

Marija Krsteva

**Ernest Hemingway
- for learners**

Workbook



Stip, 2023

Марија Крстева
ERNEST HEMINGWAY – FOR LEARNERS
WORKBOOK

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УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ – ШТИП
ФИЛОЛОШКИ ФАКУЛТЕТ



Доц.д-р Марија Крстева

**ЕРНЕСТ ХЕМИНГВЕЈ – ЗА ИЗУЧУВАЧИ
ПРАКТИКУМ**

Рецензиран практикум

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PREFACE

Ernest Hemingway- For Learners (Workbook) is aimed for literary studies, studies in American literature, for English language students, Hemingway learners and all interested in the topic. It is written and organized as a workbook divided into units, each unit comprising several sections. The units are dedicated to a work of Hemingway and the analysis involves questions on the general context and close reading analysis.

The workbook fosters critical knowledge about fictional texts and some helpful methods for analysis. When students understand how to approach a literary text, they can develop important capabilities that can help them succeed in a future career. The approaches involve analysis of core themes and the motivations of the characters which can teach the students how to construct a narrative too. The literature skills can involve studying how to communicate effectively. Students acquire critical thinking skills by learning how to develop a perspective and how they can relate to outside concepts as well as empathy for people in different situations and how different groups of people express themselves. The study provides access to vocabulary in context: students can observe how people use new words in a sentence. This can help them recall these words more efficiently and correctly in the future. Next, answering the questions in the workbook enhances students' writing capabilities, recalling a fictional context closely can help students learn how language works in a particular context with particular sentence structure. Furthermore, they practice writing paragraphs and full essays on given topics.

In addition to the more general aspects of literary study, the workbook provides a specific look into Earnest Hemingway's life and work. It aims to give a comprehensive summary of his works as cultural models, their narrative principles and elements, the social and historical background, literary movements and genres. In this way, students study the most salient features of Hemingway's literary output in a structured and organized way. The close reading also provides further comparison and contrast aiming at a complete picture of Hemingway's art and work. The key questions focus on the plot and how the story is told, the tone, character description, how and why the story developed in a certain way, what perspectives can be employed, the "surprise" and the "back to the future" effects, the primary devices and how they are related to the topic.

A unique feature of this workbook is the part of discovering biographical fictions that combine factual and fictional elements from Ernest Hemingway's life and works. This opens up the discussion of modernist and postmodernist literary practices, modes and techniques in life-writing genre blending in particular. Furthermore, the completion of this workbook was supported by the Lewis-Reynolds-Smith Fellowship of the Hemingway Society in the USA.

The author

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1. The Sun Also Rises

The Sun Also Rises is Ernest Hemingway's first novel. It is a *roman à clef*, featuring characters based on people in Hemingway's life and in Paris in the 1920s. The novel centers on a group of expatriates traveling to Spain in 1925 for the Pamplona festival and a fishing trip in the Pyrenees.

"You are all a lost generation." - Gertrude Stein in conversation

"One generation passeth away, and another generation cometh; but the earth abideth forever. . . . The sun also ariseth, and the sun goeth down, and hasteth to the place where he arose. . . . The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits. . . . All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."—Ecclesiastes

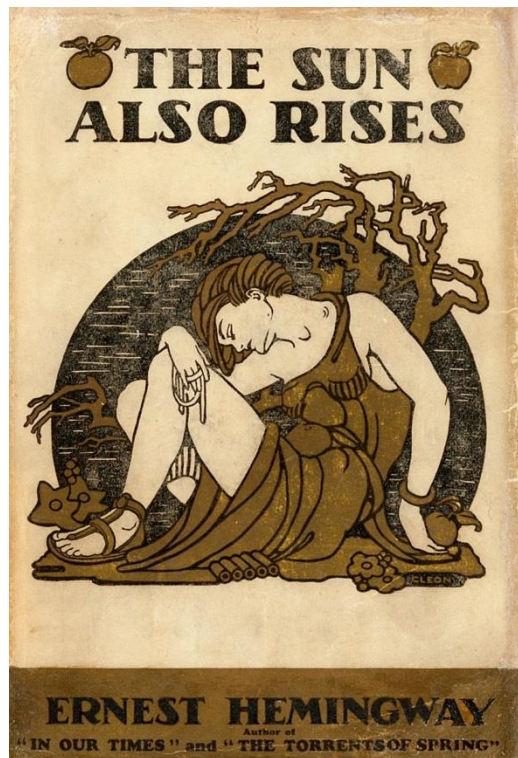


Image 1. *The first cover of The Sun Also Rises* <[File:The Sun Also Rises \(1st ed. cover\).jpg - Wikimedia Commons](#)>

