ERNEST HEMINGWAY'S EARLY FICTION:
THE EMERGENCE OF A STYLE AND POINT OF VIEW

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MICHAEL JOHN RITCHIE

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In memory of my late father;

and for my mother, and Anne.

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CONTENTS

NOTE

(i) I have followed Carlos Baker's method of abbreviation in Hemingway: The Writer as Artist, p. 353, for the following volumes of Hemingway's short stories.

Three Stories and Ten Poems (1923) - TSTP

in our time (1924) - iot

In Our Time (1925) - IOT

Men Without Women (1927) - MWW

Where the second edition of In Our Time is specified, the abbreviation used is IOT (1930).

(ii) The miniatures of the in our time volume will be referred to by the first words of their opening line e.g. "We were in a garden in Mons ..."

All the miniatures of in our time (1924) were reprinted in the enlarged volume In Our Time (1925), together with the short stories. Two of the miniatures were elevated to short story status: "A Very Short Story" and "The Revolutionist".

(iii) All the short stories discussed in this thesis are to be found in a collected edition: Ernest Hemingway, The First Forty-nine Stories, London, 1944. It is to this edition that I refer throughout my thesis.

References will therefore include an abbreviation for the relevant volume in the collected edition. Since all the in our time (1924) miniatures are incorporated in the In Our Time (1925) volume, in this collected edition, all textual citations of the miniatures will use the abbreviation IOT. For example: Hemingway, IOT First Forty-nine p. 95.

CHAPTER 1

INTRODUCTION

The subject of this thesis is the early published prose of Ernest Hemingway, up to and including The Sun Also Rises. The more significant aspects of the early writing with which this study will be concerned are Hemingway's fictional style and the viewpoint he adopts, both as short story writer and as novelist. As a corollary to these lines of investigation, the compatibility of style and subject will be examined.

It will be necessary to see to what extent the evolution and maturation of his style and viewpoint were influenced by his career as a journalist, his literary mentors, particularly Sherwood Anderson and Gertrude Stein, and his concern for action and truth in his attempts to understand and come to terms with life as he experienced it.

The published works selected for this study are:

Three Stories and Ten Poems, 1923;
in our time, 1924;
In Our Time, 1925; 1930;
The Torrents of Spring, 1926;
The Sun Also Rises, 1926.

The first three volumes reflect the development of his short story technique as he made the transition from journalist to

writer of fiction, from reporter to creator. Working as a cub-reporter on the Kansas City Star in 1917, Hemingway received a solid grounding in the essential requirements for a clear, readable prose style. He increased his journalistic experience and capacity, writing freelance articles for the Toronto Daily Star and its associate Star Weekly, in 1920. During the interim period he had been to war and received severe wounds while serving on the Italian front, in the Ambulance Corps. In 1921 he worked in Chicago on the staff of the Co-operative Commonwealth, until he realised it was defrauding the society's members. The evangelical tone of this magazine gave Hemingway practice in controlled use of Biblical allusion. At the same time he was still contributing articles to the Toronto Star publications. Under the auspices of the Toronto Daily Star Hemingway eventually sailed for Europe as its "roving correspondent...with headquarters in Paris,"[1] in December 1921.

During this period Hemingway was also working at his fiction. In Kansas during 1920, he first met Sherwood Anderson whose successful avant-garde volume of short stories, Winesburg, Ohio (1919), had already greatly impressed him. Their mutual interest in writing led to a friendship of some significance for the younger writer. Apart from discussing his work with Anderson and listening to his advice, Hemingway benefited from their friendship when Anderson provided him with letters of introduction to his friends in Paris, on Hemingway's departure for Europe.

As a result Hemingway met Gertrude Stein who provided an alternative viewpoint from which he could learn. Through Miss Stein, Hemingway first savoured the artistic and literary environment of Paris in which she moved. He also met Ezra Pound who became at once a boxing partner and literary counsel for Hemingway, providing him with contacts in the world of the "little magazines"[2] and ultimately the chance to print 170 copies of Three Stories and Ten Poems in 1923, with William Bird's Three Mountains Press. Pound encouraged Hemingway with his poetry although it sooh became apparent that his main interest was prose.

Hemingway corresponded with Sherwood Anderson during those first months in Europe, relating his experiences and discussing his problems as a writer. In his quasi-autobiographical book A Moveable Feast, written in 1960, a year before his death, Hemingway speaks of his admiration for Anderson's works:

> "I liked some of his short stories very much. They were simply written and sometimes beautifully written and he knew the people he was writing about and he cared deeply for them".[3]

Despite Anderson's early influence during this formative period in the development of his style, Hemingway apparently had to later reject part of what Anderson stood for, by parodying his novel Dark Laughter (1925), in The Torrents of Spring (1926).

Written between the first draft of The Sun Also Rises and its revision, The Torrents of Spring symbolises Hemingway's denial of what he thought to be literary superfluity and sloppy thinking in Anderson's novel, not conducive to progress in the

movement away from unnecessary embellishment in which he was involved.

> "When he [Sherwood Anderson] wrote a novel finally called Dark Laughter, so terribly bad, silly and affected that I could not keep from criticising it in a parody, Miss Stein was very angry".[4]

According to his own admittance, it took ten days to complete.[5] Despite the haste and flippancy with which it was composed, The Torrents of Spring is still his first extant published work approaching the length of a short novel. Nevertheless, since it was written after the first draft of The Sun Also Rises, it is perhaps of more importance as a statement against excess and affectation, than as a turning point in the transition from short story writer to novelist.

This transition was eventually effected when the final draft of The Sun Also Rises was sent away to his new publisher, Charles Scribner's Sons. In his chapter on Scott Fitzgerald in A Moveable Feast, Hemingway says he needed to write a novel to give practical support to his argument that Fitzgerald's revisions of his stories, to suit the formula of the Saturday Evening Post, were defiling his talent -

> "I needed a novel to back up my faith and to show him and convince him, and I had not yet written any such novel. Since I had started to break down all my writing and get rid of all facility and try to make instead of describe, writing had been wonderful to do. But it was very difficult and I did not know how I would ever write anything as long as a novel".[6]

This much needed novel was of course The Sun Also Rises. As Carlos Baker so aptly says: "The result justified the

effort. If there had been any suspicion that Hemingway's skills were limited to short fiction, the publication of the first novel on October 22, 1926 dispelled it".[7]

The Sun Also Rises is the first of the two novels which, while establishing his eminence as a writer, also"represented the essence of that densely packed period of Hemingway's life between 1918 and 1925".[8] The other was A Farewell To Arms, published in 1929. As Baker points out they reflect the catharsis involved in writing about two important formative experiences in the life of the young author.

His struggle as a journalist and writer in confused and anguished post-war Paris and his eventual denial of "the lost generation"[9] of disaffected bohemians, the pseudo writers and pseudo artists of the Latin Quarter, is apparent in The Sun Also Rises.

The later novel reflects the trauma of his wartime experiences as a nineteen year old ambulance driver on the Italian front. This theme also appears in his earlier writing, especially in the miniatures of in our time, such as the shooting of the German soldiers in "We were in a garden in Mons...", and the thoughts of severely wounded Nick Adams, in "Nick sat against the wall...". The latter sketch most closely resembles his own experience.

The Sun Also Rises is the end point of this literary metamorphosis from journalist, to short story writer, to novelist. This first full-length novel showed that he could write an extended prose work successfully. For Hemingway this period was one of literary emancipation in which he achieved a measure of independence.

One question of importance to be answered in an examination

of his style, is how much did Hemingway free his writing from the literary affectation of which he accuses Anderson's Dark Laughter. Did he in fact r_d his writing "o? all facility"[19] as he claims he tried to do in his bid "to put down what really happened in action; what the actual things were which produced the emotion that you experienced"?[11]

This attitude to writing produced a distinctive kind of realism. His success as a novelist merely in terms of book sales attests to the popularity of this style.[12]

Consequently it seems pertinent, in the following chapters, to examine what constitutes Hemingway's style and perceive how and why it developed as it did. A study of his writing in the period up to and including his first major novel, The Sun Also Rises, will illustrate this process of stylistic maturation.

CHAPTER 2

"I WAS TRYING TO LEARN TO WRITE, COMMENCING WITH THE SIMPLEST THINGS." [1]

The popularity of Hemingway's fiction and certain elements of his style may be directly related to his career as a reporter and later as a news-correspondent for several American newspapers.

Newspapers and periodicals were the most widely read and circulated purveyors of the written word since the beginning of American colonisation. Those which aimed at a large circulation naturally had to adopt a language and style familiar to the greatest range of people in their potential reading public. A communications medium of such large scope consequently developed various styles and approaches to content, as different reading audiences evolved through social and economic changes in this new, rapidly expanding society.

A late example of such changes in approach was brought about by the radical improvement in mass printing techniques during the 1890's which encouraged editorial policies conditioned by the desire to increase a paper's circulation. To achieve this goal, many turned to sensationalism and such inducements as Sunday supplements, syndicated features and advice to the lovelorn. Consequently standards of literacy and integrity varied considerably.

The desire to establish a large daily or weekly circulation caused the style of a newspaper to be conditioned by the lowest common denominators of reader comprehension. In general, simplicity and brevity were the guiding principals for a journalistic style. The language was of necessity largely idiomatic, including slang, and the end point of this approach was easy readability for the masses of society.

Hemingway's first contributions to newspapers and periodicals were made during his schooling at Oak Park High, Chicago. Some of his short stories were published in the school's literary magazine Tabula, the material of which is similar to some of his Michigan short stories in In Our Time and Three Stories and Ten Poems, such as "Up in Michigan" and "Out of Season" from the latter volume. His early journalism was for the sports page of Trapeze, the school newspaper. Later in his final year at school he became one of its editors. Charles Fenton shows how Hemingway began to develop an "idiomatic prose" style and to experiment in the techniques of "humor, burlesque and satire". [2] Much of this was accomplished through Hemingway imitating Ring Lardner's Chicago Tribune columns.

After graduating from high school in 1917, Hemingway was lucky enough to be given a job as a cub-reporter on the Kansas City Star, "one of the half-dozen great American newspapers" at that time, says Fenton.[3] Founded in the nineties, that period of technical progress, by William Rockhill Nelson, it surprisingly did not rely on sensationalism. Nelson instead made the Star a success through a formula of low price, intensive local coverage, human interest and literary qualities. He was intensely averse to the sensational sell and aimed at higher standards of journalism. Edwin Emery says that:

> "Nelson sought the best news editors and editorial writers.... The staff was blessed with a succession of young men willing to be 'exploited' for the glory of being a Kansas City Star man." [4]

The objective of Nelson and his editors was "accuracy and readability"[5]. In order to infuse the young men on their staff with these ideals they introduced a style sheet to instruct them in the

basic method for achieving this "accuracy and readability". It has been revised several times since its inception and has been influenced most by C.G. Wellington, the assistant city editor when Hemingway began working for the Star in 1917. As city editor Wellington was the ultimate source of reference for all young reporters needing advice on style, since all local coverage passed through his office at some time.

Of this style sheet, Hemingway is reported to have said, in 1940:

> "Those were the best rules I ever learned for the business of writing. I've never forgotten them." [6]

The following rules are a selection from the style sheet collated from Fenton's second chapter.

> "Use short sentences. Use short first paragraphs. Use vigorous English. Be positive not negative. Never use old slang. Such words as stunt, cut out, get his goat, come across, sit up and take notice, put one over, have no place after their use becomes common. Slang to be enjoyable must be fresh. Avoid the use of adjectives, especially such extravagant ones as splendid, gorgeous, grand, magnificent, etc." [7]

It would be surprising if Hemingway had not been greatly influenced after seven months in such an enthusiastic and didactic atmosphere. Although not highly paid, the editors found that the freedom to follow their own styles and policies which Nelson allowed them, compensated for any monetary loss. The consequent enthusiasm that such a policy generated in the editors was felt throughout the newspaper and high standards were developed and

maintained. That such an esprit de corps existed Hemingway must have realised, since he admitted that:

> "I wanted to work on the Star because I thought it was the best paper in the U.S." 8

Those seven months under the guidance of 'Pete' Wellington could well have been the most formative in his writer's training. Another journalist on the Star whom Hemingway greatly admired was Lionel Calhoun Moise. The latter did not like such fictional techniques as stream of consciousness narration and alternating between the third person and the omniscient author style.

Moise instead favoured objectivity in the writing of fiction. His most significant statement, made in refutation of the inference that Hemingway owed it all to him, was that:

> "Like all writers, Hemingway owes his well-deserved eminence not to any influence but his ability to select from a host of influences - part of that little thing called genius." 9

Genius or not Hemingway should be given credit for knowingly selecting some or all of the influences from which he derived his own peculiar style. When he could say of the Star's rules for writing:

> "No man with any talent, who feels and writes truly about the thing he is trying to say, can fail to write well if he abides by them," 10

it would seem probable that he had not been unconsciously conditioned by seven months of indoctrination, but rather, had found this

approach compatible with his own outlook. Consequently he retained some of its more basic elements as he developed his own prose style.

Building on this solid grounding in the essential requirements of a clear, readable prose style, Hemingway increased the scope of his prose by freelancing for the Toronto Star, working on the Cooperative Commonwealth and acting as a 'roving correspondent' in Europe in 1922, again for the Toronto Star Weekly. During this period he was also writing fiction for his own satisfaction, in anticipation of writing stories for publication.

There is considerable overlap in the articles which he cabled to Toronto and the prose pieces and short stories he had published in periodicals and magazines. Some of the first six miniatures of in our time, originally published in The Little Review (vol.9.) in the spring of 1923,[11] were based on his experiences when covering assignments in Europe for the Toronto Star. In turn, some of these encapsulated visions recur in his short stories or as scenes in his later novels.

This overlapping of material reflects the process by which Hemingway developed his fictional technique. A comparison of an article, a miniature and a short story, related in this way, will illustrate this evolutionary process and serve to distinguish between those elements of this embryonic style which can be attributed to the Kansas City Star's influence, or his journalistic experience generally, and those devices and techniques with which he later enriched that objective and readable prose style of the Star, in developing his own fictional style.

