

Say "Cheese" to Doom: A New-Historical Analysis of Hemingway's *A Farewell to Arms*

Alaa Elgadi: Misurata University- Libya

Abstract:

This study endeavored to elucidate Hemingway's literary acuity in trivializing aesthetically the terrors of the World War I, through magnifying the protagonist's nutritive prejudice, Lieutenant Frederic Henry and his instinct for "Macaroni and Cheese".

This was stark palpable in his novel *A Farewell to Arms*, when the major character Henry flouted the abrupt bombardments toward the Italian army's front by emerging from the trench to a bunker, solely to bring some cheese to eat with macaroni. As a gustatory imagery and metonymically, the Skoda gun shell was taking him a photograph and he was recklessly saying "Cheese!" to DOOM.

To accomplish these objectives, an excerpt from chapter 9 of the novel "A Farewell to Arms" was scrutinized through the new historicism theory, which had the utility of a pair of metonymical binoculars, which zoomed in on the significance of such an article of gourmet food "cheese" in a battlefield as it connoted "to smile" to sudden death for Hemingway. Although, the consequent injury in Henry's leg befell because of a vacant moment of rashness that seduced him to be wounded or dead, merely for some macaroni and cheese. Therefore, Henry was willing to smile to doom while fulfilling his hunger and gustatory pleasures in the front.

The results divulged that Hemingway metonymically referred to Henry's contentment with doom to satisfy his gustatory desires of macaroni and cheese, a comfort food worth of vanishing for, rather than WWI itself. Lieutenant Henry belittled the inescapable doom and hastened to the cheese with alacrity, discounting the grisly significances of a fatal shell fragment, imagining himself smiling to a furious demise while eating cheese. The new historical analysis of *A Farewell to Arms*, on one hand, it disclosed the connotation of the dairy product [cheese], which Hemingway purposefully visualized it as a gustatory imagery to be as an aesthetic appeal to the protagonist Henry. On the other hand, it connoted "say cheese" or smile to death while trying to eat macaroni with cheese, as if Hemingway intended to say that "cheese" was worth sacrifice, not war.

Keywords: Ernest Hemingway, *A Farewell to Arms*, Frederic Henry, Macaroni and Cheese, Say" Cheese", Connotation, New Historicist Analysis, Metonymy.

أَبْتَسْمُ لِمَوْتِ: تَحْلِيلُ تَارِيخِيٍّ جَدِيدٍ لِرَوَايَةِ هِيمِنْجُوَايِ "وَدَاعًا لِلسَّلَاحِ" عَلَاءِ الْقَاضِي، جَامِعَةِ مَصْرَآتَةِ لِيَبِيَا

الملخص:

تطلعت هذه الدراسة إلى إيضاح حنكة هيمنجواي الأدبية في الاستخفاف بأهوال الحرب العالمية الأولى بنمط جمالي عبر تعظيم الرغبة الغذائية لبطل الرواية، الملازم فردريك هنري، وغريزته لتناول المعكرونة والجبن.

كان ذلك واضحاً وضوح الشمس في طيات روايته 'وداعاً للسلح' عندما هزأ هنري بالقصف المباعث لجهة الجيش الإيطالي بخروجه من خندقه إلى خندق آخر، وذلك فقط لكي يجتلب بعض الجبن ليتناوله مع المعكرونة. في إطار التصوير الحسي للتذوق وتصوير الكناية، كانت قديفة مدفع السكودا وكأنها تلتقط له صورة فوتوغرافية وهو بالمتهور مبتسماً لهلاكه حاملاً قطعة جبنة.

للوصول إلى تلك الأهداف المنشودة لهذا البحث، تم تحليل مقتطفات من الفصل التاسع من الرواية 'وداعاً للسلح' من خلال إسقاط نظرية التاريخ الجديدة، والتي استخدمت كمنظور للكناية، التي قامت بتكبير أهمية مادة من الطعام ألا وهي "الجبنة" في ساحة حرب، كأنما كان هيمنجواي يشير بها إلى "الابتسام في وجه الموت الفجائي". على الرغم من أن الإصابة اللاحقة في ساق هنري حدثت بسبب لحظة فراغ من التهور أغرته بأن يصاب أو يموت، لمجرد تناول بعض المعكرونة والجبن. لذلك، كان هنري على استعداد للابتسام للهلاك بينما يشبع جوعه ومنعه الذوقية في الجبهة.

وكشفت النتائج أن هيمنجواي كان يشير مجازياً إلى رضا هنري عن الهلاك لإشباع رغباته الذوقية في المعكرونة والجبن، وهو طعام مريح يستحق الفناء من أجله، وليس الحرب العالمية الأولى نفسها. بالتالي، كان هنري بمحض إرادته مستعداً للابتسام للموت أثناء إشباع جوعه ولذا تده الذوقية في موقع الجبهة.

أزاحت النتائج الستار عن غاية المؤلف هيمنجواي من إقحام كناية الجبنة تلك، لكي تكون دلالة على اكتفاء هنري بالموت، مقابل أن يلبي ذلك رغباته المتعلقة بتذوقه للمعكرونة والجبنة، اللتين اعتبرهما جديرتين بالموت من أجلهما، على غرار الموت من أجل غايات الحرب العالمية الأولى برمتها. عندما استهان الملازم هنري بالهالك الحتمي وهول لإحضار الجبنة بلهفة غريبة غير مكترث لخطورة شظية القديفة الشنيعة، متخيلاً ذاته مبتسماً لموت مزمرجر أثناء أكله للجبنة. فمن ناحية، كشف التحليل التاريخي الجديد في رواية 'وداعاً للسلح'، دلالة مشتق الحليب [الجبنة]، التي صورها هيمنجواي مع إصرار مسبق كصور حسي تذوقي، ولكي يتصورها بطل الرواية كمصدر جذب جمالي. ومن ناحية أخرى، صور المؤلف ذلك المشهد ليشير إلى مصطلح كلمة جبنة واستعمال نطقها للإشارة إلى التيسم، أو بالأحرى تبسم المؤلف وهو في بزة هنري العسكرية في وجه الموت أثناء تناوله المعكرونة مع الجبنة، وكان هيمنجواي كان يقصد أن الجبن هو وحده جدير بالتضحية، لا الحرب.

الكلمات المفتاحية: أرنست هيمنجواي، وداعاً للسلح، فردريك هنري، معكرونة وجبنة، ابتسم/قل "تشيز"، المدلول، التحليل التاريخي الجديد، الكناية.

