A Novel Study: *The Old Man and the Sea*
Ernest Hemingway

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Objectives: Day 2

• Understand the framework for Old Man i.e.,
  – Where does Hemingway’s work fit into to the genre that is American Literature?
    • Literary Timeline
    • Definition of Modernism/Imagism
  – What impact does Hemingway’s life have on his works?
    • Instructor Notes on Hemingway’s Life/Writing
    • Video – Scenes from “Midnight in Paris”
Day 2: Agenda
R417–Old Man and the Sea– Fall 2015

1. Announcements: Class Liaison
2. Announcements: Instructor
3. Instructor Notes on:
   – American Literary Tradition
     • Timeline American Literature
     • Modernism/Imagism – Definition
     • Author – Ernest Hemingway
4. Video: Excerpt from Midnight in Paris
5. Directed Reading: Pages 9-10 of the novel.
We asked the cyclone
To go around our barn
But it didn’t hear us.
Carl Sandburg
From The People, Yes
HISTORICAL FRAMEWORK
MODERNISM (1900-1950’S)

1900 – 1914
ECONOMIC BOOM
Pre-War Economy

1914 – 1918
WORLD WAR I

1914 – 1918
WORLD WAR I

1920-1929
JAZZ AGE
“Nation on a binge”

1930’S
STOCK MARKET CRASH
DEPRESSION

1940’S
WORLD WAR II
Pearl Harbor 1941
Dawning of Atomic Age

1950’s
Peace and Prosperity
Silent Generation

Birth of: United Nations;
Iron Curtain; Civil Rights;
and Space Travel.
American Literary Period Timeline

Overview

Native American Literature 1600-1750

Spirituality rooted in nature

Age of Faith 1750-1800

Faith and or Politically Based Literature

Realism Regionalism Naturalism 1860-1900

Beginnings of Feminist Literature

Reality Based Literature Espouses reality of a specific region of the country

Romanticism 1800-1860

Reaction Against Rationalism
Valued Emotion over Reason

Anti-Transcendentalists
Gothic Writers
Dark Romantics

Modernism 1900’s – 1950’s

Imagism 1909-1917

Hemingway

Transcendentalism
Light Romantics

Oral Tradition
Modernism
Characteristics

**Modernists:** “Sought to capture the disjointedness of modern life in both the form and the content of their work.”

**Characteristics of Modernism:**
“Works were constructed out of fragments, omitting the expositions, resolutions, interpretations, transitions, and summaries often used in traditional works.”

**Example:**
**Hemingway’s Iceberg Theory:** a bare bones approach to writing revolutionized the way writers of the time wrote forcing the reader to read between the lines

"If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water (Hemingway )."
Literary Techniques

**Modernism**

1. Stream of consciousness: a writer’s attempt to capture the “natural flow of a character’s thoughts”

   **Example:** Modernism
   
   (1922) T.S. Eliot “The Wasteland”
   
   (1930) Katherine Ann Porter “Jilting of Granny Weatherall”

2. Themes of works were implied rather than directly stated creating uncertainty for the reader – reader had to draw own conclusions

   **Example:** Modernism
   
   (1937) Zora Neale Hurston’s *Their Eyes Were Watching God*

   **Example:** Modernism
   
   (1922) F. Scott Fitzgerald *The Great Gatsby*
Modernist/Post Modernist

Literary Techniques

3. Symbols and Literary allusions used to suggest theme

   Example: Modernism
   (1925) F. Scott Fitzgerald’s *The Great Gatsby*

4. Point of view used: Modernist writers “believed that reality is shaped by people’s perception of reality”

   Example: Modernism
   (1929) Wm. Faulkner *The Sound and the Fury*

5. Dramatic Monologue – Character speaking directly to the audience

   Example: Modernism
   (1938) Our Town Thornton Wilder
Modernist Writers
The Hemingway family in 1905 (from the left): Marceline, Sunny, Clarence, Grace, and Ursula, and Ernest.
**THE EARLY YEARS**

Born on 21st July 1899 in Oak Park, Illinois (suburb of Chicago)

- Time: Eight o'clock
- Place: South front bedroom of
  - his grandfather’s house
- Second of six children.
- Father – doctor; mother housewife

- Hemingway became alienated from both his parents, seeing his mother as overbearing and his father as weak.

- Judgments eventually formed the basis of:
  - "The Doctor and the Doctor's Wife," his devastatingly negative portrayal of a marriage.
Mother: encouraged music, creativity, and culture. Father encouraged a love of nature and outdoor activities.
WORLD WAR I

Spring 1917

- Hemingway’s father secured him a job as a cub reporter for Kansas City Star where he was encouraged to:
  - Write short sentences, avoid clichés, unnecessary adjectives and construct good stories.”