This first extract is from the article "A Silent Ghostly Procession", printed in the Toronto Daily Star, October 20th, 1922. These are the first and last paragraphs:

> "Adrianople: In a never ending staggering march the Christian population of Eastern Thrace is jamming the roads towards Macedonia. The main column crossing the Maritza River at Adrianople is twenty miles long. Twenty miles of carts drawn by cows, bullocks and muddy-flanked water buffalo, with exhausted, staggering men, women and children, blankets over their heads, walking blindly along in the rain beside their wordly goods....
>
> There are 250,000 Christian refugees to be evacuated from Eastern Thrace alone. The Bulgarian frontier is shut against them. There is only Macedonia and Western Thrace to receive the fruit of the Turk's return to Europe. Nearly half a million refugees are in Macedonia now. How they are to be fed nobody knows, but in the next month all the Christian world will hear the cry: 'Come over into Macedonia and help us'."[12]

This news article is characterised by short paragraphs and in the main, short sentences. It provides information on the Thracian refugee problem, why it occurred, how it is being handled, what numbers are involved and so on. At the same time Hemingway includes passages of description which capture the feelings of the people involved, so that it is not merely a statement of meaningless figures unrelated to a context. He blends information and descriptive detail in the depiction of the scene in the first three paragraphs. The emphasis is on capturing the reality of the evacuation. Information is really incidental to this central concern

and is only provided through the qualifying adjectives and occasional statements. So in the first sentence the reader is informed that the refugees are Christians and that they are marching to Macedonia. The importance of this is more apparent when, in the second paragraph, it is stated that the Turk, the ancient Islamic enemy of Christianity is coming.

Between the informative opening statement and the final paragraph which is a succession of short statements on the facts of the situation, Hemingway evokes a scene of wet and muddy chaos. As if in accord with the style sheet of the Star the sentences and paragraphs are short and the English is vigorous. Assuming that by 'vigorous'[13] the style sheet means an uncomplicated vernacular use of language, containing idiomatic construction and familiar imagery such as that used here. For example, the metaphor of the swelling column of refugees, spoken of as a stream, rising like storm water running off the whole countryside, is not complex and would be a familiar analogy to many Americans whose nation was founded on a rural economy. Similarly the simile of the Greek cavalry herding the peasants along "like cow-punchers driving steers"[14] would be familiar, with its folk-lore connotations and idiomatic phrasing. Yet the rather posed plea for help, in the last sentence, does not entreat convincingly, despite the idiomatic nature of the prose in the construction "come over into Macedonia."[15]

Nevertheless such a vernacular style which leaves out extravagant adjectives, thereby eliminating overstatement most of the time, provides a straightforward and readable journalistic prose

and fulfills the function of a news article. But the descriptive passages suggest that Hemingway's creative fictional style was already showing through.

This technique is practised in the miniatures of in our time, which show a consolidation of this approach to the depiction of mood and scene, first apparent in news articles like "A Silent Ghostly Procession". Compare the latter with the following miniature, the second of the in our time volume. The subject is the same.

> "Minarets stuck up in the rain out of Adrianople across the mud flats. The carts were jammed for thirty miles along the Karagatch road. Water buffalo and cattle were hauling carts through the mud. No end and no beginning. Just carts loaded with everything they owned. The old men and women, soaked through, walked along keeping the cattle moving. The Maritza was running yellow almost up to the bridge. Carts were jammed solid on the bridge with camels bobbing along through them. Greek cavalry herded along the procession. Women and kids were in the carts couched with mattresses, mirrors, sewing machines, bundles. There was a woman having a kid with a young girl holding a blanket over her and crying. Scared sick looking at it. It rained all through the evacuation."[16]

This miniature manifests the journalistic prose formula condensed even more. The sentences are shorter than those in the article, as Hemingway attempts to concisely capture the essence of exactly the same scene. The ratio of sentences to words in the miniature is twice that of the article. It is as if Hemingway consciously attempted to précis the prose sketch, halving its length but retaining the same number of sentences. This distilled version

of the refugee's exodus concentrates on the salient points of interest in the scene and ignores factual information, such as who the refugees were, where and why they were fleeing. These elements are relevant to journalism rather than to an exercise in creative fiction. For fiction endeavours to capture the underlying reality of a human situation, what it really is that makes a certain set of events have a certain emotional effect.

Consequently, Hemingway paints an impression of the rain-soaked chaos in a series of rapid strokes. In order to achieve this quick build up of scene he lays the sentences down thickly, emphasising the significant elements by repetition and by breaking conventional syntax, by omitting finite verbs and auxillaries and making the resultant phrases into sentence units, as in the fourth and fifth sentences:

> "No end and no beginning. Just carts loaded with everything they owned."

These laconic statements following upon other conventional sentences with similar words and meanings enforce the impression of a never ending number of carts in the procession. The lack of auxillary words and instead the repeated bald statements in speech idioms, emphasise the infinity of the chaos and increase the effect of hopelessness.

The same device is used in the second to last sentence when the focal point has shifted to individuals in the evacuation. A girl is holding a blanket over her mother who is giving birth, she is "scared sick looking at it."

As in the article the language is in a simple vernacular form, the syntax is uncomplicated. The short sentence units while aiding exposition and shifting the focal point, also give a sense of immediacy, for the use of the imperfect tense and present participles gives an impression of continuous action despite the succession of short sentences.

The main features of the subject matter in this paragraph sketch are the carts, the people and the rain. The overall picture must be seen through the rain which covers the country-side and soaks the people and the carts. The wetness of the scene is emphasised through repetition, just as the infinite chaos of carts is made apparent by the repetition of the word 'carts', which occurs five times throughout the paragraph, the first three times in quick succession, to build up the sense of an endless column.

Similarly, several words and phrases connoting wetness occur in the paragraph:

> "Minarets stuck up in the rain... across the mud flats"; "Water buffalo... were hauling carts through the mud"; "The old men and women, soaked through"; "The Maritza was running yellow almost up to the bridge." [Underlining mine]

The last sentence of the miniature reinforces this totality of wetness with an emphatic statement of the continuous nature of the rain:

> "It rained all through the evacuation".

These examples show how the basic journalistic technique of the news article has been refined by Hemingway in the miniatures

which as a consequence are easily readable and yet have a vivid impact. This is achieved through straightforward syntax, notable for its distinct lack of subordinate clauses in the example quoted, and an almost universally understandable vernacular language.

These two examples show how Hemingway worked to achieve the transition from journalism to fictional prose. In the journalism although he does capture some of the reality of the scene, he is limited by the basic function of communicating information. Thus he achieves impact only partly through style, for he also, of necessity, includes the statement of shocking facts.

Fiction on the other hand seeks to create a scene, or situation, which will produce an emotion as a result of the way in which the subject is described. The style is all-important since the piece of fiction must be able to achieve the same effect after almost any length of time, if it is to be regarded as at all good. Journalism can rely on the immediacy of an event to help evoke an emotional effect. The very fact that something happened yesterday, in a certain place, enables the reader to place it in an immediate context and on that basis alone it has some emotive effect. Good fiction, on the other hand, must be able to create such an effect merely from itself, from material that has no direct and immediate basis in recorded fact.

That is why the miniature contains no informative references to the facts of the situation. Hemingway is merely using the basic situation, a chaos of people and carts, jammed on the Karagatch road in the pouring rain, in order to capture the reality of a human predicament and create an emotional reaction in the reader.

In taking a real event out of its context of time and background, through leaving out information that would have been essential to journalism, Hemingway can draw on the actual experience in order to capture and communicate the abstracted essence of life that is necessary in fiction.

If we are to believe the autobiographical content of Death in the Afternoon, it is apparent that Hemingway was consciously trying to achieve the abstraction of the essence of reality. He is talking about how he was trying to write, referring to the abandoning of Smyrna, and how difficult it was to write down your emotions:

> "what the actual things were which produced the emotion that you experienced... But the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or in ten years or with luck and if you stated it purely enough, always, was beyond me and I was working very hard to try to get it."[17]

If the miniatures were an attempt to obtain this "sequence of motion and fact which made the emotion", albeit on a small scale, then the short stories should have been a further development of this progression from reporting to creating. Using a similar material from his experience of the Thracian refugee evacuation, Hemingway produced the short story "On the Quai at Smyrna". In the Scribner edition of In Our Time (1930) it was only a miniature but in later editions Hemingway appended a title and elevated it to short story status. It is relevant to this sequence since it displays a form and purpose beyond the mere description of the scene of the fugitive carts. For it introduces

characters, one of whom is a narrator, with the result that attitudes and as a consequence a controversy in the reader's mind, are created.

Although this story was not printed in the 1925 edition of In Our Time, it is nevertheless relevant to a study of the period in Hemingway's writing up to 1926, since it is very much in the style of that first edition and was inserted as an "introduction" to it.[18] "On the Quai at Smyrna" may have been written during this early period but not included in the first American edition of collected miniatures and short stories.

William White, the editor of By-Line, in his introduction points out the similarity of material between the articles and despatches and Hemingway's fiction. However he seems to gloss over the significance of any differences between the journalism and the fiction, in order to vindicate the literary merit in such a selection of news articles. He says:

> "Yet in his more than forty years of writing, not only did Hemingway use the very same material for both news accounts and short stories: he took pieces he first filed with magazines and newspapers and published them with virtually no change in his own books as short stories. For example, two pieces, 'A Silent Ghostly Procession' and 'Refugees from Thrace' are news reports... based on experiences he was later to use in In Our Time..."[19]

Of course Hemingway did draw on the same experiences for news accounts and short stories, as all writers do for source material. What White seems to ignore is the stylistic development. "Virtually no change" suggests that there is some change and even if it is

only a subtle change to the casual reader, such as between "A Silent Ghostly Procession" and the miniature "Minarets stuck up in the rain...", it is of great importance in tracing the development of Hemingway's style.

An examination of "On the Quai at Smyrna" will further illustrate this process of progression. It is important for its different handling of a similar subject, another aspect of the Thracian refugee evacuation, the embarkation of refugees from Smyrna, on board a British vessel.

The most obvious difference from the structures of the article and miniature is in Hemingway's use of a persona for narration, enabling him to distance himself from the horrifying subject matter. The narrator handles it with nonchalance, thus emphasising the problem of credibility which accompanies horrific situations. Consequently the reader reacts not only to the subject itself but also to the narrator's apparent unfeeling character.

Hemingway is making much more use of his material than merely reproducing a scene, albeit with accuracy and emotion, as in the miniature, since he provides a frame of reference by narrating through a persona. The accurate portrayal of a typical British officer, through capturing the distinctive idioms of his vocabulary, as received opinion would have it, as well as depicting the story as an overheard conversation or record of what the narrator said to the writer, gives the whole piece a basis in an apparent reality.

This is established in the first few paragraphs:

> "The strange thing was, he said, how they screamed every night at midnight. I do not know why they screamed at that time. We were in the harbour and they were all on

> the pier and at midnight they started screaming.... One time I was senior officer on the pier and a Turkish officer came up to me in a frightful rage because one of our sailors had been most insulting to him.... So he pointed out a gunner's mate, most inoffensive chap....I called him over and said, 'And just in case you should have spoken to any Turkish officers'.
>
> 'I haven't spoken to any of them, sir.'
>
> 'I'm quite sure of it,' I said, 'but you'd best go on board ship and not come ashore again for the rest of the day.'
>
> Then I told the Turk the man was being sent on board ship and would be most severely dealt with. Oh, most rigorously. He felt topping about it. Great friends we were.
>
> The worst he said, were the women with dead babies . ".[20]
>
> [Underlining, mine]

The narration is established as reported speech through leaving out quotation marks for the narrator's speech and merely writing "he said" in the first lines of the first and third paragraphs. These are emphasised in the extract. Two rhetorical questions, addressed to the listener by the narrator, reinforce the reported nature of the story and add to the apparent reality in which the conversation is set, by introducing an audience for the narrator. They occur in the fourth and fifth paragraphs:

> "You remember when they ordered us not to come in to take off any more? I had the wind up...."
>
> "You remember the harbour. There were plenty of nice things floating around in it."[21]

The conversational tone of the monologue is continued by the use of syntax and colloquial expressions characteristic of speech. It is further contributed to by the specific idioms, now clichés,

of a British officer. For example: "That always did the trick..." One time I was senior officer on the pier... Said he'd been most frightfully and repeatedly insulting; talking to me through an interpreter...; He felt topping about it. Great friends we were. ..."[22] [Underlining, mine]

A good example of a conversational sequence is in the third paragraph where a series of sentences occurs in which the subjects are not stated every time but are understood:

> "They'd have babies dead for six days. Wouldn't give them up. Nothing you could do about it. Had to take them away finally."[23]

The only direct speech in the piece is that which the officer quotes, such as between himself and the gunner's mate and a question some of the men ask when clearing the pier. This fits nicely into a reported conversation since other people are usually quoted. It also has the effect of bringing several characters to life who were at the scene, once again enhancing the apparent reality of the conversation and relating it directly to the scene described.

The narration is carried out using short sentences, as in the article and miniature, with the similar effect of achieving rapid exposition and as a consequence building up a vivid impression without any great detail being supplied. There is not enough room for analytic description and the purpose of the short story makes this irrelevant. Hemingway is concerned with capturing a scene and producing an emotion with a minimum of words. Consequently vigorous straightforward English is used, with colloquial expressions and speech idioms. The syntactic units are short, mostly one main clause

per sentence, occasionally two co-ordinating clauses and very few subordinate clauses. The style which results is thus apparently very simple. Hemingway leaves the filling in of detail and emotions to connotations set up in the reader's mind.

The basic technique is not much different from that of the miniature, and the descriptive passages of the article, but has been given a wider application in combination with an additional narrative device, the persona. This shows the adaptability of such a straightforward style in this transitional progression from news-report to short story. The short story itself shows how well Hemingway could handle a conversational piece and capture the nuances of a particular class and nationality.

Another early short story, "My Old Man", from Hemingway's first published work, Three Stories and Ten Poems (1923), illustrates the range of Hemingway's idiomatic technique. The first sentence of the story establishes the narrator as a lower class American, the son of a jockey. Through its colloquial idioms the jargon of the racing-circuits is apparent in the last two clauses:

> "I guess looking at it, now, my old man was cut out for a fat guy, one of those regular little roly fat guys you see around, but he sure never got that way, excepta little toward the last, and then it wasn't his fault, he was riding over the jumps only and he could afford to carry plenty of weight then."[24]

What also becomes apparent in this short story is the way in which Hemingway's characters express emotions. Joe the young narrator endeavours to describe the excitement and wonder which

the mere sight of the horses fills him with. His vocabulary and experience prevent him from articulating his feelings with any psychological sophistication, yet Hemingway still manages to convey an appropriate impression of what Joe feels:

> "I was nuts about the horses, too. There's something about it, when they come out and go up the track to the post. Sort of dancy and tight looking with the jock keeping a tight hold on them..."[25]

This passionate love for horses and the response it evokes in the adolescent narrator are given a more emphatic statement later in the story:

> "This War Cloud is a great big yellow horse that looks just like nothing but run. I never saw such a horse. He was being led around the paddocks with his head down and when he went by me I felt all hollow inside he was so beautiful."[26]

Joe can be no more explicit in describing how he feels than to say he has a hollow sensation when he sees fine, attractive horses. But this is all he needs to say, since it adequately describes the physical visceral feeling that a person has during an emotional reaction and that is all Joe understands anyway. Hemingway has been accused of producing characters who are unable to express themselves and therefore not suited for intellectual purposes. But here an articulate character would have been unsuitable. The style is in fact compatible with the subject. As Cyril Connolly says, "It is a style in which the body talks rather than the mind."[27] Emotions are easily accommodated but not the intellect. This is

perhaps the limiting factor in Hemingway's, stylistic development andthe reason why his realism was "popular",in the pejorative sense of the word.