"Dites 'Cheese' à la fatalité : Une analyse néo-historiciste de *L'Adieu aux armes* d'Hemingway"

Alaa Elgadi, Université de Misurata- Libya

Résumé:

Cette étude s'efforce d'élucider l'acuité littéraire d'Hemingway dans la banalisation esthétique des terreurs de la Première Guerre mondiale, en mettant en lumière le préjugé nutritif du protagoniste, le lieutenant Frederic Henry, et son instinct pour les « macaroni au fromage ». Cela est particulièrement manifeste dans son roman *L'Adieu aux armes*, lorsque le personnage principal, Henry, défie les bombardements soudains dirigés contre le front de l'armée italienne en sortant d'une tranchée pour se rendre dans un bunker, uniquement pour rapporter du fromage à déguster avec des macaronis. Sous forme d'imagerie gustative et, de manière métonymique, le tir du canon Skoda semblait « le prendre en photo » pendant qu'il déclarait imprudemment « Cheese ! » à la fatalité.

Pour atteindre ces objectifs, un extrait du chapitre 9 du roman *L'Adieu aux armes* a été examiné à travers la théorie du néo-historicisme, laquelle a servi de paire de jumelles métonymiques, permettant de zoomer sur l'importance d'un tel article gastronomique – le fromage – sur un champ de bataille, où il évoquait le fait de « sourire » face à la mort soudaine, selon Hemingway. Bien que la blessure ultérieure à la jambe d'Henry fût le résultat d'un moment d'imprudence qui l'a poussé à risquer d'être blessé ou tué simplement pour des macaroni au fromage, Henry était disposé à sourire à la fatalité tout en assouvissant sa faim et son plaisir gustatif au front. Les résultats ont révélé qu'Hemingway faisait métonymiquement référence à la satisfaction d'Henry face à la fatalité afin de satisfaire son désir gustatif pour les macaroni au fromage, une nourriture réconfortante qui, pour lui, valait davantage qu'une guerre mondiale elle-même. Le lieutenant Henry a minimisé l'inévitable fatalité et s'est précipité vers le fromage avec empressement, en ignorant les terribles implications d'un éclat d'obus mortel, s'imaginant sourire à une mort furieuse tout en mangeant du fromage.

L'analyse néo-historiciste de *L'Adieu aux armes* a, d'une part, révélé la connotation du produit laitier (le fromage), qu'Hemingway a intentionnellement visualisé comme une imagerie gustative servant d'attrait esthétique pour le protagoniste Henry. D'autre part, elle a connoté l'idée de « dire cheese » ou de sourire à la mort tout en essayant de manger des macaroni au fromage, comme si Hemingway voulait dire que le « fromage » méritait un sacrifice, et non la guerre.

Mots-clés : Ernest Hemingway, *L'Adieu aux armes*, Frederic Henry, Macaroni au fromage, Dire « Cheese », Connotation, Analyse néo-historiciste, Métonymie

Introduction:

It is Hemingway's ironic theater of war and peace; and the paradoxical scene of comfort and unease. It is the Hemingwayan iconic hypnotizing photograph, which connotatively sketched Hemingway heroically and ironically saying to fire "cease!", for Lieutenant Henry's desire to eat macaroni and cheese!. It is relatively an uncanny illustration to draw Hemingway's creation of such a protagonist passionate about being a participant in the WWI with revulsion, notwithstanding that he metonymically humiliated its grisly horrors by a tin plate of macaroni and cheese. *A Farewell to Arms's* [macaroni and cheese], particularly the previously mentioned dairy product, reconnoitered that Hemingway in an shrewd literary and artistic tactic disparaged war and overvalued his hunger on death, as he circuitously intended to smile to doom holding a piece of cheese with macaroni, rather than a weapon.

In the trenches of *A Farewell to Arms*, Hemingway secretes his ideological point of view of war in a would-be scene of black comedy. It sarcastically envisages an obedient gallant ambulance driver with a military rank, whose momentous post is always fraught with perils while carrying the injured and dead soldiers from a gruesome frontline to a field hospital, and abruptly soon a mortar shell pierces his leg and leaves him wounded waiting for another lifesaver to carry him to the ambulance. His trauma is not for the reason of executing his military duties in dragging and carrying casualties, it is for the reason of hunger, for carrying cheese macaroni, NOT soldiers!

Via the ironic incident of macaroni and cheese, Hemingway marginalizes the protagonist Henry in a way that convinces him that the significance of obeying law and order in war times is less important than the triviality of fighting and defending the frontline on an empty stomach as long as both of them predictably can cost him his life.

Hemingway eloquently depicts his satirical literary astuteness in the masterpiece *A Farewell to Arms* by connecting the metonymy of the sensory gustatory image [cheese] to the act of smiling, as this food term connotes so.

Rashid sheds light on Hemingway's *A Farewell to Arms* (1929) highlighting that the author illustrates his intellect and sentiment about life and war, putting the hero in his shoes in the sense of alienation. The novel is an archetype of a man who experiences marginalization, feeling that he is obliged to fight beside some fellow soldiers, with whom he does not feel a real sense of kinship. *A Farewell to Arms* mirrors how humans endure to live a happy life in in the heart of the war catastrophes, because they are away from their homelands. Thus, in the uniform of a Lieutenant Hemingway agonizes form disaffection and experiences death in order to realize the significance of life, NOT WAR (1).

In a postgraduate essay entitled '*LANDSCAPE AND MASCULINITY IN ERNEST HEMINGWAY'S A FAREWELL TO ARMS*' composed by Victoria Addis, Hemingway perplexedly aestheticized his protagonist the American Lieutenant Frederic Henry molding him as a dynamic round character. Hemingway symbolizes himself as an idealistic hero of masculinity by executing several tasks during the course of the novel, a brave man in a trench warfare, a brave man in a romantic love affair, a man in transcendental introspection, a modern misanthropist, but it is all done in vain (2).

(1) Rashid, A. K. M. (2018). 'A Modern Man in the Trap. 'Re-understanding' *A Farewell to Arms* in Its Historical Subtext: A New Historicist's Reading. *Studies in Literature and Language*, 17(2), 33-43.

(2) Addis, V. (2018). *Landscape and Masculinity in Ernest Hemingway's A Farewell to Arms*. US Studies Online.

