Universidade Federal de Santa Catarina

Departamento de Língua e Literatura Estrangeiras

Tese submetida à Universidade Federal de Santa Catarina

para obtenção de Grau de Mestre em Letras

LOVE AND WAR IN HEMINGWAY'S FICTION

Maria Zenóbia Diniz

Florianópolis

Santa Catarina - Brasil

Junho de 1980

Esta tese foi julgada adequada para obtenção do grau de

- MESTRE EM LETRAS -

opção Inglês e Literatura Correspondente e aprovada em sua forma final pelo programa de Pós-Graduação em Letras da Universidade Federal de Santa Catarina.

Hugh Fox, Ph.D.
Orientador

Hilário Inácio Bohn, Ph.D.
Coordenador de Pós-Graduação em Inglês e Literatura Correspondente

Apresentada à banca examinadora composta pelos professores:

Hugh Fox, Ph.D.

Nona Fox, Ph.D.

John Bruce Derrick, Ph.D.

ABSTRACT

This dissertation is a study of love and war in Hemingway's fiction. My problem is the relationship between the paradoxical themes of love and war. The material examined includes the following novels: The Sun Also Rises, A Farewell to Arms, For Whom The Bell Tolls, and Across the River and Into the Trees. In the four novels, despite his fascination with violence, the author depicts the destructiveness, cruelty and senselessness of war. The analysis of the novels is particularly intended to clarify the relation of love and horror and of Eros versus aggression. It is ironic that love in war is more successful, more truly love than it is during peacetime. Hemingway's heroines are more idealistically portrayed in works dealing explicitly with war and more cynically or realistically rendered in fiction concerned with peacetime. The balance is perfect: the greater the danger and horror of war, the more tender and romantic is love in Hemingway's fiction.

RESUMO

Esta dissertação é o resultado de um estudo sobre amor e guerra na ficção de Hemingway. Este estudo mostra-nos o confronto entre temas tão paradoxais. O material examinado inclui as seguintes obras: The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls e Across the River and Into the Trees. Nesses quatro romances, apesar da sua fascinação pela violência, o auto enfoca a destruição e crueldade que a insensatez da guerra nos causa. A análise dos romances pretende particularmente esclarecer a relação entre amor e horror, e entre Eros e agressão. É irônico, entretanto, que o amor em tempo de guerra é mais terno e verdadeiro que durante os dias de paz. Hemingway retrata as suas heroínas mais idealisticamente nas obras que abordam mais explicitamente a guerra, enquanto que na ficção relacionada à época de paz elas são apresentadas sob um prisma mais realista e mais cínico. O equilíbrio é perfeito: quanto maior o perigo e o horror da guerra, mais puro e romântico é o amor na ficção de Hemingway.

À minha família

À memória do meu tio Mons. Walfredo Gurgel

Agradecimentos

À Universidade Federal de Santa Catarina.

À Universidade Federal do Rio Grande do Norte.

Ao Professor Hugh Fox, orientador desta tese.

Ao Professor John Bruce Derrick, pela colaboração na elaboração deste trabalho.

Aos professores do Programa de Pós-Graduação.

Aos Professores Jardelino Lucena e Waldson Pinheiro da UFRN.

Aos amigos, e a todos que direta or indiretamente contribuiram para a realização deste trabalho.

TABLE OF CONTENTS

Chapter I

INTRODUCTION

1.1 - Statement of Problem

This study will focus on the themes of war and love in Hemingway's fiction. War is the theme of a major part of Hemingway's work, from the vignetettes in In Our Time to the novel, Across the River and Into the Trees. Love is the other theme greatly explored in Hemingway's fiction. The contrast of the two themes, war and love, provides a harmonic balance to his work.

Hemingway is a writer who uses the material of his own experience to construct a transformed and artistic fiction. Usually, he converts the autobiographical material completely, submerging it in his art to the point where he can scarcely be said to be writing about his own experience. Therefore, I find it relevant to make a brief comment on his war experience, since war is one of the themes to be examined.

When the United States entered World War I in 1917, Hemingway immediately volunteered, but was rejected because of an eye injury. However, he was permitted to serve as an ambulance driver in the Italian army.

