Landscape and Setting in Hemingway's Fiction: Some Methodological Reflections on Hemingway's Aesthetic Vision

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July, 1991

A Thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements of the degree of Masters of Arts.

ISBN 0-315-72142-1

Abstract

Hemingway's description of outside space plays a formative role in the expression of his aesthetic vision. By integrating an elliptical use of language--his *iceberg technique*--within a complex set of stylistic devices, Hemingway establishes a textual poetics which goes beyond specific meaning and conveys a sense of motion and an intensity. In this thesis, I explore the methodological foundations of the depiction of outside space in Hemingway's narrative worlds, with a particular concern for examining the development and meaning of Hemingway's aesthetic vision. Landscapes and settings are thus structures of meaning that constitute the author's creative world and interrelate closely with the plot, the characterizations, and the dialogue.

Résumé

Partie intégrante de son imaginaire et de sa stylistique, les descriptions de paysage de Hemingway témoignent pleinement de sa créativité et de sa maîtrise des moyens d'expression littéraire. C'est pour cette raison que sa fameuse iceberg technique est à considérer dans la perspective de cette maîtrise novatrice des outils d'écriture. Hemingway connaît et emploie avec justesse nombreux procédées de syntaxe narrative et de poétique qui contribuent tous à la mis en place des dispositifs sémiotiques élaborés. J'examine ainsi la constitution d'une *poétique* de l'espace, poétique qui vient compléter les structures purement narratives des romans et récits. Les paysages et les descriptions d'intérieur sont perçus en vertu de leur fonction sémiotique, comme *structures figurales du fictionnel* qui entretiennent une relation complexe et dynamique avec les autres éléments structuraux de l'univers textuel de l'auteur: l'intrigue, l'action, le dialogue.

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Introduction

> When we place silence against language, we present ourselves with the possibility of going beyond the limit of what the ideals of clarity and distinctness in language allows us to say, to the realm of what can be shown through indirect discourse.
> Steven Bindeman, Heidegger and Wittgenstein

Ernest Hemingway's fiction differs from a style of writing which emerged in the 19th century and is characterized by, as Patricia Waugh explains, a "firm belief in a commonly experienced objectively existing world of history."[1] Hemingway, along with other modernists who no longer believe in such a world, shift the focus of their writing onto the fictional worlds themselves. These writers write about a world no longer filled with "eternal verities but a series of constructions, artifices, impermanent structures."[2] One result of this new perspective is a concentration on the structure and form of the work of fiction itself.

This innovative approach to fiction has produced a wide range of equally innovative critical responses. Some critics mix Hemingway's non-fiction, fiction, and his actual life together. Jackson J. Benson, for example, in Hemingway...The Writer's Art of Self-Defense, contends that Hemingway purges his personal emotional problems through his art. External criticism, however, fails to comprehend the work of art within its framework. Other writers, such as James T. Farrell, dis-

miss Hemingway's innovative use of language and his vision of the world as juvenile and shallow. Farrell serves as an excellent contrast to Hemingway. The former employs a type of documentary realism to depict the ugliness of American urban life and its destruction of human potential. In his writing, his point of view is closely linked with his strong beliefs about Trotskyism and Marxism. Hemingway, on the other hand, employs a less didactic technique, emphasizing a more artistic vision. His works lack what Alfred Kazin refers to as Farrell's "pressure of certain moral compulsives that were part of the very design of his work and gave it a kind of dreary grandeur."[3] In discussing Hemingway, Farrell claims that Hemingway "has tended to reduce life to the effect that sights, scenes, and experiences make upon the nervous system; and he has avoided complicated types of response." He concludes by noting that herein lies "one of the major factors revealing his [Hemingway's] limitations as a writer."[4] Another early criticism, by William Phillips, elaborates on the nature of Hemingway's so-called limited types of response, contending that Hemingway is "handicapped by a narrow, somewhat immature sense of the world, and he has never been interested in or capable of understanding many of the larger aspects of the human predicament."[5] Ihab Hassan studies the use of language and silence in Hemingway's fiction and concludes that the ethic of the characters Hemingway creates is "reductive" and "solitary," as "they disengage themselves from

the complexities of human relations and simplify their social existence to the primary functions of the body."[6] Hassan is part of a trend in criticism which downplays the "aesthetic value" of Hemingway's fiction. Various extensions of this claim are focused on by some contemporary critics. Bruce Henricksen, for example, argues that Hemingway's characters "are often entirely dominated by a single monological viewpoint or subjectivity."[7]

In my thesis, I propose to demonstrate the significance of the "aesthetic value" of Hemingway's fiction, by focusing particularly on his landscapes and settings. Malcolm Cowley was one of the first critics to recognize the different nature of Hemingway's fiction:

> When Hemingway's stories first appeared, they seemed to be a transcription of the real world....With his persistence on 'presenting things truly,' he seemed to be a writer in the naturalistic tradition...and the professors...treated him as if he were a Dreiser of the lost generation, or perhaps the fruit of a misalliance between Dreiser and Jack London.

Cowley proceeds to suggest an alternative reading which disassociates Hemingway's fiction from that which mirrors empirical reality, and favours a world of "images that were symbols of an inner world."[8] The images that Hemingway dwells on, as recognized by Carlos Baker, include the sea, the mountains, and the plains. He observes that "Hemingway likes the words country and land. It is astonishing how often they recur in

his work without being obtrusive."[9]

By revealing the complexity of Hemingway's settings and landscapes, I intend to demonstrate that Hemingway employs a polyphonic, as opposed to a "monological viewpoint." Specifically, in order to demonstrate that his fiction allows (1) for a complex vision of the world to emerge and (2) his characters to go beyond superficial 'sportsmen' codes of ethics, or a bar-room 'just don't think' life style, in a series of short chapters, I will focus on various qualities of Hemingway's settings and landscapes, and their overall relation to Hemingway's artistry. From this, I hope to provide a broader foundation for an appreciation of Hemingway's fiction in terms of his aesthetic of omission.

In the first chapter, I will begin by providing an overview of Hemingway's style of omission and introducing his iceberg technique. Then, I will place his approach within the larger context of the literature around him.

The second chapter will focus on how the landscapes and settings in his fiction function in relation to the techniques explained in the previous chapter. I will outline how Hemingway typically organizes a landscape. The chapter will also focus on the relation between his approach and that of the visual-artistic world, in particular, that of the sculptor Brancusi and the painter Cézanne.

The third chapter will examine in closer detail the specific structural elements of opposition and counterpoint in

Hemingway's landscapes and settings.

The fourth chapter expands the study of the specific qualities of Hemingway's landscapes and settings, and focuses on the relation of time to the setting. It examines how characters develop in light of an altered temporal perspective.

The fifth chapter deals with the spatial perspective and studies the relation between altered landscapes and characterization. It also focuses on the physical effect that the introduction of motion has had on the landscape.

The sixth chapter will explore two instances of altered landscapes and settings within Hemingway's fiction and how they provide alternative worlds for the characters. I will demonstrate that, because these worlds become too far removed from the empirical world, that is, because the characters' perception of the space has been altered too drastically, they cannot develop an effective 'dialogue' with the world. They are unable to, for example, establish a clean, well-lighted place, wherein they can effectively interact with the people and the world around them.

The seventh and final chapter will further expand the interconnection between Hemingway's landscapes and settings and the fictional characters. I will show how Hemingway is able to develop certain visions of community, in contradistinction to individual isolation. The chapter concludes by observing some interesting correlations between Hemingway and

Bakhtin, with respect to the link between the human body and the 'body' of the earth.

Notes

[1] Patricia Waugh, Metafiction: The Theory and Practice of Self Conscious Fiction (New York: Methuen, 1984) 6.

[2] Waugh, 7.

[3] Alfred Kazin, On Native Grounds: An Interpretation of Modern American Prose Literature (New York: Reynal & Hitchcock, 1942) 380.

[4] James T. Farrell, "Ernest Hemingway's The Sun Also Rises," The League of Frightened Philistines and Other Papers, by Farrell (New York: The Vanguard P, 1945) 23-24.

[5] William Phillips, "Male-ism and Moralism," The American Mercury, LXXV (Oct. 1952): 97-98.

[6] Ihab Hassan, The Dismemberment of Orpheus: Toward A Postmodern Literature (New York: Oxford UP, 1971) 91.

[7] Bruce Henricksen, "The Bullfight Story and Critical Theory," Hemingway's Neglected Short Fiction: New Perspectives, ed. Susan Beegel (Ann Arbor, MI: UMI Research P, 1989) 121.

[8] Malcolm Cowley, introduction, Hemingway (The Viking Portable), by Ernest Hemingway, ed. Malcolm Cowley (New York: Viking, 1944) vii.

[9] Carlos Baker, Hemingway: The Writer as Artist, 4th ed. (Princeton: Princeton UP, 1972) 50.

Alfred Kazin also observes Hemingway's "passion for nature" and compares his vision with Thoreau's in Alfred Kazin, On Native Grounds: An Interpretation of Modern American Prose Literature, 332.

Chapter One

Hemingway's Iceberg Technique

Hemingway shifts away from a traditional action-type of novel where the goal is to find out what happened. Seymour Chatman describes such writing as having the quality whereby "a state of affairs is revealed."[1] Instead, Hemingway writes in a style where the issue of what happened is rarely even raised. In many of his stories, things appear to stay the same. Although his tool box contains the same literary devices as any other writer's, by carefully choosing and omitting certain tools, Hemingway is able to produce a fictional world which, at first glance appears to share the qualities of his predecessors, but, upon closer scrutiny, emerges as an altered landscape. In describing the qualities of a minimalist style in fiction, Brian O'Doherty expresses some qualities similar to Hemingway's style, including the presentation of a

> world around us [which] turns back into a smooth surface, without signification, without soul, without values, on which we no longer have any purchase. Like the workman who has set down the tool he no longer needs, we find ourselves once again facing things.[2]

In such a world, there no longer exists the same degree of connection between sign and referent. Gerald Graff responds to this new degree of division: "The modern anxiety that sign

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In such a world, there no longer exists the same degree of connection between sign and referent. Gerald Graff responds to this new degree of division: "The modern anxiety that sign and meaning, meaning and referent, do not correspond is often

accompanied by another emotion--a desire that they not correspond."[3] Hemingway expresses this separation between word and meaning in his frequently cited passage from A Farewell To Arms, where Frederic was

> embarrassed by the words sacred, glorious, and sacrifice and the expression in vain...I had seen nothing sacred and the things that were glorious had no glory....There were many words that you could not stand to hear and finally only the names of places had dignity.[4]

Instead of attempting to communicate with old, tired words devoid of meaning, Hemingway instead focuses on words, such as names of places, that had not been abused to the point where they were without meaning. The resulting space is not shallow and superficial; it contains depth and irony. Stripping away needless words and clamouring which simply disguise and confuse the condition of the world, Hemingway tries to fill this emptied world with the silent struggle of the individual seeking to 'dialogue' with her/his surrounding community.

When examining the nature of this newly created medium or framework, one discovers that it is characterized by the omission of words and details. Hence, it is commonly known as Hemingway's theory of omission, or his iceberg technique. The most obvious quality of this technique is the minimal use of words: Hemingway does not over-saturate his novels with words, expressions and terminologies. One result of this sparsity is intensity, a hidden depth which allows the reader

to revisit the text, each time finding a new layer of meaning.

To demonstrate the power of such a minimalist text, I will compare one of Hemingway's tightly written fictional passages with an excerpt from one of his non-fictional works. The following passage is an example of Hemingway's non-fictional mediocre style of excess:

> Cagancho is a gypsy, subject to fits of cowardice, altogether without integrity, who violates all the rules, written and unwritten, for the conduct of a matador but who, when he receives a bull that he has confidence in, and he has confidence in them very rarely, can do things which all bullfighters do in a way they have never been doing before and sometimes standing absolutely straight with his feet still, planted as though he were a tree, with the arrogance and grace that gypsies have and of which all other arrogance and grace seems an imitation, moves the cape spread full as the pulling jib of a yacht before the bull's muzzle so slowly that the art of bullfighting, which is only kept from being one of the major arts because it is impermanent, in the arrogant slowness of his veronicas becomes, for the seeming minutes that they endure, permanent.[5]

In this passage from Death in the Afternoon, the reader suffocates, stuffed with words. The first sentence wanders from point to point, shifts metaphors, fails to maintain a consistent mood or tone, and leaves the reader with very little to do, other than to try to make some sense out of the sentence's run-on structure. No space is given for her/him to think, as she/he is told almost everything. By way of con-

trast, the following passage from his fictional writing, "The Undefeated," presents a similar setting, but with a difference:

> The gypsy was walking out toward the bull again, walking heel-and-toe, insultingly, like a ballroom dancer, the red shafts of the banderillos twitching with his walk. The bull watched him, not fixed now, hunting him, but waiting to get close enough so he could be sure of getting him, getting the horns into him.[6]

The language style of this example is short, precise and intense. A mood is created. An emotional intensity is developed. Hemingway increases the rhythmic values of the text immeasurably, though he does not bring the pitch to formal simplification. Despite the omission of details, the essence of the depicted scene is not lost: the reader delves into the text without being totally engrossed in it. On the one hand, there is a degree of involvement; on the other hand, there is a degree of detachment--a sense of observation instead of participation. Language dialogues between these two extremes. That is, it has a creative, and not merely descriptive, function. Hemingway clears a space for the reader to explore various feelings. The reader is afforded no such space in Death in the Afternoon.

The distinct qualities of brevity, omission and implication, evident in the second quotation, are indicative of Hemingway's iceberg technique. In explaining his own approach, Hemingway states, "I always try to write on the

principle of the iceberg. There is seven-eights of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show."[7] He also mentions the iceberg in a frequently quoted passage from Death in the Afternoon:

> If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing (DIA, 192).

Susan Lanser, a speech act theorist, effectively explains a major component of the iceberg technique. She argues that, in the process of analyzing a text, we must consider "what is not said, what is not shown, what points of view or narrative possibilities are not present, who does not speak or see"(emphasis Lanser's).[8] Hemingway excels in describing what is not said between characters, in not directly showing a characterization or a theme, and in not conveying all emotion and information between characters. For example, in Across the River and into the Trees, Cantwell's jealousy toward Alvarito is never expressed directly.[9] Instead, they discuss loving *Venice*, not their love for Renata. The Barone's reaction, "He looked at nothing" (ART, 301), emphasizes what is not being talked about: their three-way relationship.

Another example from A Farewell to Arms effectively demonstrates the technique of presenting a strong emotion without stating the issue directly. In the proceeding scene, Frederic Henry sees a friend die:

> I had liked him as well as any one I ever knew. I had his papers in my pocket and would write to his family. Ahead across the fields was a farmhouse. There were trees around it and the farm buildings were built against the house. There was a balcony along the floor held up by columns (FTA, 214-15).

Hemingway's technique is similar to Eliot's 'objective correlative,' as Frederic shifts his attention away from Aymo lying in the mud and focuses on the details of the farmhouse. By shifting his focus away from Aymo and onto the farmhouse, Frederic transposes his emotions to the surrounding landscape. As a result, the reader's experience widens. She/he comes to see the farmhouse details as a response to Aymo's death. The description, although not very precise, nevertheless evokes strong emotion. While Aymo's death is on the reader's mind, the landscape works as a point of departure from the event, creating a scene of its own. The scene's intensity hints of the added 'dimension' Hemingway strove for. Although Hemingway's use of the word 'dimension' remains ambiguous, Ray B. West Jr. interprets it as Hemingway's attempt to get "the full quality of the emotional experience."[10]

A similar intensity can be found in "Hills Like White

Elephants," where the young couple does not directly talk about the woman's abortion. Irony demands that the reader capture the tone and feeling that something has gone awry. One example of this irony can be found at the end of the story: "'I feel fine,' she said. 'There's nothing wrong with me. I feel fine.'"[11] The reader must recognize when the narrator is winking when claiming that this is how things are, right? Irony, through simple sentences, understatement and omission, as a means of carefully withholding information, intensifies the fear or anxiety being conveyed. Frank O'Connor, however, claims that "Hills Like White Elephants" has "too much significance and too little information" and hence "is brilliant but thin."[12] Basically, O'Connor acknowledges that "Hills Like White Elephants" is a good minimalist story, but that he would have preferred to have the trustworthy authorial voice and guidance of a more explanatory text. No doubt he would have appreciated, at least, some authorial hints on the presented characters and some solutions for them. Were Hemingway to have written such a text, its minimalist qualities would have disappeared. With such a text, the reader is told how to interpret the work and, hence, has less of a possibility to question her/his own values and interpretations. Unexplained areas, in contrast, create an opening, an area of silence,, which generates dialogue and thought. Because of such spaces, the reader has the opportunity to return to the text and probe it further in an effort, not to resolve the work--which is unresolvable--but to understand

it.[13] Likewise, the importance of what is not said can be seen in "The Killers," from Hemingway's Men Without Women collection. In this story, Ole regularly looks at the wall without saying anything. The setting, where Ole is lying on the bed, creates a space in which the reader is forced to spend a certain amount of time, as she/he reads from one paragraph to the next. When Ole looks at the wall and speaks, the reader is given a glimpse of the dark landscape the character now finds himself in. Ole repeatedly comments--with slight variations--that "there isn't anything I can do about it."[14] The use of the pronoun *it* as an indefinite object is a good example of not directly showing the story's thematic concerns. The emotional intensity increases ten-fold through the avoidance of directly addressing the issue.