- Writing career interrupted:
  - Volunteered as an ambulance driver for the American Field Service
  - Travelled to Milan: headed to Austro-Italian border see more of the action

- July 8, 1918:
  - Hemingway was hit by Austrian artillery, six days before his nineteenth birthday
  - Near death experience later made significant impact on his writing

- He Characterized the period as:
  “One of defeat, death and disillusionment.”
WRITING CAREER & 1920’S

1918

Agnes von Kurowsky nurse fell in love w/became model for the heroine in his novel of World War I, *A Farewell to Arms*.

• 1926 – PUBLISHED *THE SUN ALSO RISES*
  – EXAMINATION OF THE LOST GENERATION OF EXPATRIATE AMERICANS IN PARIS

• 1928 – FATHER COMMITTED SUICIDE
  – AN ACTION DEALT WITH IN THE CHARACTER OF ROBERT JORDAN - FOR WHOM THE BELL TOLLS

• 1929 PUBLISHED *A FAREWELL TO ARMS*
  – FIRST COMMERCIAL SUCCESS LEFT PARIS TOOK UP RESIDENCE IN KEY WEST
HEMINGWAY’S WIVES

Hadley Richardson, Bumby & Ernest
Married: 1921; Divorced 1927

Ernest and Pauline Marie Pfeiffer
Married: 1927; Divorced 1940

Martha Ellis Gellhorn
Married: 1940; Divorced 1945

Mary Welsh: Married: 1946; Widowed: 1961
LITERARY PALS:
THE EXPATRIATES
AND PARIS IN THE 1920’S

Gertrude Stein
Hemingway’s Mentor
From her he learned about the rhythm of words and the power of repetition and unembellished direct statement. (1921-1927)

Hemingway

F. Scott Fitzgerald recommended Hemingway to his editor as “the real thing” (1925)

From Pound, Hemingway learned "to distrust adjectives" and received valuable guidance in how to compress his words into precise images. (1922)

Hemingway shortly before he left Paris (1928)
Resource
Video: A Midnight in Paris

https://www.youtube.com/watch?v=cXxw6tpM970
https://www.youtube.com/watch?v=eiZT-0fohBA
WAR YEARS: 1930’s-1940’s

• 1930 – COVERED SPANISH CIVIL WAR AS A WAR CORRESPONDENT

• 1940’S REPORTED FROM FRONT LINES OF WORLD WAR II – PUBLISHED FOR WHOM THE BELL TOLLS

• 1946 – MARRIED LAST WIFE MARY WELSH

• 1952 - AS A TIME CORRESPONDENT TWO RETURNED TO CUBA WHERE HE PENNED THE OLD MAN AND THE SEA
For a true writer each book should be a new beginning where he tries again for something that is beyond attainment. He should always try for something that has never been done or that others have tried and failed. Then sometimes, with great luck, he will succeed.

Hemingway upon receiving the Nobel Prize in literature, 1954
FINAL YEARS

- **1954 (January 25):** Hemingway and Mary Welsh (wife #4) were injured in 2 plane crashes in the upper Nile country of East Africa; one of most inaccessible spots in Uganda.

- **1960:** Completed his memoirs of: Life in Paris in the early twenties: called a *Moveable Feast*.

- **A Moveable Feast** Hemingway’s final work was:
  - Published three years after his death by his widow, Mary Hemingway (1964).
  - 2009 an edition, revised by his grandson, Seán Hemingway was also published.

- **1961 (July 2nd):** Ill with depression Hemingway died, victim of a shotgun blast self-inflicted.
PICTURES FROM HEMINGWAY’S FINAL YEARS

1953 African Safari

Malaga, Spain, 1959

1961 Ketchum, Idaho
HEMINGWAY’S LEGACY

HEMINGWAY’S PERSPECTIVE AS A WRITER WAS UNIQUE IN THAT HE WAS CONSIDERED TO BE:

- A MAN OF ACTION AS WELL AS A MAN OF REFLECTION
- A SPORTSMAN AND AN ADVENTURER AS WELL AS
- AN OBSERVOR /WRITER AND CHRONICLER OF EVENTS
Characteristics of Modernism

1. Rejection of traditional themes and values; emphasis on bold experimentation in style and form.
   **Result:** Reaction against established religious, social and political views.

2. Rejection of the ideal hero as infallible; preference instead for the hero who is flawed and disillusioned.
   **Result:** Reflection of the fragmentation of society.

3. Rejection of the ideal hero as infallible giving preference to a hero who is flawed and disillusioned.
   **Result:** Celebration of inner strength and the individual.

4. Interest in the inner workings of the human mind; concerned not with the conscious but with the sub-conscious.
   **Result:** Freud and psychoanalysis popular.

5. No such thing as absolute truth; all things are relative.
   **Result:** World is created in the act of perceiving it.