Ernest was eager for action, but during three weeks he just took turns at the wheel of a Fiat. He was deeply disgusted with the war because he wanted to see the fighting. In order to get closer to the front lines, Hemingway volunteered for duty with a Red Cross unit on the Piavi River. There, at least, he could be in contact with the soldiers who were doing the fighting. During a shelling he was seriously wounded. Many shell fragments penetrated Hemingway's legs and he fainted from shock. Having regained consciousness, he picked up a badly wounded soldier and carried him over his shoulders to the rear area. In the hospital, Hemingway underwent twelve operations for removal of about two hundred pieces of metal from his legs. After his release from the hospital, he returned to the front lines as an infantry officer with the Italian army. This experience is reflected in A Farewell to Arms. As it was probably the most traumatic experience of his lifetime, it took him a long time to recover from it both physically and psychically, and the mark it left on his personality lasted the rest of his career. This experience fashioned much of his personal and literary outlook, as he declares:

> I thought . . . about what a great advantage an experience of war was to a writer. It was one of the major subjects and certainly one of the hardest to write truly of and those writers who had not seen it were jealous and tried to make it seem unimportant, or abnormal, or a disease as a subject, while, really, it was just something quite irreplaceable that they had missed.[1]

As a journalist he covered the Spanish Civil War and the Second World War. He applied the material of the Civil War in For Whom the Bell Tolls and after the Second World War he wrote Across the River and Into the Trees.

After his first war experience, Hemingway felt compelled to seek death and danger where it might be found most violent. When there was no war for him to go, he went to Spain where he could see death every afternoon in the bull ring, as he wrote in Death in the Afternoon:

> The only place where you could see death, i.e. violent death now that wars were over, was in the bull ring . . .[2]

Conditioned by the extremity of war, Hemingway became obsessed by violence and death, or risk of death. For this reason, he often places his characters either in war, in bullfighting, or in any other place where there is danger and the real possibility of death.

Like war, the love motif in Hemingway's fiction is, to a certain extent, also associated with his experience. His attitude toward sex seems to be a vehement protest against the climate of conventional respectability in which he was educated. For Dr. Hemingway, sex as a subject was strictly forbidden, even the discussion of the biological processes was wholly taboo. In "Fathers and Sons," Hemingway contrasts his father's unsound attitude on sex with the very free and simple attitude expressed by Trudy, the Indian girl with whom Nick has sexual relations

in the Michigan woods.

Hemingway's treatment of sex in his fiction is very much criticized. Perhaps this is in part because he was the first American writer to deal so frankly with sexual intercourse in his fiction.

Since Hemingway's writings generally reflect his experience, I shall add some more information on his life which will clarify the problem in question.

Hemingway was a satisfactory lover without being a Don Juan. He formed many friendships with women, at first older, and later younger than he. During the war, while Hemingway was in the hospital, he fell ardently in love with one of his nurses, as Carlos Baker reports:

> By the middle of August, Ernest was "wildly" in love with Agnes von Kurowsky. She was beginning to reciprocate, though not to the degree that he would have liked. It was his first adult love affair--there is no trustworthy indication of any before it--and he hurled himself into it with uncommon devotion.[3]

Before leaving for the front again, after recovering from his wound, Hemingway proposed marriage to Agnes but she refused. After the war, he met Hadley Richardson and immediately fell in love and his love was returned. In September 1921, he and Hadley were married. In 1927, he and Hadley were divorced. From then on, a succession of women replaced one another in Hemingway's life: Pauline Pfeiffer, Martha Gellhorn, and Mary Welsh. Among his wives, Hadley seems to be his favorite. Ten years

after their divorce, Hemingway wrote her two letters. Baker reports one of the letters in which Hemingway expressed his feelings toward her:

> The more he saw of women, said he, the more he admired her. If heaven was something that people enjoyed on earth rather than after death, then he and she had known in a good slice of theirs in the Black Forest and at Cortina and Pamplona in 1922-23.[4]

Carlos Baker also informs us that there was often something of the chivalric in Hemingway's treatment of those he liked or loved. But once he had turned against them he would be excessively cruel and abusive. He was especially conscious of women's hair, its length, its care and arrangement. The women he preferred were doers as against those who were spoiled, overassertive, petulant, and over-intellectual.

The material selected to be studied includes the novels: The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, and Across the River and Into the Trees. All these novels, except for the last one, have received a great concern on the part of the critics. However, the critical material on war is difficult to deal with because critics generally analyze love and war separately and I intend to discuss love in relation to war. In this study I shall put forward the following questions: What is the relation between love and war in Hemingway's novels? Is it a pattern that in novels that deal explicitly with war, the women are soft, feminine, and "homey?" What is Hemingway's

attitude toward love and sex? Does he prefer "passive," or "active" women? Is his attitude toward women the same in war novels and in those fictions where there is no such outlet for violence?

I shall also investigate whether there is in Hemingway's fiction a clear illustration of Fiedler's thesis that American writers run away from women into adventures such as war that "bond" them with other men.