Hemingway often employs pronouns without a clear antecedent. Note the frequent use of the third person in novels such as A Farewell to Arms. Here, a series of ambiguous references opens the text, delimiting the possible realms of interpretations. Eric Rabkin examines the novel's beginning: "In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains" (emphasis Rabkin's).[15] The reader has no clue as to the specific year referred to by "that year" nor who the "we" is who lived in "a house" (which house), in "a village" (which village), and so on. Hence, while there is a distancing away from a specific historical reality, there are enough specific landscape references for the reader to not feel

alienated from the world the narrator is describing. The word "the" creates a type of setting that is on the one hand, *singular*, but on the other hand, *vague*. The result is not an acute awareness of exactly where "we" were, but a sense of being in a village "across the river and the plain to the mountains." While such an effect sacrifices particular details, it enhances emotional intensities. The reader is not overwhelmed trying to picture an exact location: rather, she/he can ponder various connotations of the key words in the passage. Different emotions can come forth. For example, the word 'village' suggests a small communal environment, a pastoral-like setting. This strong image enters the reader's mind right from the beginning of the novel. Were Hemingway to have provided signposts to this scene, he would have diluted its strength. True, the image is vague; however it is exactly this freedom from a fixed perspective that allows the passage its intensity. Strong emotions are hinted at, but not deflated by being stated. It is for this reason that Hemingway chooses not to include any more details. The quality of the iceberg or of his theory of omission, lies in what is <u>not</u> said. As another example in the same novel, Frederic and Catherine examine details of the jewellery store window in order not to think about Frederic's departure at midnight. Such a focusing on the *silences* through a trimming of the excess in language, clears a space for the reader to think about the emotions suggested.

Hemingway's Iceberg Technique Within A Larger Context

Having delineated the features of Hemingway's iceberg technique, or theory of omission, in what follows first, I will highlight the relation between his style and that of Imagist and minimalist poetry. Then, I will conclude this chapter with by situating Hemingway's style in relation to certain Modern aesthetic theories of experience and distanciation.

Hemingway's fiction shares in the specific elements of Imagist and minimalist poetry, which Blake Morrison describes as having a "haunting brevity pushed almost to the point of inconsequentiality." Imagist poets sought to convey meaning through a detailing of the concrete world. Morrison further contends that the minimalist voice is in poetry characterized by "intense, visual pressure...[with] the sense of the other words which have been warded off, and of the space and silence...giving additional force to what is there."[16] Similarly, Hemingway's fiction focuses on precise details, and then, in a pulse-like manner, moves back to the overall scene, as, for example, in chapter 2 of In Our Time. The interchapters are both sparse and compressed. Several readings are required to realize the extent to which the culture and moral condition have been captured by such a condensed sketch. These short passages resemble Imagist poems in that they are able to evoke intellectually complex material without distort-

ing the realistic facades of the narratives. Like Imagist Poetry, the surface descriptions become filled with emotional depth: rather than becoming still and frozen, they acquire a *flux*. By combining and adapting the Imagist poetic style and modern painting techniques, Hemingway creates a deceptively simple, but highly provocative, minimalist prose.

Besides sharing the style of Imagist and minimalist poetry, Hemingway's iceberg technique echoes various thematic concerns expressed in modernism. The thrust of minimalism, for example, is to jolt the reader out of complacency, just as Frederic Henry in A Farewell to Arms had to be shaken out of his mindless wanderings. However, ironically, the reader or character often awakens to a world of horror. Hence, what is often criticized as minimalist spareness and lack of authority, stems from the authentic uneasiness of discovering an unresolved state of affairs. And when a character does achieve such awareness, the problem solving often does not include a healing. Frederic Henry, and most of Hemingway's heroes, engage in a battle against Erlebnis, that is merely living though events or superficial experience. They strive for Erfahrung, or events integrated with experience. Erfahrung penetrates into the subconscious and accesses involuntary memory, which provides the cultural and spiritual links necessary for an experience of completeness and totality. Erlebnis, on the other hand, with the loss of such memory, keeps shock and new experience in the conscious. Walter Benjamin observes that

> ...the more constantly consciousness has to be alert as a screen against stimuli...the less do these impressions enter experience (Erfahrung), tending to remain in the sphere of a certain hour in one's life (Erlebnis). Perhaps the special achievement of shock defense may be seen in its function of assigning to an incident a precise point in time in consciousness at the cost of the integrity of its contents.[17]

We can see an example of the rôle and function of Erlebnis in Hemingway's "Hills Like White Elephants." In this story, the young couple's experiences are limited to a series of superficial encounters and immediate responses to a variety of given situations. Consequently, by enframing the meaning of the character's experiences within an Erlebnis-type schema, their actions appear as a rhapsody of simple, aimless actions without a larger concern for, to use Heidegger's term, their own existential being-towards-death.

It is my contention that Hemingway is able to make his reader aware of the impoverishment of this Erlebnis "way of being" through a process of "distanciation." In aesthetics, a theory of distanciation between the reader and the text has been presented by Shklovsky. Basically, for Shklovsky, and the Formalists, distanciation consists of two moments, first, a slowing down or a displaying of artistry and, second, a ostranenie--i.e., a deformation of our originally received formations: a making of what was old and familiar, new and strange. Shklovsky argues that "art exists that one may recover the sensation of life; it exists to make one feel

things, to make the stone stony."[18] Shklovsky calls for a defamiliarization which would heighten the reader's perception. What is important here is that through the process of distanciation, Hemingway is essentially *jolting* the reader out of a simple habitual stimulus-response routine in terms of pre-ordained, or pre-established categories. In Hemingway's fiction, estrangement is not the goal, but the point of departure. Shklovsky's called for sensation would involve a sensation of movement, while making the stone stony would involve motion and fluidity. Hemingway's fictions do not start with a feeling and end with a meaning, but rather start with *nothingness* and engage in a process of *feeling*.

Notes

[1] Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca, NY: Cornell UP, 1978) 48.

[2] Robbe-Grillet's new theory for the novel, is explained by Brian O'Doherty, in Brian O'Doherty, "Minus Plato," Minimal Art: A Critical Anthology, ed. Gregory Battock (New York: Dutton, 1968) 253.

[3] Gerald Graff, Literature Against Itself: Literary Ideas in Modern Society (Chicago: U of Chicago P, 1979) 22.

[4] Ernest Hemingway, A Farewell to Arms (New York: Scribner's, 1929) 184-85. Hereafter cited in the text as FTA.

[5] Ernest Hemingway, Death in the Afternoon (New York: Scribner's, 1932) 13-14. Hereafter cited in the text as DIA.

[6] Hemingway, "The Undefeated," The Short Stories of Ernest Hemingway (New York: Scribner's, 1966) 255. Another similar scene to compare the long quote to, can be found in Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1926) 167-68. Hereafter referred to in the text as SAR.

[7] George Plimpton, ed., "Ernest Hemingway," Writers at Work: The Paris Review Interviews 2 (New York: Viking, 1963) 235.

[8] Susan Snaider Lanser, The Narrative Act: Point of View in Prose Fiction (Princeton: Princeton UP, 1981) 241.
Numerous reader response theorists echo her sentiments. Refer to Peter Rabinowitz, "Assertion and Assumption: Fictional Patterns and the External World," PMLA (1981): 408-19, p. 410 for Hemingway reference.

[9] Ernest Hemingway, Across the River and into the Trees (New York: Scribner's, 1950) 129. Hereafter cited in the text as ART.

[10] Ray B. West, Jr, "The Biological Trap," Hemingway: A Collection of Critical Essays, ed. Robert P. Weeks (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1962) 150.

[11] Hemingway, "Hills Like White Elephants," The Short Stories of Ernest Hemingway, 278. Hereafter cited in the text as "Hills."

[12] Frank O'Connor, "The Lonely Voice," Short Story Theories, ed. Charles May (Athens, OH: Ohio UP, 1976) 90-91.

[13] Other modernist and minimalist writers, such as Robbe-Grillet, were also subject to countless misreadings. Wayne Booth, for example, in Wayne Booth, The Rhetoric of Fiction, (Chicago: Chicago UP, 1961) 62, criticizes Robbe-Grillet's Jealousy by claiming that the work suffers for "never describing the person, actions or thoughts of the husband, but simply leaving us to infer his reality through what is left out, he locks us inside the camera-box." Booth effectively describes Robbe-Grillet's exact technique and intent. As a minimalist writer, he steers clear from any direction giving, forcing the reader to think for her/himself. A parallel to Robbe-Grillet's approach can be seen in William Carlos William's poem "The Young Housewife," or Hemingway's stories such as "Cat in the Rain," or "Hills Like White Elephants," where the narrator also does not supply the reader with the characters' direct thoughts. Booth's argument can be appreciated for stating that Jealousy does not follow the conventions of a realist text.

[14] Hemingway, "The Killers," The Short Stories of Ernest Hemingway, 287.

[15] Eric S. Rabkin, "Spatial Form and Plot," Spatial Form in Narrative, eds. Jeffrey R. Smitten and Ann Daghistany (Ithaca, NY: Cornell UP, 1891) 95.

[16] Blake Morrison, "In Defense of Minimalism," Critical Quarterly 18 (Summer 1976): 49.

[17] Walter Benjamin, Illuminations, trans. Harry Zohn, ed. and intro. Hannah Arendt (New York: Schocken Paperback Ed., 1969) 163.

[18] Victor Shklovsky, "Art as Technique," Russian Formalist Criticism: Four Essays, trans. Lee T. Lemon and Marion J. Reis (Lincoln: U of Nebraska P, 1965) 12.

Chapter Two

Hemingway's Artistic Vision

> I'm trying in all my stories to get the feeling of the actual life across--not to just depict life--or criticize it--but to actually make it alive.
> Ernest Hemingway, Selected Letters, 1917-1961

In this chapter, I will explore the organization of space and its, at times, sculptural qualities in The Sun Also Rises, the features of this perspective in the opening of A Farewell to Arms, and the similarities in the artistic vision of Hemingway and Cézanne as evidenced in "Homage to Switzerland."

The presentation of the Pamplona landscape in The Sun Also Rises (SAR, 93-94) illustrates an interesting shifting among foregrounds, backgrounds, and middlegrounds. In addition to creating a sense of movement, the scene is able to alternate between specific and general details, generating a memorable image. After they "all got in the car," Jake, Cohn and Bill were "climbing all the time," and the road was "winding back and forth." The narrator is able to introduce some general yet striking details during this drive, such as the "white dusty road" and the "long brown mountains." In a matter of two paragraphs, the scene moves a fair distance without sacrificing important details. They drive "along the summit," "down out of the mountains and through an oak forest," to an area "down below" of "grassy plains and clear

streams," then "through a gloomy little village," and up again, where there was "a whole new range of mountains off to the south." The drive continues with attention to details, such as "a field of grain going right up to the walls and shifting in the wind," or "a big river off on the right shining in the sun from between the lines of trees." This circulation provides the reader with a sense of depth and allows for individual shapes to be focused on.

Hemingway simplifies his forms and maintains an unadorned articulation between them, as in the Pamplona setting, with "the bull-ring, high and white and concrete-looking in the sun." In many respects, Hemingway's use of language parallels Brancusi's use of form. Just as the sculptor emphasizes curves, ellipses and ovals, Hemingway emphasizes shapes, lines, and planes, such as the mountain range "furrowed in strange shapes," or "the road slanting up steeply and dustily with shade trees on both sides." This affinity with Brancusi's style explains why Hemingway makes the following comment about Brancusi: "I know no modern sculpture, except Brancusi's that is in any way the equal of the sculpture of modern bullfighting." (DIA, 99). Hemingway's depiction of a bullfight scene uses a common vocabulary with Brancusi:

> ...the bull charged and came out into the corral, 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 (SAR, 139).

The simplicity of the image of the bulls' forefeet along with the curve of the head and neck muscle create a powerful image.

Further evidence of shapes in the landscapes is scattered throughout the book: there are "squares of green and brown on the hillsides" (SAR, 108); and Jake "sat on one of the squared timbers and watched the smooth apron of water" (SAR, 119). Both Hemingway and Brancusi emphasize contours and planes in order to eliminate from the landscape the visual extras. Brancusi's images can be described as being "purified of everything but their form."[1] Like Hemingway, Brancusi maintains a link with outer forms, but attempts to present their essence. Hence, Emily Watts inaccurately describes his work as being "highly abstract." Brancusi himself refutes that label when he explains that "what is real is not the outer form, but the idea, the essence of things."[2] For Brancusi, "the idea and essence of things" is not devoid of sensual feeling.

From the study of Hemingway's careful depiction of landscape in terms of shapes and plains, other aspects of Hemingway's artistic vision become evident. The entire first chapter and the beginning of the second in A Farewell to Arms, demonstrate Hemingway's disciplined use of such details. A brief excerpt from the novel will illustrate his tight, loaded tone:

> In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there

> were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves (FTA, 3).

This paragraph provides a good example of a restrained voice, which creates the above mentioned tight, loaded style. In fact, this passage reflects the style in the entire book: an emphasis on observed details. In this excerpt, the first person plural narrator is made notably inconspicuous. There is no political or historical conceptualization. In this sense, the landscape is not bound by a specific historical 'fact' and has more of a universal tone. The first person narration is characterized by an absence of commentary and a minimal use of metaphorical extension. The narrator withdraws while the landscape comes forth. The observations have a striking impact because of the narrator's implied experience: one of practicality, experience which relies on concrete, not abstract thought. Consequently, the narrator is able to create a sense of immediacy, urgency and intensity.

Another element of Hemingway's artistic vision evident in the opening passage involves repetition. As an effective stylistic device, the repetition of simple short sentences and of the conjunction 'and' quicken the pace and heighten the

urgency. By not using a more emotionally loaded conjunction such as 'but', Hemingway creates a distancing effect. Consequently, the reader is able to place her/his own emotions in the scene.

The presentation of colours is a striking component of Hemingway's artistic vision. In the opening passage, the depiction of the white boulders is memorable. Connected to this colour is a dryness--the boulders being "dry and white in the sun." Through this image, the narrator is able to evoke a parched or thirsty sensation. The colour imagery is reinforced through repetition, reiterating another similar sensation within the possible connotations of dry, that of emptiness and isolation. The passage, "afterward, the road bare and white..." adds another layer to the earlier created effect. Now a feeling of emptiness and exposure is evoked.

The opening scene also develops through the use of contrasting images and colours. The boulders in the sun are set in ironic contrast to the river, where "the water was clear and swiftly moving": the river, a place having the traditional connotations of birth and life,[3] is situated amongst dry and white boulders. A further contrast develops between the water, which is "blue in the channels" and the surrounding dust made by the troops. At this moment, the white road offers the only source of colour in the scene. The leaves of the trees have been powdered with the dust raised by the troops. The landscape is now filled with dust, as "the trees too were dusty," and "the dust [was] rising." The arrival of

troops breaks the scene's naturalness. The dust acts like a screen, blurring the details of the picture. The depiction of a dull, unclear mass moving across the white road is an example of Hemingway's gradations of tone and colour. The contrasts with the bright, lucid colours such as the clear blue river, are also later developed later in the novel in Frederic Henry's escape from superficial experience with Catherine's assistance. It is in the white mountains of Switzerland that they achieve a temporary peace, before Catherine dies in the valley where there is a "gray steel-blue" (FTA, 289) lake, as "gray as steel" (FTA, 291).