Context

1. What is the time period when the novel was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

2. What elements in the narrative can serve as symbols?

3. Who is the narrator of the story and how does that affect the narrative and the character building of the story?

4. What is the effect of the unconventional opening of the chapters?

5. How do you compare and contrast the male characters? Comment on the themes of masculinity and heroism.

6. How could you describe Bret's character?

7. Discuss the uses of sports (boxing, fishing, bullfighting) in the novel.

8. Is Hemingway's style essentially typified by short declarative sentences? Find examples that mark Hemingway's writing style.

9. The biographical approach is essential to the narrative. Considering the bio-elements how do you think Jake met Brett?

10. What was the initial title of the book and what is the meaning of it?

11. Comment on the following excerpt from the book:

When I went back into the inn the woman was down in the kitchen, and I asked her to get coffee for us, and that we wanted a lunch. Bill was awake and sitting on the edge of the bed.

"I saw you out of the window," he said. "Didn't want to interrupt you. What were you doing? Burying your money?"

"You lazy bum!"

"Been working for the common good? Splendid. I want you to do that every morning."

"Come on," I said. "Get up."

"What? Get up? I never get up."

He climbed into bed and pulled the sheet up to his chin.

"Try and argue me into getting up."

I went on looking for the tackle and putting it all together in the tackle-bag.

"Aren't you interested?" Bill asked.

"I'm going down and eat."

"Eat? Why didn't you say eat? I thought you just wanted me to get up for fun. Eat? Fine. Now you're reasonable. You go out and dig some more worms and I'll be right down."

"Oh, go to hell!"

"Work for the good of all." Bill stepped into his underclothes. "Show irony and pity."

I started out of the room with the tackle-bag, the nets, and the rod-case.

"Hey! come back!"

I put my head in the door.

"Aren't you going to show a little irony and pity?"

I thumbed my nose.

"That's not irony."

As I went down-stairs I heard Bill singing, "Irony and Pity. When you're feeling . . . Oh, Give them Irony and Give them Pity. Oh, give them Irony. When they're feeling . . . Just a little irony. Just a little pity . . ." He kept on singing until he came down-stairs. The tune was: "The Bells are Ringing for Me and my Gal." I was reading a week-old Spanish paper.

"What's all this irony and pity?"

"What? Don't you know about Irony and Pity?"

"No. Who got it up?"

"Everybody. They're mad about it in New York. It's just like the Fratellinis used to be."

The girl came in with the coffee and buttered toast. Or, rather, it was bread toasted and buttered.

"Ask her if she's got any jam," Bill said. "Be ironical with her."

"Have you got any jam?"

"That's not ironical. I wish I could talk Spanish."

The coffee was good and we drank it out of big bowls. The girl brought in a glass dish of raspberry jam.

"Thank you."

"Hey! that's not the way," Bill said. "Say something ironical. Make some crack about Primo de Rivera."

"I could ask her what kind of a jam they think they've gotten into in the Riff."

"Poor," said Bill. "Very poor. You can't do it. That's all. You don't understand irony. You have no pity. Say something pitiful."

"Robert Cohn."

"Not so bad. That's better. Now why is Cohn pitiful? Be ironic."

He took a big gulp of coffee.

"Aw, hell!" I said. "It's too early in the morning."

"There you go. And you claim you want to be a writer, too. You're only a newspaper man. An expatriated newspaper man. You ought to be ironical the minute you get out of bed. You ought to wake up with your mouth full of pity."

"Go on," I said. "Who did you get this stuff from?"

“Everybody. Don’t you read? Don’t you ever see anybody? You know what you are? You’re an expatriate. Why don’t you live in New York? Then you’d know these things. What do you want me to do? Come over here and tell you every year?”

“Take some more coffee,” I said.

“Good. Coffee is good for you. It’s the caffeine in it. Caffeine, we are here. Caffeine puts a man on her horse and a woman in his grave. You know what’s the trouble with you? You’re an expatriate. One of the worst type. Haven’t you heard that? Nobody that ever left their own country ever wrote anything worth printing. Not even in the newspapers.”