Regardless of the aestheticizing history of screwing up men's courage in the First World War, as literarily mirrored in the novel *A Farewell to Arms*, Hemingway fearlessly ridiculed the protagonist's heroic deeds in a sole act, which vibrantly pictured Henry risking his life for just to eat macaroni and cheese. The author discredited the super hero's reputation as an American Lieutenant, appointed as an ambulance driver, who has to follow the commitments of the Italian frontline, not to follow his gustatory preferences. Deliberately, Hemingway stirred up doom through the dramatic situation that connoted that macaroni and cheese was as a golden medal worth to die for even if he fell prey to a mortar shell.

The present research paper was connotatively probing deep into the worthiness of such a dairy product as [cheese] in a low-spirited scene, which Henry rationally and unreasonably considered as a matter of life or death in the novel *A Farewell to Arms*. Metonymically speaking, the paper was divulging Hemingway's laxity towards the Great War by trivializing the role of the ambulance driver Lieutenant Henry using the connotation of the word 'cheese', attempting to reflect that his so-called hero was satirically ready to doom to a mortar smiling to it saying [CHEESE].

This study was significant, due to the existence of such food as macaroni, especially with [cheese], which itself vividly appears oddly blended into the scenery of the war theatre by Hemingway, whom he panoramically illustrated by the horrendous atmosphere fraught with gun machines, artilleries, rifles, mortars, bullets, troop carriers, and ambulances. The significance of this research was connotatively remarkable as the researcher meticulously observed the choice of the word 'Cheese' with macaroni, wondering about whether Hemingway used it spontaneously showing his respect to the Italian culture or intentionally to demonstrate his disrespect to the WWI with the connotation of the dairy product.

This research paper was carried out according to the following plan, which is pivoting on 'New Historicism' that was founded by Stephen Greenblatt.

Greenblatt sites a literary text within the all-inclusive sequence of socio-cultural conventions and traditions that encompass the literature and culture background of a precise time and place. Literature intermingles in this manner as both a composition and a composer of a social and cultural customs and symbols. Still, new historicists appraise manuscripts by uniting both fictional and non-fictional documents that the author may have referred to at the time of writing. A scholar is likely to decipher the connection between the script and the social, political, and economic situation in which it is written (3).

As Brannigan illuminates that, the characteristics of New Historicism echo throughout Cultural Materialism in the scope of observing a literary excerpt reflecting a specific action during a specific setting in history via a concrete idea, which superficially connotes one people's culture. Still it genuinely connotes that glorifying accessible materialistic goals in life, rather than abstract concepts followed and executed unwillingly (4).

(3) Elgadi, A. (2023). *Autumn's Treat or Trick: A New-Historical Analysis of Keats's To Autumn*. Journal of Academic Forum (Vol. 7, No. 2, .pp. 715-747).

(4) Brannigan, J. (2000). *New historicism and cultural materialism*. New York: USA.

Consequently, in *A Farewell to Arms*, Hemingway professes that he is fond of the impalpable atmospheres of WWI and the idea of being a war hero, though in an abrupt moment he abandons those shallow idealized war creeds, only heeding attention to the materialistic wealth of gaining macaroni and cheese.

In an article entitled 'A Study of *A Farewell to Arms* as Ernest Hemingway's Autobiographical Novel: A Freudian Analysis, published by LEARN Journal: Language Education and Acquisition Research Network; Hemingway's mania for the lesions and the experience he acquired from World War I whereas he was only 18 years old. He materialistically perceived the ferocity and brutality of war as haunting plights, which portrayed his protagonist Henry, the ambulance driver, who was responsible for carrying many injured soldiers to the hospital and sometimes the deceased to the morgue. As an eyewitness to the doom snatching the souls of men in the frontline, Hemingway with a cultural instinct during a lingering introspection ascertained that war was not heroic. Later, when the mortar shell struck him, his own physical and mental trauma proved what was so terrifying and brutal and it traumatized him dreadfully (5).

This study strived to spotlight the metonymy of the word [cheese] connotatively grated and ironically melted on the macaroni in Hemingway's *A Farewell to Arms*, decoding how the author materialistically trivialized the idealistic dreads of war by inserting a concrete term, which aesthetically and oddly seemed out of place in a frontline space. This formal study of Hemingway's usage of the word 'cheese' as a trivializing pun is like the new historic yellow light stick functioned to illuminate Hemingway's metonymy of cheese as a connotative tool to trivialize war and death in 'A Farewell to Arms'. The New Historicism analysis enabled the researcher to divulge Hemingway's desertion from idealism of war and fleeing to materialism of cheese in macaroni with ironic gustatory smile triggered off against insignificant doom.

Regarding the type of food that the current study rotates around, Webster Dictionary literally defines macaroni and cheese as a dish of macaroni prepared with cheese pulp (6).

Since the term [cheese] has a significant role in this research paper, as it smells an allusion of the idiom 'Say Cheese'.

Ayto asserts that the idiom denotes 'smiling' as somebody utters it when taking a photograph of a person and asks the subject to smile, a s saying the word "cheese" draws a grin on people's faces as an hyperbolic way of smiling (7).

Concerning Greenblatt's Theory of New Historicism utilized in this study, it served through the New Historicist Approach, whose function in this phase sounds like a methodological first-aid kit, which cleaned Hemingway's sense of respect to war and dressed his connotative neglect to life via craving desperately for something to eat with cheese in *A Farewell to Arms*. Apropos what was mentioned before, Hemingway's style in belittling life and war appears through the binoculars of Greenblatt's theory to be absorbed by a critical period influenced by some social, political, and cultural circumstances. Therefore, Hemingway's involvement of the word 'cheese' in his novel was not an arbitrary choice (8).

(5) Chunnasart, S. (2006). *A Study of A Farewell to Arms as Ernest Hemingway's Autobiographical Novel: A Freudian Analysis*. LEARN Journal: Language Education and Acquisition Research Network, 3, 62-76.

(6) Merriam-Webster. (n.d.). *Cheese*. In Merriam-Webster.com dictionary. Retrieved December 5, 2024, from <https://www.merriam-webster.com/dictionary/cheese>

(7) Ayto, J. ed., 2010. Oxford dictionary of English idioms. Oxford University Press, USA.

(8) Morris, W. (2015). *Toward a New Historicism* (Vol. 1397). Princeton University Press.

The procedure of this study was applied using the new historicist analysis of Theory of New Historicism.