Nevertheless there is an element of craft in his colloquial technique. A further example is the way in which he captures the idioms of a foreign language rendered through a mixture of native words and the colloquialisms of Americans who would correspond in occupation and class to the foreign character portrayed.

"The Undefeated" is a short story about the last come-back of a Spanish bull-fighter,Manuel Garcia. It examplifies this method of capturing the impression of a foreign language and atmosphere. The dialogue between the waiters and Manuel in the Puerta del Sol café illustrates this:

> "'I thought they were going to have Chaves and Hernandez,' the waiter said.
> 'No. Me and another.'
> 'Who? Chaves or Hernandez?'
> 'Hernandez, I think.'
> 'What's the matter with Chaves?'
> 'He got hurt.'
> 'Where did you hear that?'
> 'Retana.'
> 'Hey, Looie,' the waiter called to the next room, 'Chaves got cogida.'...
>
> 'Give me another shot of that,' he said to the waiter...
>
> 'And that ain't all,' the tall waiter said. 'Look what he's done for Marcial Lalanda.'" 28

Vernacular American usage, sprinkled with Spanish names and occasionally what seems to be pidgin English, such as "Hey, Looie,

Chaves got cogida", gives an impression of local colour. It is as if the reader has made the transition from thinking in English to thinking in Spanish, since the language in a person's mind is his own vernacular, and he would be using the corresponding idioms appropriate to his job and upbringing anyway.

In learning a foreign language a person who is at an advanced stage should be able to think in that language, instead of translating in his mind from his native language to the foreign one. If such a stage were reached it could be said that since the student is thinking in the foreign language without conscious effort then he could be unaware that he is speaking in a foreign tongue.

Whether this hypothesis is valid or not, I think it serves to illustrate the effect Hemingway's Spanish paraphrasing gives. It is almost as if one were speaking the same colloquial expressions but using different proper names. For, if this was really being spoken in Spanish, one would understand it in this fashion anyway, since one would be thinking in the same language. So it is permissable to convey colloquial Spanish in this way and say that, that is how the same waiters would speak in American and in Spanish. The foreign language and names written in it are merely interchanged depending on whether the reader is Spanish or American.

Hemingway's style develops to include much more than simplistic vernacular and local colour. There is often a lyric quality in his descriptive passages and an almost metrical rhythm to some of the lines. In such pieces the choice of words has obviously been deliberate, so that the sound helps evoke the motion of the action or the state of mind of a character.

In "Big Two-Hearted River: Part II" there is a rhythmic pattern in the description of Nick Adams sitting on the logs, smoking a cigarette, relaxing in the sun. This brief interlude in the serious occupation of fishing represents a physical and symbolic stasis. For Nick is letting his emotions settle down, as his pulse-rate slows, after the heart-thumping exertion of playing a huge trout and then losing it. At the same time he is absorbing the visual and tactile sensations, generated by his surroundings, which bathe his mind and body in a continuous flow. It is a variant of the stream of consciousness technique and freezes a moment in time and captures the essence of the experience. Nick is in harmony with the natural world.

This passage is reproduced below, not in the prose form in which it appears in the text but, according to the rhythmic units into which it breaks down.

"He sat on the logs
Smoking, drying in the sun,
The sun warm on his back,
The river shallow ahead,
Entering the woods,
Curving into the woods,
Shallows, light glittering,
Big water-smooth rocks,
Cedars along the banks
And white birches,
The logs warm in the sun,
Smooth to sit on,
Without bark,
Grey to the touch,
Slowly the feeling of disappointment left him." 29

The sentence consists of series of qualifying phrases building up on key objects, such as the river, the shallows and the logs. The sun is a central image providing warmth and light to the scene. "Sun" and "warm" recur at the beginning and end of the piece. They are essential to the initial action of Nick sitting on the logs to dry himself and his clothes. Mid-way through the sentence the light image bursts into prominence with the dazzling reflections from the "light glittering" on the "shallows".

Present participles abound giving a central assonance to the first half: "smoking", "drying", "entering", "curving", "glittering". This recurring assonance reinforces the sense of continuous action given by this particular grammatical form of these verbs. This gives an impression of several actions going on at the one time. Recurring consonant sounds also provide a unifying assonance which helps encapsulate the scene. For example 's' sounds abound throughout and 'w's are dominant; "warm", "woods", "water-smooth", "white", "warm","without". In the latter half 't's are also prevalent.

The 'w' consonants plus vowels produce long sounds, as do the words "smooth" and "shallow" which both appear twice. These long vowel sounds plus the present participles invoke a slowed down atmosphere to the long sentence. These long sounding words with their connatations of continuous action evoke a feeling of stasis. It is just as if, in Nick's words which immediately precede this passage, "He did not want to rush his sensations any." [30]

Phrases have internal rhymes, eye-rhymes and assonances of their own, and also reflect neighbouring lines and echo others.

Harder consonants, often tempered with 's' sounds occur in the last half of the lines in mainly monosyllabic words: "big", "rocks", "banks", "birches", "logs", "bark". These sounds seem appropriate for the concrete objects they denote, the rocks and tree trunks, in contrast with the more ethereal light and water images in the first half of the sentence. Visual and tactile imagery becomes confused, deliberately it seems in the second to last line, "grey to the touch". Sounds thus reflect the action or meaning a word denotes and reinforces the sense of stasis by giving a unifying sound structure to the sentence.

After the series of short lines ended by a semi-colon, a longer line emphatically brings to a stop the kaleidoscopic effect of the impinging sensations, with a statement of Nick's overall reaction: "Slowly the feeling of disappointment left him."

Here, then, sounds reflect the feelings and sensations. In "Cross-Country Snow" sound complements the action however:

> "Then his skis started slipping at the edge, and he swooped down, hissing in the crystalline powder snow and seeming to float up and drop down as he went up and down the billowing Khuds." [31]

The onomatopoeic quality of "hissing" gives an actuality to the skis "slipping at the edge". "S" is the dominant consonant sound in the first two lines "... his skis started slipping... he swooped down, hissing..." where also the long vowel-sound in "swooped" is extended in "down".

"Crystalline" not only echoes the hiss of the skis but its meaning in relation to the structure of a substance usually

connotes the sound of crunching when that substance is crushed. This is not unrelated to the sound a ski makes as it grinds through hard snow. Thus sound and structure become inter-related.

In short, sounds again reinforce the meaning of the words and sentences as Hemingway attempts to write down "... the sequence of motion and fact which made the emotion".[32] Both these examples contain more long flowing sentences than are found in the miniature, showing that his style is not so plain as might be first apparent from the early examples of the progression in Hemingway's style.

Each selection emphasises one aspect of his style. The journalistic approach contains elements of descriptive technique among the more important statements of fact, in an attempt to sustain reader interest. The prose sketches, however, condense and distill the essential elements of a scene, in an effort to reproduce the reality of action and emotion from the content itself, rather than rely more on context like the articles. The colloquial dialogues produce a real character through capturing the idioms and nuances of class, occupation and nationality. Finally the more poetic descriptive techniques suggest emotion, or action, through word sounds and relationships.

Hemingway claims he was trying to make things more permanent in fiction than was possible in journalism. "In writing for a newspaper," he said, in Death in the Afternoon, "you told what happened and, with one trick and another, you communicated the emotion aided by the element of timeliness which gives a certain emotion to any account of something that has happened on that day."[33] Good fiction however requires such a statement of emotion to be universally valid. Cyril Connolly elaborates on this distinction

between Hemmingway's journalism and fiction, in making a general statement on literature and journalism :

> "Literature is the art of writing something that will be read twice; journalism what will be grasped at once, and they require separate techniques. There can be no delayed impact in journalism, no subtlety, no embellishment no assumption of a luxury reader..."[34]

The "luxury reader" of whom Connolly talks must be a member of the leisured upper class in the late nineteenth century, with a classical education and plenty of time to read novels of manners and the subtle, embellished works of the complex stylists such as Carlyle, Ruskin, Henry James and Walter Pater.

Connolly's thesis is that a struggle between literature and journalism began in the late nineteenth century when "... books grew cheaper, and reading them ceased to be a luxury; the reading public multiplied and demanded less exacting entertainment."[35] This conflict became apparent when the newly emergent reading public of the newly educated British lower classes provided a new sales market for literature. Newspapers and periodicals were much more accessible to this market than highly embellished novels of manners. This new public since it comprised of the lower classes was numerically stronger and publishers began to find it more profitable to produce lower priced books for a larger market, than three-volume leather bound novels for the small upper class reading public. This is why writers such as Henry James and Walter Pater found it increasingly difficult to sell their books in the late nineteenth century.

The popularity of the short story genre in American nineteenth

century literature reflects the popular tastes of a consciously democratic country. As in nineteenth century Britain public taste was reflected in literary production, books were produced for a market. Again it was largely a case of economics. Some novelists still wrote in a high-style but for a market that was becoming more specialised.

Newspapers have always been among the greatest arbiters of mass taste since their inception. It is their policy, conditioned in the main by the economics of mass production, to communicate to as many people as possible. But, as Connolly says, journalism is designed only to be read once, to communicate the news everyday. A newspaper one day old is no longer saleable. Timeliness is the selling point of newspapers, consequently they have a built-in obsolescence. They are only read once, on the day of publication.

Literature on the other hand is read for its own sake, for what sensations and emotions it evokes from the sequences of life it recreates. There is no built-in selling factor like timeliness. In fact, the reverse is true, it must be almost timeless in its relevance to human experience, if it is to be good and to continue to be sold.

If the high stylists, the literary "Mandarins",[36] were not amenable to this new reading public emerging in the later nineteenth century and each newspaper was only of value on its day of publication, there would seem to have been a need for a literary form somewhere between two extremes, neither two ephemeral nor too turgid. By the turn of the century the trend towards a vernacular prose style in literature was becoming apparent. It was to evolve into a style based on techniques similar to journalism, one that could

communicate to a large audience and yet still retain some literary validity years later.

Hemingway was an exponent of such a style, the "new vernacular"[37] when in the nineteen-twenties the attack against the "Mandarins" was fiercest. Not only is Hemingway's stated desire "to break down all my writing and get rid of all facility",[38] interesting in the light of this statement but so is the fact that Hemingway spent his early career writing for newspapers and, it seems, based his fictional style upon the prose techniques he learnt as a journalist.

How much Hemingway was consciously developing a form that would be the opposite of the grand style of the "Mandarins" and how much he was unconsciously influenced by his intensive training on the Kansas City Star is not clear. Perhaps it was merely a question of economics, where supply may be conditioned by demand as much as literary fashion. Although the two are so closely related as to be almost inseparable.

So it would seem to be a combination of factors since Hemingway was growing up in the period when the last of the nineteenth century "Mandarins" like James were losing popularity, and newspapers and periodicals were reaching an increasingly wider audience through improved production techniques.

Henry James's style will serve to illustrate the main differences between Hemingway's bluntly realistic approach and the extensive sophistication and refinement apparent in "Mandarin". An extract from one of James's last novels The Ambassadors (1903), published only twenty years before Hemingway's first volume, is strangely appropriate since it concerns the conflicting interests

and life-styles of middle-class Americans in Massachussetts and their friends and relatives who are either temporarily or permanently expatriated in Paris. James himself was an expatriate, writing most of his works in England. Both he and Hemingway found the well-springs for their literary inspiration outside American society which both were inclined to criticise in their writing.

James however wrote novels of social interest, studying a whole range of characters and working in much greater detail than Hemingway, so much so that James's works were novels of manners in an almost direct line from Jane Austen. He is interested in the complex interplay of the characters and the workings of their circle of society, whereas Hemingway focuses on individual protagonists, and the conflicts between them and society or the universe. In The Sun Also Rises for example Hemmingway is more concerned with the 'man alone' theme, man mastering himself and learning to live in a hostile world. James's concern for the complexities of the close social interaction of individuals, produces a correspondingly complex and often turgid reproduction of thoughts and feelings, where the meaning is variously compounded and qualified to simulate the complexity of human relationships. For example, Strether's uncertainty concerning Chad's motives and designs in this extract from The Ambassadors:

> "He could have wished, indeed, so far as this went, that Chad were less of a mere cicerone, for he was not without the impression, now that the vision of his game, his plan, his deep diplomacy, did recurrently assert itself - of his taking refuge from the realities of their intercourse in the offered bribe, as our friend mentally phrased it, of panem et circenses." 39

This one sentence is indicative of a style in which many sentences are long, complicated and latinate. The myriad of qualifying phrases and clauses which separates verbs and their predicates, the repeated synonyms and the latinisms and quotations such as "cicerone" and "panem et circenses", make it almost necessary to read it twice, merely for a superficial meaning.

James is similarly explicit in providing the reader with qualifications of direct speech:

> "Strether looked at him with an indulgence that matched his intelligence. 'Is that the deep reasoning on which - about these ladies - you've been yourself so silent?'
>
> Little Bilham considered the depth of the reasoning. 'I haven't been silent. I spoke of them to you the other day..."40

This general complexity is in obvious contrast to the simple structuring and laconic understatement of Hemingway, already apparent in this exploration of his style. He does not usually indulge in explicit qualifications in dialogue sequences, as in this example of James, but lets the vernacular speech work for itself and produce the implicit speaker qualifications that conversational sequences naturally do in practice.

A further qualification in the distinction between "Mandarin" and the "new vernacular" is the influence of similar literary trends in America, at the turn of the century, which are a part of this major change. These began close to home for Hemingway, in the contemporary literary mood of Chicago, where he went to school and grew up.

Such contemporary Chicago writers as Ring Lardner and Sherwood Anderson were involved in an American literary renaissance which developed during the late nineteenth century and was in vigorous mood during the early twentieth century. This was also a declaration of independence from "the conventional imitators of British orthodoxy", as well as being a revolt against the decadent formula of adventure and sentiment, hitherto adopted by American writers trying to produce something peculiarly American. It took the form of realism insisting "upon the fundamentals of life" which these "imitators" seemed to ignore.[41]

Ernest Boyd's polemical introduction to one such renaisance work, Sherwood Anderson's avant-garde volume of short stories Winesburg, Ohio (1919), also claims that this was "essentially a literature of revolt against the great illusion of American civilisation, the illusion of optimism with all its childish evasion of harsh facts, its puerile cheerfulness, whose inevitable culmination is the school of 'glad' books, which have reduced American literature to the lowest terms of sentimentality."[42]

Hemingway was directly influenced by Sherwood Anderson during their short friendship which began in Chicago in 1920. Winesburg, Ohio had already impressed Hemingway and his subsequent personal contact with this then radical literary figure, further enforced the ideology of this ascetic realism in the young writer.