Another important aspect of Hemingway's artistic vision is the creation of distances. In the first paragraph of the novel, the narrator pays close attention to the spatial qualities of the scene. The initial panoramic view quickly presents the landscape of a village house overlooking a river and plain leading up to the mountains. The focus shifts from the horizontal line of a river bed, paralleled with the horizontal line of troop movement "down the road," to a play-off of rising and falling lines, thus shifting the scene to a vertical perspective. The "dust rising" and the leaves falling is followed by a return to the horizontal. This time, however, the scene is still, as the troops have left. Hemingway effectively plays off the lines in this scene.

From this study of the opening passage in A Farewell To Arms, it is now evident that Hemingway relies on a subtle narrator, repetition with variations of key images, gradations

of tone and colour, and the use of plains in order to develop his artistic vision.

Hemingway and Cézanne

> I was learning something from the paintings of Cézanne that made writing true simple sentences far from enough to make the stories have the dimensions that I was trying to put in them.
> Ernest Hemingway, A Moveable Feast

In the scope of Hemingway's artistic vision, another important element of Hemingway's style is the similarity between his fiction and certain painting styles, particularly that of the painter, Cézanne. Hemingway intensifies and *charges* his depicted scenes, allowing them to go beyond a mere photographic duplication. Cézanne engages in a similar refocusing by means of the "lively adoption of classical rudiments, whilst twisting them in the grip of an enlivening irony." This art can be considered a "dissection of natural appearances, reproduced pictorially with...a technique...[known] as primitive anatomy."[4] Such language is not inappropriate in describing Hemingway's technique. His methodology echoes that of Cézanne's. First, Hemingway shares Cézanne's interest in irony. While his fictional writing fluctuated in degree of experimentation, ranging from the innovative structures of works like "A Natural History of the Dead," or To Have and Have Not, to the creation of an allegorical type of novel in The Old Man and the Sea, irony

remains a major underlying unity for all these works. Almost every finale to Hemingway's fictions features a major irony, whether it be Jake Barnes' "Isn't it pretty to think so," at the end of The Sun Also Rises (SAR, 247) or Jackson's consent to return Cantwell's belongings "through channels," in Across the River and into the Trees. Second, the term, "primitive anatomy" also aptly describes Hemingway's attempt to strip texts to their bare essentials. His description of prose as "architecture, not interior decoration," (DIA, 191) also echoes this anatomic structure. Emily Watts provides a thorough and excellent analysis of Hemingway's writing in relation to the visual arts (cited earlier). I will focus on a story she does not discuss, the neglected and carefully crafted story, "Homage to Switzerland," from Hemingway's Winner Take Nothing collection. The skilful calculation of planes and volumes clearly echoes Cézanne's innovative technique. Both artists strive to create a timid facade, beneath which a powerful emotion remains hidden, but not unattainable.

The café image in "Homage to Switzerland" is so central an image that Hemingway repeats it at the beginning of each part of the story, each instance adding another layer of signification. Note the third description:

> In the station café at Territet it was a little too warm; the lights were bright and the tables shiny from polishing. There were baskets with pretzels in glazed paper sacks on the tables and

> cardboard pads for beer glasses in order that the moist glasses would not make rings on the wood. The chairs were carved but the wooden seats were worn and quite comfortable. There was an old man drinking coffee at a table under the clock and reading the evening paper.[5]

This picture, built-up from its less detailed variations in the first two parts, employs a purity of colour and an accuracy of detail which afford a necessary starting point for the proceeding emotional excursions upon which the characters embark. The alluring sense of warmth welcomes the reader to immerse her/himself into the scene. Specific details of the setting, such as the baskets filled with pretzels, are effectively juxtaposed with the various shapes in the scene.

All three parts of the story share the details of warmth and light. The first scene contains more independent details, each not as closely linked to the others as in the other two scenes. The porters, for example, are separate from the setting paragraph. The second scene adds more details and breaks from the terse style of the first. Although one sentence shorter, the sentences in this scene become more complex structurally, and longer in terms of number of words. This second scene also integrates the porters to the paragraph. The accumulation of details enriches the text. A series of dependent clauses is added, joined by bridge-like devices such as semicolons and the conjunction, 'and'. The images are not as isolated, separate, and complete in and of themselves, as they were in the first scene. Instead, the connecting devices

in the second and third, place the images in closer relation to one another. These scenes shift away from the short sentences, the staccato, declarative images of the first. The emotion intensifies as the café changes from being "warm and light," to being "a little too warm," and the light becoming "bright;" the tables change from a passive quality of having "shone from wiping," to being "shiny from wiping," and finally, being "shiny from polishing" ("Homage", 422, 425, 430). The third scene becomes brighter; thematically, the characters move towards communication and connections instead of fragmentation and isolation.

Very little occurs in the story, other than a few mildly unpleasant intrusive exchanges between strangers. The story's chance encounters, exposure of failed relations, dialogical misunderstandings, and general lack of communication, are enhanced by the work's simple appearance. The genuine and evident simplicity of the scenes do not, however, imply a simplicity of mental state. The thoughts of David Bourne in Garden of Eden help explain this two-tiered approach, when he cautions himself: "it is all very well for you to write simply and the simpler the better. But do not start to think so damned simple. Know how complicated it is and then state it simply."[6] Although the station café in "Homage to Switzerland" is depicted in simple sentences, through the repetition of the "it was" or "there were" structure, it is not limited to being a setting for simple 'bar room' mind-sets. It is the starting point for the examination

of a mood of loneliness.

In addition to individual isolation, the story depicts contrasts--a motif which echoes Cézanne. Wheeler's, Johnson's, and Harris' contact with the waitress are all in sharp distinction, like Cézanne's Contrasts (1869-70). Both the painting and the story share a rhythmic style and a strong sense of separate worlds coexisting but not interacting. The specific detail of the "old man drinking coffee at a table under the clock and reading the evening paper," is similar to Cézanne's Head of an Old Man (1865). The old man adds a humanizing element to the landscape of the station café. The skilful depictions of the cafés themselves echo Cézanne's approach in works such as Still Life with Pitcher and Plate of Apples (1895-98). In that work and others like it, Cézanne bends the contours of tables and floors. The apparently straight lines of the table are deliberately set against the carved chairs which have worn seats. His mixing of such lines with straight, even "ruler-drawn" lines establishes a contrast. The tension created between wavering lines and straight lines allows for a play off of emotions, such as stability versus activity.

Another similarity between the story and Cézanne's painting can be found in the scene where the porters are "drinking new wine at the table under the clock" ("Homage", 422, 425). The scene evokes Cézanne's The Card Players (1890-92). The simple depictions in a 'primitive' setting reveal the inner chambers of the characters and expose a part of the surround-

ing scene's hidden structure. In poetic terms, a life rhythm is unveiled. The simple, formal rhythms make it difficult for the receiver to ascertain the exact cause of the mood, intensity or feeling. Such hidden depth encourages the receiver to reconsider the work of art again and again, each time encountering a new sensation. The subject becomes secondary to Hemingway's desired aesthetic *charge*. Details are not altogether omitted, but instead are re-arranged, subordinated, or distorted into a hierarchy more appropriate for the conveyance of aesthetic feeling. The innovation lies within the technique chosen to achieve this goal. Just as Hemingway carefully chooses his words in order to build a landscape in which the words disappear and the landscape takes over, with Cézanne, "you can see the dabs of paint building up to form the contours and planes of an object. You can sense the picture forming with each mark."[7] Through an emphasis on planes, angles and contours, both Hemingway and Cézanne develop hidden layers of meaning.

Notes

[1] Sidney Geist, "Brancusi Sanctificatus: A Close Reading of the New Book by C. Giédion-Welcher Reveals Much Cosmic Appreciation and Little Detailed Analysis," Arts (Jan. 1960): 26.

[2] Emily Stipes Watts, Ernest Hemingway and the Arts (Chicago: U of Illinois P, 1971) 122.
Sidney Geist, Brancusi: A Study of the Sculpture (New York: Grossman, 1968) 146.

[3] Sigmund Freud, A General Introduction to Psycho-Analysis, trans. Joan Riviere (New York: Simon, 1969) 143.

[4] Carrà Massimo, Patrick Waldberg and Ewald Rathke, Metaphysical Art, hist. fwd. and trans. Caroline Tisdall (London: Thames and Hudson, 1971) 157.

[5] Ernest Hemingway, "Homage to Switzerland," The Short Stories, 430. Hereafter cited in the text as "Homage."

[6] Ernest Hemingway, The Garden of Eden (New York: Scribner's, 1986) 37.

[7] Ian Dunlop, introduction, The Complete Paintings of Cézanne, notes and catalogue, Sandra Orienti (Harmondsworth, Eng.: Penguin, 1970) 5.

Chapter Three

Oppositions and Counterpoints

The examination of Hemingway's artistic vision in chapter two reveals that landscape and setting serve as major structural elements in the formation of Hemingway's aesthetic--components of which are outlined in chapter one. In this chapter, I will expand on my analysis of the structure. First, I will explore the use of oppositions within the setting, as seen in "A Clean, Well-Lighted Place." Then I will extrapolate from this study a vision of counterpoint, as attempted in Across the River and into the Trees.

Light and Darkness in "A Clean, Well-Lighted Place"

Hemingway's landscapes often vary from snow-capped mountains to dry valleys, from green fields to dusty roads. One of the central dichotomies within the Hemingway canon is that of light and darkness. Almost every work of his involves the interplay of these two contrasting elements. Sean O'Faolain comments that Hemingway's "art is, in fact, a very clean, well-lighted place."[1] "A Clean, Well-Lighted Place" exemplifies Hemingway's use of light/dark settings and demonstrates the complexities of this opposition.

The story itself is straightforward. It is late at night in a Spanish café. An old man, who unsuccessfully attempted suicide the previous week, is the only remaining customer. A

girl and a soldier walk past outside. Two waiters discuss the old man. After it becomes clear that the younger and older waiters are not really communicating, the focus shifts to the older waiter.[2] The young waiter, anxious to go home, closes the café despite objections from the older waiter. The older waiter then contemplates the differences between a bar or bodega, and a café, and then the fears of living in nada. He has a cup of coffee at the bodega but does not enjoy it because "the bar is unpolished" ("Clean," 383). He returns home and waits for daybreak in order to sleep.

In addition to directly stating that the setting is clean and well-lighted, the title suggests a sense of quietness and peacefulness. Richard K. Peterson explains that Hemingway often uses apparently objective words to express feelings indirectly.[3] An examination of the story's landscape reveals that, first, Hemingway introduces abstract values through specific examples which involve light/dark imagery and second, this imagery is complex. The café and the space outside are both lit by electric lights: at the beginning of the story, "everyone had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light" ("Clean," 379). Light is first described in terms of a shadow. Hence, light and shadow are immediately linked: the two are expressed, not in mere opposition to, but rather in terms of one other. A variation of this relation occurs towards the end of the work when the light--traditionally associated with daytime landscapes--is placed in a night

context. The old waiter is "with all those who need a light for the night" ("Clean," 382). Again, light is not described in a pure sense, but in relation to sleeping. As the story progresses, the narrator repeats the earlier description of the man in the shadow and then draws the reader's attention to the street light, which is picked up by the brass number on the collar of the passing soldier. This scene suggests a setting from the past, that is, the lingering war imagery, similar to the monument which appears at the beginning of Hemingway's "Cat in the Rain." The descriptions of light remain indirect, occurring through shadows or reflections. The old waiter proceeds to turn off the electric light and continues "the conversation with himself." Now, in a dark landscape, the waiter thinks about a well-lighted place. However, he qualifies his thought, indicating that the mere presence of light in a setting is not enough: "but it is necessary that the place be clean and pleasant" ("Clean," 382). Brighter light is not presented in such a positive manner. The bar setting is described as a place where "the light is very bright and pleasant but the bar is unpolished." And shortly afterward, the narrator notes, "he [the older waiter] disliked bars and bodegas. A clean, well-lighted café was a very different thing" ("Clean," 383). Here, the narrator repeats his earlier call to go beyond mere light.

The light imagery in the café setting is associated with the word 'and'. The use of this conjunction implies a harmony, a peace between the light, the shade, and the surround-

ing animate and inanimate objects. By contrast, when describing the bodegas, Hemingway employs the loaded conjunction, 'but' ("Clean," 382, 383). Here the light does not accompany the setting well. Later, the old waiter will return to his home setting where, once again light is portrayed in a harmonious relation to its surroundings. The old waiter "would lie in bed and finally, with daylight, he would go to sleep" ("Clean," 382). The reversed order of sleeping in the daytime is connected with the conjunction 'and', suggesting that the two can be juxtaposed compatibly. The character desires sleep; however, aware of the darkness looming behind the light, he cannot lose consciousness until there is a light to protect him. A further examination of the café landscape reveals that the patron is twice located in the shadow of the leaves. The older waiter explains that this is why he likes the café, because "now there are shadows of leaves" ("Clean," 379). Here the shadow has positive connotations, including shade and protection from the glare of direct light.

Aware of the old man's despair, his "nothing" ("Clean," 379), the old waiter acts against the nothingness surrounding the café by expressing solidarity with the old patron, and by being willing to keep the café open, thereby ensuring that the lights stay on. His own intimate acquaintance with nada keeps him up every night. Also, aware of the hollowness of religious form, he parodies a prayer which causes him to smile. Finally, conscious that the young waiter's "everything," his "youth, confidence and a job" ("Clean," 382), are temporary,

he survives without resorting to romantic, glamorized heroics, without self-destruction or egocentricity. His acute awareness, or what Annette Benert calls his hyper-consciousness, keeps him awake at night.[4] His humble concluding lines, "it [not being able to sleep until daylight] is probably only insomnia. Many must have it" ("Clean," 383), situate him within a community and release him from any messianic role. Instead, he simply lends himself to the setting; he "smiled and stood before a bar with a shining steam pressure coffee machine" ("Clean," 383; emphasis mine).

In this story, the light/dark imagery assumes a meaning beyond its functional role. The setting, from the surrounding base-world, *lifts-off* and functions on a symbolic level. Rovit and Brenner describe this *shift* as a loss of "a fixed referential base."[5] This shift is not negative. It is functional, as the setting does not get stuck in actual configurations. The physical space of a clean, well-lighted place becomes a highly intense and transportable setting indicative of hope, an alternative to the world which becomes increasingly dark in Hemingway's fiction.

Counterpoint in Across the River and Into the Trees

Across the River and into the Trees appears to be one of the least promising of Hemingway works. It is a story of a dying ex-general on a desperate journey to hunt ducks, who

experiences some form of love with a 19 year-old Venetian girl, all in an attempt to atone for his past life as a cold-hearted officer. Its frequent autobiographical references have prompted some critics to consider the work in the nonfictional category of Death in the Afternoon, or Green Hills of Africa: sloppy, essay-like ranting. Philip Young, for example, contends that in Across the River and into the Trees, Hemingway

> presented himself, strictly controlled and unthinking, in so thin a disguise....The eccentric, battered soldier with high blood pressure, who chases the mannitol-hexanitrate tablets with alcohol and stays, in Venice, at the Gritti, was very nearly Hemingway.[6]

Across the River and into the Trees represents a turning point for Hemingway. With this composition, he shifts towards a more fable-like, abstract, allegorical form. In this new form, the importance of the landscape and setting shifts as well. Here we find evidence of the use of counterpoint.

Colonel Cantwell almost inevitably expresses a sensitivity towards beauty. He rarely neglects to comment on the pleasurable or gratifying qualities of a landscape around him. Early in the work, he diverges from his scheduled route in order to observe a site. He instructs Jackson to stop the car and take a look:

> The Colonel and the driver walked over to

> the Venice side of the road and looked across the lagoon that was whipped by the strong, cold wind from the mountains that sharpened all the outlines of buildings so that they were geometrically clear (ART, 93-94).

