

## Fiction Model of Reality Created by E. Hemingway in “Farewell to the Arms!”

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### Abstract

*The article sounds up-to-date because it figures out the modern stylistic decoding and understanding of one of the most outstanding novels by Ernest Hemingway “Farewell to the arms!”. The aim of the article is to explain the usage of various stylistic devices which give a hand in deepening the novel content. The head investigative approach is decoding basic stylistic features of the novel in order to show the content sub-story.*

*Methods applied: text analysis through stylistics, a system-and-structure approach method, a dialectical method, a descriptive method.*

*Results: among the chief results of the article are: singling out leading stylistic devices drawing the verbal picture of the World War I-period, underlining our ideas of their usage in the novel, explaining the sub-story drawn by these stylistic devices.*

*Discussion: the novel’s anti-military sound is of current interest. The ideas touched upon in the article, may be used at home reading classes as the way of motivating students to read.*

*Conclusion: the article may be good for specialists in stylistics, home reading, literature teachers and any people interested in this field.*

**Keywords:** fiction time ; fiction space ; fiction detail and its types; fiction model of reality; home reading classes.

## INTRODUCTION

A text is the largest communicative unit of the super-syntactic level with a dual nature. It is a unique speech creation, a verbal and content unity, not just a mere chain of statements and abstracts [Stepanov, 2000].

One of the basic fiction text aims is a creation of a fiction model with a certain philosophic background and emotional code. Fiction texts set up a combination of fiction and reality [Skrebnev, 1994].

One of the features of the fiction text is containing both semantic and esthetic information. Another specific feature is an anthropological nature of the fiction text, as long as it is oriented at mastering the human character and inner self, human strengths and weaknesses [Levidov, 1973].

Fiction texts are poly-semantic and multi-functional, they have a definite communicative function [Domashnev, 1998]. Stylistic devices open new angles of understanding fiction texts and give feature instruments to readers [Khukharenko, 1973].

## METHODOLOGICAL FRAMEWORK

Lev Tolstoy wrote: "If a literature work contained nothing but ideas, there would not be fiction or art. An artist would just say what he wanted to say" [Tolstoy, 1951]. Ideas – even genius ones – should be framed into certain word-combinations, methods including various stylistic devices, they should be speaking or hinting, evident or hidden, entertaining or educative, etc.

Stylistics offers these methods: they are described in detail in books of stylistics, they are pretty complex and challenging, though brilliant and informative. Applying stylistic work at home reading classes can enable students to take part in an unusual world of word which abounds in gorgeous verbal pictures of real masters. They might feel odd and motivated simultaneously – owing to new experience, even experiment! – because every time you work with a literature masterpiece and try to interpret it by yourself, you may feel yourself a part of this masterpiece, an author's assistant.

Strange as it may seem, the more students deal with attentive book reading (via alliteration, metaphors, similies, oxymoron...), the less they are willing to quit reading as their hobby or pastime, the more they are eager to give their own visions of this or that device usage.

In our article we made an attempt to summarize the most striking and non-casual stylistic devices with a sample of "Farewell to the arms!" by Ernest Hemingway. Why this novel? The answer is simple: because this novel offers a special sub-story, sub-text which can open up to attentive readers only, to those who are devoted to the world of a literature word as a focus of devices.

The basis of our research has been made by a range of literature in stylistics, conceptual ideas of stylistic instruments usage.

A system-and-structure approach has given a possibility to consider a system of teaching methods in high school or university and choose the most appropriate for teaching home reading via stylistics.

A dialectical method made us follow the connections between the successful home reading teaching and deep fiction text understanding. Philosophy of any novel can become clear if a student is aware of special verbal tools which help to construct the main idea, single out problems touched upon in a story, and formulate a critical review on a novel.

Logically, any house looks well if the basement is fine – stylistic devices can be the basement, and the book will look appealing and readable, which is so important in our super-technological digital time.

## RESULTS

### Key definitions

Among the key definitions of our article are: fiction time, fiction space, fiction detail and its types and a fiction model of reality created in a book. In our case, it is the novel "Farewell to the arms!" by E. Hemingway.

**Fiction time** is referred to as the time depicted in the novel (or any other story-genre). It may be multi-plan and show a character in the retrospective or a constant flow of contemporary time. There are two basic types of fiction time: the first is narrative time (the time of objective reality reorganized by epic narrator's attitude to events described), the second is fabula (plot) time (the time of objective reality depicted in the story).

Chronologically, the event consequence may be broken: the author may start with a middle of his story to wake the reader's interest up, and only then switch to the exposition. Time accelerating or retarding may also take place for the same reason.

Speaking about "Farewell to the arms!", events described in the novel get back to 1915-1918, the start of World War I – first in Italy, then in Switzerland. A specific retrospective atmosphere is created by the Past Simple which the novel abounds in. Balanced against, a multitude of dialogues make the reader dive into the Present and forget about war-terrors for some time. "...I wished that I was with the British... I wished it to God the war was all over... I wished she (Catherine) were here now. I wished I were in Milan with her...and go into the hotel with her...and...love each other all night..." – the lines demonstrating Henry's impossibility to see Catherine.