2. "Cheese it, the mortar shells!" said Hemingway to Henry

In the current paper, the researcher was mapping out Hemingway's paradoxical philosophy of war in the personality of the hero Fredric Henry from an idiomatic spyhole of chapter 9 of the novel *A Farewell to Arms*. It was connotatively magnifying the precarious situation, when Henry the pro-WWI Lieutenant mocked the gruesome salvo of mortar shells by leaving the trench, only to eat macaroni and cheese, which ostensibly illustrated Hemingway ironically asking Henry to smile at doom saying 'Cheese' as metonymically referred to the cheese he was eating with macaroni.

Ernest Hemingway (1899-1961) is an American author who became renowned in the modernist era in Paris during the 1920s and reached the zenith of his achievement in the twentieth century. Hemingway distinguishes himself by his simple writing style, frequently disengaged sentimentally. He adheres to the principle of connoting mental vicinities through exterior details. He belongs to the epoch of World War I, which had scarred its blood and gore on the psyche of the modern man. The aftermath of the Great War had left folks melancholic, disenchanting, and tussling with the phenomenon of nothingness. Hemingway exploits the leitmotifs of love and illusion in the background of World War I. *A Farewell to Arms* exemplifies how war can intrude the personal lives and mindset of those who were unwillingly involved in it in one way or the other (9).

Kamou and Abidi shed light on Hemingway's autobiographical novel *A Farewell to Arms*, which saw the light of day in 1929 instantly after the First World War, as it is a masterpiece endeavoring to deliberate the terrors of war via his involvement during War and its consequences. That is apparent in the novel through the central character Fredric Henry, who was working as a Lieutenant in the Ambulance Corps of the Italian Military. Wearing the uniform of this major character, Hemingway is rendering the element of the sense of disenchantment and estranged individuality in the novel (10).

Owens-Murphy highlights Hemingway's preoccupations with the conception of disillusionment and alienated identity on the desk of the author's pragmatic typewriter proclaiming Hemingway's detestation to theory and abstract world and his predilection for the pragmatism and the concrete world. Nonetheless, the Hemingway study has not yet employed William James's pragmatism as a basis to expound the questions of meaning and truth, as well as nonconcrete universals and concrete details. Because Jamesian pragmatism, by favoring the latter over the former, is particularly beneficial for comprehending *A Farewell to Arms*, elucidating why Fredric's indirect first-person narrative centers predominantly on physical atmospheres. The focus of pragmatism on usefulness aids in understanding the deception and pretense that obscure the relationship between Fredric and Catherine Barkley. Ultimately, whereas pragmatism specifically elucidates *A Farewell to Arms*, it functions as a significant interpretative framework for Hemingway's oeuvre as a whole (11).

(9) Ahmad, H., Mahmood, R., & Saeed, H. (2020). *A Comparative Analysis of the Themes of 'War', 'Love', and 'Illusion' in Postmodern Age in A Farewell to Arms and Eye of the Needle*. Liberal Arts and Social Sciences International Journal (LASSIJ), 4(1), 140-148.

(10) Kamou, K., & Abidi, A. (2023). *The Sense of Disillusionment in the Novel A Farewell to Arms by Ernest Hemingway* (Doctoral dissertation, University Ahmed DRAIA of Adrar).

(11) Owens-Murphy, K. (2009). *Hemingway's Pragmatism: Truth, Utility, and Concrete Particulars in A Farewell to Arms*. The Hemingway Review 29(1), 87-102.

Referring to the ironic scene of macaroni and cheese, which pulled the ring of this paper's pomegranate and triggered Henry's trauma. In a Master's Thesis presented by Danilcsenko' Bogdána and entitled *E. Hemingway's "A farewell to arms" vs. R. Aldington's "A death of a hero": comparative study in WWI novels*, Hemingway considers war as simple and callous as his style in condemning it absurdly. There is always room for feat in it; nonetheless, the foolhardiness in it is undoubtedly greater. The protagonist of the novel *A Farewell to Arms* loathes war and wishes to cease its fire, but he cannot (12).

Portraying the inward life of the lad who confronted the "meat grinder of war" recognized the appalling penalties of nationalistic yells, and pseudo-phraseology of pathetic speeches. Hemingway, as a real humanist, displays that even if war is for honorable principles, it will still be a crime against humankind, since a man, whether a soldier or a civilian, always loses, no matter who will be victorious (13).

Mirroring Hemingway's perspectives of life and war and what is worth living for, Gann raises towards the light the black- and- white negative of Hemingway's hero Henry's language while eating macaroni and cheese using words as a fork and spoon to clue that he is willing to face his doom smiling. For between Frederic's first injury and the subsequent meal, the vocabulary of war reverberates. Frederic "put [his] thumb and fingers into the macaroni and lifted" while he ate in the shallow trench while mortar shells blasted all around him. When [he] raised it to arm's length, a mass relaxed and the threads fell out. He snapped the ends in after sucking it into his mouth. The illustration of eating-a mouth that "sucked" and "snapped" – is violent, striking, and presages the blood that would follow. The parabola of the mortar shell that causes Frederic's severe injuries imitates the curve of his lifting (14).

Most probably, Hemingway purposefully visualized his protagonist, indulging the macaroni he was eating by cheesing it, or technically adding/mixing cheese to/with it. Paradoxically reflecting that the author indirectly used the word 'cheese' in another association, but in slang [Cheese it!]. The concrete word [cheese] when used as an imperative as in the example "*Cheese it, the military police.*" it is a cautionary of hazard to be arrested by the military police officers (15).

Involving the piece of [cheese] with the macaroni-eating scene in chapter 9 of *A Farewell to Arms* ironically exemplifies how Hemingway aesthetically and detestably perceived the time of the war horrors dreadfully, saying 'cheese' to death as he wanted to adapt to it pleasurably in his own way, whether if he would survive or not survive in the WWI.

3. Research Design.

Insofar as, this research wrestles with the new historical analysis of Hemingway's *A Farewell to Arms*, chiefly the macaroni and cheese- eating scene in chapter 9, to achieve the answer for the research questions, how does Hemingway employ his aesthetic literary acuteness in illustrating the protagonist Henry keen on being involved in the war while he detests it? Why does the presence of the piece of cheese with the macaroni, which Henry eats, connotatively reflect Hemingway's ironic style in trivializing the war? A qualitative method was executed by means of the new historicist analysis of "*A Farewell to Arms*" written by the author himself Ernest Hemingway.

(12) Bogdána, D. (2023). *E. Hemingway's "A farewell to arms" vs. R. Aldington's "A death of a hero": comparative study in WWI novels*.

(13) Ibid

(14) Gann, L. (2024). *A Fetid Feast: Hunger and Violence in Hemingway's A Farewell to Arms*. *The Hemingway Review*, 43(2), 97-100.