The scene is loaded with emotion. W.W. Seward notes that throughout the novel "there is a brooding awareness of the tragic in every line."[7] Cantwell looks at the landscape from a painter's perspective. Furthermore, he is aware of his viewpoint. In the novel, each setting plays on the counterpoising voices of Cantwell's urge to establish an order, form and dignity to end his life, and the ever-present approaching voice of death, a voice which lurks in the background.

The sharpened mountains and clear geometric shapes of the buildings present a vision closer to that of Cantwell than Jackson. While revealing Cantwell's affinity with the landscape, Hemingway also presents a contrasting voice in the character of Jackson. Jackson represents the new military order taking over from the Colonel's army. For him, an undamaged car is more significant than the surrounding landscape, as evidenced in the comical dialogue between Cantwell and Jackson regarding the Colonel's car. Cantwell assures Jackson that the low roads will be fine, stating, "if we get stuck, I'll haul you out with oxen." Jackson replies: "I was only thinking about the car, sir." Later, he reminds the Colonel, "think about your fenders, sir" (ART, 23, 24). Cantwell is attempting to combat his old ways and to come to peace with

himself, while Jackson is urging him to think about his fenders. Even though Cantwell patiently points out the landscapes for Jackson, Jackson still cannot see them, as he is preoccupied with the car. Jackson, a product of the technological advances of the time, completely misses Cantwell's intensity. The Colonel even comments directly on Jackson's different perspective of the surrounding landscape, after Jackson asks this provoking question: "St. Mark's Square is where the pigeons are and where they have that big cathedral that looks sort of like a moving picture palace, isn't it?" Cantwell responds by stating, "Right, Jackson. You're on the ball. If that's the way you look at it" (ART, 29). Again Jackson perceives the surrounding landscape in terms of modern technology. His earlier obsessive concern for the car is now replaced by seeing a cathedral as a moving picture palace. Cantwell cannot tolerate Jackson's lack of taste. His voice of practicality (ART, 51), functionality, and concreteness counters Cantwell's sensitivity to the surrounding landscape. Cantwell is critical of modern technology and its destruction of the natural beauty of the Italian countryside. Twice he comments on how hydro-electric projects have removed the beauty from the Piave River. It has become a river "which no longer contains water" (ART, 70; see also 21). The past and present landscapes are set in counterpoint. Jackson reflects the militaristic side of Cantwell, of which Cantwell is trying to purge himself. The contrasting visions of the landscape reveal Cantwell's internal struggle to come to terms with

himself, to achieve a state of peace with the world around him.

Even during the Colonel's endless and tiresome rambling about World War II (chapters 29-35), Hemingway attempts to maintain a counter-voice, again through the setting:

> The Colonel looked up at the play of the light on the ceiling. It was reflected, in part, from the Canal. It made strange but steady movements, changing, as the current of a trout stream changes, but remaining, still changing as the sun moved (ART, 235).

The Colonel returns to this image three times: once at the girl's request, and twice when looking at the ceiling light and then at the girl (see also pp. 239, 242, 247, 254). In this passage, as in "A Clean, Well-Lighted Place," the light has a dual function. It operates on a symbolic level and as a fixed referential base. That is, in addition to providing order and dignity, the light's place on the ceiling re-establishes the locale for the reader. As a positive symbol, it contrasts the Colonel's war ranting. Simultaneously, by lighting the room, it reestablishes the couple's current spatial setting. Were Hemingway to have created additional devices to keep the reader in the local setting, the counterpoint would have been more effective and the reception of such a strategy better received. As it stands now, Cantwell spends too long lost in tedious recollections, breaking the connection with the novel's dramatic present. The light is

"reflected, in part, from the canal." The scene prompts the Colonel to remember the sunny day and the water of the canal. In this scene, the waterscape of the canal is in counterpoint to the previous image where "someone, to clear the river bank positions and the road in the hot weather, had ordered the dead thrown into the canals" (ART, 20; emphasis mine). The water setting is revisited, and now, in counter-position, "there were many ducks and geese in the canals" (ART, 21).

The landscape constantly reminds the Colonel of his condition. Renata tells him to take the elevator, as both of them are aware of his heart problems (ART, 109). Cantwell remains in constant contact with the physical setting around him. He wishes to face the cold north wind, to confront death. In the Gritti Palace Hotel, he orders Arnaldo to "Open the windows. All of them." The narrator adds, "the waiter opened the windows and the north wind came into the room" (ART, 68). Later he tries to ignore the wind but notices it again and "faced into the wind and breathed deeply" (ART. 77). In chapters 13 and 14, particular attention is given to the cold wind. It is in dialogue with nature that the Colonel chooses to deal with his inevitable death, rather than by fighting against nature, ignoring it, or trying to govern over it with modern technology, all things which he had attempted earlier in his army career. Cantwell approaches his final visit to Venice through the eye of a painter. It is from this perspective that he is able to balance his personal anxiety with approaching death. His attempt to end his life with an

alliance to nature is similar to Carlos Baker's description of Santiago in The Old Man and the Sea. Baker notes that Santiago is affiliated "with the natural laws and forces," and that he had "a sense of solidarity with the visible universe and natural creation."[8] Cantwell attempts to achieve such a bond.

Notes

[1] Sean O'Faolain, "A Clean, Well-Lighted Place," Hemingway: A Collection of Critical Essays, ed. Robert P. Weeks (Englewood Cliffs, NJ: Prentice-Hall, 1962) 113.

Wayne Booth also comments that Hemingway determines "to fight the darkness with light--if only the clean, well-lighted place of art itself." See Wayne Booth, The Rhetoric of Fiction, 299.

[2] Hemingway, "A Clean, Well-Lighted Place," The Short Stories, 382. Hereafter cited in the text as "Clean."

[3] Richard K. Peterson, Hemingway: Direct and Oblique (The Hague and Paris: Mouton, 1969) 26.

[4] Annette Benert, "Survival through Irony: Hemingway's 'A Clean, Well-Lighted Place,'" Studies in Short Fiction 11.2 (Spring 1974): 185.

[5] Earl Rovit and Gerry Brenner, Ernest Hemingway: Revised Edition (Boston: Twayne Publishers, 1986) 93.

[6] Philip Young, Ernest Hemingway: A Reconsideration, (University Park: The Pennsylvania State UP, 1966), 117.

[7] W.W. Seward, Contrasts in Modern Writers (New York: Frederic Fell, 1963) 63.

[8] Carlos Baker, Hemingway: The Writer as Artist, 304.

Chapter Four

Characters and Motionscapes

> He had seen the world change; not just the events.
> "The Snows of Kilimanjaro"

Chapter three of this thesis demonstrates that Hemingway utilizes opposition and counterpoint to organize his writing, particularly his landscapes. Carlos Baker explains,

> He would have liked to set down in words, as Goya did in paint, all that he had 'seen, felt, touched, handled, smelled, enjoyed, drunk, mounted, suffered, spewed-up, lain-with, suspected, observed, loved, hated, lusted, feared, detested, admired, loathed, and destroyed.'[1]

To capture a full array of emotions, the landscape would need to 'come alive' or, at least, acquire a quality of movement or motion. Harry Levin perceives such a quality in Hemingway's settings: "When he offers this general view of a restaurant--'It was full of smoke and drinking and singing'--he is an impressionist if not an abstractionist. Thence to expressionism is an easy step: '...the room whirled.'"[2] Landscape becoming motionscape is one result of Hemingway's cinematic vision. Although occurring frequently in Hemingway's fiction, motionscapes often remain undetected, or are considered inconsequential.

In this chapter, I will examine the function and signifi-

cance of motion in Hemingway's landscapes. Motionscapes intertwine with a character's growth. First, I will examine the expression of emotion through a landscape that, with time, has undergone physical change, as in "The End of Something," and "The Three-Day Blow." Then, I will give an example of an altered landscape due to motion, from "The Snows of Kilimanjaro."

In Hemingway's fiction, one noticeable quality of the space is a sense of the world being turned upside down. It is no longer as it was, whether it be the sudden silence of the lumber mills in "The End of Something," or the alteration of the African landscape in "The Snows of Kilimanjaro." In "The End of Something," the landscape changes from "a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake," to a space where "there were no more logs to make lumber." The town is set in motion, as "the schooner moved out...carrying...the travelling carriage that hurled the logs against the revolving, circular saws and all the rollers, wheels, belts....it moved out into the open lake, carrying with it everything that had made the mill a mill and Hortons Bay a town" (emphasis mine). With the familiar signs gone, entire geographical spaces lose their identity. Finally, "ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth."[3] What, at least to Nick, would have appeared to have been a fixed setting, has undergone a massive change. As the schooner moves out into the open lake,

Hortons Bay is radically transformed.

This transformation of the landscape, parallels a similar change in Nick's love relationship. The couple engages in a nocturnal fishing trip. They argue at a bay that is now empty, but once, in a different possible world, seemed "more like a castle" ("End," 108). At first Marjorie is content with their situation, as is evident in the opening fishing scene: "she was intent on the rod all the time they trolled, even when she talked. She loved to fish. She loved to fish with Nick" ("End," 108). The nocturnal fishing expedition continues, and the couple returns to the beach. The normal flow of events is about to be disrupted. Marjorie, aware of Nick's state of disquietude, asks what is the matter. While Nick has guided her through the fishing expedition, even boastfully noting, "I taught you everything" ("End," 110). Subtly and indirectly, Marjorie is about to teach Nick about the affairs of the heart, ironically undermining his authoritative statement. At the point of Nick's unease and uncertainty, indicated by his, "I don't know," motion is reintroduced into the landscape: "the evening breeze blew the smoke toward the point" ("End," 109). The couple sits with the light of the fire behind them. Here the landscape has a darkening effect: behind them, the "close second-growth timber," an area without light, and in front of them, two steel rods "over the dark water." The setting correlates to the increased tension: the couple is surrounded by planes of darkness.

Hemingway deliberately sacrifices precision for expression. The frequent omission of pronouns in relation to space, such as the description, "and in front was the bay," emphasizes the spatial setting of being in front. What is in front, is implied and becomes secondary information. Another example of this technique can be found in the second paragraph of "The Three-Day Blow": "in back was the garage." Again, the information that the garage is in back of the '<u>cottage</u>' is withheld and the spatial positioning of being '<u>in back of</u>' is emphasized. The preceding sentence reads, "There was the cottage," the 'there' referring to the top of the hill.[4] This deceptively simple style focuses attention on plains in the landscape. After carefully developing the space in "The End of Something," the narrator locates some specific details of the setting, such as the two steel rods and even the fire glinting on the reels. The couple sits and watches the approaching darkness. For the moment, their relationship is not quite dark. After sharing a silent meal, Nick initiates an argument, mentioning the landscape in order to actualize the quarrel. His statement, "there's going to be a moon tonight" ("End," 110), signals a change in the "not quite dark" ("End," 109) landscape. Just as the cause of Nick's disquietude begins to emerge, the hills begin "to sharpen against the sky" ("End," 110). Marjorie's skilful manipulation of the scene makes it appear that Nick is controlling the situation.[5] Nick asks, "what don't you know anyway?" ("End," 110). The brief exchange is bracketed by references to the landscape.

Although Nick initiates the dialogue by talking about the moon, Marjorie ends it by telling him to shut up and then drawing his attention to the forthcoming moon. After watching the moon rise, Marjorie opens the conversation again. Her timing is deliberate, as she is aware that the previous argument has drained Nick's emotions. Marjorie directs the final action and goes to the boat. The last image of Marjorie is in relation to the moon, as "she was afloat in the boat on the water with the moonlight on it" ("End," 111).[6] In this subtle inversion, Marjorie recognizes, steers, and concludes an argument that Nick will proceed to ponder in "The Three-Day Blow." At the end of the story, Nick encounters Bill, who has emerged from the woods. It is with him that he will face the results of his break-up.

"The Three-Day Blow" begins by echoing Nick's mood after his break-up with Marjorie: "The rain stopped....The fruit had been picked and the fall wind blew through the bare trees" ("Three-Day," 115). The wind indicates a movement sweeping across the landscape. Nick, furthermore, is not in a stationary setting, but on a road: he moves through the orchard and then across an open field.

The settings in these two stories, like most in In Our Time, establish unfixed and relative landscapes, heavily dependent on motion. A framework develops where the story is encased in movement, interrupted by shots of the landscape, similar to Cantwell's pauses to gaze at the Venetian landscape in Across the River and into the Trees. In "The Three-Day

Blow," descriptive passages go beyond the immediate flow of the story and create a pulse-like effect, from specific character movement to panoramic views. For example, after presenting precise details of Nick picking up a "Wagner apple" and placing it in the pocket of his "Mackinaw coat," the narrator switches to a general survey of the landscape:

> The road came out of the orchard on to the top of the hill. There was the cottage, the porch bare, smoke coming from the chimney. In back was the garage, the chicken coop and the second-growth timber like a hedge against the woods behind. The big trees swayed far over in the wind as he watched. It was the first of the autumn storms ("Three-Day," 115).

The setting is presented in planes. The narrator follows the vertical movement from the road to the hill top and then the smoke from the chimney. In the second plane, the reader moves from the second-growth timber to a forest with big trees swaying far over in the wind. Shortly after this pause, Nick stands on the porch and scans the landscape with Bill, "looking out <u>across</u> the country, <u>down</u> <u>over</u> the orchard, <u>beyond</u> the road, <u>across</u> the lower fields and the woods <u>to</u> the point of the lake. The wind was <u>blowing</u> straight <u>down</u> the lake" ("Three-Day," 115; emphasis mine). In one sentence, the reader is carried back through the first twelve sentences, to the setting at the end of "The End of Something." The repetition of adverbial phrases of motion flings the reader down the planes that, along with Nick, she/he had just climbed. The

wind blowing down creates an additional vertical movement which confers closure on the scene. Unlike the previously depicted planes, the emphasis shifts from particular spatial representation to capturing a fluidity, a sense of motion. The reader glides from the first plane of the orchard, past the second plane of the road, fields and woods, and down to the third plane, the lake. Hence, after carefully viewing the landscape on the way to the cottage, the reader then experiences motion, separated from the depicted space.

Later in the story, as the distractions of drinking, baseball and literary discussions fade away, Nick begins to recognize the absence of Marjorie in his landscape. He understands that she has been basically stripped from his landscape, as he notes, "All of a sudden everything was over....Just like when the three-day blows come now and rip all the leaves off the trees" ("Three-Day," 123). Nick begins to see his new landscape--a place of bare trees. The wind serves as a spatial representation for the passing of time. As will be shown in A Farewell to Arms, the wind is an agent of motion in the landscape which complements the changes in characters' lives. In "The Three-Day Blow," Nick recognizes the fact that he and Marjorie will no longer be in various settings together: "He had talked to her about how they would go to Italy together and the fun they would have. Places they would be together. It was all gone now" ("Three-Day," 123-24). Nick discovers that places are gone and worlds are now closed to him. Just as Bill emerges from the woods, Nick is

now entering an empty, unknown space.

As Nick begins to confront his new spatial setting, a place filled with wind, he contemplates going into town three times. He realizes, however, that were he to go, it would be on Saturday, and that today is still only Thursday. Furthermore, the town-setting option is not definite, as each time it is expressed in a conditional tense: "he might go," then a bit more assuredly, "he would go," and finally less confidently, "he could always go" ("Three-Day," 124-25). The town remains a possible alternative landscape though an unlikely one since it is not viewed with overwhelming optimism and would not be realized in the immediate future.

While in "The End of Something," and "The Three-Day Blow," minor changes to the landscape occur as a result of motion, in other stories such as "The Snows of Kilimanjaro," the intensity of motion at the end of the story alters the landscape dramatically, allowing for the reevaluation of the real landscape. With the movement across and above several plains, a motionscape is created. Accordingly, even though the final scene is non-actual, as the plane moves upward across the plain, over the hills, through the stormy mountain top, and then east towards the square top of Kilimanjaro, it has been sufficiently grounded in the African setting so that the final merging of the actual and non-actual does not distract the reader. The narrator describes Harry's final ascent:

> ...he saw them [Helen, Compton, the boys] all standing below, waving, and the camp beside the hill, flattening now, and the plain spreading, clumps of trees, and the bush flattening, while the game trails ran now smoothly....The zebra, small rounded backs now, and the wildebeeste, big-headed dots seeming to climb as they moved in long fingers across the plain...they were tiny now...then they were over mountains with sudden depths of green-rising forest and the solid bamboo slopes, and then the heavy forest again, sculptured into peaks and hollows until they crossed, and hills sloped down and then another plain, hot now, and purple-brown, bumpy with heat...[7]

Here, the change in perspective creates a flattening effect. With an emphasis on motion, the landscape has a different volume. The forms and shapes of the landscape are altered. Dimensions are distorted. Perspectives are stretched. The world changes, becoming flatter. Certain new shapes are created, such as round images of zebras' backs, or big-headed wildebeeste dots, fingers in the plain, peaks and hollows and even a plain which looks bumpy in the heat. The forest has become sculpture-like, solidified and moulded into form. The reader moves from the details of the African landscape to its new order, finally reaching a white space which takes over the setting, where "all he could see, as wide as all the world, great, high, and unbelievably white in the sun was the square top of Kilimanjaro" ("Snows," 76). It is here, at the highest mountain in Africa, that Harry ends his inner quest.