Finally, I shall examine the author's attitude toward war. Is Hemingway pro-war, or anti-war, or "objective"? Does he change his attitudes toward war and love as he ages?

Such are the questions that will recur in the course of this thesis.

1.2 - Review of Criticism

The Hemingway bibliography is prodigious and is increasing rapidly each year. Of course, the award to Hemingway of the Nobel Prize for Literature in 1954 stimulated researchers. Ever since, much has been written on the Hemingway hero and much material has also been written about the theme of violence in his work. However, there is relatively little criticism on love. This theme has received incidental consideration by a majority of those who have written about Hemingway.

As the critics on Hemingway have usually analyzed the themes of war and love separately, I decided to present first the critical material on war, then the criticism on love.

I have gathered in one group the critics who have expressed their views on the extent to which the war experience affected Hemingway's life and art. Frederick Hoffman, for example, accounts Hemingway's injury as a kind of death:

> Hemingway's "awareness of death," his experience of it, had led to a form of rebirth, had "separated" him from his . . . American past, from the Middle West. The experience of the wound and the circumstances in which it had happened radically altered Hemingway's entire view of the world he reentered.[5]

The critic's explanation of Hemingway's psychological trauma is based on Freudian theories. In his opinion:

> The most important consequence of a traumatic shock is that the experience that caused it is recalled again and again. It is not that the victim enjoys the experience and so wishes it repeated, but rather that initially it has thrown him entirely off balance and he is unable to adjust to it. . . . The experience is itself almost equivalent to a death; what follows it amounts to a new and a different life. The man who survives violence is often quite remarkably different from the man who has never experienced it.[6]

Hoffman has found in Hemingway's writings evident proof of his concern over his wound, his repeated efforts to review his war experience, and "to find a balance between the inner terror caused by it and the outward need to survive."[7]

Philip Young expressed with other words his view similar to Frederick Hoffman's. In his discussion, he says that Hemingway's

> preoccupation with death, and with the scene of what was nearly his premature end, his devotion to hunting and fishing . . . all these things and several others may be accounted for in psychoanalytic terms. They used to be called symptoms of "shell shock"; not it is called "traumatic neurosis."[8]

This critic also adds that as a result of the war experience, Hemingway's hero always appears as a wounded man, "wounded not only physically, but, as soon becomes clear, psychologically as well."[9] And, finally, Young emphasizes that:

> Hemingway's world . . . is, ultimately, a world at war--war either literally as armed and calculated conflict, or figuratively as marked everywhere with violence, potential or present, and a general hostility.[10]

John McCormick in his study of American prose fiction of 1919 to 1932, says that:

> Such writers as Ernest Hemingway . . . among others, dealt with the war directly to indicate how they personally or a segment of society had been altered by it.[11]

Maxwell Geismar, in similar fashion, has pointed out the effects of the war experience on Hemingway:

> the war affected Hemingway, surely, yet many other temperaments were affected and recovered. With him the impression was so deep, so natural and final as to make it seem that the war experience released his energies rather than inhibited them.[12]

Another critic, Malcolm Cowley, also considers the war experience as a decisive event in Hemingway's art. Cowley's view is based on Hemingway's own comment on his experience:

> "in the first war I was hurt very badly; in the body, mind, and spirit and also morally," he told me (Cowley) thirty years later.[13]

All critics mentioned above hold nearly identical points of view concerning Hemingway's war experience. However, Jackson J. Benson disagrees with the role of the war experience as the main factor in the formulation of Hemingway's views of life and

art. He insists that:

> the trauma that formulated the young Hemingway's views of life and writing was not the sudden, single event of being seriously wounded in war, as Philip Young has suggested, but rather the more gradual accumulated perceptions of the sharp contrasts between Oak Park, and all it stands for, and the world at war with the individual.

This critic considers Hemingway's trauma as being the result of the contrast between the environment in which the author grew up and the world he found outside.

