemingway’s presence in contemporary secondary education. While not every student had direct access to his texts, many were at least familiar with his name or reputation. Those who had read his work tended to recognize the impact of his understated style and universal themes. Students particularly valued the emotional realism and found his approach to trauma and disillusionment relatable, even if the historical context was distant.

The results of the questionnaire indicate a notable divergence between students who were familiar with Hemingway’s works and those who were not. While several respondents demonstrated a solid understanding of key themes and stylistic characteristics, a significant portion had either never read or even heard of *The Sun Also Rises* or *A Farewell to Arms*. This discrepancy invites further interpretation and raises several hypotheses regarding the reasons behind this limited exposure.

One plausible explanation is that these particular Hemingway’s novels *The Sun Also Rises* and *A Farewell to Arms* are not part of the mandatory national or regional school curricula in Ukraine. Students often encounter literary works primarily through prescribed reading lists, and if a text is not formally included, it may remain entirely unknown to them. In addition, curriculum designers often prioritize works that are available in reliable translations and align with standardized educational goals, which may exclude certain modernist texts due to complexity or thematic density. (ЗАРУБІЖНА ЛІТЕРАТУРА 10 – 11 класи, 2022, 62).

Access is another critical factor. Many students might be unaware of Hemingway’s broader oeuvre simply because physical copies of these works are not available in their school libraries. In some cases, the books may exist only in outdated editions, or not at all in the students’ native languages. Hungarian and Ukrainian translations of Hemingway’s less frequently taught novels may be rare, out of print, or difficult to obtain. For students who do not read fluently in English, this presents a clear barrier to engagement. Even when translations exist, they may not be promoted or readily visible in school environments.

Additionally, although the internet provides unprecedented access to global literature, this access is not uniform. Students from rural or economically disadvantaged backgrounds may face technological or infrastructural limitations. In other cases, the overwhelming quantity of digital content may paradoxically obscure classic literary works, especially if students lack guidance in navigating online literary resources. Moreover, the minimalist style and emotionally restrained tone of Hemingway’s writing may initially appear uninviting or “boring” to teenagers accustomed to faster-

paced, visually dynamic media. Without sufficient introduction or contextual framing, they may hesitate to engage with his work independently.

Another factor worth considering is the role of personal interest and motivation. Some students may simply not be inclined toward classic literature, especially if they do not see immediate relevance to their own experiences or values. The perceived emotional distance of Hemingway's prose or the historical context of his novels may contribute to this disinterest.

Conversely, among those students who had encountered Hemingway's writing and responded positively, several patterns emerged. One possibility is that these students come from home environments where reading is actively encouraged and discussed. In such families, literature may be a valued cultural activity, with conversations around books fostering deeper interpretive engagement. Exposure to literature through parents, older siblings, or family libraries can significantly influence a student's willingness to explore challenging texts.

Another factor could be the influence of enthusiastic teachers who introduce Hemingway's texts in a compelling way, possibly through multimedia content, classroom debates, or thematic projects. When students perceive literature as a living conversation rather than a static requirement, they may be more likely to explore additional works on their own initiative.

Ultimately, while not all students resonate immediately with Hemingway's voice, the responses suggest that with proper framing and access, many are open to – and even moved by – the deeper currents beneath his deceptively simple prose. These findings reinforce the value of keeping Hemingway in the conversation, while also highlighting the need for targeted support to help young readers find their way into his world.

The relatively low reading rate of *The Sun Also Rises* suggests a need for more curricular inclusion, especially since the themes of identity, masculinity, and psychological alienation resonate with modern youth. In contrast, *A Farewell to Arms* benefited from its inclusion in thematic literature units about war and peace.

The mixed reactions to Hemingway's style highlight a pedagogical opportunity: students may require scaffolding to fully appreciate the subtleties of his prose. Pairing his works with visual media (e.g., film adaptations), group discussions, or reflective writing exercises could deepen their understanding. Several students expressed that they initially found his writing slow but felt emotionally impacted after reflection. This delayed response suggests that Hemingway's texts require – and reward – close engagement.