The novel fiction time is quite sharp. Some time-retarding takes place to highlight the emotional side of narration: when there are descriptions of deaths or Catherine's sufferings while giving birth to a baby. The war distorts human souls, so even «The drops (raindrops) fell very slowly...» to make you think about the sense of life and life-values.

Otherwise, rare glimpses of happiness are quick and transparent: "We had a fine life. We lived through the months of January and February and the winter was very fine and we were happy". The lines are emotionally dry and greedy for details – why? Happiness for two is impossible in the war-time, is fragile and passing-by according to Hemingway.

**Fiction space** is the description of a fiction place in a story. It may expand to the globe-size or space, or narrow to the size of a room.

As for "Farewell to the arms!", two geographical spots – Italy and Switzerland – set up the fiction space. Gradually, Italy with its war-events, accidents and misfortunes becomes associated with the war itself: with hospitals full of wounded soldiers, crying people and hopelessness... Unlike Switzerland, with its prosperity of a "separated world" as if especially made for the two loving hearts expecting their baby; the world with white mountain-tops as an anti-war paradise. The latter becomes a quiet port for tired after-storm half-wrecked ships. The grief finds the characters even there though...

The novel fiction space is also made by single room descriptions: "There were many busts of marble on the painted wooden pillars along the walls of the room they used for an office..." Or the character's observations concerning the taste of wine ("the wine was not dull"), the sunset colour, the car description ("The oiling was smelling neatly"), as well as road descriptions are not occasional. These moments depict the character's strong ability to reflect on events and think logically and clearly despite the war.

The Space of Love and the Space of War are interweaved in the novel, which makes the story even more dramatic. As dramatic as the birth of a dead baby...

These stylistic facts mentioned and discussed at classes of home reading or literature may motivate students to give their own examples from the story and debate on them. It can become a good alternative to mere retelling or question-answering.

**Fiction details** – objects, as a rule, - help to understand inner motives of the character's behaviour, his lifestyle, his life story. The detail highlights key points and gives a push to the reader's imagination. Metonymy and synecdoche are thought to be basic fiction details. The fiction details can be: descriptive, specifying, implicit and characterizing [Kukhareno, 1973].

Hemingway disliked metaphors ("the unnecessary furniture in a well-designed room"). He preferred repetitions and fiction detail. "She had wonderfully beautiful hair and I would lie sometimes and watch her twisting it up in the light" – the descriptive detail that attracted Henry so much. Or Henry calling his sweetheart "darling", "my little puppy" (but not by the name) makes a characterizing detail of Henry as loving and caring.

Another characterizing fiction detail has to do with Catherine and Frederick's relationship: "We're going to have a strange life", "This is a rotten game we play, isn't it?", then Ellen Ferguson repeats it: "You'll never get married... You'll fight before you'll marry.-We don't fight.-You'll die then". It all hints at impossibilities of their relationship. And finally, it runs into a call of despair: "You're in some mess... He's done nothing but ruin you...". The phrases get us ready for a tragical ending...

These facts underlined at home reading classes will give our students the feeling of the atmosphere of the story, its sub-story, its sub-content.

An implicit detail: "...The whole thing going well on the Carso made the fall very different from the last fall when we had been in the country. The war was different too..." It is brief but leaps into the eye, demolishes all the positive possible here.

A special novel symbol is the rain. "After a while I went out and left the hospital and walked back to the hotel in the rain". Rain is the colour of sadness, hopelessness, death in the novel. The winner by Hemingway does not take it all, he wins inside himself even with tragedies in the background, he wants to live further in the memory of those who died...

The following stylistic text interpretation was described in the works by Domashnev, Kukhareno, Lotman, Pelevina, Skrebnev (these scientists dwelled on uncovering the usage of the fiction detail).

Turayeva, Startzev, Semenov, Turansky, etc. focused on the fiction time.

The fiction space was vividly described in the works by Khovanskaya, Skrebnev, Rudyakov, Morokhovsky, etc.

A novel-based description of fiction stylistic devices has not been done up to the moment. We have considered these devices through the samples from the novel "Farewell to the arms!" by E. Hemingway and tried to show that such ideas of stylistic text interpretation might be really interesting for students at home reading classes.

The research carried out for this article may seem academic and weird, even subjective. By all means! Students like expressing themselves and giving their own vision of things. Home reading classes with discussions of the kind may raise interest to reading which is important in the century of technological progress and the gadget cult.

Teaching home reading or Literature through detailed text investigating may be found especially attractive by lingua-oriented students.

Fiction time, fiction space and fiction detail enable the reader to see the text through, to go twice deeper into the content and estimate the full volume of an author's talent.

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The article may be valuable for specialists teaching home reading and Literature at linguistic universities and schools. It can also be useful for lingua-oriented students and philologists.

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