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A Farewell to Arms
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"I hope you will be very fortunate and very happy and very, very healthy."

"Thank you. And I hope you will live forever."

"Thank you. I have. And if you ever become devout pray for me if I am dead. I am asking several of my friends to do that. I had expected to become devout myself but it has not come." I thought he smiled sadly but I could not tell. He was so old and his face was very wrinkled, so that a smile used so many lines that all gradations were lost.

"I might become very devout," I said. "Any way, I will pray for you."

"I had always expected to become devout. All my family died very devout. But somehow does not come."

"It's too early."

"Maybe it is too late. Perhaps I have outlived my religious feeling."

"My own comes only at night."

"Then too you are in love. Do not forget that is a religious feeling."

"You believe so?"

"Of course." He took a step toward the table. "You were very kind to play."

"It was a great pleasure."

"We will walk up stairs together."

pg. 280-281 (on the last two pages of Chapter 35)

Hemingway's *A Farewell to Arms* is a brilliant example of modernist literature and is regarded as one of, if not the best, modern American novel. He utilizes his structure for code heroes, personal iceberg technique, and other techniques widely used by fellow modern writers.

Fragmentation is a technique where the story is broke up into parts, causing the readers to have to provide the connections as to what is going on. In this passage, Hemingway uses fragmentation throughout Frederick and Count Greffi's conversation. The reader has to distinguish who the speakers are in each line, rather than having Hemingway note in the "he said," manner. This fragmentation also has to do with how the story itself can be fragmented. This scene is one that has no pertinence to the plot whatsoever, and introduces a character that

is never seen or discussed again at another point in the book. I feel the only reason for this encounter was for Hemingway to create a scene that allowed Frederick to speak his mind to a veteran about how he felt about the war and religion. It exemplifies almost anti-code hero characteristics, but then that's it. No further discussion of the two the rest of the book.

The iceberg technique is one that Hemingway himself coined. It allows the reader to see the "tip of the ice berg" leaving them to try and dig for the meaning themselves while being given all the pieces. This passage uses this technique to help readers to see what is going on between the lines. The first line that really strikes readers is when Frederick wishes Count Greffi to live forever, to which Greffi replies "I have". This man is 94 years old and has probably outlived his entire family and his friends. He comments on his friends, but only to say that he asks them to pray for him when he is dead. Another piece that Hemingway releases to the audience is when Frederick comments "I thought he smiled sadly". I feel that not only is he upset that he has outlived everyone, but I feel he is truly discouraged by the fact that he could not become devout like the rest of the family as though there is something wrong with him. He feels he has not really done much with himself since the war other than drinking and playing billiards with people that he met long ago.

Nada is the term in modernism where "nothing connects to nothing". This entire scene in itself is one of nada because the only mention of this encounter before it happens is when Frederick tells Catherine he doesn't actually want to leave, and she forces him to go for a little while. There's no connection as to why the Count wants to play pool with him except for the fact that Frederick knew who he was a while back. There is also no mention of the scene after it takes place. This term can also be regarded, however, in the way that at the conclusion of their conversation, they act as if nothing has happened and there was no meaning behind their meet up. It was as though they didn't really acknowledge what just happened, rather it was just merely a game that ended with "we will walk upstairs together".

One of the major points of modernism the the fact that "old values are dead", especially those pertaining to religion. This is definitely apparent in this passage due to the fact that they are discussing the fact that neither of the two men are devout themselves, but rather, almost wish to become so. It's as though Frederick is looking at a mirror image of himself in the next 60 years wondering if he would encounter something that would deter him from becoming devout. The Count discusses how he wishes he could become devout like the rest of his family had, but has never been able to discover it. He feels maybe because he started too late, rather than not waiting long enough, as Frederick had mentioned. It also seems to be a touchy moment for both

the men as the conversation almost cuts off once they discuss religion, whereas they discussed matters of war for a while during their encounter. It is also exemplified that maybe they see religion as something differently when Graffi suggests that love itself is religion instead of looking to a sort of deity. They might see religion differently than what the “old world” says it is.

Finally, both these men have the values of code heroes. Although Graffi was a veteran of a different war, he was still affected by its outcome. Both men were heavy drinkers and discussed women and the delight they brought. They also were devoid of a source for their religion and can't seem to find it.