Ultimately, the research supports the continued relevance of Hemingway's literature in high school settings. While accessibility remains a challenge, students are capable of critical engagement when given the right tools and context. With thoughtful integration into syllabi and classroom practices, Hemingway's voice can still provoke, challenge, and move the next generation of readers.

Conclusion

Ernest Hemingway's *The Sun Also Rises* and *A Farewell to Arms* are emblematic works of twentieth-century modernist literature, united by their sparse prose style, thematic gravitas, and deeply personal engagement with the psychological and moral aftermath of war. While each novel reflects Hemingway's distinctive literary voice, they diverge in emotional tone and philosophical orientation, offering complementary but contrasting portraits of disillusionment, love, and human endurance.

The Sun Also Rises presents a disenchanted generation struggling to find meaning amid emotional inertia. Jake Barnes's stoic detachment, Brett Ashley's elusive independence, and the cyclical patterns of movement and ritual all point to a world where traditional values have eroded and authenticity is difficult to grasp. The novel's understated prose and absence of overt resolution reflect the modernist emphasis on ambiguity, silence, and psychological fragmentation.

By contrast, *A Farewell to Arms* offers a more intimate, emotionally charged narrative, shaped by personal loss and existential confrontation. Frederic Henry's transformation from detached soldier to grieving lover reflects a deeper engagement with suffering and the inevitability of death. Love, though intense and sincere, is shown to be ultimately powerless in the face of war's cruelty and life's unpredictability. Hemingway's minimalist style remains, yet it gives way to lyrical intensity in the novel's final chapters, enhancing the sense of tragic beauty.

When viewed together, the two novels reveal Hemingway's evolving meditation on the human condition. Both works reject romanticized ideals – whether of war, masculinity, or love – and replace them with stripped-down depictions of fragility, stoicism, and fleeting authenticity. As critic Malcolm Cowley observed, Hemingway's moral universe is one in which “grace under pressure” becomes the highest virtue (Cowley, 1944), a quality embodied differently by each novel's protagonists.

Stylistically, both texts exemplify Hemingway's “iceberg theory,” wherein meaning resides beneath the surface. Yet this technique serves different emotional ends: in *The Sun Also Rises*, it enforces emotional restraint and ironic detachment; in *A Farewell to Arms*, it intensifies the emotional weight of love and loss through its silences.

Ultimately, these novels illuminate the existential and psychological cost of war, while simultaneously chronicling the fractured emotional landscapes of the Lost Generation. Whether through resignation or rebellion, silence or action, Hemingway's characters strive to navigate a disenchanted world with dignity. Their failures and fleeting triumphs underscore the complexity of endurance in a reality where meaning must be forged, not found. In capturing this struggle with such stylistic precision and emotional honesty, Hemingway secured his place as one of the defining voices of modernist literature.

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SUMMARY

У цій бакалаврській роботі було проаналізовано та порівняно два ключові романи Ернеста Гемінгвея: «І сходить сонце» (*The Sun Also Rises*) та «Прощавай, зброє» (*A Farewell to Arms*). Дослідження зосереджувалося на наративній структурі, стилістичних особливостях, домінантних темах та символічних елементах обох творів. За допомогою детального текстуального аналізу та залучення критичної літератури було розглянуто, як Гемінгвей зобразив розчарування, емоційну відстороненість та екзистенційну кризу «втраченого покоління» після Першої світової війни.

Кожен роман було проаналізовано окремо, а також включено порівняльний розділ, присвячений тематичним паралелям і розбіжностям – зокрема в зображенні любові, війни, маскулінності та ідентичності. У дослідженні також розглядалися мінімалістичний стиль прози Гемінгвея та повторювані мотиви, як-от алкоголь, подорожі, дощ і смерть.