There is more criticism worthy to be included in this section. However, this critical material is not concentrated in one specific problem, that is, each critic focuses on a different aspect. In spite of this, all of them discuss the problems of the same theme of war. Robert Penn Warren, for instance, writes in his study of Hemingway's characters that they are placed in a violent and chaotic world of war or other situations which:

> usually involve a desperate risk, and behind it is the shadow of ruin, physical or spiritual.[15]

This critic adds that the typical character faces defeat or death. Considering the risks involved in the lives of Hemingway's characters, Warren stresses the importance of a code and a discipline. He suggests that it is through the acceptance of a code that the typical character finds strength to face the vicissitudes of life. And also, "It is the discipline of the code which makes man human."[16]

Discussing violence in Hemingway's writings, this critic says that:

> the presentation of violence is appropriate in his work because death is the great nada. In taking violent risks man confronts in dramatic terms the issue of nada which is implicit in all of Hemingway's world.[17]

Leo Gurko, in his analysis of heroism, refers to the situations in which Hemingway places his characters:

> . . . he evaluated his men and women by their reaction to some deliberately contrived strain. He is interested in them only to the degree that they are under pressure, and indeed approaches them in no other way. The crisis situation, the breaking point, is his chief, almost his sole concern. . . . His people are confined mainly to occupations like sport, war, drinking, and love, where every day brings its showdown.[18]

Alfred Kazin comments on violence in Hemingway's world in which:

> life became only another manifestation of war; the Hemingway world is in a state of perpetual war. The soldier gives way to the bullfighter, the slacker to the tired revolutionary, the greed of war is identified with the corruption and violence of sport.[19]

Yet, concerning violence in Hemingway's work, in his article, "Hemingway the Painter," Alfred Kazin comments:

> Hemingway's attraction to violence, to hunting and fishing, to war . . . was not just a form of adventure and roaming and self-testing in the usual flamboyant masculine way. It was a way of coming close to certain fundamental ordeals.[20]

Some critics have discussed the effects of the war on those who were in military service during the war. Malcolm Cowley in Exile's Return discussed this subject and gives us an

accurate definition of the "lost generation":

> It was lost, first of all, because it was uprooted, schooled away and almost wrenched away from its attachment to any region or tradition. It was lost because its training had prepared it for another world than existed after the war (and because the war prepared it only for travel and excitement). It was lost because it tried to live in exile. It was lost because it accepted no older guides to conduct and because it had formed a false picture of society and the writer's place in it.[21]

Oscar Cargill remarks the effects of the conflict on the war generation, as follows:

> The Sun Also Rises has no peer among American books that have attempted to take account of the cost of the War upon the morals of the War generation and there is no better polemics against war than this, which was meant for no polemic at all.[22]

Earl Rovit in his analysis of the novel stresses the effects of the war upon those who had taken part or not in the conflict:

> For The Sun Also Rises is a good deal more than a polemic against war. It does show the battle casualties, and it does demonstrate that others than those in the direct line of fire were grievously crippled by flying shell fragments.[23]

Maxwell Geismar in his article, "A Cycle of Fiction," has distinguished Hemingway as the writer who better than anyone else transmits the pressures of war:

> Perhaps . . . no other contemporary writer brought his readers so many vivid and almost unbearable impressions of the human temperament under the pressures of war.[24]

Finally, Carlos Baker emphasizes the important role of symbolism in Hemingway's writings. This critic points out

> the opposed concepts of Home and Not-Home. Neither, of course, is truly conceptualistic; each is a kind of poetic

> intuition, charged with emotional values and woven, like a cable, of many strands. The Home-concept, for example, is associated with the mountains; with dry-cold weather; with peace and quiet; with love, dignity, health, happiness, and the good life; and with worship or at least the consciousness of God. The Not-Home concept is associated with low-lying plains; with rain and fog; with obscenity, indignity, disease, suffering, nervousness, war and death; with irreligion.[25]

Having studied in great detail the symbolism of Hemingway, Baker insists on the symbolic line of interpretation. However, E. M. Halliday rebukes Baker for emphasizing symbolism. He believes that Baker has overstated his case. He is pointed in his rebuttal:

> What all this illustrates, it seems to me, is that Mr. Baker has allowed an excellent insight into Hemingway's imagery and acute sense of natural metonymy to turn into an interesting but greatly overelaborated critical gimmick.[26]

Before restricting this discussion to criticism on love, I think it is worth examining Leslie Fiedler's comment on some characteristics of American novels which present themselves as common problems for American novelists.

Through the analysis of various writers, Fiedler has observed that the American novelist tends to avoid dealing with adult heterosexual love. Instead, he prefers to deal with death or other means of escaping from women. The critic informs us that American writers avoid:

> the presence of any full-fledged, mature women, giving us instead monsters of virtue or bitchery, symbols of the rejection or fear of sexualtiy.[27]

It seems that "rejection or fear of sexuality" is for Fiedler the main characteristic of the American novel.

In his discussion, Fiedler reveals that the great American novelists, except for Hawthorne in The Scarlet Letter, tend to escape from society to nature or to "male-bonded" activity (the war) so as to avoid dealing with women and love. The figure of Rip Van Winkle has been the model of American fiction, for the myth of Rip embodies an alternative to married life.