He drank the coffee.

“You’re an expatriate. You’ve lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafés.”

“It sounds like a swell life,” I said. “When do I work?”

“You don’t work. One group claims women support you. Another group claims you’re impotent.”

“No,” I said. “I just had an accident.”

“Never mention that,” Bill said. “That’s the sort of thing that can’t be spoken of. That’s what you ought to work up into a mystery. Like Henry’s bicycle.”

He had been going splendidly, but he stopped. I was afraid he thought he had hurt me with that crack about being impotent. I wanted to start him again.

“It wasn’t a bicycle,” I said. “He was riding horseback.”

“I heard it was a tricycle.”

“Well,” I said. “A plane is sort of like a tricycle. The joystick works the same way.”

“But you don’t pedal it.”

“No,” I said, “I guess you don’t pedal it.”

“Let’s lay off that,” Bill said.

“All right. I was just standing up for the tricycle.”

“I think he’s a good writer, too,” Bill said. “And you’re a hell of a good guy. Anybody ever tell you you were a good guy?”

“I’m not a good guy.” (Chapter 12, p. 113-117)

Further task: Watch the movie/series based on this work and compare and contrast.

2. A Farewell to Arms

Set during the Italian campaign of World War I, *A Farewell to Arms* was first published in 1929. The story is narrated in first person by an American, Frederick Henry, serving as a lieutenant in the ambulance corps of the Italian Army. The novel unfolds the story of a love affair between the American expatriate and an English nurse, Catherine Barkly.



Image 2. A footage of the movie: *A Farewell to Arms* (1932 film) <[File:A Farewell to Arms \(1932 film\) 4.jpg - Wikimedia Commons](#) >

Context

1. What is the time period when the novel was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

1. What is the plot summary of *A Farewell to Arms*?

4. What is the role of love in connection with the war?

5. What symbols can you detect in the narrative?

6. Can we perceive “grace under pressure” in this novel compared to other Hemingway’s works?

7. How are Italy and Switzerland contrasted in the novel?

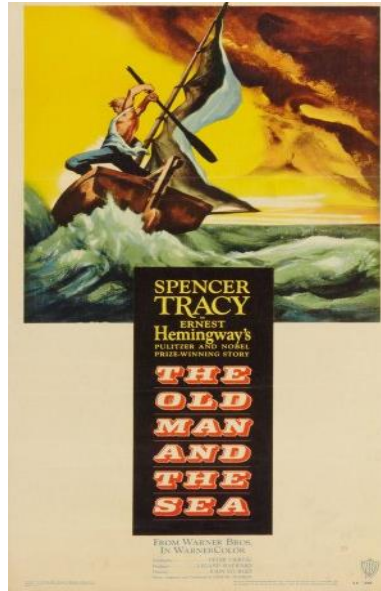
8. How can we interpret the title of the book?

9. Comment on the following excerpt:

“ I leaned forward in the dark to kiss her and there was a sharp stinging flash. She had slapped my face hard. Her hand had hit my nose and eyes, and tears came in my eyes from the reflex. “I’m so sorry,” she said. I felt I had a certain advantage. “You were quite right.” “I’m dreadfully sorry,” she said. “I just couldn’t stand the nurse’s-eveningoff aspect of it. I didn’t mean to hurt you. I did hurt you, didn’t I?” She was looking at me in the dark. I was angry and yet certain, seeing it all ahead like the moves in a chess game. “You did exactly right,” I said. “I don’t mind at all.” “Poor man.” “You see I’ve been leading a sort of a funny life. And I never even talk English. And then you are so very beautiful.” I looked at her. “You don’t need to say a lot of nonsense. I said I was sorry. We do get along.” “Yes,” I said. “And we have gotten away from the war.” She laughed. It was the first time I had ever heard her laugh. I watched her face. “You are sweet,” she said. “No, I’m not.” “Yes. You are a dear. I’d be glad to kiss you if you don’t mind.” I looked in her eyes and put my arm around her as I had before and kissed her. I kissed her hard and held her tight and tried to open her lips; they were closed tight. I was still angry and as I held her suddenly she shivered. I held her close against me and could feel her heart beating and her lips opened and her head went back against my hand and then she was crying on my shoulder. “Oh, darling,” she said. “You will be good to me, won’t you?” What the hell, I thought. I stroked her hair and patted her shoulder. She was crying. “You will, won’t you?” She looked up at me. “Because we’re going to have a strange life.” After a while I walked with her to the door of the villa and she went in and I walked home. Back at the villa I went upstairs to the room. Rinaldi was lying on his bed. He looked at me. “So you make progress with Miss Barkley?” “We are friends.” “You have that pleasant air of a dog in heat.” I did not understand the word. “Of a what?” He explained. “You,” I said, “have that pleasant air of a dog who—” “Stop it,” he said. “In a little while we would say insulting things.” He laughed. “Good-night,” I said. “Good-night, little puppy.” I knocked over his candle with the pillow and got into bed in the dark. Rinaldi picked up the candle, lit it and went on reading.” (p.13)