(15) Merriam-Webster. (n.d.). *Say "Cheese"*. In Merriam-Webster.com dictionary. Retrieved November 20, 2024, from <https://www.merriam-webster.com/dictionary/cheese>

An excerpt from Chapter IX - portraying Lieutenant Henry before eating macaroni and cheese and the moment when the mortar shell targets him- was new-historically decoded via the new historicism approach. Regarding the idiomatic usage of [Cheese], which connotes Hemingway's philosophy about war and his negligence to his life and death as he doubly means that the cheese is worth dying for and it urges him to smile to doom.

Employing the New Historicism Theory on this critical sardonic scene of macaroni and cheese was to divulge Hemingway's mindset of war and life, as well as how he belittled the dismays of the Great War with a piece of cheese. Seemingly saying that even in the times of blasts, he must enjoy his time, even if in a way of smiling to death.

The current research paper did not confront any impediments to negotiate access to the data of the study, as the research design is descriptive. The source of data is accessible as the instruments [materials] utilized for data gathering were Hemingway's fame and accounts of his awe-inspiring creative writing style in authoring the autobiographical novel *A Farewell to Arms* and a significant excerpt from chapter 9 of the novel itself. Besides, the researcher had retrieved some journals, theses and reviews, which focused on the author's ideological viewpoints of the WWI and the realistic value of life and death along with the insignificance of the idealistic principles versus the true pragmatic instincts of humankind during critical times. Not to mention the very little spotlights shed on the phrase and the idiom [Macaroni and Cheese] and [Say, "Cheese"] in correlation to how Hemingway used it to connote the act of smiling to the mortar shell. Thus, all the above-mentioned sources of information essentially operated in discovering the secret weapon of these research objectives, which enthrallingly envisioned the topic argument of the present study.

4.1: Analysis.

In 1929, the Stage of Universal Literature World drew the curtains of a phenomenal autobiographical novel titled "A Farewell to Arms", authored by the American writer Ernest Hemingway. The novel was an astute eyewitness account of a bohemian author renowned for his captivating, unique, frank, and provocative writing style in documenting and archiving his stunning voluntary work experience as an ambulance driver named Frederic Henry with a military rank as Lieutenant in the frontline of the Italian Army during the First World War.

Through the sniper rifle lens of this war literary masterpiece, Hemingway's Epic of War and Peace inside his mind, and Ballad of Love and Hatred inside his heart appear panoramically poignant, tantalizing, pitiful, and disgraceful. To his mind, it is a long-lasting poignant flashback of the bloodstained gruesome scenes of war horrors, and a twinkling tantalizing memory of the rosy expectations of awaited peace. To his heart, it is an eternal pitiful serenade of flickering love for idealistic patriotism and courageousness, and a preoccupying disgraceful stereotype of gunpowder-smelled hatred for the trivial interest pleasure-based butchery warfare. Bearing in mind the autobiographical fact that Hemingway in the military uniform and boots of Lieutenant Henry bravely accomplished his tasks assigned to him as in dressing the wounded men and carrying those from the shell-raining frontlines, and seldom the dead to mortuary. However, Hemingway with rational intent created the scene of the macaroni and cheese in an inappropriate time in the dugout to prove that participating in war is not heroic. Therefore, Hemingway threw caution to the winds and devastated Henry's military reputation as an obedient lieutenant by illustrating the protagonist only preoccupied with his instinct of starvation for macaroni with delicious cheese, which Henry considered it more significant than hiding in the trench. Metonymically, Hemingway depicted the fake heroism of Henry with the gustatory image of cheese to evoke mental pictures of saying 'cheese'/smiling to the coming doom of the mortar shell that penetrated into his knee after he ate the last piece of the cheese, which he brought it from the ambulance. Thus, the author invented this scene to show Henry reckless about the horrors of war trivializing its consequences with a piece of cheese grated on macaroni.

4.2: Hemingway's Humiliation of the Hero Henry with the Cheese of Hindsight.

A Farewell to Arms is Hemingway's most enthralling literary icon, which is framed artistically with golden realism and at the same time, it is painted politically on a rustic canvas of idealism. It is an ideological prism reflecting historically and culturally a war lifestyle of a pro and anti-war lieutenant whose paradoxical psyche stings him to desert the battlefield and boosts his ego to achieve courageous missions. First, the author aesthetically visualizes the protagonist Lieutenant Frederic Henry, the American who comes from Italian roots, as a confident military officer fanatical about the suspense of the war's harsh atmospheres and the astonishing landscapes. By portraying those settings fraught with odd abstract and tangible obstacles, triggering an inimitable adventure in every place, which has its own awe-inspiring vibe and in every time, which has its own stimulating type, Henry appears to be a pro-war individual ready to die for the nobility of war heroism.

Still, opposite to the prestigious image of the hero Henry Hemingway draws, he concurrently illustrates him as a disobedient careless ambulance driver insensitive to the bitter reality of the war plights and its effects. Taking no heed of the frontline strategies and tactics, and falling in an ironic introspection of how to abandon his position as a lieutenant responsible for significant tasks and escape the war scenes, or by putting an end to the war even if it costs his life in a sarcastic defeat.

To Hemingway, *A Farewell to Arms* connotes a mental exertion and an ideological clash between the adjacent veracity and the distant mirage of life and war. Contradictorily, one moment Henry appears a zealous supporter of war and he desperately desires to be a very important personality meritoriously making a significant change to end the war in his own favor. Yet, abruptly, Lieutenant Henry acts as if he is a foolish officer, who intentionally ignores any security diligence not bearing in mind that even in the war times, there are some rational conventions and norms as well as military advices and orders given by high-ranked officers to be followed by the low-ranked ones. Consequently, in this shape, Hemingway forms his protagonist's mentality to trap in a deep rational contemplation about the principle of for whom he fights for, and what is the true purpose behind breaking out such a catastrophic great war, comparing it to the evidential incidents he sees with his bare eyes.

Culturally speaking, the type of comfort food [macaroni and cheese], which Hemingway places it technically to be as an out-of-place prop in the Italian frontline trench paints the low-spirited and melancholic atmosphere, where willingly and forcibly Henry has to be. As the war-natured foodstuff represents the Italian cuisine, for pasta and cheese, the Italian army normally consume a great deal of it during times of war and peace. Conversely, devouring macaroni and cheese during a life-threatening time of fierce ceaseless mortar bombardments is a stark deviant action, leading to an exigent delinquent issue to discuss with Hemingway why he has done this to his hero.