Окрім літературного аналізу, у роботі були використані дані опитування, проведеного серед студентів університету. Цей емпіричний компонент надав уявлення про сприйняття персонажів Гемінгвея, його наративних прийомів та емоційної атмосфери сучасними читачами.

Загалом, робота показала, як ці два романи Гемінгвея пропонують контрастні, але водночас доповнювальні бачення людської стійкості та вразливості. Поєднуючи літературну інтерпретацію з критичними джерелами та результатами читацького сприйняття, дослідження прагнуло поглибити розуміння актуальності творчості Гемінгвея як у контексті модерністської літератури, так і в сучасному читацькому досвіді.

APPENDIX 1

Questionnaire: Understanding Ernest Hemingway's Literature

Section 1: General Knowledge (Multiple Choice & True/False)

1. Have you heard of Ernest Hemingway before?
 - Yes
 - No
2. Have you read any works by Hemingway? (Check all that apply)
 - ☐ *The Sun Also Rises*
 - ☐ *A Farewell to Arms*
 - ☐ *For Whom the Bell Tolls*
 - ☐ *The Old Man and the Sea*
 - ☐ Other: _____
 - ☐ I haven't read any of his books
3. How did you first learn about Hemingway?
 - School curriculum
 - Personal interest
 - Recommendation from a teacher or friend
 - Social media or online sources
 - Other: _____
4. True or False: Hemingway won a **Nobel Prize in Literature**.
5. True or False: Hemingway was a journalist before he became a famous novelist.
6. In which historical period did Hemingway write most of his novels?
 - World War I
 - The Great Depression
 - World War II
 - The Cold War
7. Which of these themes is **most commonly found** in Hemingway's novels?
 - Science fiction and futuristic worlds
 - Love and war
 - Fantasy and magic
 - Technology and artificial intelligence

Section 2: Perception of Hemingway's Writing (True/False & Opinion-Based)

8. How would you describe Hemingway's writing style? (Select up to two)

- Simple and direct
 - Rich in symbolism
 - Emotional and deep
 - Boring or difficult to follow
 - I am not familiar enough to say
9. True or False: Hemingway's writing is often described as "minimalist" and "iceberg-style" because he leaves much unsaid.
10. True or False: Hemingway's characters are known for being highly emotional and expressive.
11. In your opinion, is Hemingway's style easy or difficult to read? Why?
(Open-ended question)
12. Do you think Hemingway's themes (e.g., war, love, loss, masculinity) are still relevant today?
Why _____ or _____ why _____ not?
(Open-ended question)

Section 3: Opinions on *The Sun Also Rises* and *A Farewell to Arms*

13. If you have read *The Sun Also Rises*, what do you think is its most important theme?
- The effects of war on individuals
 - Lost love and emotional detachment
 - The search for meaning in a changing world
 - I have not read the book
14. True or False: The main character of *The Sun Also Rises*, Jake Barnes, is a soldier who loses his memory during the war.
15. If you have read *A Farewell to Arms*, how did the novel's ending affect you?
- It was powerful and emotional
 - It was disappointing
 - It was realistic and fitting
 - I have not read the book
16. True or False: *A Farewell to Arms* is a love story set during World War I.
17. Which character from either novel do you find the most interesting? Why?
(Open-ended question)
18. If you could change anything about either novel, what would it be?
(Open-ended question)

Section 4: Hemingway's Influence and Legacy

19. True or False: Hemingway's works are often associated with the "Lost Generation" of writers.

20. Do you think Hemingway's works should still be taught in schools? Why or why not?
(Open-ended question)
21. Do you see any similarities between Hemingway's themes and modern books or movies? If
yes, which ones?
(Open-ended question)
22. True or False: Hemingway's writing has no influence on modern literature.
23. If you could ask Hemingway one question about his writing, what would it be?
(Open-ended question)
24. Hemingway was famous for his adventurous lifestyle. Which of the following activities was
not something he did?
- Deep-sea fishing
 - Bullfighting
 - Space travel
 - Hunting
25. Hemingway's novels often focus on which of the following emotions?
- Hope and optimism
 - Disillusionment and loneliness
 - Joy and humor
 - Fantasy and excitement