3. The Old Man and the Sea

One of Hemingway's most famous works, *The Old Man and the Sea* is a novella published in 1952. It tells the story of Santiago, an angry fisherman who struggles with a giant marlin in the Gulf Stream off the Coast of Cuba. The book was awarded the Pulitzer Prize for Fiction in 1952 and in 1954 it was cited by the Nobel Committee as contributing to Hemingway being awarded the Nobel Prize in Literature.



1. Image 3. A poster of *The Old Man and the Sea* (1958 film) <[File:The Old Man and the Sea \(1958 film\).jpg - Wikimedia Commons](#)>

Context

1. What is the time period when the novel was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

2. What is the plot summary of *The Old Man and the Sea*?

3. What are the main characters in the novel?

Analysis

1. Can we draw any parallels between the marlin and the old man?

2. What symbols can be found in the novel connected to the embodiment of the marlin and the old man?

3. What is the meaning of the contrast between the old and the young?

4. The Short Happy Life of Francis Macomber

Set in Africa, *The Short Happy Life of Francis Macomber* is a short story by Ernest Hemingway, published in 1936. The story is told by a third-person omniscient narrative with moments of unreliable interior monologue, presented mainly through the points of view of the two leading male characters, Francis Macomber and Robert Wilson, presenting the tragic ending of a couple's trip in Africa.



Image 4. Ernest Hemingway on safari (1934) <[File:Ernest Hemingway on safari, 1934.jpg - Wikimedia Commons](#)>

Context

1. What is the time period when the short story was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

1. What is the plot summary of *The Short Happy Life of Francis Macomber*?

2. What are the main characters in the short story?

Analysis

1. What roles are given to the main characters and why do they form a love triangle? How can we connect that with men's view of women, comfort vs. calling, sense of fulfillment, morality, manhood, dominance and courage?

2. Why are the characters' feelings intensified in the strange world of nature and wilderness?

3. Is human nature getting closer to that of the wild side?

4. Can the killing be symbolic of different settings?

5. Is there any foreshadowing?

6. What may have been the motive behind Margot's actions?

7. Do all characters play fast and loose?

5. The Snows of Kilimanjaro

The Snows of Kilimanjaro is a short story published in 1939 concurrently with *The Short Happy Life of Francis Macomber*, also set in Africa, where another couple, that of Harry and Helen struggles through their own tragic safari in Africa.



Image 5. The Snows of Kilimanjaro (1952 film) <[The Snows of Kilimanjaro \(1952\) – The Public Domain Review](#)>

Context

1. What is the time period when the short story was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

2. What is the plot summary of *The Snows of Kilimanjaro*?

3. What are the main characters in the short story?

Analysis

1. In which passages critical information about the characters is revealed?

2. What elements reveal the issue of morality and standards?

3. Comment of the ever-present theme of death in comparison with *The Short Happy Life of Francis Macomber*.

4. Which elements underline the presence of irony and pity?

6. The Killers

Ernest Hemingway's short story *The Killers* was first published in 1927. The story is set in Summit, Illinois in the 1920s, featuring recurring Hemingway's character Nick Adams as he has a run-in with a pair of hitman who are seeking to kill a boxer in a local restaurant.



Image 6. A footage from the movie *The Killers* (1946 film) <[File:Killers001.jpg - Wikimedia Commons](#)>

Context

1. What is the time period when the short story was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

1. What is the plot summary of *The Killers*?

2. What are the main characters in the novel?

Analysis

1. How effective is the dialogue in the short story?

2. How is the story about search for meaning and authenticity in the midst of violence, death and morality?

3. What complexities can be revealed from the story that are relevant to this day?

7. To Have and Have Not

Published in 1937, Ernest Hemingway's novel *To Have and Have Not* follows Harry Morgan, a fishing boat captain out of Key West, Florida. The novel provides a look into 1930 Cuba and Key West while commenting on the socio-economic situation and the struggles during the Depression Era.



