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HEMINGWAY AND WAR

by Yutaka Shimizu

Hemingway wrote very much about war in *A Farewell to Arms*, *For Whom the Bell Tolls* and many other works. So, to understand his literature, it is very important to make his ideas about war clear and to trace their development. In this thesis, I expect to analyze and grasp the contents of his war-ideology and its development mainly in two works, *A Farewell to Arms*, the masterpiece of his former period, and *For Whom the Bell Tolls*, the best of his latter period.

Antipathy and flight from war are the main currents in *A Farewell to Arms*, and the hero, Henry, escapes from the battlefield to Switzerland arm in arm with Catherine. The lovers expect a tranquil and peaceful life in the future, but Catherine dies of a miscarriage. This tragedy is caused by a "separate peace"; they sought a peace for themselves only, and there is no fundamental solution, leaving a multitude of suffering soldiers at the front. There are many complaints about war, but we cannot find a policy as to how to stop war and recover peace.

On the contrary, we find a new positive meaning in war in *For Whom the Bell Tolls*; the war to defend "Liberty and Democracy". Hemingway, before he wrote the novel, had taken part in the Spanish War to defeat Franco and the Fascists. Moreover, he had, as a powerful member of the American Friends of Spanish Democracy, engaged in anti-Fascist campaigning in his native country.

These concrete political activities greatly developed his ideology as far as he had been able to find a "cause" in a just war. For the first time, Hemingway could, in *For Whom the Bell Tolls*, distinguish a "just" war from an "unjust" war. In this novel we cannot find

any trace of pessimism as in *A Farewell to Arms*. Death on the battlefield is meaningless in *A Farewell to Arms*, while to Jordan, the hero of *For Whom the Bell Tolls*, who is fighting for a "cause", it is valuable and full of meaning.

In conclusion, from the political point of view, we dare say that Jordan is the highest personification in all of Hemingway's works, although, from the literary point of view, the characterizations and plot of *For Whom the Bell Tolls* are not always equal to those of *A Farewell to Arms*.

THE RELATION BETWEEN LITERATURE AND ECONOMY

by Kametaro Ikura

This article tries to discuss the influences of the development of the economical conditions on the Victorian novelists and their novels. The reading-public and book-market of the times reflect in their subjects, thoughts, and style in different and distinct ways. Since it is one of the human activities closely connected with the society of the time, any literature of a particular age cannot be discussed without the knowledge of the economical conditions under which it is produced, the knowledge of the book-market and the knowledge of the writers' concept of the age.

In this point of view the attitudes of some Victorian novelists are discussed. For example, Dickens preferred "the great heart of the public" (in Q. D. Leavis's terms) to the 19th century concept of literature. Such Victorian novelists as B. Lytton, Dickens and Thackeray were in common with the new reading-public, mostly the growing middle class. They had to find the public's "laughter and tears" (again in Q. D. Leavis's terms).

Vanity Fair is the most representative work in it. Thackeray depicted the feelings of the Victorian middle class, and foresaw the loneliness of an individual in the society. And a new style of the novel was brought up. The most dominant feature is the "uplift." It was, at first, a lively way to appeal to the feelings and tears of the middle class people, but toward the end of the 19th and in the 20th century, it became more or less superficial. Here the influence of the economical conditions is reflected in literature.

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