CHAPTER 3

"I MUST BE ALTOGETHER FRANK OR TRY TO BE"[1]

The influence of this nationalistic, realist movement in American literature is obviously one of the contributing factors in the development of Hemingway's style. His early short stories display a frank realism in the handling of "the fundamentals of life",[2] as in the blunt exposition of the first sexual experience of the virgin, Liz Coates in "Up In Michigan".[3] There is certainly no "childish evasion of harsh facts",[4] no euphemism concerning their sexual intercourse in the lines:

> "Her breasts felt plump and firm and the nipples were erect under his hands. Liz was terribly frightened, no one had ever touched her.... ",

and later:

> "The boards were hard. Jim had her dress up and was trying to do something to her. She was frightened but she wanted it...
>
> 'You mustn't do it Jim. You mustn't'
>
> 'I got to. I'm going to. You know we got to.'
>
> 'No we haven't Jim. We ain't got to. Oh it isn't right. Oh, its so big and it hurts so. You can't. Oh, Jim. Jim. Oh.'"[5]

Some of the descriptive detail in the first paragraph above must have been somewhat risqué according to the dictates of 'good taste' in the early twenties. Even the implicit dramatisation of their sex act filtered through a conversational sequence is shockingly realistic.

No wonder Gertrude Stein found the story "inaccrochable... like a picture that a painter paints and then he cannot hang it when he has a show...." [6]. There is no point in producing something that cannot be hung, she said.

To Hemingway it was obviously not "inaccrochable", and there was a more profound reason for its controversial content than mere sensationalism. His reply to Gertrude Stein's comment, despite the nearly forty years between the event and his quasi-autobiographical reflections in A Moveable Feast, throws some light on his motives, especially when it obviously correlates with the essential elements of the story. He says:

"But what if it is not dirty but it is only that you are trying to use words that people would actually use? That are the only words that can make the story come true and that you must use them? You have to use them." [7]

Even if this were an incorrect autobiographical statement, it is still nevertheless apt, for it enunciates a basic principle apparent in Hemingway's realist technique - to write of everyday life and of ordinary people in the language that they would speak, without any refinement for the sake of moral or social pretence.

Liz's speech idioms are entirely appropriate to a home-help in a small town, in the farming and timber country of Michigan. This area was well known to Hemingway, which accounts for the accuracy with which he captures the nuances of a mid-western rural dialect. Liz's speech is not only appropriate to the geographic region but also to her apparent lack of education. When Hemingway is describing the realisation of her desire for Jim he starts with the fact that Liz likes Jim "very much", [8] then enumerates

the things she likes about him. Last on the list is the fact that she likes the hair on his arms and the pallor of his skin above the tanned, exposed part of his arm. By this stage in the list of qualifying statements it is apparent that she finds Jim sexually attractive but all Liz knows is that liking the hair and the pallid skin on his arms "made her feel funny."[9]

Hemingway's statements of emotion are characteristically indefinite, they are suggestive rather than explicit. Yet it would seem to be the most realistic thing Hemingway could say of Liz's sexual arousement, when observing Jim, that she feels funny, in view of the fact that "no one had ever touched her"[10] and her apparent lack of education would preclude any relevant medical or psychological terminology to articulate her emotional reactions.

Truth and accuracy would seem to be Hemingway's dominating concerns in the re-creation of reality according to his reply to Gertrude Stein.[11]

The examination of the apt correlation of dialect to character and thought to utterance, supports Hemingway's claim. However, the frank exposition of Liz and Jim's sexual intercourse seems to reach an extreme in realism. Perhaps he was being deliberately blunt in his handling of "the fundamentals of life" and the "harsh facts", to show his commitment to "this movement of independence" which "has taken the form of realism" in early twentieth century American literature, of which Ernest Boyd writes.[12]

For "Up In Michigan" is the only short story or novel in this early period terminated by The Sun Also Rises, in which such a boldly

stated sexual sequence occurs. This story is also one of his earliest, surviving from his novitiate period before the theft of all of the manuscripts of his stories and novels written before November 1922, from the Gare de Lyon, in Paris. They were in transit to Hemingway at the Lausanne conference which he was covering for the Toronto Daily Star. Only "Up In Michigan" and "My Old Man" survived by chance and they formed the basis for Three Stories and Ten Poems, published in 1923.

It almost seems as if, enthused with the doctrine of revolution, and anxious to establish himself in the movement's vanguard, he rashly overstated the fundamentalist ideology of the realist reformers, in order to shock the literary establishment and strike a blow for freedom from the sentimentalising and sugar-coating of life's harsh and indelicate facts,

Perhaps it was as Gertrude Stein, in Hemingway's words, said: he, Hemingway "....might be some new sort of writer... but the first thing to remember was not to write stories that were inaccrochable." [13]

He must have taken her advice since sexual relationships are subsequantly handled without the extremes of realism which occur in "Up In Michigan". Graphic detail is reserved for the violence of the bull-ring and the battle-front, — witness his preoccupation with death scenes, especially in the miniatures. Shocking fact is a part of this concern.

The miniature "At two o'clock in the morning..." depicts the shooting, by a policeman, of two Hungarians pilfering a city cigar store.

The policeman's self-justification seems founded more on the fact that the Hungarians were "wops" than that they were "crooks",[14] suggesting a racist conflict of violent proportions within American society.

The theme of violence is etched, in graphic detail in "Indian Camp", the opening short story of In Our Time, it is also the most gruesome and shocking of the collection. It deals with the suicide of an invalid Indian whose squaw has been in protracted labour. She is lying on the bunk below his. Her screams had been going on for quite a while before the doctor carries out a caesarean operation without anaesthetic. What he sees when he looks at the husband provides a grisly word picture: "His throat had been cut from ear to ear. The blood had flowed into a pool where his body sagged the bunk. His head rested on his left arm. The open razor lay, edge up, in the blankets".[15]

Again a graphic emphasis on the harsh facts of life sets off a shock wave of realism at the beginning of the collection, as "Up in Michigan" does for the earlier collection of stories. But the ripples quickly lose their force in the volume among the less explicit stories, for the other stories do not contain this explosive detail. Only in the miniatures does such gruesome reality appear. There it is also concerned with violent death, "...one of the simplest things of all and the most fundamental...", which Hemingway claims he was trying to capture on paper, as a preliminary exercise to the art of writing fiction.[16]

This does not mean to say that sexual relationships are not dealt with realistically in these other short stories, merely that they are handled implicitly. Hemingway must have realised that suggestion could be as effectively realistic as bold statement. Tensions and emotions are accurately evoked through conversations with all their overtones and implications, as in "Out of Season", where the tone of a remark suggests much more than any open, finite statement of feeling. As Hemingway's dialogues are so natural and have a basis in actual verbal sequences within most people's experiences, he achieves a realistic and easily comprehensible effect.

The antagonism between the young man and his wife in "Out of Season" is apparent in sequences of dialogue such as:

"'I'm sorry you feel so rotten, Tiny', he said. 'I'm sorry I talked the way I did at lunch. We were both getting at the same thing from different angles.'

'It doesn't make any difference,' she said. 'None of it makes any difference.'

'Are you too cold?' he asked. 'I wish you'd worn another sweater.'

'I've got on <u>three</u> sweaters,'"[17] [Underlining mine.]

The sarcasm of the last line with the emphasis on "three", is implied by the tonal progression of this sequence. It is an accurate portrayal of the archetypal domestic row. The wife initially is unwilling to accept the husband's apology and sarcastically rebukes his attempt to show reconciliatory concern for her health by asking if she is warm enough.

The husband half admits that he was wrong in going on a fishing trip with the old drunkard, Peduzzi, but pride prevents him from backing out. This is made evident in a later conversational sequence:

" Everybody in the town saw us going through with these rods. We're probably being followed by the game police now. I wish we weren't in on this damn thing. This damned old fool is so drunk, too.'

'Of course you haven't got the guts to just go back,' said the wife. 'Of course you have to go on.'

'Why don't you go back? Go on back Tiny.'

'I'm going to stay with you. If you go to jail we might as well both go.' " [18]

The tonal accuracy of this verbal repartee reproduces the emotional conflict of a young married couple who seem to have lost any rapport or harmony they had. During these skirmishes in the running verbal battle, Hemingway does not have to explicitly state what either the husband or wife are feeling, since it is all suggested by the dialogue.

In "The Doctor and the Doctor's Wife", 'Cat in the Rain," and "The End of Something", for example, a combination of dialogue and expositional statement is used to suggest emotional conflict, similar to that used in "Out of Season". These stories achieve emotional statement mainly from direct speech, whereas "A Very Short Story" and "Mr and Mrs Elliot" are written from the omniscient author viewpoint, the latter having only one line of direct speech, the former, none.

The stories named are all thematically linked in that they deal with a relationship between a man and a woman. Four of them are concerned with unharmionious marital situations:- "The Doctor and the Doctor's Wife", "Cat in the Rain", "Mr and Mrs Elliot", and "Out of Season". The other two, "A Very Short Story" and "The End of Something", deal with abortive love affairs .

The story "Mr and Mrs Elliot" is a realistic portrayal of a marriage which fails through sexual frustration. Hubert Elliot is twenty-five when he marries Cornelia, a Southern woman of forty who had seemed much younger to Hubert when they were courting. Hubert had kept himself "pure" for marriage because he wanted a reciprocally "pure"[19] wife. Cornelia, however, cannot have intercourse very often and Hubert's frustration becomes apparent through the amount of poetry he writes and the tyrannical demands he makes for perfection when she types his poems:

> "They found there was nothing to do in Dijon. Hubert, however, was writing a great number of poems and Cornelia typed them for him. They were all very long poems. He was very severe about mistakes and would make her re-do an entire page if there was one mistake. She cried a good deal and they tried several times to have a baby before they left Dijon."[20]

The juxtaposition of facts in this extract suggests that there is not a strong enough foundation to their marriage to uphold them when they are in an alien place. Especially where there is apparently "nothing to do." Like the couple in "Cat in the Rain" who sit in their hotel room ostensibly because it is raining, with the husband reading a book and virtually ignoring his wife.

There does not seem to be enough common ground between either couple to support mutual interests or nourish emotional needs.

Hubert's substitutefor an unfulfilled sexual relationship seems to be poetry. Writing long poems fills in the time and absorbs his passion. Cornelia tries to please her partner and partake of the substitute passion by typing his poems. Since he is still sexually frustrated Hubert plays the dominating role of the male in a pedantic demand for perfect manuscripts, since these will apparently be the only fruit of their partnership.

The emotional sterility of a marriage caused by sexual frustration is the theme implicit in the story. It is especially obvious in this paragraph where his severe demands and punitive measures over typing mistakes results in her crying and is immediately followed by the statement: "they tried several times to have a baby before they left Dijon".[21]

The implicit sexual frustration is verified at the end of the story when Cornelia's girl-friend, now living with them, does most of the typing and Hubert lives in his own room, writes poetry most of the night and takes to drinking wine. Cornelia finds solace in the companionship of her girl-friend who now shares the big bed with her. They cry together at night for Cornelia's consolation.

The girl-friend is a substitute in part for both Hubert and Cornelia, for in being a comforter and companion to Cornelia she is fulfilling a husband's role and in typing the poems for Hubert she is carrying out the only direct contribution that Cornelia makes to their marital partnership, since the sexual phase of their marriage has been terminated by Hubert living apart.

However, they are now "all quite happy"[22] since both Cornelia and Hubert have found alternatives for their inadequate sexual relationship.

The sterility of this marriage is echoed in the following story "Cat in the Rain" which also concerns an American couple in an alien environment. They are staying at an Italian Hotel and do not know anyone else. There is an emphasis on the fact that they are American. In the opening line they are "the only two Americans stopping at the hotel." The wife is subsequently referred to twice as "the American wife" and three times as "the American girl." [23]

This emphatic identification of the nationality of the couple, particularly the girl, suggests some symbolic significance and invites the reader to link the characteristics of their marriage with Americans generally. The girl's wishful thinking is coloured by feminine and also specifically maternal desires for things she lacks. The most obvious feminine characteristic she lacks is long hair for her's is short like a boy's. She realises the shortcoming: "I get so tired of looking like a boy,"[24] she says, but her husband likes it the way it is. She would rather have long hair which she could brush out, an established female ritual. She voices other desires which reveal her neglected female identity and her unfulfilled maternal role. She wants to be able to feel a knot of hair at the back of her head to reinforce her faith in her sexual identity and she wants a cat from which to gain an affectionate response: "to sit on my lap and purr when I stroke her

...And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes."[25]

All George can say in response to this mixed statement of wifely needs is "Oh, shut up and get something to read,"[26] at once rejecting his own role as husband and ignoring her hereditary functions. All he offers is reading, an artificial substitute for natural desires.

If the marriage in "Mr and Mrs Elliot" can be called sterile and the marriage in "Cat in the Rain" is devoid of complementary sexual roles, that in "The Doctor and the Doctor's Wife" may be designated unharmonious, for there is a child. Yet the only expression of love is that of the Doctor's for his shotgun :

> "He sat with the gun on his knees. He was very fond of it. Then he heard his wife's voice from the darkened room."[27]

Almost ominously the voice from the dark destroys the Doctor's pleasure in cleaning his shotgun, and drives him out of the house. Their son Nick will not answer his mother's request to go and see her, instead he follows his father to the woods. The matriarchal link between the female and the male is either weak or broken.

None of the marriages depicted is successful in fulfilling both natural physiological functions and fulfilling mutual emotional needs. A similar breakdown in heterosexual relationships is depicted in "The End of Something" and "A Very Short Story." They deal respectively with the abortive love affairs

of Nick and Marjorie, in Michigan, and a young American soldier and his nurse Luz, in Italy. All these stories involve American characters most of whom are in foreign places, where ideally men and women should rely more on one another. Instead their fundamental disharmonies become overtly noticeable.

This suggests that Hemingway was consciously showing American society as lacking something fundamental to a healthy and normal culture, for none of the characters find harmony or happiness in sexual pairing, that most natural of human instincts.

In contrast to the sexual or emotional sterility of the heterosexual relationships in these stories is the harmony and rapport evident in the friendships between men in "The Three-Day Blow," "The Battler" and "Cross-Country Snow." The mutually supporting relationship between the negro, Bugs, and the white punch-drunk boxer, Ad Francis, in "The Battler", could be termed "mateship," [28] since there are no positive homosexual overtones. On the road together Bugs is the paternal protector and provider. He looks after Ad and keeps him out of trouble. "I have to sort of keep him away from people," he says. Bugs as provider fetches the food from town. He also admits to being crazy, for Ad's sake - "He likes to think I'm crazy and I don't mind." [29]

Ad also contributes to the relationship because he receives money periodically from his wife. He also provides Bugs with companionship and a chance to do what he wants to - "I like to be with him and I like seeing the country and I don't have to commit no larceny to do it. I like living like a gentleman." [30]

Their friendship began in a jail, a place of confinement. It has continued on the road where they are free from the pressures of society. Bugs can "live like a gentleman" without having to "commit no larceny."