APPENDIX 2

Kérdőív: Ernest Hemingway irodalmának megértése

1. szakasz: Általános ismeretek (Feleletválasztós és Igaz/Hamis kérdések)

1. Hallottál már korábban Ernest Hemingwayről?
 - ☐ Igen
 - ☐ Nem
2. Olvastál már valamilyen művet Hemingwaytől? (Jelöld be a megfelelőket)
 - ☐ *Fiesta (The Sun Also Rises)*
 - ☐ *Búcsú a fegyverektől (A Farewell to Arms)*
 - ☐ *Akiért a harang szól (For Whom the Bell Tolls)*
 - ☐ *Az öreg halász és a tenger (The Old Man and the Sea)*
 - ☐ Egyéb: _____
 - ☐ Nem olvastam tőle semmit
3. Hogyan hallottál először Hemingwayről?
 - ☐ Iskolai tananyag
 - ☐ Személyes érdeklődés
 - ☐ Tanár vagy barát ajánlása
 - ☐ Közösségi média vagy online források
 - ☐ Egyéb: _____
4. Igaz vagy hamis: Hemingway elnyerte az **irodalmi Nobel-díjat**.
 - ☐ Igaz
 - ☐ Hamis
5. Igaz vagy hamis: Hemingway újságíróként dolgozott, mielőtt híres regényíró lett.
 - ☐ Igaz
 - ☐ Hamis
6. Melyik történelmi időszakban írta Hemingway a legtöbb regényét?
 - ☐ Első világháború
 - ☐ Nagy gazdasági világválság
 - ☐ Második világháború
 - ☐ Hidegháború
7. Melyik téma a **leggyakoribb** Hemingway regényeiben?
 - ☐ Tudományos-fantasztikus és futurisztikus világok
 - ☐ Szerelem és háború
 - ☐ Fantázia és varázslat

- Technológia és mesterséges intelligencia

2. szakasz: Hemingway írásmódjának megítélése (Igaz/Hamis és véleményalapú kérdések)

- Hogyan jellemeznéd Hemingway írásstílusát? (Válassz legfeljebb kettőt)
 - Egyszerű és közvetlen
 - Gazdag szimbolikában
 - Érzelmes és mély
 - Unalmas vagy nehezen követhető
 - Nem ismerem eléggé, hogy megítéljem
- Igaz vagy hamis: Hemingway írását gyakran "minimalistának" és "jéghegy-stílusúnak" nevezik, mert sok mindent kimondatlanul hagy.
 - Igaz
 - Hamis
- Igaz vagy hamis: Hemingway karakterei általában rendkívül érzelmesek és kifejezőek.
 - Igaz
 - Hamis
- Véleményed szerint Hemingway stílusa könnyen vagy nehezen olvasható? Miért?
(Nyílt kérdés)
- Szerinted Hemingway témái (pl. háború, szerelem, veszteség, férfiasság) ma is relevánsak?
Miért
vagy
miért
nem?
(Nyílt kérdés)

3. szakasz: Vélemények a *Fiesta* és a *Búcsú a fegyverektől* című művekről

13. Ha olvastad a *Fiesta* című regényt, szerinted mi a legfontosabb témája?
- A háború hatása az egyénekre
 - Elveszett szerelem és érzelmi eltávolodás
 - Értelmet keresni egy változó világban
 - Nem olvastam a könyvet
14. Igaz vagy hamis: A *Fiesta* főszereplője, Jake Barnes, egy katona, aki elveszíti emlékezetét a háború során.
- Igaz
 - Hamis
15. Ha olvastad a *Búcsú a fegyverektől* című regényt, hogyan hatott rád a regény vége?
- Erőtéljes és érzelmes volt