Notes

[1] Carlos Baker, Ernest Hemingway: A Life Story (New York: Scribner's, 1969) 224.

[2] Harry Levin, "Observations on the Style of Ernest Hemingway," Hemingway and His Critics: An International Anthology (New York: Hill and Wang, 1961) 106.

[3] Hemingway, "The End of Something," The Short Stories of Ernest Hemingway, 107. Hereafter cited in the text as "End."

[4] Hemingway, "The Three-Day Blow," The Short Stories of Ernest Hemingway, 115. Hereafter cited in the text as "Three-Day."

[5] Dennis Welland outlines the expression's central importance in the story and how it demonstrates Marjorie's awareness that the time has come to end the relationship. Her skilful manipulation of the scene makes it appear that Nick is controlling the situation. Refer to, Dennis Welland, "Idiom in Hemingway: A Footnote," Journal of American Studies 18.3 (1984): 449-51.

[6] Marjorie's close association with the moon ("End", 110, 111), reminds the reader of Renata's bond with the moon in Across the River and into the Trees. Interpreted as life becoming art, Renata is devoted to the moon which, according to Harrison, in Jane Harrison, Mythology (Boston: Marshall Jones Co., 1924), 120-22, is the symbol of the "huntress-maiden" Artemis in her brightness and Hecate, the death goddess in her "dark spectral side." Renata's choosing to be the moon (ART, 99), and later Cantwell explaining that a lobster is best "with the moon," (ART, 117), that is when being fed and consumed in the presence of the moon, the female at the height of her power, along with his reference to her wanting to be the moon (ART, 118), enforce this mythological relation.

[7] Hemingway, "The Snows of Kilimanjaro," The Short Stories of Ernest Hemingway, 75-76. Hereafter cited in the text as "Snows."

Chapter Five

Time in Motionscapes

Chapter four focuses on the prominence of motion in Hemingway's artistic vision. The previous chapter's example of "The Snows of Kilimanjaro," shows how Hemingway uses motion to physically alter a landscape. Another aspect of the described scene involves the creation of a sense of frozen time. Having studied the spatial qualities, I will now shift to the temporal aspect of Hemingway's settings and landscapes in order to provide a more detailed analysis of motion within the settings and landscapes. The repetition of words like 'now', give the example in "The Snows of Kilimanjaro" a timeless quality. In this chapter, I will examine in more detail the relation of time in the motionscapes of A Farewell to Arms, "Homage to Switzerland," and Across the River and into the Trees. First I will consider how the temporal setting becomes a vital agent in developing character in A Farewell to Arms. Here the landscapes are altered when Frederic Henry acquires a new temporal perspective; motion becomes a dominant quality of the landscape. Then, I will briefly review "Homage to Switzerland" and, finally, I will consider Across the River and into the Trees in light of its temporal distortion.

A Farewell to Arms

A Farewell to Arms maintains an emphasis on new spaces, possible alternative landscapes and motion. Just as Nick

realizes that he and Marjorie will no longer share settings, in "The Three-Day Blow," Henry goes one step further and imagines a trip with Catherine Barkley. Henry includes a dining scene. Shared meals in Hemingway's fiction often represent a bond between people. His imagined space is also characterized by motion. They would "walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel..." (FTA, 37; emphasis mine). The content and movement depicted in this and many other scenes is cartographic (see also FTA, 113). Dimension is considered in terms of a mapping of movement. From the opening scene of the leaves being "stirred by the breeze" (FTA, 3), to Frederic Henry's out of body experience which originates "in a rushing wind" (FTA, 198-99), the landscape is a transitory space. After Henry deserts at the end of Book III, his thoughts indicate his new relation to landscapes: "Probably have to go damned quickly. She would go. I knew she would go. When would we go? That was something to think about. It was getting dark. I lay and thought where we would go. There were many places" (FTA, 233; emphasis mine). At the end, Henry confirms the possibility of several places, but they seem less important than the act of going, a word repeated five times in seven short sentences, four of the five occurring at the end of the sentence.

In A Farewell to Arms, a shift occurs from the early aloof relation Frederic Henry maintains with the landscape to a more direct interaction. The opening of the book features

a few quick war scene sketches. Within these, there is a sense of detachment. The reporter-like tone features the simple subject/verb syntactic structure: "the plain was...there was fighting...it was like..." (FTA, ch. 1-2). The ironic ending of the first chapter depicts, through understatement, the horror of war: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army" (FTA, 4). The impersonality of the description creates a distancing-effect. Not feeling the narrator's presence allows the reader to remain aloof as well.

In the next chapter of the novel, the impersonality is maintained. Henry's body is camouflaged in the warscape of the officer's mess. Even though there some interaction among the characters, Henry still remains uninvolved. Then, while Henry is on leave, Catherine arrives in town. Details are emphasized more. Henry's leave, however, is that of a typical soldier. At this early point, Henry still maintains a carefree relation with the setting: when the head nurse asks him why he is in the Italian army, he responds, "I was in Italy" (FTA, 22), suggesting an almost coincidental relation to the world around him. And the settings of his time-off are those of any soldier: cafés and women. Even though he had wanted to spend the time skiing and hunting in the mountains with the priest's family, he indulges in pleasures that he could buy, experiences that require little effort on his part. He turns down the landscape "where the roads were frozen and hard as

iron, where it was clear and cold and dry and the snow was dry and powdery and hare-tracks in the snow." The setting he does stay in, to this point of the story, is an unfulfilled and imaginative space. He recalls his landscape of "the world all unreal in the dark and so exciting that you must resume again unknowing and not caring." It is a landscape filled with "the smoke of cafés and nights when the room whirled and you needed to look at the wall to make it stop..." (FTA, 13; also see p. 31). Time goes by quickly in the beginning of the novel. According to Michael Reynolds, the first seven pages cover almost two years: the summer of 1915 to the spring of 1917;[1] the rest of the novel slows down considerably. Coinciding with his involvement with Catherine, Henry shifts away from drifting through life. Henry realizes that "when I [Henry] saw her I was in love with her. Everything turned over inside me" (FTA, 95), and to a declaration of loving her always (FTA, 125). In contrast to the warscape, Henry does not have to wait until it is light to sleep (compare p.301, to p.88). Catherine replaces the function of light for Hemingway's characters, as shown in "A Clean, Well-Lighted Place."

At first, however, Henry has a reaction to Catherine in the style of a carefree soldier. He views her simply in terms of a commodity, someone who might be useful for a soldier's-type of pleasure. His meetings with her are depicted in game terminology (chess, p. 26; bridge, p.28, 32), further emphasizing the unreality of his setting, as he observes, "I knew I would not be killed. Not in this war. It did not have

anything to do with me. It seemed no more dangerous to me myself than war in the movies" (FTA, 38). As an ambulance driver volunteer, Henry lives a detached life from the world around him. But suddenly his illusion explodes. He finds himself among the torn-off limbs of dying men. His own leg is badly smashed. Ironically the injury does not occur during a heroic battle, but instead while in a dug-out, eating macaroni and cheese. From this point on, Henry's relation to the landscape changes. His physical wound triggers an awakening:

> --then there was a flash, as when a blast-furnace door is swung open, and a roar that started white and went red and on and in a rushing wind....I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind. I went out swiftly, all of myself, and I knew I was dead and that it had all been a mistake to think you just died. Then I floated, and instead of going on I felt myself slide back. I breathed and I was back. The ground was torn up and in front of my head was a splintered beam of wood (FTA, 54).[2]

Henry experiences the tearing-up of the landscape. After his out of body experience, Henry returns with a new perspective to his surroundings. His physical jarring results in an emotional shake-up.

Later, Henry cites Marvell's poem, "To His Coy Mistress," demonstrating his new awareness of time in his life: "'But at my back I always hear/Time's wingèd chariot hurrying near'" (FTA, 154).[3] The speaker's concern with having too little time, and the consequences of being trapped by time and the

world, are themes that Hemingway develops vis-à-vis the setting in A Farewell to Arms. The time and action imagery throughout the poem express the speaker's desire to engage in intense sensual stimulation, especially sexual interaction, reminding the reader of the early Frederic Henry. In the poem, counterpoint undermines the speaker's argumentation to his coy mistress. The references to the flood, the conversion of the Jews, and the last age suggest an alternative setting and time, which provide an alternative voice to the contention that the sole provider of meaning in life is gratification of the senses. The earlier references to love, in terms of walking, passing and growing (ll. 4,11), that is, in relation to the earth, are contrasted to the later sheer passion, the tearing of pleasures "with rough stride./Through the Iron gates of Life" (ll. 43-44). The man's previously expressed fondness and tenderness lose their attractiveness, becoming a lustful rage, much like in Henry's world, "that you must resume again unknowing and not caring in the night" (FTA, 13). The poem's call to make the most of time, ironically is not a call to an awareness of time and experience, but merely is a call for indulgence in superficial experience. The speaker later turns into a savage-like creature, much like the life of a soldier on leave. "To His Coy Mistress," having the passion of a love poem and being an argument against mere sexual indulgence, is similar to Frederic's appropriation of Catherine as someone more than a mere love-object, as an agent who creates the potential for metaphysical awareness.

Hemingway is able to concentrate on the relation introduced by the counter-voice in the poem and its parallel to Frederic and Catherine, for whom time is running out. While, the poem's counter voice is external to the speaker, in A Farewell to Arms, the counter voice emerges from within Frederic. In the novel, the transiency of the spatiotemporal world is the dominant voice while the characters play-off against it.

Frederic and Catherine are set in relation to the presented seasonal cycles. Movement in the novel occurs in relation to the naming of seasons instead of the results of specific actions. Reynolds (cited earlier) details how the seasonal cycles interpenetrate with the action of the novel. In the spring, Henry meets Catherine; in the summer their romance intensifies while he recuperates in Milan; in September Catherine is pregnant; in October they retreat to beyond Udine; in the second winter Catherine labours in Switzerland; and in the final spring, ironically, two deaths occur. William Adair suggests the landscape in A Farewell to Arms is dominated by "linear-geometric imagery" and links this to Frederic Henry's strategy "to slow down and order the passage of time and flux of circumstances, to 'control' Time and instability with thought..." He adds that this approach appears to "impose design on memory," placing the novel into a "temporal realm of geometric form."[4] This reshaping of the landscape coincides with a Cézannian and Cubist influence, that is the making of linear abstractions. If Henry does

indeed engage in a process of reshaping the landscape around him through the gradual shift into an existentially rich experience, then he goes beyond Lukács' description of the hero in modern literature who engages in a conscious negation of history:

> First, the hero is strictly confined within the limits of his own experience. There is not for him...any preexistent reality beyond his own self, acting upon him or being acted upon by him. Secondly, the hero himself is without personal history. He is 'thrown-into-the world': meaninglessly, unfathomably. He does not develop contact with the world; he neither forms nor is formed by it. The only 'development' in this literature is the gradual revelation of the human condition. Man is now what he has always been and always will be.[5]

Because of his wound and interaction with Catherine, Henry goes beyond his former condition and begins to recognize a reality outside of his own self. As the novel progresses, the slowed down temporal presentation further demonstrates Henry's increasing sensitivity to the world around him, until finally, while in the rain, he achieves a level of acceptance through meaningful interaction with the world. Catherine's death has affected him to the point where he will not return to a meaningless interaction with the warscape like that of a moviegoer.

Returning to Book III of the novel, the retreat to Caporetto, Henry attempts to flee from the suffocating chaos of the war. This book illustrates Henry's desire to escape the

meaningless words and actions in the landscape around him. But this clean, well-lighted place, as Henry discovers, has been affected by the war: Henry notes that "It did not feel like a homecoming." He recalls Caporetto as "a little white town with a campanile in a valley. It was a clean little town and there was a fine fountain in the square" (FTA, 163,164). War has rampaged through this "clean little town" and shattered Henry's "picturesque front" into a land of destruction. The retreat itself is characterized by confusion and anarchy.

It is here that Henry experiences his second major direct interaction with the surrounding landscape. Malcolm Cowley designates this experience as his baptism. He observes that when "Henry dives into the flooded Tagliamento...he is performing a rite of baptism that prepares us for the new life he is about to lead...."[6] John W. Aldridge refers to Henry's act as one "of purgation symbolizing the death of the war and the beginning of a new life of love."[7] Feeling the rules are no longer relevant (FTA, 248), Henry removes himself from the front, a setting no longer subject to the tradition of honourable warfare seeking the "fruits of victory" (FTA, 239). The plunge into the river is Henry's attempt to remove himself from the warscape: it is a deliberate act, a conscious move away, a struggle (FTA, 233).

The plunge, however, is more of an initiation. Whereas in a traditional religious baptism, the candidate accepts certain obligations, here Henry now is free to deny military

rules. Having learnt about the disorder of the warscape, he considers words such as "sacred," "glorious," and "sacrifice," (FTA, 184-85) as meaningless. Furthermore, Hemingway does not allow Henry's contact with the landscape to be viewed in heroic terms. Just as he down plays Henry's wound, so too does he diminish Henry's act by having him trip at the edge of the river. Nevertheless, some critics have been quick to criticize this escape, comparing it to the attempted desertion of the two sergeants. Francis Hackett, for example, observes, "though he does not hesitate to kill a deserter he himself deserts when offered the same dose of medicine...."[8] A close examination of the two episodes, however, reveals a vast difference between the two acts. Although the result--shooting deserters--is the same, the cause is not. The sergeants violate a code of communality by eating without sharing. Henry carries food to his men during a bombardment. The sergeants benefit from the ride but refuse to push the ambulance once stuck in the mud. The killing represents a turning point in the novel: individual protection takes over; the reasons for fighting, or the call of the military loses its precedence. After the shooting scene, when approaching a bridge, Bonello suggests that Henry cross first, as it might be mined (FTA, 209). Personal survival takes over.

Frederic and Catherine quickly discover that they cannot escape the warscape around them. Hemingway presents a warscape which apparently is without bounds. Henry's suggestion to "drop the war," is met with the reply, "it's very hard.

There's no place to drop it" (FTA, 26). Before meeting Meyers and his wife returning from the races, Henry contemplates the war: "The West front did not sound so good. It looked as though the war was going on for a long time." Both the sight and sound of war are presented. The term 'West front' while denoting the political side, also connotes a large geographical space, that the war is occupying. Later Henry adds, "perhaps wars weren't won any more. Maybe they went on forever" (FTA, 118), indicating a shift, where the war becomes a permanent part of the landscape and, accordingly, people's mindsets.

A parallel exists between the inevitability of death in warscapes and death's ultimate call in Henry's own attempted relationship. Catherine and Frederic's harmonious growth together, contrasts with the spatiotemporal reality of the war which pushes them apart. Just as Cantwell must face the cold wind in Venice, Catherine and Frederic encounter harsh rains and constant reminders of their time coming to a close. At first, Catherine vainly suggests, "But get well quickly darling, and we will go somewhere" (FTA, 103), knowing that in the long run they will not be able to escape the war. Later in the novel, Catherine and Henry's final evening in the hotel in Milan is set against the noise of the passing traffic, thereby linking their sensual romantic space with the reality of time. Cars driving past are a spatial representation of the movement of time. Henry tries to block out the war, as he notes, "the war was a long way away. Maybe there wasn't any

war. There was no war here." Yet at the Grand-Hotel in Stresa he realizes that his new landscape does not separate him from the reality of the war. The war was what he came from and, no matter where he went, he could not remove himself from it: he states: "But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the school house from which he has played truant" (FTA, 245). While he has escaped physically, he is unable to separate his mind from the setting. He feels like a masquerader in his civilian clothes.