Ad was finally driven crazy when his wife left him under the pressure of adverse public opinion. His wife was originally his manager and had posed as his sister for publicity purposes. Consequently when they were married "people didn't like it either way "[31] says Bugs. The heterosexual relationship does not hold up under the strain and breaks, like those in "The End of Something" and "A Very Short Story".

Despite the bizarre aspect of Bugs's role as keeper, when he knocks out Ad with a blackjack, to control his aggression as a result of irrationally blaming Nick for withholding the knife, their relationship is mutually accommodating.

"The Battler" contains some characteristic themes of "new world" literature such as the "mateship" theme which has its origins in the early frontier societies where "for trust and confidence and surrogate love a man had to rely on men."[32] The symbolic escape from the confines of a corrupt social order by travelling on the road or river away from the towns,the sources of corruption, is also familiar in folk mythology and colonial literature.

The American literary archetype was established in Mark Twain's The Adventures of Huckleberry Finn (1885), in which novel,Huck and the runaway negro slave Jim, escape the restrictions of Southern society by travelling on the Mississippi river. They, like the negro, Bugs, and the white punch-drunk boxer Ad Francis, are safest keeping away from town and camping out.

Nick Adams arrives at their camp after being thrown off the freight-train he was riding, by a guard. He too has left the city, Chicago. Jumping a freight-train was the recognised way for a "down-and-out" to travel and has become a freedom symbol, a means of reaching a better place, originally through the traditions of folk-myth, for example as a motif of country-blues songs.

These images which evolved from the frontier days in American social development place Hemingway's story in a literary and social context. The "mateship" theme is also related to the endorsement of masculine fetishes and male prerogatives developing from a patriarchal frontier situation, "where men often gather without women and indeed make a virtue out of what was originally a deprivation "[33], for instance, the association of masculinity with an ability to hold liquor and the development of the saloon as a recreational haven for men only. Hunting has also evolved as a peculiarly masculine prerogative and is treated as an endorsement of manliness.

"Up in Michigan" contains such indications of male superiority and dominance. The men back from their successful hunting trip, indulge in a jug of whisky, while the women cook supper. The toasts which precede each glass, capture the back-slapping self-consciousness of men celebrating together. After drinking to the "one that got away", the bravado of a drinker is associated with manliness in the toast: "Tastes good to a man."[34]

Perhaps a fitting end to the male exaltation is Jim's rape of Liz, enforcing the dominance of the male in society. In keeping with this theme is the place of the women in D.J. Smith's

home, who spend four days baking food for the men's hunting trip. There is here the fulfilment of both the maternal instinct in the domesticity of Mrs. Smith and Liz, as well as the sexual fulfilment that Liz wanted even though it was forced on her. This contrasts with the women in "Out of Season", "Cat in the Rain" and "Mr and Mrs Elliot", who do not have any apparent maternal role.

The manliness of whisky drinking is featured again in "The Three-Day Blow", in which Nick Adams and Bill spend the first night of the seasonal Michigan gales drinking Bill's old man's whisky. A little male bravado creeps into the conversation mid-way through the story:

> "Bill had poured out the drinks.
> 'Thats an awfully big shot,' Nick said.
> 'Not for us, Wemedge,' Bill said."[35]

At the same time there is a warm rapport between Nick and Bill which is reinforced by the whisky and the warmth of the fire and being inside the cottage, protected from the wind and rain. Hemingway also captures the characteristic actions and attitudes of youths, who while becoming drunk must pretend to be still in control of themselves. They agree with each other, enthuse and think they are making profound statements: "They were conducting the conversation on a high plane."[36]

Another characteristic aspect of two youths drinking together is the masculine rivalry which forces them to maintain an outward appearance of control and practicality. To prove he is not too incapacitated, Nick fetches wood for the fire. "Also he wished to show he could hold his liquor and be practical.

Even if his father had never touched a drop Bill was not going to get him drunk before he was.

'Bring one of the big beech chunks,' Bill said. He was also being consciously practical."[37]

In this characteristically male situation there is the element of an easy and warm familiarity between the two young men. The mutual agreement enthusiastically endorsed in the discussion of trivia, such as the latest baseball results, the quality of the whisky, books they are reading, favourite authors and so on, suggests an almost deliberate acquiescence and harmony. They receive a great deal of pleasure and reassurance out of such mutual agreement.

Yet there is also room for serious matters to be discussed and advised upon as the influence of the whisky disperses the norm of social formality and reticence and a desire to reassure and advise becomes apparent. Intimacy and consequently a deeper harmony are achieved. So the discussion of their father's attitudes to drinking and what both may have missed, and of more consequence, Nick's break with Marjorie [described in the preceding story "The End of Something"] are handled with sympathy and respect.

Bill endorses the ideals of bachelorhood, male independence and virility, which echo the frontier ideals of masculine independence:

> "'Once a man's married he's absolutely bitched,' Bill went on...! You've seen the guys that get married.... They get this sort of fat married look. They're done for.'... Fall for them but don't let them ruin you.'"[38]

This independence from women is taken to an extreme in Krebs, the protagonist in "Soldier's Home" who is looking for a life free from complexity. He cannot be bothered going through the preliminaries necessary to "have a girl".

> "He did not want to do any courting. He did not want to tell any more lies....you did not need a girl unless you thought about them. He learned that in the army."[39]

Nick tries to forget about Marge because he knows he has lost something in finishing their love affair. When he realises that he might still see Marge in town on Saturday nights he feels that nothing is irrevocable. Nick looks for an immediate alternative and suggests he and Bill go out shooting.

> "Outside now the Marge business was no longer so tragic. It was not even very important. The wind blew everthing like that away."[40]

Nick tries to convice himself that this is correct, that in physical outdoor activity physical forces will remove the mental anguish. It is obvious that such surrogates which happen to be male prerogatives, drinking and hunting in this case, do not solve emotional problems so easily. He thinks "none of it was important now. The wind blew it out of his head." But then admits the need for a less irrevocable solution and convinces himself that he can "always go into town Saturday night. It was a good thing to have in reserve."[41]

If male companionship and masculine activities cannot completely fill the emotional gap created by Nick's rejection of Marge, there is at least a rapport between them which can help ease Nick's discontent, a rapport which is not confused by the complexities

of heterosexual relationships which Krebs, for instance, finds so tiresome.

Nick in "Cross-Country Snow" knows he may never go skiing again because his wife is going to have a baby, forcing them to return to the States although neither of them wants to. Yet Nick can find solace in the intense pleasure he gains from skiing with George. Although this is their last trip together, they can find a temporary happiness in the warm atmosphere of the Swiss mountain inn which is full of men, in the wine and each other's company, and in the prospect of the physical action of skiing home.

"George and Nick were happy. They were fond of each other. They knew they had the run back ahead of them."[42]

The failure of heterosexual relationships in these stories about Americans and the harmony evident in the male friendships depicted in the subsequent stories discussed, reflects in part the effect of the colonial experience which made a virtue out of the imbalance of the sexes, men without women, and as a consequence romanticised masculine powers in the frontier situation. This perhaps explains why the most natural of human relationships should not work properly in this society.

In the twenties, America was not long out of the pioneer phase in its history. Men still made a fetish out of being manly as evinced by the great number of exclusively men's clubs and lodges and the esoteric nature of the pool room and the primarily male sports, hunting and fishing. The popularity of fighting in the Great War, a little earlier involved a great deal of male bravado. Men indulged in such recreations to find happiness with their fellows and a retreat

from unfulfilled or complex relations with wives or lovers, such as Nick drinking with Bill and going hunting to forget Marjorie and the Doctor going out into the woods to escape his wife. Similarly Hubert Elliot writing poetry to replace his sexual frustration caused by his wife's abnormality and George who reads while his wife cries out for feminine fulfilment, are finding surrogates for human relationships they cannot cope with.

The major protagonists in this early fiction of Hemingway are males. Often they are driven to look for alternative activities in the company of other males to escape the sexual or emotional frustrations in a society where heterosexuality is not harmonious. Or in the case of Krebs there is desire to escape the complexities of emotional demands made by women, especially his mother's, which are not compatible with his views. Consequently Krebs in "Soldiers Home" only really shows enthusiasm for pool, a singularly male recreation. When he became bored with reading after lunch he would walk "down through the town to spend the hottest hours of the day in the cool dark of the pool room. He loved to play pool."[43] This is the only superlative statement attributed to him.

Krebs is an isolate. "I don't love anybody," is the qualification he adds to the "No" with which he answers his mother's question:

"Don't you love your mother, dear boy?"[44]

All he wanted was "his life to go smoothly",[45] no complications, no lies. This is his reason for not wanting a girl. There is no substitute relationship, he seems to have no friends, the pool

room is his main source of pleasure. He denies his religion and wants to leave home for he has only himself, and he merely wants an uncomplicated life, free from restrictive human relationships.

Nick Adams in "Big Two-hearted River" is at a stage in his experience when he cannot be classified in any of the three types of human relationships so far examined in the In Our Time short stories. He is not reacting to a marriage or "mateship" relationship. Although he is essentially a man alone in this two-part story, he is not the alienated misfit that Krebs is. For Nick seems to be escaping only temporarily from society, looking for an alternative in the natural world and finding a surrogate pleasure in fishing. Whereas, Krebs merely wants to exchange one urban situation for another and escape from demanding human relationships in the former.

"The coffee according to Hopkins" episode is the only event remembered by Nick from past experience. Making coffee reminds him of his former friend Hopkins and brings to his mind a disappointing episode in human relations when a close friend let him down. It is this sort of experience he is trying to forget, now that he has temporarily escaped from society:

> "His mind was starting to work. He knew he could choke it because he was tired enough"[46]

Nick is in harmony with the natural world of the river, as he was in harmony with his friends Bill and George in the other stories. Here, rapport with the river and the country-side and a passionate indulgence in fishing is the surrogate for social frustration and disappointment.

He has journeyed to the river to fish for trout according to an honourable code. He puts back those that are too small and touches them only with wet hands so that he will not contaminate the delicate mucus on their skin. This esoteric code is summed up in the following passage from the story:

> "If a trout was touched with a dry hand, a white fungus attacked the unprotected spot... Years before when he had fished crowded streams, with fly fisherman ahead of him and behind him, Nick had again and again come on dead trout, furry with white fungus... Nick did not like to fish with other men on the river. Unless they were of your party, they spoiled it."[47]

This adherence to a special code of honour is a prefiguration of the "aficionado"[48] theme in The Sun Also Rises and an extension of the "mateship" theme. Fishermen who carelessly contaminate the fish thereby not respecting them as worthy adversaries are not acceptable to Nick. He will not fish with them. They are also much like Robert Cohn in The Sun Also Rises who cannot understand the significance of the code in bullfighting. They do not have a real passion for the ritualised combat, for they do not understand the symbolic life struggle therein. In the same way they fail to comprehend the nature of their own life struggle. This failure to understand the spiritual meaning of life is apparent in Cohn, the archetypal, brash, philistine American, a materialist who cannot understand the life-style of the Parisian clique of American and English expatriates.

This "aficionado" group is mutually exclusive, according to whether a man or woman understands the significance of the code and has a passion for it, or not.

Accordingly, Robert Cohn excludes himself from the Parisian clique who have "aficion" for bull-fighting, and fishing, and a liberal attitude towards the promiscuous Brett Ashley.

In a way the male fetishes of drinking, playing pool and going hunting together, of setting aside certain activities from which women are excluded and artifically elevating the status of these apartheid activities, are similar to this "aficionadd" attitude where people who do not fully partake or cannot understand are also excluded.

To sum up the alternatives to unharmonious relationships between men and women, provided by Hemingway in the In Our Time short stories and "Up in Michigan", one could give two options: mateship or isolation. Both can include an additional escapist alternative such as hunting, drinking, reading or playing pool.

Nick Adams is not an isolate by choice. The "mateship" between him, Bill and Hop, was destroyed when Hopkins got rich and ran out on them - "It broke up the trip."[49] Perhaps symbolically on his present trip Nick is alone. There can be no betrayal by a friend, there are no complicating human relationships to worry about. Enjoyment and satisfaction can be found in the natural enviroment of the trout river.

The appearance of these themes in the short stories and the development of a suitable realistic style through which to express them, is all in anticipation of Hemingway's first major novel, The Sun Also Rises.

CHAPTER 4

"I had started to break down all my writing and get rid of all facility".[1]

The sterility of relationships between men and women within American society, as depicted in the preceding short stories, is also an apparent theme in The Torrents of Spring (1926) which was written primarily as a parody of Sherwood Anderson's novel Dark Laughter (1925). Although Anderson's specious philosophy and loose style, so apparent in this novel, was Hemingway's main target, he also satirised other literati such as H.L. Mencken and Gertrude Stein, a former mentor. This suggests that he was making a statement of his evolving viewpoint showing what he now thought to be invalid in mid-twenties realism. For he was not always averse to Anderson, in fact he was greatly influenced by the man and his early writing.

Their early short stories show a similar technique and concern Their styles shared the following characteristics says John Flanagan; the conjunction most wildly used was "and"; they scorned conventional diction for the sake of the colloquial where applicable; they both used repetition to create deliberate effects in building up word pictures or emotional feelings; and they made use of the familiar and routine in life.[2] Such an approach is characteristic in

Anderson's early stories of mid-western towns. Hemingway uses a similar technique and similar subject matter in his Michigan stories. "Up in Michigan" and "My Old Man", for example, have been compared with Anderson's stories, and were obviously influenced by them.

The subject matter of their early writing is the life of everyday people in unromantic situations such as the realities of life in small mid-western towns. Here there is a similarity of outlook. According to James Schevill, Hemingway "saw in the older man a spirit that resembled his in many ways, the same turning away from organised education, the same revolt against bourgeois standards of security, the same interest in sports and the life of simple, unsophisticated people".[3]

Despite this common ground Hemingway diverged as he developed his individual viewpoint, in striving to capture objectively, the concreteness of reality. He also endeavoured to control his writing and give it structure. Consequently he rejected Anderson's concept of unconscious art and his total reliance on situations in lieu of an organised plot, especially in Anderson's novels like Dark Laughter. Their loose structuring was made worse by his repetitive use of the same themes and situations.