Regardless of the cultural significant wealth of cheese, whom it iconizes to the Italian, Hemingway would omit the concrete impression of cheese and show Henry eating macaroni plain without the affluent gustatory image of cheese. Still, the author aesthetically exposes the protagonist to ask for cheese to indulge the macaroni as a strange way of eating in etiquette, for it facilitates and embellishes pasta while eating it. Undoubtedly, it is irrational to care about details of embellishment for food during the dreadful moments of shell-raining war setting, although Henry has to eat his food in a metal basin, which definitely breaks a civilian appetite if they are not hungry. The cheese that Henry has desired to eat with macaroni resembles the wheat beans that has attracted a Nazi rat to a warehouse and spoiled all its harvest. Because of the piece of cheese, Henry is about to face his doom. Aesthetically mentioning [CHEESE] at an inappropriate time when no one is preoccupied to enjoy food reflects one of the sudden-emerging flaws of the major character Henry.

The following long excerpt is crucial scene for the analysis of this study, intentionally selected from chapter 9. Precisely from its beginning to the abrupt flash of the Lieutenant Frederic Henry's wound in the novel *A Farewell to Arms*, where the protagonist without the wisdom of hindsight has thought

that he would face doom with a smile that is connoted by the presence of the word Cheese in the macaroni he is eating in the trench:

"A big shell came in and burst outside in the brickyard. Another burst and in the noise you could hear the smaller noise of the brick and dirt raining down.

"What is there to eat?"

"We have a little past asciutta," the major said.

"I'll take what you can give me."

The major spoke to an orderly who went out of sight in the back and came back with a metal basin of cold cooked macaroni. I handed it to Gordini.

"Have you any cheese?"

The major spoke grudgingly to the orderly who ducked back into the hole again and came out with a quarter of a white cheese.

"Thank you very much," I said.

"You'd better not go out." (16).

At the outset of the chapter, Hemingway aesthetically renders his protagonist Henry in a buoyant mood down from the trench gazing at the ruthless massive shell, which has evoked a visual, auditory, tactile, and kinetic sensory imagery. Henry the narrator amply films the blazing vehement body of the grinding mortar shell rancorously landing and bursting in the brickyard, composing a rattling soundtrack stirring up grisly mental pictures of touching fragmented body organs of an energetic gallant lieutenant if the shell would get a bull's eye as it has hit the red bricks near the trench. Although Hemingway's simple style in illustrating the shelling is dismaying, initially his literary spontaneity and acuteness depict Henry passionate about the suspense of the Italian frontline, where it is heavily raining shells.

Yet, Hemingway abruptly and ironically shifts his ground and repaints Henry as a reckless officer getting lean and hungry look for food, discounting the gunpowder-smelled surrounding and the precarious time of war when he as a lieutenant asks the major, [who is professionally higher than him regarding the military rank] about the available eatable food in the other dugout. The author herein vividly forms Henry's plea for food as an ironic act done to convey the protagonist's changing attitude towards the obstinate lackluster time of war. Rationally illuminating Henry's inappropriateness of asking for food, it is a symbolic reaction connotatively mirrors the hero's unforeseen sense of disgust and detest for the permanency of the war, precisely the constant mortar shelling, which Henry imaginatively has seen, it would continue for keeps.

Outside something was set down beside the entrance. One of the two men who had carried it looked in.

"Bring him in," said the major. "What's the matter with you? Do you want us to come outside and get him?"

The two stretcher-bearers picked up the man under the arms and by the legs and brought him in.

"Slit the tunic," the major said.

He held a forceps with some gauze in the end. The two captains took off their coats. "Get out of here," the major said to the two stretcher-bearers.

"Come on," I said to Gordini. (17).

Afterwards, Hemingway pleurably photographs Henry fiddling while Rome burned. Despite the improper time and place to eat, Henry gets a metallic dish of cold cooked macaroni, whom the major's servant soldier has courageously brought it from the kitchen bunker; he silently seems unsatisfied to eat the semi-icy macaroni without cheese. Hemingway ostensibly shows Henry's demand for cheese as something rationally done as it is an essential ingredient in cooking macaroni, but he calculatedly pictures Henry's grievance against the absence of cheese and the old cooked pasta nagging to bother the orderly to go back and bring some cheese while it is raining shells and fright.

(16) Hemingway, E. (2012). *A Farewell to Arms: chapter 9*. Scribner's.

(17) Ibid.

From a literary point of view, Hemingway's sarcastic style of trivializing the war horrors emerges in the use of the item [cheese] to illustrate Henry reckless and only concerned about his pleasure and over indulgence as he asks to eat cheese with macaroni, which is the thing that might not be available in such ghastly circumstances. Still, inserting such a gustatory image, which vividly displays Henry craving for cheese, tremendously adds a spellbinding artistic value to the war-plain scene of the trench warfare.

Concerning the literary deviation of the word [Cheese] in such a context illustrating a frontline shelled repeatedly, Hemingway technically exploits the Italian cuisine conventions of the food etiquette-connoting ingredient in eating macaroni, as it is necessary, indirectly as he is famous for his own self-inventing literary technique of [iceberg]. Employing the concrete article of romance - food setting 'cheese' as a 'Metonymy', which refers to the idiom of grinning while being photographed. Apparently, Hemingway attempts to flash the stereotype of the Italian's idiocy that demonstrates Henry an American officer has Italian roots, irrationally whenever and wherever he craves to eat macaroni and cheese, he gets it even if he is on the deathbed as it is for potatoes with the Irish. Henry connotatively mocks the terrifying events of the front line and gradually commences belittling the critical nature of being still alive so far from the beginning of the Great War. When Henry says to the orderly, "*Thank you very much*" as if he has given him a chest burst with gold and diamonds.

Later on, Henry in a mime shows himself ungrateful to the soldier who has hunted the quarter of white cheese from the other trench, because, he has felt unhappy with the tiny piece of cheese and perhaps he does not like its type, although the orderly has risked his life to bring it.