- Csalódást keltett
- Realisztikus és megfelelő befejezés volt
- Nem olvastam a könyvet

16. Igaz vagy hamis: A *Búcsú a fegyverektől* egy szerelmi történet, amely az első világháború idején játszódik.

- Igaz
- Hamis

17. Melyik karaktert találod a legérdekesebbnek a két regény közül? Miért?
(Nyílt kérdés)

18. Ha megváltoztathatnál valamit bármelyik regényben, mi lenne az?
(Nyílt kérdés)

4. szakasz: Hemingway hatása és öröksége

19. Igaz vagy hamis: Hemingway műveit gyakran a "Lost Generation" (Elveszett nemzedék) íróival hozzák összefüggésbe.

- Igaz
- Hamis

20. Szerinted Hemingway műveit továbbra is tanítani kellene az iskolákban? Miért vagy miért nem?

(Nyílt kérdés)

21. Látsz hasonlóságokat Hemingway témái és a modern könyvek vagy filmek között? Ha igen, melyek ezek?

(Nyílt kérdés)

22. Igaz vagy hamis: Hemingway írásai nem gyakoroltak hatást a modern irodalomra.

- Igaz
- Hamis

23. Ha lehetőséged lenne egy kérdést feltenni Hemingwaynek az írásairól, mi lenne az?
(Nyílt kérdés)

24. Hemingway híres volt kalandos életmódjáról. Az alábbi tevékenységek közül melyiket **nem** végezte?

- Mélytengeri halászat
- Bikaviadal
- Úrutazás
- Vadászat

25. Hemingway regényei gyakran melyik érzelemre összpontosítanak?

- Remény és optimizmus
- Kiábrándultság és magány
- Öröm és humor
- Fantázia és izgalom

APPENDIX 3

Анкета: Розуміння літератури Ернеста Хемінгуея

Розділ 1: Загальні знання (Питання з вибором відповіді та Істинно/Хибно)

1. Чи чули ви раніше про Ернеста Хемінгуея?
 - ☐ Так
 - ☐ Ні
2. Чи читали ви якісь твори Хемінгуея? (Позначте всі, що застосовуються)
 - ☐ *І сходить сонце* (*The Sun Also Rises*)
 - ☐ *Прощавай, зброє* (*A Farewell to Arms*)
 - ☐ *По кому подзвін* (*For Whom the Bell Tolls*)
 - ☐ *Старий і море* (*The Old Man and the Sea*)
 - ☐ Інше: _____
 - ☐ Я не читав жодного його твору
3. Як ви вперше дізналися про Хемінгуея?
 - ☐ Шкільна програма
 - ☐ Особистий інтерес
 - ☐ Рекомендація вчителя або друга
 - ☐ Соціальні мережі або онлайн-джерела
 - ☐ Інше: _____
4. Істинно чи хибно: Хемінгуей отримав **Нобелівську премію з літератури**.
 - ☐ Істинно
 - ☐ Хибно
5. Істинно чи хибно: Хемінгуей був журналістом до того, як став відомим романістом.
 - ☐ Істинно
 - ☐ Хибно
6. У який історичний період Хемінгуей написав більшість своїх романів?
 - ☐ Перша світова війна
 - ☐ Велика депресія
 - ☐ Друга світова війна
 - ☐ Холодна війна
7. Яка з наступних тем **найчастіше зустрічається** в романах Хемінгуея?
 - ☐ Наукова фантастика та футуристичні світи
 - ☐ Любов і війна
 - ☐ Фантазія і магія

- технології і штучний інтелект

Розділ 2: Сприйняття стилю Хемінгуея (Істинно/Хибно та питання на думку)