In The Torrents of Spring Hemingway openly refers to "that fellow Anderson's book"[4] that the librarian had given to Yogi Johnson. Each reference to the soldier in this book is accompanied by a contradictory statement from

Hemingway's protagonist Yogi Johnson. In this series of contrasted views of war, Anderson's is regarded as sentimental by Yogi who has seen the real thing. He gives Hemingway's alternative cynical viewpoint (already visible in the miniatures and corroborated in A Farewell to Arms):

> "It had been the only time Fred consciously killed a man. You don't kill men in war much, the book said. The hell you don't, Yogi thought, if you're two years in the infantry at the front. They just die. Indeed they do, Yogi thought....Afterward, killing this man haunted Fred. It's got to be sweet and true. That was the way soldiers thought, Anderson said. The hell it was".[5]

Subsequently Yogi addresses his contrasting view of war to a couple of Indians passing by:

> "Yogi was not haunted by the men he had killed. He knew he had killed five men. Probably he had killed more....Most of the men he had known had been excited as hell when they had first killed. The trouble was to keep them from killing too much. It was hard to get prisoners back to the people that wanted them for identification.... They would give the prisoners a poke in the seat of the pants with a bayonet, and when the prisoner jumped they would say, 'You would run, you son of a bitch', and let their gun go off in the back of his head....All this sweetness and truth not if you were in there two years."[6]

This bitter realism of Hemingway's is cruelly juxtaposed with the sentimental streak in Anderson's thinking implied by this passage. A direct reference such as this can only be made by a writer who has evolved his own

philosophy. Apart from the satirical element, this realist content affords an insight into Hemingway's consciously real viewpoint, his desire "to tell honestly the things I have found to be true".[7] As Richard Hovey says: "His seriousness about war and killing cannot help breaking through".[8]

This underlying seriousness in both Hemingway's attitude to life and his literary style explains why he satirised Anderson and his novel Dark Laughter. The reason for Hemingway rejecting Anderson's later work, after having so much sympathy and admiration for the early short stories, becomes obvious after examining the most ludicrous situation dealing with the sterility theme from Dark Laughter.

In The Torrents of Spring the two protagonists Scripps O'Neil and Yogi Johnson are both looking for something but are not quite sure what. Much of their restlessness stems from the impermanence of their marriages and vague stirrings inside them. Scripps, an ex-Harvard man and writer is set wondering by the act of his wife, Lucy, leaving him. He is subsequently infatuated with the first woman who takes notice of him, Diana, the elderly waitress in Brown's Beanery. Mesmerised by her literary anecdotes he marries her. But "something was stirring within him"[9] and Diana is worried that she might lose him to Mandy, the young waitress who fascinates Scripps, with her superior anecdotes on Henry James. However Diana feels she might be able to keep Scripps interested in her if she can only subscribe to the right magazine.

> "He was her man and she would hold him. She looked away from the window and slit open the covering of the magazine that lay on her table. It was Harper's Magazine in a new format. Harper's Magazine completely changed and revised. Perhaps that would do the trick. She wondered".[10]

Scripps is repeatedly attracted back to the beanery. This tells Diana that she cannot hold him and that he finds Mandy's anecdotes more compelling than her magazines. For example Mandy's powerful opening gambit:

> "Mandy the buxom waitress, leaned forward, 'Say', she said, 'did I ever tell you about the last words of Henry James?'"[11]

But even Mandy's attractions pale before the earthy qualities of the naked woods-Indian squaw who enters the beanery dressed only in moccasins, carrying a papoose and accompanied by a husky dog. Faced with a choice between a literary waitress from Wordsworth country, a symbol of a civilised and sophisticated society and the naked Indian squaw, symbol of the natural world of pre-colonial America, Scripps is overcome by the primaeval power of the natural woman.

> "Scripps O'Neil was feeling faint and shaken. Something had stirred inside him, some vague primordial feeling, as the squaw had come into the room".[12]

Similarly the natural forces generated by the squaw re-vitalise Yogi Johnson who had been on the verge of suicide, for this year the omen of Spring, the chinook wind, had not catalysed the sexual impulse in him. At the sight of the naked squaw "something had broken inside him....He had a

new feeling. A feeling he thought he had lost forever ...Let spring come now. Let it come....He was ready for it".[13] Yogi follows the squaw, stripping off his clothes and dropping them on the railway track, symbolically shedding the trappings of a corrupt society.

Scripps remains transfixed again by the sight of Mandy, Diana knows she cannot hold him. Her last literary bait is "a wonderful editorial...by Mencken about chiropractors".[14] Diana has lost to Mandy's "interminable stream of literary gossip".[15] But Scripps wonders if it will be enough for "in Scripps brain that vision of a Squaw"[16] beckons him.

The vision of true emotion and basic function in the woods squaw as opposed to sterile artificiality in refined civilised European stock is indicative of a common outlook in both writers. Anderson and Hemingway both looked for a more fundamental answer to the frustrations imposed by the artificial manacles of an urban life on a natural being.

Anderson's viewpoint became a rather specious philosophy and included a doubtful belief in the superiority of the dark races who, because of their colour, he depicted as closer to nature. A romantic belief that a golden age could be brought about, if only men would not be afraid of their dreams and not be too much influenced by other people, is apparent in "Hands", the first story in Winesburg, Ohio :

> "Out of the dream Wing Biddlebaum made a picture for George Willard. In the picture men lived again in a kind of pastoral golden age. Across a green open country came clean-limbed young men, some afoot, some mounted upon horses. In crowds the young men came to gather about the feet of an old man who sat beneath a tree in a tiny garden and who talked to them....
>
> 'You must try to forget all you have learned', said the old man. 'You must begin to dream. From this time on you must shut your ears to the roaring of the voices'".[16]

This mystic belief in a return to a rural life as a cure for social ills was not ridiculous in itself. It was the specious nature of the viewpoint it developed into that Hemingway found too much to bear in Dark Laughter where it looked so stretched and thin.

The dichotomy in their philosophies starts here. Hemingway looked for a superior life in the esoteric group action, the passion for hunting, fighting or bull-fighting which only an "in-group" of "aficionados" understands. Anderson chose a perhaps more illusory mythos in thinking he had found "his golden age among the American negroes". The inherent "superiority of the child of Nature"[17] is not original, dating back as it does at least to the early nineteenth century romantics. It is the custom of a city society to seek an escape from its manacles by sentimentalising thus. Hemingway's alternative escape was also into nature, such as Nick in "Big Two-Hearted River", and the hunting and blood sports in which he indulged and which coloured his

writing. Nothing could be more primaeval than the hunting instinct in man. If Anderson sought an answer to the sterility of an industrial, urban society in "sentimentalising primitive peoples"[19] as David Garnett suggests, then Hemingway was merely diverging from, rather than opposing, this viewpoint, in romanticising the primitive killer instinct in man. For instance the ritual life and death struggle of the bull-ring which provides the material for so many of the in our time miniatures and his excellent short story "The Undefeated" (first published in the periodicals This Quarter (1925-1926) and Der Querschmitt (1925) and later in his Men Without Women (1927) volume of short stories) which is the subject of a later European phase, coming after his early Michigan based stories, with their early Andersonian influence.

In The Torrents of Spring Anderson's naive belief, that there was such golden age material in the American negro culture, is mocked. The negro chorus of Dark Laughter, as the title suggests, laugh at the awkwardness and reticence of white characters, in sexual relationships, for they find such foibles and torpidity ridiculous and alien. They, being black and therefore nearer to nature, are not so self-conscious and socially restricted in such matters. Hemingway's Indians provide a similar chorus to mock the protagonists, Scripps O'Neil and Yogi Johnson. When the chinook wind stirs something primaeval inside them, which they do not in their sophistication understand, the Indian war-whoops are heard in the distance echoing the "dark laughter" of Anderson's negroes.

Although Hemingway did not share a belief in this "corn-fed mysticism"[20] it is obvious from his earlier stories that he preferred characters who were simple and primitive rather than complex and sophisticated. He repudiated the intellectual world and concentrated on men's emotions and their physical activities as an answer to the problems of "man...alone and frightened in a violent universe which he cannot hope to understand".[21]

Obviously the central themes of Hemingway's fiction generally are present even in this parody, to wit, the war as it really was. In the triumph of the basic primaeval emotions epitomised by the naked squaw of the "American West" over the sterile cerebral consciousness of the Old World, the concern for passion and feeling rather than any intellectual philosophy is apparent. This concern is reflected in Hemingway's style. As Cyril Connolly says:

> "It is a style in which the body talks rather than the mind, one admirable for rendering emotions; love, fear, joy of battle, despair, sexual appetite, but impoverished for intellectual purposes".[22]

These preoccupations are also present in other Hemingway works such as the already existing drafts of The Sun Also Rises and the later novel A Farewell to Arms (1929). His maimed lover figure is apparent in the little woods Indian with four artificial limbs, whose squaw goes off to the woods with Yogi Johnson. He is similar to the wounded protagonist Jake Barnes in The Sun Also Rises, whose woman, Brett, has a constant stream of substitute lovers. Amputation seems to obsess Hemingway in

both of these figures. Jake's war-wound disabled him sexually in much the same way as the Indian amputee lost his arms and legs from war-wounds, and was indirectly impotent, as the loss of his wife to Yogi Johnson indicates.

Despite the appearance of typical Hemingway themes in The Torrents of Spring it is more important to review Hemingway's original motive for writing a parody of his early mentor's novel. It is apparent from Chapter 3 (above) that Hemingway was extremely conscious of what he was trying to do in his stylistic approach to literature and of where he stood in relation to American literary movements. He obviously thought of himself as an active member of the realist movement of which Anderson had been a part. So it was not unusual that a self-confident writer like Hemingway should upbraid someone, even a person to whom he once looked for inspiration, if that person was no longer producing literature conducive to the progress of the American realist revival, of which both he and the now reactionary writer were a part.

Hemingway actually stated in his letters that it was only right for American writers to criticise each other, so as to prevent literary progress from taking a step backwards. Ray Lewis White's digest of five unpublished letters from Hemingway suggests that Hemingway felt he was a part of a movement working to improve American Literature.

> "If Anderson, who could write great things, published something that seemed to Hemingway rotten, then the writer should be told. If some writer starts to produce slop and gets nothing but encouragement from his contemporaries, then America will never produce any truly great writers".[23]

That Hemingway thought Anderson's ideas in Dark Laughter were erroneous and derivative is supported by Lewis' digest of Hemingway's letter to Edwin Peterson:

> "Hemingway told Paterson that he had tried to get what he felt about sloppy thinking into a satire to be published by Scribner's later in 1926. It was called, after Turgenev, The Torrents of Spring".[24]

It is obvious in view of these unpublished letters that he felt himself to be a part of a definite literary movement which was nationalistic in spirit and realistic in ideology. The Torrents of Spring was to a large extent a statement of his commitment to the American realist renaissance and a chastisement of those who were straying from the path, and reverting to sentimental ways and alien thoughts.

CHAPTER 5

THE LOST GENERATION: "MEMBERS OF A WORN-OUT CIVILISATION WORLD-WEARY FROM THE WAR?"[1]

"I did not know how I would ever write anything as long as a novel",[2] claims Hemingway in A Moveable Feast. Yet it was a natural step in the already completed progression from high school reporter to journalist, to short story writer. He had made on abortive attempt at a novel but the manuscript was lost in the Gare de Lyon theft, in 1923.[3] When it came to writing this first novel The Sun Also Rises it must have been difficult for a man who often took "a full morning of work to write a paragraph".[4] The first draft in fact only took him forty-eight days but exhausted him in the process. After a rest, he wrote The Torrents of Spring, then returned to his novel. Rewriting and editing expanded the whole process to nine months of hard work.[5] Nevertheless it was worth the effort, at the age of twenty-five Hemingway had established himself as a rising, popular novelist of some competence. It promoted an "international guessing-game of who was who, in The Sun Also Rises", says Carlos Baker.[6]

The important thing he proved was that "he could state a theme dramatically and develop it to book length,

a problem not previously attacked except for the purposes of travesty in the book on Anderson".[7] Yet that book was written after the first draft of The Sun Also Rises, making his longest story, hitherto, "The Undefeated" which is approximately thirty pages long in the collected edition of his short stories[8] and first appeared in periodicals in 1925.[9] But this story is only an extended narrative based on a series of situations ending up in the bull-ring. The theme as suggested by the title is really the viewpoint of a moralist: that one is not defeated if one continues to fight according to the rules. Like Maera, the bull-fighter in "The Undefeated", who eventually kills the bull after having unsuccessfully tried several times to administer the coup de grace, even after being gored in the process.

This idea of heroic struggle in Hemingway's philosophical outlook recurs as a theme in The Sun Also Rises. Here of course it must be sustained through six times the number of pages and not be tied to one situation. There are too, more characters to portray in their struggle against great odds in various situations. Some are bull-fighters like Maera who must overcome the antagonism of the crowd, as well as personal pain and disability, in order to win the fight. One such, in The Sun Also Rises, is Belmonte "who was sick with a fistula"[10] but defeats the pain and the crowd by treating them with contempt, even though he discounts his own greatness by picking his bulls in advance.

But "Romero had the greatness"[11] and proves it by

overcoming the pain of his bruised face and body, a result of Cohn's beating the day before, to kill all his bulls with "perfect bull-fighting".[12] With similar courage he stood up to Cohn's beating unable to fight back because he did not know the boxer's code and was therefore not on equal terms. Yet he still defeated Cohn because he would not stay down. As Bill reports it—"Cohn couldn't knock him out...Then Cohn said he wouldn't hit him again. Said he couldn't do it. Said it would be wicked....Then Cohn leaned down to shake hands with the bull-fighter fellow".[13] Cohn has to admit defeat although he has not been hurt and has done most of the striking. The point is that Cohn took unfair advantage of Romero who had no weapons to fight back with, except courage. They were not equal adversaries but like the bull and the bull-fighter ostensibly unequal. Cohn was the stronger and had the advantage "and yet in this unequal fight, it was the strong one which would succumb and the weak one who would win",[14] to quote Alexandre Dumas on bull-fighting.

Such courage in the face of defeat is the central theme of Hemingway's moralist viewpoint and is apparent in Jake Barnes, the wounded protagonist who knows there is no answer to his sexual frustration but to bear it. He has sought alternatives but realises he cannot evade his problem by running away from it. Jake realises that you paid for everything in life, not in the sense of buying but merely losing something you already had and perhaps gaining

something in return—"No idea of retribution or punishment. Just exchange of values....You gave up something and got something else....Either you paid by learning about them, or by experience, or by taking chances, or by money". Admitting that his philosophies changed quinquennially Jake says that all he "wanted to know was how to live in it [the world]. Maybe if you found out how to live in it you learned from that what it was all about".[15] As Stewart Sanderson points out, the Hemingway hero realises that "unrelieved pessimism, is no answer to the human predicament: it is a denial of life".[16] If he can resign himself to accept "the thousand natural shocks that flesh is heir to"[17] then he can also enjoy the "something else" that you got "when you gave up something".

Like Romero resisting Cohn, Jake must take what comes in the life struggle if he is not equipped to fight back and win. He must learn to accept the pain of sexual frustration in his love for Brett, and must understand and condone Brett's promiscuity since he cannot carry out completely, the lover's role. Jake knows this from the very beginning of the novel and gives such advice to Robert Cohn who believes the answer to his problem is to go to South America, or rather the illusory one depicted in The Purple Land, a story of the "splendid imaginary amorous adventures of a perfect English gentleman in an intensely romantic land".[18] Jake realises such escapism is not the answer for Cohn or for himself :

> "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another".[19]

Jake has accepted the fact that it is not a place which makes life tolerable but rather one's attitude to life which if stoical or optimistic enough can make any place tolerable.