His constant awareness of time is further evident when the baby is about due. Henry observes: "it gave us both a feeling as though something were hurrying us and we could not lose any time together" (FTA, 311). The love which transported them out of the warscape into the "grand country" of Switzerland, the setting where they eat pretzels, drink beer, and enjoy the weather (Book IV, ch. 38-40), is also the agent which returns them to the world. Catherine knows she is going to die; Henry senses it but does not accept it, as he repeats his incantation, "please don't let her die" (FTA, 353). Contemplating the baby's death, Henry wonders: "Maybe he was chocked all the time," a condition which accurately reflects his and Catherine's own inability to break free from the warscape, a reality where "you never had time to learn" (FTA, 327). At the end, Henry sees Catherine as a statue: death has imposed its limits on life; Catherine's discourse early in the novel about her English lover who was killed in France, her

emphatic "that's the end of it," (FTA, 19), foreshadows the reality of death. Just as he had died in the war, now Henry and Catherine must confront the passage of time in their own relationship. At this point, Henry's initiation into a world of feeling is complete. The value in the deaths are not religious or heroic: these are dismissed earlier in the novel. Instead, it lies within Henry's recognition of experience. Ironically he learns about death, not on the battlefields of war, but on the peaceful landscape of the mountains in Switzerland.

While Switzerland is Henry's and Catherine's clean, well-lighted place, one should be careful to keep in mind the complexity of Hemingway's landscapes. Carlos Baker has provided us with an important first step in reading them. He considers A Farewell to Arms to be ruled by two master symbols, the Mountain and the Plain, correlating to a Home, Not-Home concept. He writes, "the controlling symbolism [is] the deep central antithesis between the image of life and home (the mountain) and the image of war and death (the plain)."[9] E.M. Halliday, however, reveals that the landscape is more complex than this direct polarity allows. He shows that the river in the opening scene of the novel belongs to the mountain (the Home-concept), instead of the plain (the Not-Home-concept). Furthermore, images of fertility and fruition in this plain are not correlatable to the rain, fog, disease, suffering and war images with which Baker links the Not-Home-concept. Other examples which demonstrate this analysis to be

lacking occur in the section of the novel set in Milan. Henry and Catherine have a wonderful time in this lowland. Catherine's death, in fact, occurs in a mountain city. Halliday notes that Baker's obsession with his "symbolic apparatus" causes him "to see the topography of Switzerland in a light that will not darken his thesis."[10] Another critic, John Killinger, demonstrates that rain need not always be seen exclusively in terms of Baker's symbol of destruction, but as a symbol of fertility. He notes, "rain as an omen of death, at the same time predicts rebirth."[11] However, by the same token, Baker's point that the mountain is a natural setting corrupted by man's war, is valid and central to an understanding of Hemingway's landscape imagery in wartime settings.

"Homage to Switzerland"

Temporal distortion becomes more blatant in "Homage to Switzerland." In each scene, the station café is depicted; the characters dialogue unsuccessfully with the waitress; snow is shown to be falling. In the last two scenes, the characters have another dialogue with an individual or a group in the café; in the first two scenes, the characters stand on the platform outside where the snow is falling; in the first and third scenes, there is a direct statement that the characters are going to Paris, while in the second, Johnson occasionally speaks in French. Through such repetition and slight variations, the landscape becomes reproducible and postcard-like. Ironically the title suggests a tribute to the scope of Swit-

zerland; however, it is a strange homage, as the three characters are leaving Switzerland and each is lost, to a degree, in isolation and separation. The only communication that does occur is with an old man who tries to establish a bond through the superficial link of a membership to the National Geographic Society in Washington.

Time has become frozen. At each station, a porter enters and informs the passengers that the "Simplon-Orient Express was an hour late at Saint Maurice." Each time, the waitress immediately reiterates the porter's announcement, noting "The Express is an hour late" ("Homage", 422, 425, 430). Each time, the waitress seems to be the same character. The shift from diachronic to synchronic presentation is complemented by a distortion of spatial order, as the sequence should be Territet, Montreux and Vevey: in the story, the landscape is altered to Montreux, Vevey and then Territet. Another example of the differentiation between the real and fictional space is that the actual Simplon-Orient Express stops neither at Vevey nor Territet, both being minor stations. In reality, Territet is less than a mile away from Montreux. Montreux, in turn, is only about five miles from Vevey. The actual Express only stops at Montreux, which is the only station in the story where a train is actually arriving. Additional temporal confusion arises in the dating of the story, which, from the publication date of "The Sahara Desert" article in the National Geographic of 1911, would make it 1926 ("Homage", 433). However, the reference to T.E. Lawrence's book dates the story

as 1932. Thus, time is shown to be relative. Along with the spatial distortions and parallel configurations, the story functions on a level perhaps as Hemingway himself had hoped when he stated it "is supposed to represent Switzerland metaphysically."[12]

Across the River and into the Trees

Such altered space--a direct result of temporal manipulation--is also a central component of Across the River and into the Trees. Confusion arises with the opening chapter and last six chapters which frame the novel in a synchronic swamp land. In the swamp scene, time elapses to allow "the ice that had been broken" to be "re-frozen lightly" (ART, 282). The novel begins "two hours before daylight" (ART, 1) on Sunday morning. During this time, Cantwell, in flashback, recalls his four heart attacks. His last one kills him on Sunday evening. The majority of the novel is set in Cantwell's memory, including his final farewell to Renata on Saturday afternoon. The setting of Venice which dominates the novel is depicted through Cantwell's imagination, and hence is an imagined space. The actual physical setting is the duck's blinds in the marshes at the mouth of a river. Like the setting in "Big Two-Hearted River," the swampy land is a site of interaction. The swamp land, an area of transition, is a space shared by the land and the water. It is a place from which all life emerges, a place to which all life returns. It is here that Cantwell chooses to confront death. His trip back to Venice

is one where he plunges back into the spatial and temporal reality where he had attained a significant portion of his knowledge. In this landscape, he attempts to come to terms with this acquired knowledge and to enter into an unknowable horizon of human knowledge: that is, to die.

Swamps play a major role in Hemingway's landscapes. It is in the swamp that the mysterious "thud of a shotgun" occurs, in "The Three-Day Blow." Perhaps this is a suicide shot, since Nick notes that "the birds will lie right down in the grass with this [wind]," and then Bill states, "You can't shoot in this wind" ("Three-Day," 125). Whatever the particular reference is to, the shot nonetheless maintains its significance as a representation of an agent which, in the least, terminates or changes the surrounding order. If it is Bill's father committing suicide, it could be an ironic twist in the story, especially to Nick's optimism where "there was not anything that was irrevocable" ("Three-Day," 124).

Swamp or swamp-like land is often associated with frozen time. An example of going beyond conventional measured time occurs with Jake Barnes' fishing trip in Burguete with Harris in The Sun Also Rises. Neither of them is sure as to what day it is. Harris notes that it is "wonderful how one loses track of the days up here in the mountains" (SAR, 127). The characters are in a suspended reality where they can better explore other realities, such as metaphysical ones.

Cantwell, in Across the River and into the Trees, selectively remembers details of his life. These details are

intimately linked with the landscape, as it is this physical, visible, touchable, perceivable reality that allows him to feel and to face death. Cantwell places himself in a physical landscape where he will be able to deal with his inner-most quest. The past perfect verb tense in chapter 2, indicates that his physical had occurred before the final duck hunt. The start of chapter 3 places the examination on Friday, while Saturday would be "yesterday" (ART, 12). Chapters 3-15 make up "yesterday": the trip from Trieste to Venice and the late afternoon and night at the Gritti. Chapters 16-19 comprise the "today" of the novel: Cantwell spends morning and midday in Venice and leaves in the afternoon. There are reminders of Cantwell's heart condition scattered throughout the book (ART, 77-79, 91, 138, 160, 196, 228). Finally, he dies in the afternoon, chapter 45, on the road back to Trieste. The swamp which opened the novel, closes it, encasing the central landscape of Venice and its canals.

Near the end of the flashback, Cantwell imagines life with Renata in the States. The creation of the alternative landscape involves a description of the trees in Wyoming (ART, 265). This setting contrasts with Venice, which is without trees. Later, his farewell to Renata occurs under trees, like those in "The Three-Day Blow," that "were black and moved in the wind and there were no leaves on them" (ART, 276). Finally, the Colonel's last dialogue includes instructions to "'cross over the river and rest under the shade of the trees,'" quoting Stonewall Jackson. Hemingway goes further

than Jackson as the title indicates: Cantwell is looking to go into the trees, into a dark, vast unknown landscape. He wants death neither as a soldier on the battlefield, nor as an artist with an aesthete's death in Venice. He wants death in the trees. The novel ends ironically, where the life-giving waters of the Venetian canals are now contaminated as a result of the highly mechanized modern society. Like the mountains in A Farewell to Arms which, filled with the war, serve as the unnatural site for Catherine's death, now the waters have been contaminated: Renata's portrait will have to go through a stream of administrative channels.

Notes

[1] Michael S. Reynolds, Hemingway's First War: The Making of 'A Farewell to Arms' (Princeton: Princeton UP, 1976) 263.

[2] Another similar out of body experience occurs in "Now I Lay Me" from Men Without Women, where the narrator notes, "...I had been blown up at night and felt it [my soul] go out of me and go off and then come back." Like Henry (FTA, 88), Signor Tenente also doesn't sleep nights. See, Hemingway, "Now I Lay Me," The Short Stories of Ernest Hemingway, 363, 368.

[3] A more complete, contextual quotation from Marvell's "To His Coy Mistress" reads as follows:

> Had we but World enough, and Time,
> This coyness Lady were no crime.
> We would sit down, and think which way
> To walk, and pass our long Loves day.
> ...An Age at least to every part,
> And the last Age should show your Heart.
> ...But at my back I alwaies hear
> Times winged Charriot hurrying near:
> And yonder all before us lye
> Desarts of Vast Eternity.
> Thy Beauty shall no more be found;
> Nor, in thy marble Vault, shall sound
> My echoing Song: then Worms shall try
> That long preserv'd Virginity:
> And your quaint Honor turn to dust;
> And into ashes all my Lust.
> The Grave's a fine and private place,
> But none I think do there embrace.
> ...Now let us sport us while we may;
> ...Rather at once our Time devour,
> ...Thus, though we cannot make our Sun
> Stand still, yet we will make him run.

See, Andrew Marvell, The Poems and Letters of Andrew Marvell, ed. H.M. Margoliouth, Vol. 1 (London: Oxford UP, 1971), 2 Vols., pp. 27-28, ll. 1-4, 17-18, 21-32, 37, 39, 45-46.

[4] William Adair, "Time and Structure in A Farewell to Arms," South Dakota Review 13 (1975): 169-171.

[5] Georg Lukács, The Meaning of Contemporary Realism, trans. John and Necke Mander (London: Merlin P, 1962) 21.

[6] Malcolm Cowley, introduction, Hemingway, xvii.

[7] John W. Aldridge, After the Lost Generation: A Critical Study of the Writers of Two Wars (New York: McGraw, 1951) 9.

[8] Francis Hackett, "Hemingway: 'A Farewell to Arms,'" Saturday Review of Literature 32 (Aug. 6, 1949): 33.

[9] Carlos Baker, Hemingway: The Writer as Artist, 109.

[10] E.M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony," American Literature, 28.1 (Jan. 1956): 13.

[11] John Killinger, Hemingway and the Dead Gods: A Study in Existentialism (Lexington: U of Kentucky P, 1960): 48.

[12] Carlos Baker, ed., Ernest Hemingway: Selected Letters, 1917-1961 (New York: Scribner's, 1981) 367.

Chapter Six

Transforming Settings

In the previous two chapters, I focus on the results of characters changing their perspective on their surrounding environment. In this chapter, I will explore when the altered setting is cause for a radical transformation of character. Specifically, I will consider "A Pursuit Race" and "The Capital of the World," in terms of the effects of this space on character development. I will consider whether or not an illusory landscape can effectively serve as a space in which characters can achieve an internal experience, or if there is a need to maintain a stronger degree of linkage to the empirical world and its landscapes.

"A Pursuit Race," an often ignored but important work in the clean, well-lighted genre short story, from the Men Without Women collection, features a motionscape as the dominant setting. Like "A Clean, Well-Lighted Place," "The Killers," "Now I Lay Me," and "A Canary For One," "A Pursuit Race" explores the theme of waiting. However, as will be shown in "The Capital of the World," this story provides an alternate white-sheeted bed setting which fails to establish a clean, well-lighted place.

Criticism of "A Pursuit Race" has been virtually nonexistent. A few critics have linked it to Hemingway's supposed study of homosexuality. Richard Hovey, for example, inadequately suggests that this story should be placed with others

dealing "with homosexuality, a phenomenon he [Hemingway] was drawn to in anxious, puzzling loathing."[1] Carlos Baker wisely chooses to view the story within the larger dimensions of "a whole, widespread human predicament, deep in the grain of human affairs...."[2]

In terms of the physical setting, the story makes reference to two specific American cities, a rarity in Hemingway's fiction. Other than the Nick Adams stories, most of his stories are set outside of America. And those set in the States are usually limited to the Michigan area. At the opening of the story, the narrator provides the background information for the scene, stating, "William Campbell had been in a pursuit race with a burlesque show ever since Pittsburgh." The narrator employs an expository/journalistic style, similar to the first part of "A Natural History of the Dead." The narrator proceeds to explain how a pursuit race functions and then concludes by stating, "the burlesque show caught William Campbell at Kansas City." The second paragraph maintains the same expository style. It includes a specific setting reference to the "the Pacific coast," and another couple of references to Kansas City. This time, however, a brief description and subjective interpretation is added: "It was very cold in Kansas City and he was in no hurry to get out. He did not like Kansas City."[3] At this point, the work shifts to a narrative level, focusing on Campbell's specific locale, where he was "lying in the bed completely covered by the bed-clothes" ("Pursuit", 351).

The beginning of the story conveys a sense of distance. First, the opening paragraph is enframed by references to two cities, moving the reader from the East Coast to Central United States. Even though the story details specific geographical points, it covers a vast distance in a very short space. Second, a close examination of the choice of words in the opening scene reveals the story's concern with movement. The following example highlights some of the motion vocabulary:

> William Campbell had been in a pursuit race with a burlesque show ever since Pittsburgh. In a pursuit race, in bicycle racing, riders start at equal intervals to ride after one another. They ride very fast because the race is usually limited to a short distance and if they slow their riding another rider who maintains his pace will make up the space that separated them equally at the start. As soon as a rider is caught and passed he is out of the race and must get down from his bicycle and leave the track. If none of the riders are caught the winner of the race is the one who has gained the most distance ("Pursuit," 350).

The repetition of key words such as 'race', 'pursuit', and 'ride', and the structure of the sentences, allow the reader to focus on the sense of motion. "The Pursuit Race" is a miniature and more intense version of the cycle that the characters in The Sun Also Rises engage in, moving from France to Spain and then back to France again. In "A Pursuit Race," Hemingway explores the lives of two men who are caught in the

middle of the race of life. Their lives are like those of a cyclist's: they are on a never ending track. Their setting is not constant: it fluctuates from one place to another and soon becomes cyclic.

In terms of the story's relation to Hemingway's clean, well-lighted places, one must examine the central role of the bed, the space where the rest of the story takes place. Unable to stay ahead of the burlesque show, William Campbell is lying in bed where "it was warm and white and close under the covers" ("Pursuit," 351). Campbell internalizes the bicycle race, echoing the narrator's statement in the first paragraph, "As soon as a rider is caught and passed he is out of the race and must leave the track" ("Pursuit," 350). The world has "caught" Campbell, who no longer wishes to or is able to participate in life's endless race track. Hence, like Ole Anderson in "The Killers," Campbell is left in a setting where he simply waits.