Henry in a gloomy introspection curses the shelling and the whole Great War itself, for in such a situation it forces him to remain locked in the trench without high-quality cheese to grate over his macaroni, as the noise of the falling bricks and dirt grates on him. He has started losing his temper and desperately needed to go out while it is raining fierce fragments. Outside one shell has hunted one of soldiers; fortunately, he has had his wound treated swiftly by the major, not Henry, who originally has been assigned to be an ambulance driver, who naturally must be knowledgeable about how to do first aids and instant mock-surgical treatments as well as dressing wounds. While the major is occupied with dressing the soldier's injury, Henry is still recklessly occupied with the cheese that he wishes to eat with macaroni. He insists on getting out bringing in the cheese, whom he has been storing in the ambulance for a longish time to eat in such urgent situations. This preposterous effort in getting cheese highlights that Hemingway technically illustrates Henry merely attentive to his instinct of hunger and willing to risk his life to fetch a piece of cheese, not voluntarily to rescue the injured soldier as the two stretcher-bearers have remained scared and hesitant about carrying the wounded when the major has ordered them to do so.

While the major is busy with treating the injured soldier, Henry musters the courage and determines to get out of the trench, shutting his eyes to the advice of the nerve-wracking major, who is still doing his best to save the injured man. When the major says to Henry, "*You better wait until the shelling is over,*"- Henry instantly replies to the major "*They want to eat*". In fact, Henry and his company of officers have already enough macaroni and a morsel of cheese to eat. Yet, Hemingway's tone of trivializing the war heroic deeds here emphasizes that Henry's emergence from the dugout is an irrational act and it is a foolish heroic behavior, which is in turn reflects the increasing extent of loathsomeness, which the author aesthetically infused his protagonist Lieutenant Henry with toward war. Likewise, it mirrors Henry's beginning with neglecting the military orders as he has trivialized his senior officer's advice to stay in the trench and forget about the food temporarily.

"You better wait until the shelling is over," the major said over his shoulder.

"They want to eat," I said.

"As you wish." (18).

Henry jumps out of the trench and runs thoroughly across the brickyard in the middle of the shelling, going flat when one of the big shells has blasted the area nearby. Finally, after risking his life to grasp the cheese from his ambulance, he returns to the trench hurriedly as a triumphant officer has accomplished a military mission of planting secretly landmines into the space of the enemy's frontline. Henry jumps back into the trench being just upset with the brick-dust that has covered the soft surface of the cheese.

The atrocious melodramatic scene of collecting the cheese from the ambulance sounds as an encrypted message done imprudently by Henry in the enemy frontline's favor. Hemingway jestingly imagined that the piece of cheese, which Henry has brought into the trench, has engrossed the attention of the Nazi rats. It has symbolized the Morse code system, which has enabled the enemy to decrypt the secret code that has indicated and revealed the accurate abscissae of the Italian army frontline, particularly the trench where Lieutenant Henry and the other officers have been stationing in. Later on, Hemingway's aesthetic and technical usage of the cheese in the scene, has cast a spell on Henry, turning his previous heroic profile as a brave ambulance driver into an imprudent cheese eater, who unintentionally has assisted the enemy to spot the exact location of his trench, and launch a fatal Skoda shell heading to the smell of cheese. Thus, the upcoming dreadful blast will be foreshadowed by Henry's ill-advised act of getting out of the trench to get some cheese and being the centre of the enemy's attention via their spying binoculars.

Outside we ran across the brickyard. A Shell burst short near the river bank. Then there was one that we did not hear coming until the sudden rush. We both went flat and with the flash and bump of the burst and the smell heard the signing off of the fragments and the rattle of falling brick. Gordini got up and ran for the dugout. I was after him, holding the cheese, its smooth surface covered with brick dust. Inside the dugout were the three drivers sitting against the wall, smoking.

"Here, you patriots," I said.

"How are the cars?" Manera asked.

"All right."

"Did they scare you, Tenente?"

"You're damned right," I said. (19)

Henry caustically continues commenting on Henry's preoccupation with piece of cursed cheese and self-absorbed by cleaning it from the dust by his knife, and cutting it into pieces on the macaroni. Reflecting the war-detesting impression that Hemingway has purposely envisioned in the character of Henry, when he starts teaching an officer named Tenente, how to eat macaroni and cheese without a fork, using the manual war etiquette thumb and finger, forgetting about the extreme tensions of the bombardments. Henry while eating and drinking, he talks less to his companions, who are absorbed in chatting with each other about the types of massive weapons, which the Nazis have started using in their frontline like the Skoda guns.

Throughout chapter 9, Hemingway connotatively ponders Henry's occupation with the cheese, spotlighting that the protagonist has considered that eatable item as a real-existing thing of euphoria and optimism, symbolizes to him a panoramic icon of escapism from the realism of the woeful war to the idealism of the pleasing peace. The existence of the term [cheese] is of concern to Hemingway, because technically speaking, he has thought of it to be an elusive metonymy, which refers to Henry's own paradoxical perspective on life and death, and on war and peace. Ironically, the author attempts to say that Henry considers eating cheese with macaroni is a source of ecstasy in itself.

(18) Ibid.

(19) Ibid.

Metonymically, Hemingway visualizes it as a weapon that has encouraged the protagonist Henry to confront doom with a smile as imaginatively he has tried to say to the enemy "Cheese! I am out of the dugout, not to fight you! I am dying to get some cheese to eat with the pasta". Idiomatically illustrating the metonymy of cheese, Hemingway sounds as if he wants his hero to emerge from the trench smiling to the possible unescapable doom of the shelling, drilling silently to say "Cheese- Cheese- Cheese- Cheese- Cheese".

"I took out my knife, opened it, wiped off the blade and pared off the dirty outside surface of the cheese.

Gavuzzi handed me the basin of macaroni.

"Start in to eat, Tenente."

"No," I said. "Put it on the floor. We'll all eat."

"There are no forks."

"What the hell," I said in English.

I cut the cheese into pieces and laid them on the macaroni.

"Sit down to it," I said. They sat down and waited. I put thumb and fingers into the macaroni and lifted. A mass loosened.

"Lift it high, Tenente."

I lifted it to arm's length and the strands cleared. I lowered it into the mouth, sucked and snapped in the ends, and chewed, then took a bite of cheese, chewed, and then a drink of the wine. It tasted of rusty metal. I handed the canteen back to Passini.

"It's rotten," he said. "It's been in there too long. I had it in the car."(20).