Robert Cohn does not have the resilient outlook that Jake does. He has not accepted the ephemeral nature of life. In the same sequence he says:

> "'Listen, Jake', 'Don't you ever get the feeling that all your life is going by and you're not taking advantage of it? Do you realise you've lived nearly half the time you have to live already?'
> 'Yes, every once in a while'.
> 'Do you know that in about thirty-five years more we'll be dead?'
> 'What the hell, Robert', I said. 'What the hell'.
> 'I'm serious'.
> 'It's one thing I don't worry about', I said.
> 'You ought to'
> 'I've had plenty to worry about one time or other. I'm through worrying'."[20]

These conflicting attitudes to life, of the two protagonists, are central to the plot and the themes of the novel. They represent in part the two cultures with which Cohn and Jake can be identified, those of the New World and the Old. Both characters are expatriate Americans living in Paris, but only Jake likes living there, for he has assumed the mental outlook of the Old World, with its

more traditional acceptance of the flux of life, as opposed to the measurement of life by material success which Cohn shows, by his own failure, to be meaningless.

Cohn measures his life by the number of years left, as this passage shows, whereas Jake has given up worrying about life's irrevocable end. Since life in its very nature is transitory, one cannot hope to use it properly unless this a priori premise is accepted. Cohn comes from an overtly materialistic background, the son "of one of the richest Jewish families in New York...[he] lost most of the fifty thousand dollars his father left him",[21] in five years. Even when in Paris a few years later, he was receiving three hundred dollars a month allowance from his mother. Such material wealth has done little to instil in Cohn a spiritual appreciation of life. Although he has a naively romantic outlook in some ways, such as his desire to go to South America which he still regards as some sort of Eldorado which will allow him to "take advantage"[22] of the thirty-five years of life left to him. Similarly he fails to realise exactly what Brett's sexual relationship really means to her or more appropriately does not mean. To him, their living together in San Sebastian meant a great deal, for he was deeply in love with Brett. Consequently he is greatly depressed when it is obvious that Brett had no reciprocal feeling for him.

Cohn is almost powerless in his relationships with other people. His first wife left him and the second woman in his

life, Frances, dominated him for two years. He was scared to do anything contrary to her wishes until be became infatuated with Brett. His trip to New York to publish a novel,further strengthens his resolve to tell Frances he cannot marry her because "he hasn't lived enough".[23]

Yet Cohn will never be able to "live enough" until he realises exactly how to live. His brief affair with Brett was obviously to be part of this new experience but it is transitory and only hurts him more. This happens right at the end of the story for Cohn. Between the beginning and the end he has not learnt any more about appreciating life, in fact as far as he is concerned "everything's gone".[24] He cannot obtain satisfaction from the same things as Jake and Bill who have "aficion"[25] for even simple pleasures.

For instance when Bill, Jake and Cohn are being driven over the mountains from Bayonne to Pamplona for the fiesta, Bill and Jake are obviously thrilled by the scenery and atmosphere of the Spanish countryside. They have an intense appreciation of the natural world. One scene has a beauty and timelessness which seems to sum up the historic and reassuring feeling of an established culture which,in Spain,had changed little since the Middle-Ages. The scene which implies this traditional acceptance of life is made significant by the knowing glances Jake and Bill exchange when perceiving it. Jake describes it thus:

> "Off on the left was a hill with an old castle, with buildings close around it and a field of grain growing right up to the walls and shifting

> in the wind. I was up in front with the driver and I turned around. Robert Cohn was asleep, but Bill looked and nodded his head".[26]

Cohn could just as well have been awake for he would not have appreciated the beauty or significance of the scene. Perhaps it is more apt that he was sleeping, since he is blind to spiritual or intellectual apprehensions anyway. He is unaware of any underlying significance in bull-fighting for instance. Early in the novel when Cohn is worried about his life rapidly running out, he shows this lack of comprehension in bemoaning his lot to Jake:

> "'I can't stand it to think my life is going so fast and I'm not really living it'.
> 'Nobody ever lives their life all the way up except bull-fighters'. [says Jake]
> 'I'm not interested in bull-fighters. That's an abnormal life. I want to go back in the country in South America'."[27]

Cohn's answer to this problem of how to really live his life, is to run away from it, to South America where the place will provide the answer, he hopes. In contrast the bull-fighter's solution is to control one of nature's most dangerous adversaries and risk his life in the process. He is playing for the highest stakes a man can, and using the greatest gift of life, his intelligence, to dominate a stronger adversary and in a way reverse the status quo of nature's world. José Acquaroni states it thus:

> "Bullfighting means dominating the attacking instinct, moulding the beast's nature to man's will, using its mobility, after controlling it, for the pleasure and emotion domination brings

> with it and for all the artistic and human beauty which can be derived from it".[28]

Cohn does not understand this principle behind bull-fighting because he does not understand the analogous situation in his life, that he cannot treat it as something physical to be run away from by shifting his geographical position. Life must be controlled by the intelligence as the bull is dominated by man's superior intellect. Yet intelligence is not enough for it must be accompanied by courage and a resilient stoicism.

Cohn is rather like a bull:he has the animal strength of a boxer, he knows how to fight and he can physically dominate other men such as Romero. However there is no validity in such a victory,especially if the opponent is not on an equal footing, as Harvey Stone says,when Cohn suggests that someone might some day push his face in:

> "You think so. They won't, though. Because it wouldn't make any difference to me. I'm not a fighter".[29]

Most of this sentiment is expressed in dialogue, as Hemingway utilises the technique he practised in his short stories for capturing colloquial speech and the varient implications potential to the spoken word. Many of the conversational sequences run for pages, with only the occasional "said" to append a statement to a certain character, when it may not be obvious who the speaker is. Consequently the story comes vividly alive as exposition becomes a function of the dialogue. The conversations are also occasionally punctuated by informative narrative statements such as:

> "We walked down the Boulevard. At the juncture of the Rue Denfert-Rochereau with the Boulevard is a statue of two men in flowing robes".[30]

This has the effect of keeping the story moving through a series of situations, imparting actuality to what would otherwise be a straight narrative sequence. The conversation carries on immediately with no leading in, only an indirect link, in the phrase qualifying the speaker:

> "'I know who they are', Bill eyed the monument. 'Gentlemen who invented pharmacy. Don't try and fool me on Paris'.
> We went on".[31]

In this way Bill and Jake progress down the Boulevard St. Michel until they are picked up by Brett in a taxi and whisked off to the Closerie des Lilas, with the conversation still continuing.

Hemingway depends on dialogue for the overall effect of the novel. G.V. Brady suggests that two-thirds of the novel is dialogue. Whether this assessment is accurate or not Brady is correct in asserting the dominance of direct colloquial speech in The Sun Also Rises.[32] This achieves a sense of immediacy and draws the reader into the situation as it takes place. Colloquial language also makes obvious the distinction between characters and negates the need for character descriptions. There is of course no physical picture of Jake, the narrator, nor is there one of Cohn or Bill or any of the main characters. The only physical details of Cohn's appearance for instance are that "he had a good body, and he kept it in shape", he wore polo

shirts and had "a funny sort of undergraduate quality about him".[33] They are hardly explicit details and the latter quality is extremely vague. Jake Barnes prefaces this ostensibly definitive description of Cohn, with the words, "Somehow I feel I have not shown Robert Cohn clearly".[34] He could not have been more apt, for this is precisely what Hemingway's technique fails to do also. He does not produce a clear photographic portrait of his characters but by vague statement and conversational sequences suggests a character. By building up a series of reactions to that character through the direct speech of other characters, Hemingway gives the reader the responsibility of judging a character by his own words as well as those of others. He gives an impression from which the reader makes his own image.

This is similar to the technique practised in the short stories where speech utterance was correlated with character through the apt use of dialect and jargon. In The Sun Also Rises, Harris, the stereotyped Englishman, is characterised by appropriate idioms like:

> "I say. You don't know what it's meant to me to have you chaps up here".[35]

This is in marked contrast to Jake's American slang and the jargon of the journalist:

> "'What a lousy telegram!' I said....'I come Thursday. That gives you a lot of dope doesn't it?'"[36]

Descriptive passages become longer and more prevalent once the background shifts to Spain, where Bill and Jake go fishing at Burguette and then meet the others for the fiesta at Pamplona. An example is the description of the countryside and the occupants of the bus, on the ride from Pamplona to Burguette in chapter eleven. In such sequences dialogue punctuates the narrative rather than the other way around, for the interest of the story has shifted from the characters to the countryside and subsequently will focus on the fiesta, the bull-fights and the bull-fighters.

The style is again similar to that of the earlier short stories and miniatures, the syntax is simple and in the longer sentences there is a prevalent use of the conjunction "and". For example the arrival of Bill, Cohn and Jake at Pamplona:

> "We passed the bull-ring, high and white and concrete-looking in the sun, and then came into the big Square by a side-street and stopped in front of the Hotel Montoya.
>
> The driver helped us down with the bags. There was a crowd of kids watching the car, and the square was hot and the trees were green, and the flags hung on their staffs and it was good to get out of the sun and under the shade of the arcade that runs all the way around the square".[37]

Hemingway captures the essential reality of the scene by focussing on a few objects and giving an impression of them rather than a detailed picture. Consequently the

bull-ring is sketched in by giving only its most striking characteristics as they would appear to an observer, its size, colouring and texture, high-lighted by the bright sunlight. This is the dominating image until the second sentence, when the hot stillness of the day is suggested by the heat of the square and the limply hanging flags. This one sentence contains six co-ordinating clauses if the first one, the main clause, is counted as such. Despite the seemingly simplistic grammatical form, the sentence does achieve an effect suited to the scene evoked. That is, Hemingway gains a sense of continuity, an ever rolling exposition of the scene, much like the panning action of a movie-camera. He does this through the repetition of the short co-ordinating clauses, linked by the same conjunction "and". The subordinate clause at the end, beginning with the conjunction "that", occurs in sufficient time to prevent boredom with the repeated use of co-ordinating clauses and to give a sense of completeness to the descriptive sentence.

This fluent, continuous style is used in part in the bull-fight descriptions as well as in the production of scenic effects. The description of Belmonte is achieved in one long, very effective sentence which relies on co-ordinating conjunctions for its smooth continuity.

> "Also Belmonte imposed conditions and insisted that his bulls should not be too large, nor too dangerously armed with horns, and so the element that was necessary to give the sensation of tragedy was not there, and the public, who wanted three times as much from Belmonte, who was sick

> with a fistula, as Belmonte had ever been able to give, felt defrauded and cheated, and Belmonte's jaw came further out in contempt, and his face turned yellower, and he moved with great difficulty as his pain increased, and finally the crowd was actively against him, and he was utterly contemptuous and indifferent."[38]

The other general syntactical form Hemingway uses is the series of short sentences with only one finite verb which can achieve a rapid exposition of scene and at the same time evoke a mood of haste and movement, as in this extract where Jake is describing his return home through the Paris streets one night :

> "I wanted to get home. The Boulevard Montparnesse was deserted. Lavigne's was closed tight, and they were stacking the tables outside the Closerie des Lilas. I passed Ney's statue standing among the new-leaved chestnut-trees in the arc-light. There was a faded purple wreath leaning against the base. I stopped and read the inscription: from the Bonapartist Groups, some date; I forget. He looked very fine, Marshal Ney in his top-boots, gesturing with his sword among the green new horse-chestnut leaves. My flat was just across the street a little way down the Boulevard St. Michel."[39]

After Jake's statement of intent, seven short sentences quickly bring Jake from the Boulevard Montparnasse to the beginning of his street, the St. Michel. On the way the street-side cafés, Marshal Ney's statue and the chestnut trees have all been focussed upon. The naming of two cafés, Levigne's and the Lilas, and the repetition of Ney's

name and of the greenness of the new leaves of the Chestnut trees, emphasise these three focal points in the description.

This characteristic repetition of modifiers and qualifiers and their synonym is another of Hemingway's expositional techniques which allows him to leave out dependant clauses and keep the syntax quite simple and impressionistic. Moods are built up by the compounding effect of these repetitions which suggests rather than boldly states.

Bold statement is used/however to capture the vibrant characteristics of a bull in action. The physical features of the bull and the energy of its movements are depicted impressionistically, only the essential components of the total visual and auditory image of the bull are reproduced, yet they evoke an immensely real picture of the beast in motion. The size, the quivering muscle, the noise it makes leaving its wooden crate, and its pent up energy are all portrayed with stark clarity in the section dealing with "the unloadings". Jake is looking into the corral :

> "I leaned way over the wall and tried to see into the cage. It was dark. Someone rapped on the cage with an iron bar. Inside something seemed to explode. The bull, striking into the wood from side to side with his horns, made a great noise. Then I saw a dark muzzle and the shadow of horns, and then, with a clattering on the wood in the hollow box, the bull charged and came out into the corral, skidding with his forefeet in the straw

> as he stopped, his head up, the great hump of muscle on his neck swollen tight, his body muscles quivering as he looked up at the crowd on the stone walls".[40]

Hemingway here "puts down what really happened in action; what the actual things were which produced the emotion that you experienced".[41] The "great noise" the bull makes in the wooden-cage evokes the impression of pent-up energy and the ferocity of the caged bull about to burst out of the dark into the corral. This noise and the quivering muscles, especially the huge neck muscle, are the "actual things" which are essential to the bull's actions. It is also the noise and the neck muscle which impart the sense of power and the reciprocal emotion of awe or fear in the observer.

This ability to capture movement and impart an emotion from the object described is another aspect of Hemingway's craft which has apparently reached full development in this novel. The selection of the most important features of an object or movement is the basis of Hemingway's ability to transpose actual experience into a statement of fiction which could reproduce the same emotion that he had felt at the time and would be valid for other people, at other times, from the words themselves.

Suggestion is the second main principle which Hemingway employs throughout The Sun Also Rises. The first implication of Jake's sexual sterility, for example, comes at the end of chapter two, in a passing reference to Cohn not having slept at all, the night before. Jake says:"I have a rotten habit

of picturing the bedroom scenes of my friends".[42] One page later Jake tells how he picked up a " poule". Walking through the dark of the Tuileries she cuddled up to him, "...I put my arm around her. She looked up to be kissed. She touched me with one hand and I put her hand away.

'Never mind'.