Although it would appear that Campbell is attempting to stop running and maintain some order and dignity in his life, like Anderson or the old waiter in "A Clean, Well-Lighted Place," it quickly becomes evident that Campbell's world does not have the potential for such dignity. His landscape of "clothing on a chair, an open suitcase, the bottle on a chair beside the bed" is not a clean, well-lighted place. His prior use of alcohol and current use of drugs reflect a disorder and inability to create or live in an alternate space. Lost in the pursuit race, Campbell is not like the old man in "A

Clean, Well-Lighted Place" who is "careful to drink without spilling" ("Clean," 381). Nor is he like Anderson in "The Killers" who lies fully dressed and neat in bed. The sheets suffocate and prevent him from addressing or confronting his uneasiness directly. Campbell uses the sheets as a divider between him and Turner. He repeatedly talks through the sheets, a gesture which often provides an element of humour to the story. It is a humour laced with irony or tragedy.[4] The sheets also expose Campbell's problem: he prefers to hide. Once, he pulls back the sheet and states that he knows enough so that he does not mind looking at Turner, but then takes back that statement by commenting, "...really I don't know anything at all. I was just talking" ("Pursuit," 351). In the story Campbell never reaches a point where he actually does know enough. The next time he emerges from the sheets is only to show Turner his arm, another masking effect, as it is covered with needle marks. Then, when Turner sits on the bed, Campbell advises him to "be careful of my sheet" ("Pursuit," 353). He presumably uncovers himself to have a drink and then concludes the conversation with a sexual gesture, stroking his nose against the sheet. The sheets here, then, are not indicative of a clean, ordered place, but of messiness, disorder and illusion.

The more Turner is revealed, the more he resembles Campbell. In certain respects, their relation is similar to that of the waiters in "A Clean, Well-Lighted Place." Like the young waiter, Turner is caught in the illusion of the

race; unlike him, however, Turner shows signs of understanding the situation he is in. In "A Pursuit Race," Turner and Campbell, at first, seem to be enemies: Turner states, "You're a fool" ("Pursuit," 351). Later, as the story focuses more on Turner, the reader discovers that Turner "was very fond of William Campbell; he did not wish to leave him. He was very sorry for him and he felt a cure might help" ("Pursuit," 353). At the same time, however, the narrator reveals that Turner is feeling the pressures of the race. Just like Campbell had been, Turner is still caught in the middle of this endless pursuit. The narrator notes that Turner "had many things to do....he had to go. He stood up" ("Pursuit," 353), and later Turner adds, "I have to go....I got a lot to do....I better go" ("Pursuit," 354). The call "to go" still controls Turner. An even closer relation between the characters becomes apparent when Campbell reveals that they have the same first name. He knows that Turner can go on with the race because he has the quality of motion within him, that he is "Sliding Bill" ("Pursuit," 353). Campbell, however, "never could slide"; with him, "it just catches." Although Campbell is aware of his own condition, as he notes, "it's awful when you can't slide" ("Pursuit," 354), he nevertheless decides to "stick to sheets" ("Pursuit," 354) and remain within an illusion. The story's eerie other-worldliness is emphasized by the ghost-like setting, where Turner is talking with a character constantly under the sheets. Turner is aware that if he does not continue moving, he will be just like Campbell. At the end of

the story, Campbell, like many Hemingway characters, is sleeping during the day. Turner demonstrates a further level of awareness of Campbell's condition by knowing "what things in life were very valuable" and by not waking him ("Pursuit," 355).

Campbell resembles another character, Paco in "The Capital of the World," who is also caught up in an illusionary setting. "The Capital of the World" presents a character who cannot penetrate beyond the surface of an experience since his setting is too far removed from the actual one. Often, however, critics do not pay as close attention to the landscape as the story invites them to. As a result, interpretations arise such as Sheldon Norman Grebstein's, which suggests that Paco's failed initiation into manhood is due to an insufficient amount of technical skill. He has courage but lacks craft. In noting that "the cause of [Paco's] death is the excess of courage and illusion,"[5] Grebstein focuses on the story's theme of initiation into the dark realities of life, the need to acquire disillusionment. Should the story be reduced to the level of a simple dichotomy between Paco's youthful illusions and the other characters' learned disillusion? On the one hand, the theme of illusions is present in the story, as revealed in the following characterization of Paco: Paco "would like to be a good Catholic, a revolutionary, and have a steady job like this, while, at the same time, being a bullfighter."[6] On the other hand, a study of the setting would reveal a more complex and correct relation than

that suggested by Grebstein.

When considering the story, it is vital to consider Paco's mock bullfight within the context of the entire story. The story shifts its focus from the three matadors, to the three waiters, and finally to Paco and Enrique. In each of these shifts, the setting proves an essential element. First, the Pension Luarca is described as an inexpensive lodging for second-rate bull fighters. The narrator adds, "second-rate bull fighters never became first rate." But there is the illusion, the all important "appearance, if not of prosperity, at least of respectability, since decorum and dignity rank above courage as the virtues most highly prized in Spain." It is the surface that counts, the facade. The matadors will stay at the Luarca "until their last pesetas were gone" ("Capital," 39) in order to maintain their cover.

The setting does not coincide with the traditionally associated virtues of honour, courage and self-respect of the bull fighter. In the fictional story, bullfighting is not given the idealizations of bravery, "honour, probity, courage, self-respect and pride," words Hemingway uses to define pundonor in his non-fictional work, Death in the Afternoon (p. 91). Whereas in Death in the Afternoon, bullfighting is depicted as a tragedy, in "The Capital of the World," it is absurd. For example, one of the three matadors is shown to have become a coward after receiving a horn wound in his lower abdomen. His cowardliness has spilled over from the bullring into his life, as he fails to seduce one of Paco's sisters. The chambermaid

responds by noting, "A failed bull-fighter. With your ton-load of fear" ("Capital," 43). The setting has lost its prestige, like Garbo's film-world, a setting all of Madrid is disappointed in because "they had been accustomed to see her surrounded by great luxury" and not "in miserable low surroundings" ("Capital," 50).

Unlike Nick Adams, Paco does not have an opportunity to reflect on his experiences. In stories like "Indian Camp," "The Killers," or even in Across the River and into the Trees, the protagonists all confront and react to their violent world. Paco is unable to attain this state because he never enters into a world stripped of its glittery facade. Grebstein contends that Paco's death is "different only in detail from the hundreds of deaths...in provincial towns staging their own informal town-square bullfights (capeas), when local men and youths faced the bull under the most hazardous conditions."[7] However, herein lies precisely the difference between the bullfights in The Sun Also Rises or "The Undefeated" and "The Capital of the World." Paco is killed, but not by a real bull in a bullring, but with a chair in a kitchen. What Grebstein considers only to be a "detail" is the key to the text. It allows the ritual and tradition of the bullfight to be turned into a parody. It also prevents an oversimplification of the Hemingway code, by demonstrating a need for more than the mere appearance of the setting and, within the given setting, a need for human interaction within it. Paco does not face a violent world, but a violent illu-

sion of the world. Unlike Francis Macomber in "The Short Happy Life of Francis Macomber," who develops a real courage to face the charging bull by first truly experiencing fear-(i.e.: his running from the lion), Paco does not undergo a real initiation and never experiences the real fear of a bullfighter. Paco's final thoughts imprison him within his imaginary bullring landscape. The kitchen setting provides him only with the opportunity to demonstrate his courage, which he does by ignoring Enquire's warning that "it's [the chair] heavy," and "it is very dangerous" ("Capital," 48). Paco's authentic courage is bound to its spaciality, an illusionary world.

Hemingway quickly counterpoints this setting with an alternative landscape--the actual world and its events occurring "at this time." Here Paco's sisters are off to see the Greta Garbo film and a priest with his breviary. The scene shifts, catching a glimpse of the Café Fornos, and then capturing a grey-headed picador staring at the cowardly matador with a former matador and some older prostitutes. The camera-eye moves from the street corner to another café, and back to the woman who owns the Luarca and the sick matador face down on his bed. This dismal and pathetic setting provides a stark contrast to the illusory bullring and its courageous matador, Paco. He is too simple to be aware of the desperate nature of the lives around him. As the narrator notes earlier, Paco "did not yet understand politics but it always gave him a thrill to hear...of the necessity for killing the priests and

the Guardia civil...revolution also was romantic" ("Capital," 42). Paco remains in an idyllic state of being, filled with youthful enthusiasm. Ironically, it is a priest who describes the Madrid landscape as a place "where one learns to understand. Madrid kills Spain" ("Capital," 45). Paco fails to experience the cowardliness or illness that matadors in Madrid experience. Indeed he faces the chairs courageously and exemplifies all the bravery necessary for facing a chair with knives attached to it. In this sense, he fulfils a code and truly is in the capital of the world. The irony of course is that it is not much of a world: a place where life leaves "as dirty water empties from a bathtub when the plug is drawn" ("Capital," 50). The Pension Luarca is a setting where he is not afraid ("Capital," 46,47), but should have been.

Notes

[1] Richard Hovey, Ernest Hemingway: The Inward Terrain (Seattle: U of Washington P, 1968) 17.

[2] Carlos Baker, Ernest Hemingway: The Writer as Artist, 123.

[3] Hemingway, "A Pursuit Race," The Short Stories of Ernest Hemingway, 350. Hereafter cited in the text as "Pursuit."

[4] Sheldon Grebstein, although missing Turner's important role, effectively details some of the story's humour and suggests that certain scenes be read aloud to experience their full comic effects. Refer to, Sheldon Norman Grebstein, Hemingway's Craft (Carbondale: Southern Illinois UP, 1973) 187.

[5] Sheldon Norman Grebstein, "Hemingway's Dark and Bloody Capital," The Thirties: Fiction, Poetry, Drama, ed. Warren French (Deland: Everett Edwards, 1967) 23.

[6] Hemingway, "The Capital of the World," The Short Stories of Ernest Hemingway, 42-43. Hereafter cited in the text as "Capital."

[7] Grebstein, "Hemingway's Dark and Bloody Capital," The Thirties: Fiction, Poetry, Drama, 24.

Chapter Seven

Human Bodies and the Body of the Earth

In the final chapter of this thesis, I will explore the relation Hemingway establishes between setting and the individual's striving for a communality, defined as a break from the individual fragmentation and isolation tendencies of the modernist age. I will explore how Hemingway uses setting in To Have and Have Not to present a vision of community. Then I will reconsider The Sun Also Rises in more detail, in order to determine the level of dialogue between the characters and the landscapes and also to focus on the nature of the communal spirit within Hemingway's works. Finally I will reconsider Across the River and into the Trees to establish the correlation between the human body and the earth.

To Have and Have Not

The landscape in To Have and Have Not reveals a quest for unity, a masculine and feminine harmony set within a world attempting to separate and isolate the individual. In A Farewell to Arms, Frederic Henry, through the help of Catherine Barkley, transcends his Erlebnis-type of experience. In comparison, the hero of To Have and Have Not already has this state of awareness. In the novel, Harry Morgan strives to enhance his home, a setting for communal growth. His actions away from his home reflect his primary interest of supporting his family. He states: "But I was damned if I was

going home broke....Besides I've got a family."[1] Later, captured by the bank robber, he wonders about Marie: "I guess she's too worried to eat" (HHN, 164). Other references to the priority of his family life can be found on pp. 21, 174. Harry anticipates a disruption of their communal life through the interruption of meals, an activity traditionally expressing a bond between people.

The landscape in To Have and Have Not reflects a reversal of the wandering male-dominated vision in stories like "Hills Like White Elephants," or "Cat in the Rain." In these stories, the women's urges to develop beyond the cliches that the man's world traps them in, are overruled by the wandering male desires to merely "look at things and try new drinks" ("Hills," 274). Here the women suffer an all too acute awareness of the fact that their men like the girl who looks like a boy.[2] It is therefore not at all surprising that their landscapes consist of hotels ("Cat," 167) and bags with "labels on them from all the hotels where they had spent nights" ("Hills," 277). In contrast, the structure of To Have and Have Not reveals a domestic world, where home and stability are of primary importance. As a result, more of a polyphonic voice emerges, where certain characteristics of the masculine and the feminine interact. This world is set in opposition to the male world of crime and deceit, a world dominated by a singular point of view. Several sections of the novel end with domestic landscapes. Part One, for example, after 63 pages of action and intrigue, emphatically

ends, not in the midst of some high strung adventure, but with a home setting:

> That night I was sitting in the living room smoking a cigar and drinking a whiskey and water and listening to Grace Allen on the radio. The girls had gone to the show and sitting here I felt sleepy and I felt good. There was somebody at the front door and Marie, my wife, got up from where she was sitting and went to it....She came back in and sat down and looking out the window where I was sitting with my feet up I could see Eddy going along the road under arc light...(HHN, 64).

Hemingway situates Harry comfortably in his home landscape. He is much more relaxed than in the preceding adventure. Eddy, a remnant of the earlier affairs, is not permitted into Harry's home scene. The window separates the two worlds and, given the opportunity to return to the former one, Harry deliberately chooses the home setting. His former law-breaking actions are now seen in the light of a domestic environment. Although he functions in the dark landscape of the streets, he does so in order to survive in his clean, well-lighted home.

Hemingway, however, is careful not to reduce the home/street dichotomy to a good/bad relationship. Albert's relation to his home, for example, is evidence of a more complicated dichotomy. Albert notes, "I go on in and I haven't got the door open before my old woman is giving me hell....The kids are all gone to the diamond ball game and I

sit there at the table and she brings me supper and won't speak to me" (HHN, 104). Later, Mrs. Tracy's hysterical response to Albert's death seems to be the appropriate end for a woman who was constantly nagging and criticizing her husband. In addition, Hemingway addresses the complex issue of Harry's survival, an individual attempting to maintain a communal element in his life at a time when alternative and conflicting ideologies are gaining force. Furthermore, he exposes how the workers live in the Cuban poverty-stricken landscape and how the carefree upper class from Florida disrupt the local setting.

Harry's domestic world is contrasted with Richard Gordon's superficial, homeless male-type of world. While Harry becomes more intimate with Marie, Richard distances himself from his wife. His environments vary from "the Bradley's big winter house" (HHN, 150), to Freddy's bar (HHN, 176). There, on veteran's night, in this mirror setting (HHN, 209), where men look at endless surface reflections of themselves, no one shares Harry's landscape. His family life is contrasted to a fantastic slave vision of marriage. The question, "only where is she?" (HHN, 211) is a sobering slap in the face to such codes of drunkenness, brutality and chaos. Harry is not part of this setting where "you go ashore in the evening up under Riverside Drive there's old guys with long beards...and you can piss in their beards for a dollar" (HHN, 206-07). With Richard, there are no references to a domestic setting. Helène's vision of the cupids only as a "cake-frost-

ing modelling" (HHN, 189), reveals the lack of intimacy in her sex life with Richard. The isolated cupids further illustrate a lack of a home setting when contrasted with Harry, who sees a picture of cupids synthesized as part of a domestic landscape (HHN, 127). Here intimacy and love are set in accord with the home. Harry is able to connect the erotic and domestic, while Richard's act is merely decorative or fun, like eating cake. Gordon is more at home in Freddy's Bar, where he cannot see women like Marie as they really are--icons of a full-grown, fertile, sexual, forceful and dignified womanhood. This is a woman Harry can embrace. Richard Gordon, in contrast, is lost in a male fantasy of a "young firm-breasted, full-lipped little Jewess" (HHN, 176-77). Finally, Richard is "lurching down the street until he was out of sight in the shadow from the big trees whose branches dipped down to grow into the ground like robots" (HHN, 221). The description of the estranged setting aptly reflects Richard's world--an inverted landscape. He cannot return home. Harry, however, fights for his life, and is on a boat returning home. Ironically, that boat will be his funeral bier.

The end of the novel depicts the Richard Gordons of the world, wandering aimlessly, living in rented houses or on yachts, while Marie confronts the loss of her husband and learns what it feels like to "go dead inside" (HHN, 261). She finds herself "empty like a empty house" (HHN, 257). Ironically, the Morgans' union ends in death, while the Gordons are still alive, each in their own separate worlds. Yet within

this setting of loss, Hemingway manages to express a potential for hope, describing the landscape of palm branches,

> sawing in the light north wind. Some winter people rode by the house on bicycles. They were laughing. In the big yard of the house across the street a peacock squawked (HHN, 262).