Hemingway similarly sheds light on the word 'cheese' in the closing scene before the blood-shedding shelling moment, especially the alliteration of the consonants [Ch] in the word 'cheese' and the repeated sound of the Skoda shell [chuh-chuh-chuh-chuh], which Hemingway intelligently imitates in a sarcastic way to be like an auditory imagery, mockingly resembles the diction of the sound of cheese. While Henry is, still busy eating the last piece of his cheese, which Hemingway literarily has placed it in his mouth; a big Skoda gun shell has ferociously targeted him and his companions in the dugout. Hemingway literarily pictures the infernal din and heat of the pitiless attack on Henry, as it is a furious steam train of death heading towards the trench and swallowing him by its explosive furnace with its stifling white fumes and red flames. The scene of the grisly bombardment vividly sounds that is the end of Henry's life, which echoing with the end of his piece of cheese he has swallowed a while before he is wounded in the blast. Yet, Hemingway still needs the protagonist alive for the rest of the novel, as he has not died in the massive shelling, he just gets an injury in his knee, and then he finds himself wounded in an ambulance heading towards the field hospital to be rescued and surgically operated.

They were all eating, holding their chins close over the basin, tipping their heads back, sucking in the ends. I took another mouthful and some cheese and a rinse of wine. Something landed outside that shook the earth.

"Four hundred twenty or minnenwerfer," Gavuzzi said.

"There aren't any four hundred twenties in the mountains," I said.

"They have big Skoda guns. I've seen the holes."

"Three hundred fives."

We went on eating. There was a cough, a noise like a railway engine starting and then an explosion that shook the earth again.

"This isn't a deep dugout," Passani said.

"That was a big trench-mortar."

"Yes, sir."

I ate the end of my piece of cheese and took a swallow of wine. Through the other noise I heard a cough, then came the chuh-chuh-chuh-chuh- then there was a flash, as when a blast-furnace door is swung open, and a roar that started white and went red and on in a rushing wind." (21).

(20) Ibid.

(21) Ibid.

Hemingway casts glowing light on the existence of the word [cheese] as an ironic metonymy, which Henry has thought to use it as a tactful and strategic weapon to smile at the Doom of the assault when he trivializes the consequences of belittling the horrors of the war's aggressive reality. In the meantime, the author casts the spell of the cheese, which also acts as a symbol of a defeat and booby trap, on Henry sarcastically turning him into a rat has fallen into the cheese trick.

In the end, Hemingway bewilderingly portrays the protagonist with the piece of the cheese, which has evidently played an essential part of the ideology of the author in trivializing the dismays of the Great War, as if Henry has desired to live for a while, in order to eat macaroni with cheese. Afterwards he is willing to face his doom swallowing and saying "CHEESE". Hence, Hemingway enthrallingly unveils that his intelligent literary end of exposing his hero Lieutenant Fredric Henry to such a dreadful foolish war experience aesthetically justifies the genuine means of the idiomatic, ironic and metonymical signification of the term 'Cheese' during chapter IX. Moreover, Hemingway's aesthetic perception of the mere triviality of war and detesting it as well as the sheer significance of food and its love in the psyche of his hero is an allusion to Shaw when he said, "There is no love sincerer than the love of food".

5. Conclusion:

It is new-historically to load a tongue-in-cheek model sniper rifle and trigger off Hemingway's ideology of signifying and trivializing the WWI instantaneously via his paradoxical aesthetic literary astuteness in his novel *A Farewell to Arms*. Panoramicly, to fix the night-vision binoculars of the novel on the protagonist Henry, it is to idealize Hemingway in a military uniform of a well-disciplined obedient Lieutenant zealously executing his military duties and responsibilities as an ambulance driver. He idealistically glorified his heroic role in the war, and desired to triumph over it and defeat the enemy, even if it cost him his life.

Yet, Hemingway connotatively set the abscissae of chapter ix, locating the sudden shift of his literary acuity on the war's reality, imaginatively illustrating himself tearing up his military rank, re-visualizing his heroic war prestige, as well as metonymically altering it to be an imprudent disobedient officer, who recklessly trivialized the terrors of the gruesome war with a morsel of cheese. Hemingway idiomatically exploited the term 'cheese' with macaroni in the scene of the heavy shelling, just to accentuate that such a concrete item like [cheese], could please Henry and make him smile, unlike the idealistic abstract idea of being a war hero, which made him melancholic and starving. The author symbolically seduced Henry that it was very heroic to die for a piece of cheese, for it would bring you physical ecstasy, unlike dying for planting a landmine somewhere before the enemy's frontline, which would beget you an abstract sense of agonizing heroism.

Ironically, Hemingway painted the piece of cheese in the scene to indulge his protagonist and persuade him to smile at the doom during the hard times of the shell-raining atmosphere, highlighting himself as an impulsive officer once he ignored the advice of his major, who advised him to remain into the trench during the shelling. In the blink of an eye, Hemingway literarily pulled out Henry from the dugout running and grasping the cheese from the ambulance to eat it with the macaroni, depicting his return to the trench with the cheese as a triumph, for he challenged doom and smiled at every shell was trying to grate him like grating cheese on macaroni.

Hemingway's illustration of Henry revealing the location of the trench offhand, symbolically signified that he began loathing the war and his existence in the frontline. Consequently, he commenced defying the law and order of the grisly place, the inappropriate time, and the odd action, turning all his trepidation to how to get the cheese, denying that he was a Lieutenant in a status of war, had to think wisely about the strategies and tactics of how to fight and defeat his enemies. Yet, Hemingway created the trap of the cheese to draw his hero incautiously committing a foolish fault, which beget his injury immediately after he ate the end of the piece of his *formaggio* into the bunker.

In conclusion, from new-historical binoculars of a Hemingwayan critique, Henry aesthetically and ironically attempted to photograph himself meeting a sticky end alongside the end of his piece of

cheese, to show his aesthetic ideological viewpoint of deifying life and trivializing war together via the medium of the idiomatic metonymical term [CHEEES]. Therein lies the rationale of giving such an item of food a significant role as Hemingway intentionally drew a circle with chalk around the piece of cheese in his mouth during the bombardment scene to be as a concrete evidence that Henry mockingly kept smiling at the camera of the doom, for Hemingway believed that war was not heroic. Therefore, He illustrated Henry's deviant heroism in how to be brave enough to enjoy life euphorically, eating macaroni with cheese in the heavy rain of the mortar shells of the WWI into the trench of chapter ix of the novel *A Farewell to Arms*.

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Biography:

Alaa Elgadi, a Libyan national, holds MA degree in English Literature from Cyprus International University- Northern Cyprus. He is a lecturer at Misurata University- Libya, where he currently is teaching poetry and drama courses in the English Department, which he formerly chaired from September 2023 to April 2024. Elgadi is a certified author by the European Union for his books *Supreme Word*, *Influence of John Keats's Life and Medical Experience on His Poetry*, and *Marbles of Cyprus*, a bilingual (English, Arabic) peer-reviewed journal.