'What's the matter? You sick?'"[43]

The girl says she is sick too and seems to mean in a different way to Jake. His sexual impairment is not really clarified until chapter four when he looks at himself standing naked in front of his bedside mirror, and the fact that he was wounded in the genitals, in the war, is implied:

> "Undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical too, I suppose. Of all the ways to be wounded. I suppose it was funny. I put on my pyjamas and got into bed".[44]

There is no description of the wound and no direct mention of where he was wounded. Yet there can be no other inference in view of the two earlier hints at some sexual abnormality. Such implicit exposition is extremely effective in an extended prose work and in this particular novel helps enforce the reticent character of Jake, who tries not to make too much out of his frustrating disability. Jake says:

> "I try and play it along and just not make trouble for people".[45]

Although it is never explicitly stated by Jake, or any of the other characters, it becomes apparent that despite his inability to consummate the love between him and Brett, and in spite of his consequent frustration, he still is capable of giving his love generously. He is resigned to her numerous affairs with other men and her thoughts of marrying Mike, for he cannot give her physical sexual satisfaction, yet is always waiting to help her when she needs somebody. As at the end, when she has left Romero because she did not want to ruin him and is feeling "like hell"[46] and self-reproachful about the whole affair, Jake answers her telegram and arrives in Madrid to comfort her.

It is apparent that Jake is a hero according to Hemingway's moral code, for he has learned to accept the vicious ironies of life in a hostile world and enjoy anything else that life offers. He also tries to make light of his troubles and not worry about any of them. The ultimate mark of his heroism is his generosity, especially towards Brett who induces his greatest anguish.

In this novel Hemingway ironically refutes Gertrude Stein's accusation that he and all his contemporaries are a "lost generation",[47] and those Americans who disowned the expatriates living in Paris. This is achieved through showing that Jake Barnes, the disabled hero, although sexually sterile is spiritually richer than the Robert Cohns of America. When Bill goads Jake, tongue-in-cheek, about his being a dissolute

expatriate, according to the popular hackneyed formula, the irony works on several levels—

> "'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.' "[48]

Since Jake is impotent the charge of sexual obsession is erroneous or a rather bad joke, for either way the accusers lose. The fact that Jake has a stoical courage and resilient philosophy of life in the face of great odds makes any charges of dissolute living irrelevant. That supreme arbiter of Western morals, the Catholic Church, can only suggest that Jake tries not to think about his sexual problem. This he finds ridiculous. His enjoyment of life when possible is his only available alternative.

Anyway, most of the accusations do not apply to Jake, except drinking. The fact that Bill a close friend is baiting Jake with these bigoted preconceptions makes it

plain that Bill thinks them something of a joke, although he too is a heavy drinker.

Their's is the alternative philosophy, perhaps representative of the young American generation that went to war in 1914, and who are not lost but realise they are members of a "worn-out civilisation", one that has no new answers to the old problem of living in a hostile world, where the established spiritual code says self-control is the answer but young men like Jake find that such control must be tempered with indulgence in life whenever the opportunity presents itself, if they are to find life acceptable or even tolerable.

CHAPTER 6

CONCLUSION

There is in The Sun Also Rises no gore, no shocking depiction of detail in glorious, vivid technicolour, such as in the miniature "They whack-whacked the white horse...", where little is left to the imagination—

> "The Horse's entrails hung down in a blue bunch and swung backward and forward as he began to canter....Blood pumped regularly from between the horse's front legs. He was nervous wobbly".[1]

The opening short story to In Our Time, "Indian Camp", is also extremely graphic in its depiction of horrific detail, like the blood filled bed of the dead Indian who cut his own throat. In The Sun Also Rises Hemingway is much more concerned with capturing action and scene. For instance, the accuracy with which he depicts the bull leaving its crate at "the unloadings", or the vivid impression of the scene as Bill and John arrive in Pamplona passing by the bull-ring and into the square. There is a similar reticence in the bull-fighting sequences, where there is a focussing of attention on the bull-fighters and the art of the bull-fighting but no such nauseating references to gored horses with their entrails hanging out.

It seems as if Hemingway has learned to restrain this shocking element in his realism, since his first phase of radical fervour. Although he is still a realist, the implicit technique is obviously dominant. The ability to suggest an emotion or characteristic feature implicitly, rather than explicitly, needs practice and is the mark of the master rather than the apprentice who is inclined to be excessive, since he does not have the control which takes years to acquire. The subtlety and embellishment comes later, once the ability to capture the basic forms has been developed.

Similarly Hemingway's viewpoint is basically the same as that apparent in his short stories, where the protagonist looksfor alternatives in a world in which "life turns out, through no fault of his own, to be less perfect than he had expected or dared to hope".[2] So in this imperfect world one must indulge in what offers itself in order to find some fulfilment or happiness in a life which is a constant struggle and can only be accommodated, not controlled. The hero can survive the struggle only if he accepts the modus vivendi of giving and receiving, like Jake's idea that there is "no idea of retribution or punishment. Just exchange of values...."[3]

This realistic viewpoint is developed in this first novel and given a completeness only hinted at in the episodic short stories. It is the outlook of ordinary men, and it is rendered in the language of ordinary men.

NOTES

CHAPTER 1

1. Fenton, The Apprenticeship, p.97.
2. ibid., p.119.
3. Hemingway, A Moveable Feast, p.26.
4. ibid., p.27.
5. Contained in the "Author's Final Note to the Reader", Hemingway, The Torrents of Spring, p. 107.
6. Hemingway, A Moveable Feast, p.113.
7. Carlos Baker, The Writer as Artist, p.76.
8. ibid.
9. Gertrude Stein coined this phrase for Hemingway and his contemporaries who served in the war. Hemingway, A Moveable Feast, p.28.
10. Hemingway, A Moveable Feast, p.113.
11. Hemingway, Death in the Afternoon, p.10.
12. In terms of book sales The Sun Also Rises (1926) was moderately successful, 5,090 copies being published in the first edition. Hemingway's second novel, A Farewell to Arms (1929), written in essentially the same style as The Sun Also Rises was much more successful in terms of book sales; 79,251 copies were sold within four months of publication. See Carlos Baker's "Working Check-List", The Writer as Artist, pp.350-351.

CHAPTER 2

1. Hemingway, Death in the Afternoon, p.10.
2. Fenton, The Apprenticeship, p.31.
3. ibid., p.34.

4. Emery, The Press and America, p.363.

5. Fenton, The Apprenticeship, p.35.

6. Paul W. Fisher, an interview with Hemingway, in the Kansas City Times, November 26, 1940, p.1. Quoted in Fenton, The Apprenticeship, p.37.

7. Fenton, The Apprenticeship, pp.35-37.

8. Quoted in Fenton, The Apprenticeship, p.34.

9. One of his last letters (1952), quoted in Fenton, The Apprenticeship, p.42.

10. Paul W. Fisher, an interview with Hemingway, quoted in Fenton, The Apprenticeship, p.37.

11. For detailed bibliographical information see Carlos Baker "A Working Check-List", in The Writer as Artist, p.350.

12. Hemingway, By-Line, Ed. William White, pp.72-73.

13. See above, p.9.

14. Hemingway, By-Line, Ed. William White, p.72.

15. See above, p.12.

16. Hemingway, IOT, First Forty-nine, p.100.

17. Hemingway, Death in the Afternoon, p.10.

18. Carlos Baker, The Writer as Artist, p.351.

19. William White's introduction to Hemingway, By-Line, p.13.

20. Hemingway, IOT (1930), First Forty-nine, p.93.

21. ibid., p.94.

22. ibid., p.93.

23. ibid.

24. Hemingway, TSTP, First Forty-nine, p.170.

25. ibid., p.173.

26. ibid., p.176.

27. Connolly, Enemies of Promise, p.65.

28. "The Undefeated" was first published in 1925 in two periodicals: This Quarter (1925-6)& Querschnitt V (Summer 1925 and July 1925), entitled "Stierkampf". (See Baker's Check-List). Hemingway, MWW, (1927) First Forty-nine, pp.215-216.

29. Hemingway, IOT, First Forty-nine, p.204.

30. ibid.

31. Hemingway, IOT, First Forty-nine, p.164.

32. Hemingway, Death in the Afternoon, p.10.

33. ibid.

34. Connolly, Enemies of Promise, p.19.

35. ibid., p.18.

36. ibid., p.12.

37. ibid., p.58.

38. Hemingway, A Moveable Feast, p.113.

39. James, The Ambassadors, p.119.

40. ibid., p.125.

41. Ernest Boyd's introduction to Anderson, Winesburg, Ohio, pp. x-xi.

42. ibid., p.xi.

CHAPTER 3

1. Hemingway, Death in the Afternoon, p.9.

2. Ernest Boyd's introduction to Anderson, Winesburg, Ohio, p.xi.

3. Hemingway, TSTP.

4. Ernest Boyd's introduction to Anderson, Winesburg, Ohio, p.xi.

5. Hemingway, TSTP, First Forty-nine, pp.90-91.

6. Hemingway, A Moveable Feast, p.18.

7. ibid.

8. Hemingway, TSTP, First Forty-nine, p.87.

9. ibid.

10. See above, p.37.

11. See above, p.38.

12. Ernest Boyd's introduction to Anderson, Winesburg, Ohio, p.xi.

13. Hemingway, A Moveable Feast, p.18.

14. Hemingway, IOT, First Forty-nine, p.145.

15. Hemingway, First Forty-nine, p.95.

16. Hemingway, Death in the Afternoon, p.10.

17. Hemingway, TSTP, First Forty-nine, p.158.

18. ibid., p.160.

19. Hemingway, IOT, First Forty-nine, p.148.

20. ibid., p.149.

21. See above, p.44.

22. Hemingway, "Mr. and Mrs. Elliott", IOT, First Forty-nine, p.151.

23. Hemingway, IOT, First Forty-nine, pp.152-154.

24. ibid., p.154.

25. ibid., p.155.

26. ibid.

27. Hemingway, IOT, First Forty-nine, p.103.

28. "Myths in Antipodean Writing", Times Literary Supplement, June 14, 1963, p.420.

29. Hemingway, IOT, First Forty-nine, p.131.

30. ibid.

31. Hemingway, First Forty-nine, p.130.

32. "Myths in Antipodean Writing", Times Literary Supplement, June 14, 1963, p.420.

33. ibid.

34. Hemingway, TSTP, First Forty-nine, p.89.

35. Hemingway, IOT, First Forty-nine, p.116.

36. ibid.

37. ibid., p.115.

38. ibid., p.117.

39. Hemingway, IOT, First Forty-nine, p.132.

40. Hemingway, "The Three-Day Blow", IOT, First Forty-nine, p.120.

41. ibid., p.121.

42. Hemingway, IOT, First Forty-nine, p.166.

43. Hemingway, IOT, First Forty-nine, p.137.

44. ibid., p.143.

45. ibid., p.144.

46. Hemingway, "Big Two-Hearted River: Part I", IOT, First Forty-nine, p.194.

47. Hemingway, "Big Two-Hearted River: Part II", op.cit., p.202.

48. "Aficion means passion. An aficionado is one who is passionate about the bull-fights". Hemingway, The Sun Also Rises, p.100.

49. Hemingway, "Big Two-Hearted River: Part I", IOT, First Forty-nine, p.195.

CHAPTER 4

1. Hemingway, A Moveable Feast, p. 113.

2. See Flanagan, "Hemingway's Debt to Sherwood Anderson", p.519.

3. Quoted by Flanagan, "Hemingway's Debt to Sherwood Anderson", p.510. His reference: James Schevill Sherwood Anderson, His Life and Works, Denver, 1951, p.153.

4. Hemingway, The Torrents of Spring, p. 69.

5. ibid., p.70.

6. ibid., pp.71-72.

7. Hemingway, Death in the Afternoon, p.9.

8. Hovey," 'The Torrents of Spring':Prefigurations in the Early Hemingway", p.462.

9. Hemingway, The Torrents of Spring, p. 52.

10. ibid., p.60.

11. ibid., p.54.

12. ibid., p.94.

13. ibid., p.95.

14. ibid., p.100.

15. ibid., p.97.

16. ibid., p.103.

17. Anderson, Winesburg, Ohio, pp.11-12.

18. David Garnett, Introduction to Hemingway, The Torrents of Spring, pp. 12 - 13.

19. ibid., p.13.

20. Flanagan, "Hemingway's Debt to Sherwood Anderson", p.508.

21. Weeks, "The Power of the tacit in Crane and Hemingway", p.415.

22. Connolly, Enemies of Promise, p.65.

23. Digest of Hemingway's letter to Anderson, May 21, 1926, White, "Hemingway's Private Explanation of 'The Torrents of Spring'", pp.262-263.

24. White, "Hemingway's Private Explanation of 'The Torrents of Spring'", pp.262-263.

CHAPTER 5

1. Hemingway, The Torrents of Spring, p. 25.

2. Hemingway, A Moveable Feast, p.113.

3. Carlos Baker, The Writer as Artist, pp.11-12.

4. Hemingway, A Moveable Feast, p.114.

5. Carlos Baker, The Writer as Artist, p.76.

6. ibid., p.78.

7. ibid., p.76.

8. Hemingway, MWW, First Forty-nine, pp.210-242.

9. See footnote 28, chapter 2.

10. Hemingway, The Sun Also Rises, p.163.
Note: All subsequent references to The Sun Also Rises will use the abbreviation SAR.

11. Hemingway, SAR, p.164.

12. ibid.

13. ibid., p.154.

14. Alexandre Dumas, quoted in a preface to Acquaroni, Bulls and Bullfighting, p.4.

15. Hemingway, SAR, p.113.

16. Sanderson, Hemingway, p.5.

17. Shakespeare, Hamlet, Act III. i. 53.

18. Hemingway, SAR, p.9.

19. ibid., p.11.

20. ibid., pp.10-11.

21. ibid., pp.5-6.

22. See above, p.74.

23. Hemingway, SAR, p.36.

24. ibid., p.148.

25. For derivation see Hemingway, SAR , p.100.

26. Hemingway, SAR, p.71.

27. ibid., p.10.

28. Acquaroni, Bulls and Bullfighting, p.60.

29. Hemingway, SAR, p.34.

30. ibid., p.55.

31. ibid.

32. Brady, "The sun also sets." p.48.

33. Hemingway, SAR, p.35.

34. ibid.

35. ibid., p.98.

36. ibid., p.97.

37. ibid., p.71.

38, ibid., p.163.

39. ibid., p.24.

40. ibid., pp.105-106.

41. Hemingway, Death in the Afternoon, p.10.

42. Hemingway, SAR, p.12.

43. ibid., p.13.

44. ibid., p.24.

45. ibid., p.25.

46. This phrase is consistently used by Brett, Bill, Mike and Jake, usually to denote a feeling of depression or malaise. It is characteristically vague. To cite an instance: "'I feel like hell', Brett said', p.139.

47. See footnote 9, chapter 1.

48. Hemingway, SAR, p.87.

49. Hemingway, The Torrents of Spring, p. 25.

CHAPTER 6

1. Hemingway, IOT, First Forty-nine, p. 152

2. Sanderson, Hemingway, p. 5.

3. Hemingway, SAR, p. 113.

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