Hemingway chooses to end the work with a domestic setting and its counterpoint (the white yacht) to further emphasize the potential for survival. In the final scene, where the tanker (the Harry Morgans of the world) hugs the reef "to keep from wasting fuel against the stream" (HHN, 262), Hemingway iterates the sea's potential for purging. It serves as counterpoint to the disorder and violence transported onto it by man. For example, even though the boat Harry is on is riddled with bullets, the sea nevertheless transports him back to shore. The life of the sea swallows up the death around it. The fish feed from the drops of blood from the boat (HHN, 179). Life emerges from death. The natural feeds and grows from an unnatural event. Order is restored. Whereas in The Sun Also Rises, it is the earth which is the hero, here it is the sea which abideth forever.

The Sense of Community in The Sun Also Rises and Across the River and into the Trees

Having shown the propagation of the family as one form of community in To Have and Have Not, I will devote the second

half of this chapter to analyzing two other aspects of communal life developed through landscapes. First I will consider The Sun Also Rises, where Hemingway creates a strong link between the characters and the landscape by employing a carnival scene. Then I will examine Across the River and into the Trees, where Hemingway develops the notion of the grotesque through the representation of landscape as a union with human beings.

The land in The Sun Also Rises, functions as a constant in relation to people's wandering and unsettled lives. At times characters successfully dialogue with the earth and attain a level of peace, while at other times, they ignore it and suffer an inquietude as a result. Some characters, for example, perceive space as a gigantic playground, a fantasy land. Jake's friends engage in mindless wandering from cabaret to cabaret in Paris, then from France to Spain and finally back to France again. Count Mipipopolous, in contrast, is shown to have a learning relation with the land: he is a positive figure who has experienced life and gained awareness from the events in his life. He explains to Brett that he has "been around very much...around a very great deal." He then adds, "I have been in seven wars and four revolutions" (SAR, 59-60). The Count goes beyond Bill Gorton's compromise of accepting a landscape of stuffed animals; he wants his animals to be alive. Bill, though living a life of immediate gratification, is aware that he has chosen to avoid personal risk. He knowingly accepts the nothingness of his life, as is

exemplified in his drunken journeys. Space, for him, is an area for the "simple exchange of values" (SAR, 72-73), empty values. He does however fair better than the Woolseys and the Krums who do not even achieve superficial experience. Their desire to "live it out in the country and have a little car" (SAR, 36), suggests a total non-dialogue with the land. They know not what they do. Robert Cohn, by contrast, is not interested in the meaningless pleasure seeking around him. But unlike the Count, he has not "been there." He loses himself in self-deception and illusion-creating. His relation with the earth involves a refusal to accept the land as it is, as revealed when Jake responds to his proposal for a trip to South America: "going to another country doesn't make any difference....You can't get away from yourself by moving from one place to another" (SAR, 11). Jake explains that merely dashing from one setting to another and experiencing all the surface glitter of each place will not alter his personality. Any change of character must come from within. Cohn wants a superficial participation without any significant insight. The fact that Robert merely sleeps through the drive to Pamplona, while Bill just nods his head, further confirms that these two characters are lost in their own mindscapes, and are totally unaware of what the surrounding landscape has to offer (SAR, 93).

Finally, Jake himself learns that he must break away from useless and impossible illusions. His idyllic pleasures at Burguete and the misery of Pamplona show him that there are

times and places where he can get, and realize that he has got, his money's worth, and times and places where he must step aside (SAR, 148, 232). Brett, with a white garlic wreath around her neck, drinking from the wine skins and surrounded by dancers (SAR, 156), is a fiesta Jake can neither afford nor even participate in. Hence, at the end of the journey, he stops and reflects back:

> It felt strange to be in France again. There was a safe, suburban feeling. I wished I had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing. I was through with fiestas for a while" (SAR, 232).

Jake chooses a physical landscape less agitating than San Fermin. Having participated in its fiesta and having observed the actual death of Girones, Jake now learns to stay away from impossible illusions. He chooses a landscape he can handle. His relation to the land at San Sebastian, for example, had been more authentic: there he gained a limited enjoyment from swimming, walking, reading, and eating, echoing his controlled pleasure of fishing in Burguete. His increasing awareness of the termination of the illusion Brett represents for himself occurs when he travels to Madrid, to the Norte Station which is "the end of the line. All trains finish there. They don't go on anywhere" (SAR, 239-40). The ironic dialogue at the end of the novel expresses Jake's realization of his own cross-roads, his acceptance of himself as he is, and his determina-

tion to live within his powers and not to go out too far. "The earth abideth forever," Hemingway's quotation from Ecclesiastes, echoes his own comments on the book: "the real hero was the earth and you get the sense of its triumph in abiding forever."[3]

Jake, Cohn, Brett and all the major characters in the novel assemble at an important communal event, the carnival scene. The carnivalesque, as explained by M.M. Bakhtin, focuses on the "material" and the "body," not in terms of an isolated individual experience, but as a collective, holistic assemblage. The body is seen in terms of its social surroundings, as a construct of its environment. This framework for Bakhtin's notion of the carnivalesque is based on popular culture and the folk tradition. As Bakhtin states, "carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people."[4] In The Sun Also Rises, at the end of the seven day fiesta, a time of drinking and dancing, a time where "everything became quite unreal finally and it seemed as though nothing could have any consequences" (SAR, 154), Hemingway depicts a carnival scene which certainly has consequences for the people at Pamplona. He depicts the death of Vincente Girones, the 28 year-old farmer who came every year to the fiesta at Pamplona. He had been participating in the encierro, the running of the bulls through the streets to the bullring. The farmer is tossed and gored in a swirl of carnival people who trample past him in their mad rush. This

single death at the fiesta landscape overrides the shallow bickering, the pretentiousness, and the unfaithfulness of the characters: "The man who had been gored lay face down in the trampled mud" (SAR, 197), is the one real, physical act which becomes significant in the work. Even Romero's heroic performances in the ring remain merely theatrical gestures when compared to the finality and absurdity of death. The waiter comments on the absurdity of the death, repeating, "All for fun. Just for fun....Fun, you understand....No fun in that for me" (SAR, 197-98). The reality of the farmer's death shatters the illusion of the fiesta. It, like the mud Girones lies in, is touchable and real. Girones risked exposure to being gored or trampled, all in the name of fun. In this part of the novel, the setting plays one of its most important roles. In a mad frenzy, the people have trampled a farmer, a man of the earth. Even a human life is less important than the fun of the fiesta, supposedly a celebration of the earth. The lack of a reaction from Bill and the others reveals the extent to which they themselves are full of illusions, lost in their own fiesta. The actual death represents their living deaths, their attempts to get their money's worth from life without considering the prices they pay.

The fiesta scene hints at an interconnection between the body and the landscape. Bakhtin defines the "grotesque body" as "a body in the act of becoming....it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world"

(Rabelais, 317). In Across the River and into the Trees, the Colonel, in an almost embarrassing description, portrays Renata in terms of military, tactical land formations. What is important is the correlation Cantwell establishes between Renata and the physical landscape. His inability to describe her in terms other than military language is an ironic commentary on the state of his mind. With his ruined hand, he "searched for the island in the great river with the high steep banks....He kissed her then and he searched for the island, finding it and losing it, and then finding it for good." Renata asks him to, with his good hand, to "hold the high ground" of her breasts (ART, 153). Cantwell, in an attempt at becoming intimate, goes beyond mere sensual stimulation. On one level, Cantwell expresses a gender cliche, something one would expect from an ex-general, while on a metaphysical level, the Colonel is trying to express a love of the earth, a body he abused for most of his life. Later Renata correlates herself to "the unknown country," and invites Cantwell to come to her with the same military mind as before (ART, 155). Jordan, in For Whom the Bell Tolls, also thinks of his lover's body in terms of the landscape, as "he felt the long smoothness of her thighs against his and her breasts like two small hills that rise out of the long plain where there is a well, and the far country beyond the hills was the valley of her throat where his lips were."[5]

El Sordo, in his final fight, thinks of the hill he is on in terms of a chancre (FWBT, 307). Shortly thereafter, Sordo

accepts death, but like Frederic Henry, hates it. After swallowing some wine, he contemplates dying and living:

> Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond (FWBT, 312-313).

All his images of life link its energy, its vitality with the earth. The images transcend Sordo's specific setting, as he contemplates an imaginary landscape, a space filled with grain, hawks and an earthen jar. Sordo attempts to deal with the abstract expression, 'life', by correlating it to specific landscape imagery. It is most interesting to note what Sordo does not include in his statements. Living is not filled with other abstractions, such as the political or socio-economic jargon that surrounds the war.

Cantwell tries to live in the spirit of the grotesque over the classical, non-touching, ascetic body. The grotesque body is an open body of which the lower stratum is not ignored. Hence, along with love-making and creative acts, Cantwell will also engage in various bodily functions. In an early scene, the Colonel "squatted low, and looking across the river from the bank...relieved himself" (ART, 18). Later,

when talking about death, Cantwell explains that one must journey to death alone, "like going to the bathroom" (ART, 228), further developing the notion of the grotesque in the novel and establishing a possible link with the aforementioned death scene.

Intimacy with the landscape involves all aspects of the body. Cantwell does not try to separate himself from Venice. In a similar spirit of unity, Bakhtin explains that for Rabelais, "the biological element could not be separated from the social, historic, and cultural element" (Rabelais, 406). Cantwell attempts to live Venice to the fullest, experiencing the social, historic and cultural elements as much as possible. Bakhtin outlines that the function of the grotesque is

> to consecrate inventive freedom, to permit the combination of a variety of different elements and their rapprochement, to liberate from the prevailing point of view the world, from conventions and established truths, from clichés, from all that is humdrum and universally accepted (Rabelais, 34).

And it is precisely in this spirit that Cantwell engages on his journey to Venice. He wishes to go beyond the conventions, truths and clichés of his army life, which he now discovers are empty and meaningless. He attempts one last fruitful dialogue with the landscape he knows and for which he needs no map.

Another major aspect of the community between the landscape and its people lies in the market-place, which represents a coming together of people and the fruits of the earth. The Colonel appreciates the market and describes the smells and sights with great enthusiasm (ART, ch. 22). Food and drink and market-places establish a collective atmosphere. Feasts are related to meaningful and artistically creative lives (Rabelais, 282). At the market scene, the Colonel partakes of the world instead of being devoured by it. In addition, Cantwell clearly loves good food and wine. This is especially evident in the setting of the Gritti Palace Hotel where he and Renata dine (ART, ch. 12). A connection is made between the food and the natural landscape: the Colonel notes, "a lobster fills with the moon." Here Hemingway also brings in his well developed light imagery, as Cantwell adds, "when the moon is dark he is not worth eating" (ART, 117).

On his last trip, Cantwell wishes to enjoy his friends, his girl, his food and drink, his hunting, and his landscapes. When pondering his death, he intensifies the thematic link with the landscape by contemplating a burial in Venice:

> The stinking, putrefying part doesn't last very long, really, he thought, and anyway you are just sort of mulch, and even the bones will be of some use finally. I'd like to be buried way out at the edge of the grounds, but in sight of the old graceful house and the tall, great trees....I could be a part of the ground where the children play in the evenings, and in the mornings, maybe, they would still be training jumping horses and

> their hoofs would make the thudding on the turf, and trout would rise in he pool when there was a hatch of fly (ART, 35).

Cantwell does not ignore any part of his body in his relation to the earth. He is even willing to contemplate his body's use value when it is decomposing. His deathscape is surrounded by symbols of life and fertility. Later in the novel, he expresses a desire to be buried "on the dead angle of any shell-pocked slope it they would graze cattle over me in the summertime" (ART, 228), linking his body with the body of the earth. Life for Cantwell is linked to motion. He attempts to understand within the limits of knowledge in his own time. Death is a release from these bindings, a different type of movement, an entering into a frozen time where the earth abideth forever.

Notes

[1] Ernest Hemingway, To Have and Have Not (New York: Scribner's, 1937) 28. Hereafter cited in the text as HHN.

[2] Hemingway, "Cat in the Rain," The Short Stories, 169. Hereafter cited in the text as "Cat."

[3] A.E. Hotchner, Papa Hemingway: A Personal Memoir (New York: Random House, 1966) 50.

[4] Mikhail Bakhtin, Rabelais and His World, trans. Hélène Iswolsky (Bloomington: Indiana UP, 1984) 7. Hereafter cited in the text as Rabelais.

[5] Ernest Hemingway, For Whom the Bell Tolls (New York: Scribner's, 1940) 341. Hereafter cited in the text as FWBT.

Conclusion

To feel and feel not

> It may be that men ceaselessly re-inject into narrative what they have known, what they have experienced; but if they do, at least it is in a form which has vanquished repetition and instituted the model of a process of becoming. Roland Barthes, Image--Music--Text

> The painting is finished when the idea has disappeared.
> Georges Braque in Josipovici, The World and the Book

Hemingway's artistic style allows him to veer away from merely descriptive language to dialogical language which serves as an effective tool for the creation of landscapes and settings where motion comes to the forefront.

Through the iceberg approach, Hemingway creates the ingenious interdependence and the interaction between landscape details and characters' emotions. He is able to increase the intensity of the landscape, which, in turn, provokes the reader to reconsider the scene and acquire a new understanding of it. Hemingway communicates with the reader by conveying felt experience indirectly, yet forcefully, in an attempt not to create heroic visions, but to *charge* or *jolt* the reader into the process being depicted through the motion-scapes.

One of the qualities of the iceberg technique is its natural appearance. Hemingway's fiction immerses itself in

the mundane, the daily life. Concrete reality is used as a space where awareness can be attained. Surfaces such as polished clean bar tops and well-lighted cafés offer a medium to transform the world. Paulo Freire notes that it is from "concreteness, from common sense" that people "reach a rigorous understanding of reality."[1] By concentrating on the concrete, a great deal of action occurs, not from accumulated details of the past, but from a quiet flow of small movements, focusing on character perceptions and situations.

Instead of bombarding the reader with new images, Hemingway employs a minimal amount of landscapes. Aware that too much information and detail prevents the reader from assimilating the presented material, Hemingway uses a style of simple sentences and pronouns, and avoids adjectives and adverbs. As well, Hemingway does not rush to get to the end. Often he develops variations of an image or landscape within the text. Accordingly, he shares certain stylistic devices with modernist artists such as Cézanne and the sculptor Brancusi, in terms of transcending mere description.

Repetition and subtle variations of details play a large role in heightening the prominence of the landscapes and settings. The consideration of a structure of contrasts, parallels, counterpoints and dichotomies within the settings and landscapes reveal a vision integrated with Hemingway's thematic concerns. It further demonstrates the depth of the scene and provides evidence against simplistic, surface textual reading. Hemingway's imagistic units, although sparse--

often no longer than a couple of paragraphs--still develop into dominate structural components. Intricate movements from light to dark, for example, reveal a complex characterization beyond cliched code words such as dignity and honour.

In addition, a link or dialogue with the surrounding world is established, in that characters are given the chance to benefit and gain experience from their interaction with the earth, if they can see their opportunity. This relation between landscape and character is expanded upon in order to confront the crisis of the individual and her/his experience of nada, his/her isolation from other humans, from a community. Hemingway develops a *dialogue* between clarity and mystery, between clearly defined well-lighted areas and mountain, swamp or dark, mysterious and unknown areas. The iceberg technique does not involve a number of preconceived ideals or predetermined goals that the author has hidden in hope that the reader will discover them beneath the surface. Quite the opposite, it is a technique where--as this thesis has demonstrated--through motion within the landscapes and settings, an emphasis is placed on *process*. Paulo Freire describes such a perspective:

> We are *becoming* something more because we are learning, are knowing, because *more* than observing, we *change*....Then, the more I approach critically the object of my observation, the more I am able to perceive that the object of my observation *is not yet because it is becoming*. Then, more and more, I begin to note in my observation that the object is not in-

> itself but it is being related dialectically with others which constitute a totality (emphasis Freire's).[2]

Cantwell's recognition of death as part of a state of *becoming*, in Across the River and into the Trees, or the discovery of the earth abiding forever in The Sun Also Rises, indicate Hemingway's emphasis on learned "change," on dialectical development. Places like clean, well-lighted cafés *become* signposts in the setting around which certain intensities and feelings can develop, as Hemingway's iceberg technique entails exploration, not limitation.

Notes

[1] Paulo Freire and Ira Shor, A Pedagogy for Liberation: Dialogues on Transforming Education (Massachesetts: Bergin and Garvey, 1987) 196.

[2] Paulo Freire and Ira Shor, 82.

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