Image 7. A footage from the movie *To Have and Have Not* (1944 film) <[File:To-Have-and-Have-Not-LIFE-1.jpg - Wikimedia Commons](#)>

Context

1. What is the time period when the novel was written and published? How is it related to the main topics presented in the book? How can you relate that to the contemporary context?

Plot summary

2. What is the plot summary of *To Have and Have Not*?

3. What are the main characters in the novel?

Analysis

1. How can this story be connected with the search for meaning and authenticity in *The Killers*? How is the setting different and how is it similar?

2. What complexities can be revealed from the story that are relevant to this day?

8. A Moveable Feast

A Moveable Feast is a 1964 memoir and *belle lettres* by Ernest Hemingway which portrays his Paris years during the 1920s. Published posthumously, it details his first marriage to Hadley Richardson and his other encounters with cultural figures of the Lost Generation and Interwar France.

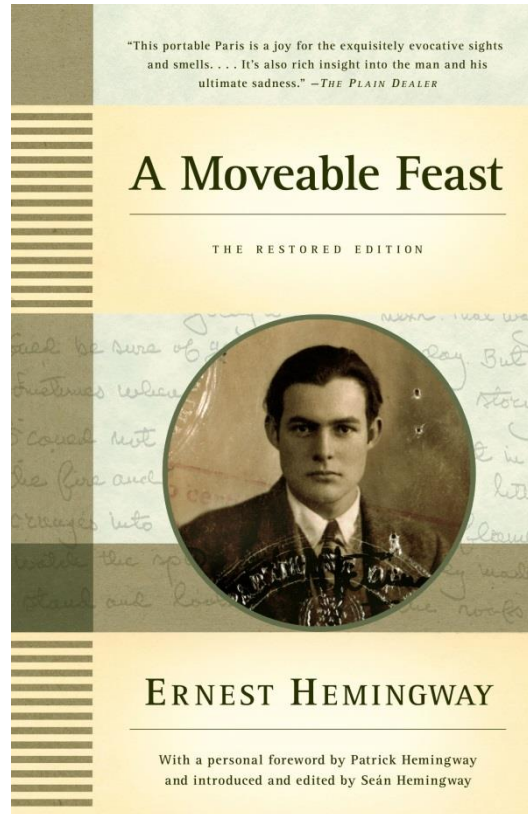


Image 8. Cover photo of the book 2009 < [A Moveable Feast: The Restored Edition - By Ernest Hemingway \(paperback\) : Target](#)>

Context

1. What is the time period when the work was written and published?

Analysis

1. What does the memoir reveal about Ernest Hemingway's view of his life?

Ernest Hemingway – Quiz

Further task: Watch the movie/series based on the above works and compare and contrast.

1. When was Ernest Hemingway born?
2. Hemingway first started his career and continued to earn his income as a _____.
3. Ernest Hemingway was born in:
 - a) Havana, Cuba
 - b) Oak Park, Illinois
 - c) Ketchum, Idaho
4. Ernest Hemingway died in:
 - a) Pamplona, Spain
 - b) Havana, Cuba
 - c) Ketchum, Idaho
5. Hemingway participated in WWI in
 - a) 1916
 - b) 1918
 - c) 1919
6. How many wives did Ernest Hemingway have?
 - a) 1
 - b) 2
 - c) 4
7. Hemingway's second wife was called
 - a) Mary Welsh
 - b) Pauline Pfeiffer
 - c) Hadley Richardson
8. Who of Hemingway's wives was the only one who did not work as a journalist?

9. Who did Hemingway travel to China with?
 - a) Marta Gellhorn
 - b) John Dos Passos
 - c) Mary Welsh
10. Where did Hemingway move after he left Paris in 1927 with Pauline?
 - a) Cuba
 - b) Key West, Florida
 - c) Michigan
11. How many children did Hemingway have?

12. Who called Hemingway and the rest of the young people in Paris "The Lost Generation"?

13. What did Hemingway receive for his participation in WWII?
 - a) Bronze star for bravery
 - b) Silver medal
 - c) Golden medal
14. How many times did Hemingway visit Africa?