8. Як би ви охарактеризували стиль письма Хемінгуея? (Оберіть до двох варіантів)
 - Простий та прямолінійний
 - Насичений символізмом
 - Емоційний та глибокий
 - Нудний або важкий для розуміння
 - Не можу оцінити, бо не знайомий(-а) достатньо
9. Істинно чи хибно: Стиль Хемінгуея часто називають «айсберговим», бо він залишає багато підтексту.
 - Істинно
 - Хибно
10. Істинно чи хибно: Герої Хемінгуея зазвичай дуже емоційні та відкрито виражають свої почуття.
 - Істинно
 - Хибно
11. На вашу думку, чи легко читати твори Хемінгуея? Чому?
(Відкрите питання)
12. Чи вважаєте ви, що теми Хемінгуея (війна, кохання, втрата, мужність) актуальні сьогодні? Чому або чому ні?
(Відкрите питання)

Розділ 3: Враження про романи *І сходить сонце* та *Прощай, зброе*

13. Якщо ви читали *І сходить сонце*, яка, на вашу думку, його головна тема?
 - Вплив війни на особистість
 - Втрачене кохання та емоційне відчуження
 - Пошук сенсу в змінному світі
 - Я не читав(-ла) цю книгу
14. Істинно чи хибно: Головний герой *І сходить сонце*, Джейк Барнс, — це солдат, який втратив пам'ять на війні.
 - Істинно
 - Хибно
15. Якщо ви читали *Прощай, зброе*, як на вас вплинув фінал роману?
 - Він був сильним та емоційним

- Розчарував
 - Був реалістичним і відповідним
 - Я не читав(-ла) цю книгу
16. Істинно чи хибно: *Прощавай, зброє* — це історія кохання на тлі Першої світової війни.
- Істинно
 - Хибно
17. Який персонаж з обох романів вам найбільше запам'ятався? Чому?
(Відкрите питання)
18. Якби ви могли змінити щось у будь-якому з романів, що б це було?
(Відкрите питання)

Розділ 4: Вплив і спадщина Хемінгуей

19. Істинно чи хибно: Творчість Хемінгуей часто асоціюють із поколінням "втрачених".
- Істинно
 - Хибно
20. Як ви вважаєте, чи варто вивчати твори Хемінгуей в школі? Чому або чому ні?
(Відкрите питання)
21. Чи бачите ви схожість між темами Хемінгуей та сучасними книгами або фільмами?
Якщо так, то з якими?
(Відкрите питання)
22. Істинно чи хибно: Твори Хемінгуей не вплинули на сучасну літературу.
- Істинно
 - Хибно
23. Якби ви могли поставити Хемінгуей одне запитання про його творчість, що б ви запитали?
(Відкрите питання)
24. Хемінгуей був відомий своїм пригодницьким стилем життя. Яку з цих справ він **не** виконував?
- Глибоководна риболовля
 - Бій з биками
 - Подорож у космос
 - Полювання
25. На які емоції найчастіше акцентує Хемінгуей у своїх романах?
- Надія та оптимізм
 - Розчарування та самотність

- Радість та гумор
- Фантазія та пригоди

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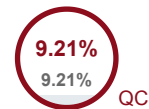
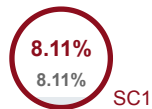
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NO	TITLE OR SOURCE URL (DATABASE)	NUMBER OF IDENTICAL WORDS (FRAGMENTS)
1	https://harryeklof.com/m02ot/jake-barnes-the-sun-also-rises-character-analysis.html	40 0.22 %
2	https://epdf.tips/ernest-hemingway-a-literary-life-literary-lives7dc7828798c095120ed08f3fff3c011f33829.html	27 0.15 %
3	http://dspace.library.uu.nl/bitstream/handle/1874/254829/MA_Thesis_Desiree_Jansen.doc?sequence=1	27 0.15 %
4	http://www.archives.gov/publications/prologue/2006/spring/hemingway.html	23 0.13 %