Fiedler remarks that Hemingway includes love and sex in a great part of his work. Nevertheless, the critic calls attention to the fact that despite Hemingway's insistence on describing sex,

> There are, however, no women in his books! In his earlier fictions, Hemingway's descriptions of the sexual encounter are intentionally brutal, in his later ones unintentionally comic; for in no case, can he quite succeed in making his females human, and coitus performed with an animal, a thing, or a wet dream is either horrible or ridiculous.[28]

He also accuses Hemingway of introducing women into his fictions "though he does not know what to do with them"[29]

On the other hand, Fiedler praises Hemingway's simplicity when he deals not only with male companionship but also with men who stand alone, or with men in flight from women.

Some critics agree with Fiedler's views. For instance, Harry Levin says of Hemingway's heroines that:

> when they aren't bitches, are fantasies--or rather, the masculine reader is invited to supply his own, as with the weather in Mark Twain's American Claimant. They are pin-up girls.[30]

In similar fashion, Lois L. Barnes writes in her essay, "The Helpless Hero of Ernest Hemingway":

> To Hemingway's "men," women are sexual instruments. Their submission to worthy males is admirable and pleasant, but the truest happiness is to be found in male companionship on fishing and hunting trips, in bars, in the army.[31]

Barnes also comments that Hemingway's characters:

> like most Hollywood heroes and heroines are stereotyped virility or femininity, with only so much life as the desires and dreams of members of the audience will put into them.[32]

Carlos Baker's discussion of women in Hemingway's fiction is based on Edmund Wilson's analysis of this subject. Baker disagrees with Wilson's arguments against the woman characterizations in Hemingway's fiction.

Having found similarities between Hemingway's and Kipling's women, Wilson argues that:

> Hemingway seems to reflect Kipling in the submissive infra-Anglo-Saxon women that make his heroines such perfect mistresses. The most striking example of this is the amoeba-like little Spanish girl, Maria, in For Whom the Bell Tolls.[33]

Wilson compares Maria to "the docile native 'wives' of English officials" in Kipling's stories, and points out that this type of wife:

> lives only to serve her lord and to merge her identity with his; and his love affair with a women in a sleeping-bag, lacking completely the kind of give and take that

> goes on between real men and women, has the all-too-perfect felicity of a youthful erotic dream.[34]

Wilson gathers Hemingway's females in two groups: one formed by "deadly females," and the othe group by "the allegedly docile and submissive mistress-types." The women of the first group are "selfish, corrupt, and predatory." On the other hand, the women of the other group are "incredible wish-projections. youthfully erotic dream-girls, or impossible romantic ideals of wife-hood."[35]

Baker presents some arguments in defense of Hemingway's female characterizations. One of them is that "Hemingway shares with many predecessors an outlook indubitably masculine, a certain chivalric attitude . . ." of disinterest in "the prosaisms of the female world."[36]

Baker also argues that Hemingway's heroines are "an aspect of the poetry of things, "for even his worst bitch, Margot Macomber, is portrayed 'damned beautiful.'" And, finally, putting emphasis on the role of symbolism in Hemingway's writings, Baker states that these heroines "are meant to show a symbolic or ritualistic function in the service of the artist and in the service of man."[37]

Benson has observed that Hemingway is strongly concerned with the restoration of the proper roles of man and woman in their relationship to each other. The critic emphasizes that Hemingway's treatment of love is a cry of protest, and calls

attention to Hemingway's counterattack upon the Victorian feminine tradition, as follows:

> The courtly love-feminine tradition demanded that the love object be removed; Hemingway insists on close physical contact as a prerequisite to love. The feminine tradition insisted that love be based on a "spiritualization" of the relationship, and on the emotions of yearning or desire (which must remain unfulfilled); Hemingway depicts love as being founded on sexual intercourse and requiring that satisfaction be given and gained.[38]

Benson affirms that Hemingway ostensibly opposes any cultural forces to which can be applied the term "feminism." In order to emphasize in his writings the masculine point of view, Hemingway avoids the usual stereotypes of sentimental literature: the "martyr-victim" and the "all-wise mother."