-
15. What was Hemingway's boat called?
-
16. When did Hemingway die?
-
17. While hospitalized in Milan in 1918, Hemingway fell in love with
- Nurse Agnes von Kurowski
 - Greta Garbo
 - A local Italian girl
18. When did Hemingway and Mary Welsh go to Venice?
- 1954
 - 1948
 - 1945
19. Has Hemingway won any literary awards?
20. What are the main characteristics of Hemingway's writing style and techniques?
21. Name as many works by Ernest Hemingway as you can.
22. What was the first novel Hemingway published? Explain more about the circumstances of its writing and publishing.
23. Which novel is this excerpt from? Comment on its meaning and how it is connected with the overall theme in the novel.
- "Oh Jake," Brett said, "We could have had such a damned good time together." Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly, pressing Brett against me.
- Yes," I said. "Isn't it pretty to think so?"
24. Which novel is this excerpt from? Comment on its meaning and how it is connected with the overall theme in the novel.
- "If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry."

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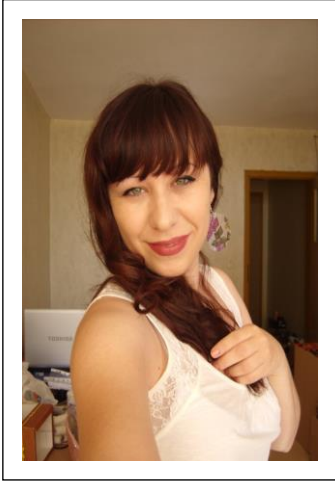
Images:

Cover Photo – Ernest Hemingway writing at campsite in Kenya <[File:Ernest Hemingway Writing at Campsite in Kenya - NARA - 192655.jpg - Wikimedia Commons](#)>

9. Image 1 - First edition cover of *The Sun Also Rises* <[File:The Sun Also Rises \(1st ed. cover\).jpg - Wikimedia Commons](#)>
10. Image 2 – *A Farewell to Arms* (1932 film) <[File:A Farewell to Arms \(1932 film\) 4.jpg - Wikimedia Commons](#) >
11. Image 3 – *The Old Man and the Sea* (1958 film) <[File:The Old Man and the Sea \(1958 film\).jpg - Wikimedia Commons](#)>
12. Image 4 – Ernest Hemingway on safari (1934) <[File:Ernest Hemingway on safari, 1934.jpg - Wikimedia Commons](#)>
13. Image 5 – *The Snows of Kilimanjaro* (1952 film) <[The Snows of Kilimanjaro \(1952\) – The Public Domain Review](#)>
14. Image 6 – *The Killers* (1946 film) <[File:Killers001.jpg - Wikimedia Commons](#)>
15. Image 7 – *To Have and Have Not* (1944 film) <[File:To-Have-and-Have-Not-LIFE-1.jpg - Wikimedia Commons](#)>
16. Image 8 – Cover photo, 2009 < [A Moveable Feast: The Restored Edition - By Ernest Hemingway \(paperback\) : Target](#)>

Answer key to Ernest Hemingway- Quiz

1. July 21, 1989
2. journalist
3. – b
4. – c
5. – b
6. – c
7. –b
8. – Hadley Richardson
9. – a
10. – b
11. – 3
12. – Gertrude Stein
13. – a
14. – 2
15. – Pilar
16. – July 2, 1961
17. – a
18. – b
19. – 21. (open-ended questions)
 - 23 – The Sun Also Rises (open-ended question)
 - 24 – A Farewell to Arms (open-ended question)



БИОГРАФСКИ ПОДАТОЦИ

Доц. д-р Марија Крстева е родена на 07. јуни 1986г. Во Кочани. Во 2009г. Во 2009г. ги завршува додипломските студии по Англиски јазик и книжевност на факултетот „Блаже Конески“ во Скопје. Истата година се запишува на постдипломски студии по Американски студии на Универзитетот „Св. Климент Охридски“ во Софија, Бугарија. Докторски студии по Американска литература завршува на иститот универзитет во Бугарија во 2022г. Крстева работи на Филолошкиот факултет при Универзитетот „Гоце Делчев“ во Штип од 2012г. Има учествувано на многубројни конференции, семинари и симпозиуми како и публикувано во научни списанија и зборници во земјата и странство. Преведувач е и автор на книги за деца. Автор е на научната книга *Towards a Theory of Life-Writing Genre Blending*, Routledge, 2023.

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