> Instead of the "martyr-victim," Hemingway offers the girl who frankly enjoys sex and who is genuinely able to give of herself, ungrudgingly, without a sense of sacrifice. The "all-wise mother" becomes the "all-around bitch," the aggressive, unwomanly female.[39]

Although there is more criticism on war than on love, the critical material on war is difficult to deal with because there is no significant opposition between the critics' views. Benson is the only critic who disagrees with the view of the ones who stress the war experience as the main factor in the formulation of Hemingway's views of life and art. Benson believes that the environment in which the author grew up is responsible for his views on life. In fact, Hemingway showed in his works his revolt against the mores of Oak Park society. But this aspect

was not so relevant in his life and art as was the war and its sequels. Considering the hints that the author gave in his fiction and his own statement, it can be assumed that the mark left by the war on Hemingway's life and art was stronger than the ones left by the environment in which he grew up.

Inversely, the critical material on love offers strong contradictory opinions. Fiedler and Wilson are representative of the hostile criticism. They present arguments against the woman characterizations in Hemingway's fiction. On the other hand, Carlos Baker presents strong arguments in defense of Hemingway's female characterizations which seems to me more convincing. Baker seems to be the best critic on Hemingway. This critic is the only one who associates, in his analysis, the two themes of war and love. This association is relevant to my discussion, since I will deal with the relation between the two themes: war and love.

1.3 - Statement of Purpose

In this dissertation I intend to examine the relation between love and war in Hemingway's fiction. I shall investigate the two themes in the following novels: The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, and Across the River and Into the Trees. I also intend to briefly review the early stories of In Our Time in an appendix. Since my main concern

is with the novels, the short stories illustrate the beginning of the Love-War theme in Hemingway.

Except for the first one, the other three novels deal directly with the war while treating the love motif. In The Sun Also Rises, the war appears only indirectly. However, its analysis is relevant to my thesis since it provides a means to contrast love in the peacetime-context with love in the war-context.

In the novels about war itself, I shall compare and contrast the war heroines so as to discover whether they belong to the same pattern, or whether each case is a specific type of woman. In the same novels I intend to analyze Hemingway's attitude toward war, and whether there are shifts of his attitude toward military idealism in three consecutive conflicts: World War I, the Spanish Civil War, and World War II. I shall also compare and contrast the heroes' attitudes to make clear whether they maintain the same attitudes, or change their views on war. Besides, I intend to study carefully whether the idealized woman appears in the midst of wars as a means to relieve the violence of war, and why violence between sexes occurs mainly in non-war fictions. In The Sun Also Rises I shall draw a parallel between Brett and Catherine's personality in order to show that, ironically, in war the woman stands for peace, whereas, in peacetime she becomes herself a war. Thus it is my intention to examine, in this novel, the effects of the war on the main characters.

I shall also point out in all novels that Hemingway is apparently anti-war. This aspect has been exhaustively commented on in Hemingway criticism. However, there are some aspects, such as the relationship between war and love, which is my main concern in this dissertation, that have received little consideration on the part of critics. Since up to now, only Carlos Baker has examined the two themes in relation to each other, his opinions will be the basis of my discussion.

I will especially take into account what critics have said id about the theme of love in my analysis, since it offers two strong opposing views: the group commanded by Leslie Fiedler which is chiefly hostile to Hemingway's treatment of the theme, and the other group, whose leader is Carlos Baker, who defends Hemingway's position.

Since I intend to argue that Hemingway's war heroines are not characterless, but emancipated women and symbols of femininity, Baker's views again will serve as support for my ideas.

BIBLIOGRAPHICAL REFERENCES

[1]Ernest Hemingway, Green Hills of Africa (New York: Charles Scribner's Sons, 1935), p. 70.

[2]Ernest Hemingway, Death in the Afternoon (Harmondsworth, Middlesex: Penguin Books, Ltd., 1966), p. 6.

[3]Carlos Baker, Ernest Hemingway: A Life Story (Harmondsworth, Middlesex: Penguin Books, Ltd., 1972), p. 75.

[4]Ibid., p. 518.

[5]Frederic J. Hoffman, The Twenties--American Writing in the Postwar Decade (New York: Collier Books, 1962), p. 89.

[6]Ibid., pp. 89-90.

[7]Ibid., p. 96.

[8]Philip Young, Ernest Hemingway (Minneapolis: University of Minnesota Press, 1959).

[9]Ibid., p. 8.

[10]Ibid., p. 44.

[11]John McCormick, American Literature 1919-1932: A Comparative History (London: Routledge & Kegan Paul, 1971), p. 15.

[12]Maxwell Geismar, Writers in Crisis: The American Novel, 1925-1940 (New York: A Dutton Paperback, 1971), p. 54.

[13]Malcolm Cowley, A Second Flowering: Works and Days of the Lost Generation (New York: The Viking Press, 1974), p. 225.

[14]Jackson J. Benson. Hemingway: The Writer's Art of Self-Defense (Minneapolis: University of Minnesota Press, 1969), p. 4.

[15]Robert Penn Warren, "Hemingway," The Kenyon Review, IX (Winter, 1947), p. 1.

[16]Ibid., p. 2.

[17]Ibid., pp. 7-8.

[18]Leo Gurko, Ernest Hemingway and the Pursuit of Heroism (New York: Thomas Y Crowell Company, 1968), pp. 228-29.

[19]Alfred Kazin., On Native Grounds--An Interpretation of Modern American Prose Literature (New York: Reynalt & Hitchcock, 1942), pp. 329-30.

[20]Alfred Kazin, "Hemingway the Painter," The New Republic (March 19, 1977), p. 23.

[21]Malcolm Cowley, Exile's Return (New York: The Viking Press, Inc., 1951), p.

[22]Oscar Cargill, Intellectual America: Ideas on the March (New York: The Macmillan Company, 1948), pp. 357-58.

[23]Earl Rovit, Ernest Hemingway (New Haven, Conn.: Twayne Publishers, Inc., 1963), p. 160.

[24]Maxwell Geismar, "A Cycle of Fiction," Literary History of of the United States, Robert E. Spiller et al. (eds) (New York: The Macmillan Company, Revised Edition, 1953), p. 1300.

[25]Carlos Baker, Hemingway: The Writer as Artist (Princeton: Princeton University Press, 1952), pp. 101-02.

[26]E. M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony," American Literature XXVIII (March, 1956), p. 13.

[27]Leslie A. Fiedler, Love and Death in the American Novel (New York; Stein and Day, 1966), p. 24.

[28]Ibid., p. 316.

[29]Ibid., p. 317.

[30]Harry Levin, "Observations on the Style of Ernest Hemingway," Hemingway: A Collection of Critical Essays, Robert P. Weeks, ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), p. 81.

[31]Lois L. Barnes, "The Helpless Hero of Ernest Hemingway," Science and Society, XVII (1953), p. 20.

[32]Ibid., p. 14.

[33]Edmund Wilson, "Hemingway: Gauge of Morale," Ernest Hemingway: The Man and his Work, John K. M. McCaffery, ed. Cleveland: World Publishing Company, 1950), p. 254.

[34]Baker, Artist, pp. 109-10.

[35]Ibid., p. 110.

[36]Ibid., p. 111.

[37]Ibid., p. 113.

[38]Benson, Self-Defense, pp. 28-29.

[39]Ibid., p. 29.

Chapter II

THE SUN ALSO RISES

The Sun Also Rises, published by Scribner's in the fall of 1926, is one of Hemingway's most successful novels. Like most of his fiction, this novel came originally out of autobiographical experience which he converted totally to fiction, altering names, incidents, and even the basic conflict of the situation.

The novel has two epigraphs. The first, "You are all a lost generation," is Gertrude Stein's remark which helps to fix the novel in the public mind as a portrait of the Lost Generation whose moral values and sense of purpose have been destroyed by the war. The second is the quotation from Ecclesiastes from which the book takes its title. On one hand, the quotation is a cry of pessimism, life moves in cycles and the man is caught within these forces. On the other hand, the implication of the title is at least partly optimistic: the sun, in addition to setting, also rises. Human destiny moves in cycles and everything passes. Each generation, including the lost one, passes and earth remains constant, even as it changes, with neither a beginning nor an end. Thus, according to the prophet:

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

In this novel, I intend to study the effects of World War I on the main characters. It is also my intention to investigate how Hemingway displays love in peacetime. In addition, I intend to draw a parallel between Brett and Catherine's personality, and also between the war and the bullfight in Pamplona.

The story begins in Paris where live a group of American and British expatriates: Jake Barnes, Robert Cohn, Lady Brett Ashley, Mike Campbell, and Count Mipipopolous.

John Barnes and Robert Cohn represent opposed philosophies. Cohn, afflicted with a hysterical mistress, Frances Clyne, longs for a happier existence. He is basically adolescent and sentimental. Inspired by W. H. Hudson's romance The Purple Land, he dreams of starting again in South America. He builds up for himself a romantic image of Brett and wishes to share with her a better and more ennobling life.

Jake, on the other hand, elects to live with what is. Having been deprived of his virility by the war, Jake suffers terribly. Alone at night, he lies awake and cries, despite his

efforts not to think about it. His inability to make love to Brett shatters him.

Jake, Brett, Cohn and Mike plan a journey to Pamplona, Spain for the festival of San Fermin. Before going to Pamplona, Jake and his friend Bill go off for five days of trout fishing in the Spanish country.

At the hotel Montoys the group gathers a few days before the opening of the fiesta. As they watch the unboarding of the bulls, Jake explains how the docile steers quiet the angry bulls and guide them to the corral.

The fiesta begins with the fireworks and the riau-riau music of the celebrants. The great moments, however, occur in the arena. Bill, Jake, Brett, Mike and Cohn attend bullfights. They admire the skill and courage of Pedro Romero, a handsome young torero. Brett confesses her desire for Romero. Thus, the point of crisis of the novel is Brett's seduction of Romero. Cohn is jealous of Brett and knocks all his rivals down.

After the last bullfight, Brett goes off to Madrid with Romero. The next day Jake leaves for San Sebastian, where he receives a telegram from Brett. She is in trouble and asks him to come. When they meet, Brett tells him she has left Romero.

At the end of the novel, Jake and Brett ride together in a cab and sit near one another. Brett suggests that they might

have been happy if things had been different. Jake's answer closes the novel: "Yess. Isn't it pretty to think so?"[1]

Paris after the war is the first scene of the novel. Despite a minimum of action, the opening section communicates the disillusion and discontinuity that permeates the lives of a group of expatriates who wander from bar to bedroom.

It seems that the author portrays the postwar society in Paris because it is a place essentially materialistic. As a modern city, it stands for the concept of change and the disruption of social patterns resulting from the war.

Although the war is only mentioned a few times in the book, it is ever present in the power of its effects on the main characters of the novel. All of them are suffering directly or indirectly because of the war. Jake Barnes has been physically emasculated; Lady Brett Ashley has lost her true love; and Robert Cohn has not realized the importance of that conflict on his own generation.

Jake Barnes has been injured by a war wound and is incapable of normal sexual activity. The irony is that Jake has strong sexual desires which can never be fulfilled.

Lady Brett Ashley is another victim of the war. Her moral dissolution began during the war when "Her own true love had just kicked off with the dysentery."[2] If her fiancé had not died or even had he died in a heroic manner, the rest of Brett's

life might have been different. She might have made a cult of his memory and this might have become something strengthening in her life. But the manner of his death was ridiculous and meaningless. Besides this, she married a man, a British baronet who maltreated her. Thus, as her second husband did not replace her lost lover, Brett dives into alcohol and sensual pleasure. The war has encouraged this Hedonism, this desperate and amoral desire to "seize the day."

It is relevant to note that Hemingway suggests that Brett's moral destruction, like the parallel pointlessness of Jake's life, is a result of war.

Jake and Brett complement each other perfectly. Their agony is impenetrable to the comprehension of others. They have a genuine attraction to each other, they are in love in the highest sense of the term, but their situation is hopeless because of things that have happened to both during the war. They are both disturbed by the impossibility of consummating their love. The scene in the taxi between Jake and Brett reveals their frustrations, as Jake reports:

> . . . Our lips were tight together and then she turned away and pressed against the corner of the seat, as far away as she could get. Her head was down.
> "Don't touch me," she said "Please don't touch me."
> "What's the matter?"
> "I can't stand it."
> "Oh, Brett."
> "You mustn't. You must know. I can't stand it, that's all. Oh, darling, please understand!"

> "Don't you love me?"
> "Love you? I simply turn all to jelly when you touch me."
> "Isn't there anything we can do about it?" She was sitting up now. My arm was around her and she was leaning against me . . .
> "And there's not a demon thing we could do," I said.
> "I don't know," she said. "I don't want to go through that hell again."[3]

The dialogue above makes clear the situation, Brett's desire meets her lover's impotence and she is unable to sublimate her love.

Jake is so emotionally disturbed by Brett that he cannot sleep.

> I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry.[4]

The war and Brett torment Jake's life, as he states, "I couldn't keep away from it, and I started to think about Brett." One thing leads to the other. Brett's presence makes Jake think about his war wound. Thus, the war is always present in Jake's mind. This is evident when Jake is describing one of the dinners in Pamplona.

> As a matter of fact, supper was a pleasant meal. Brett wore a black, sleeveless evening dress. She looked quite beautiful. . . . It was like certain dinners I remember from war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feelings and was happy. It seemed they were all such nice people.[5]

Robert Cohn also suffers the consequences of the war. He is mature physically but not psychologically. Cohn is still the idealistic and romantic young man that Jake Barnes might have been before he went to war. Without the war experience, Cohn is unprepared to face the postwar world, a world without definite values.

Since the action of the novel takes place in peacetime, love becomes a real war between men and women, and men and men. It is ironic that in war love is more successful, more truly love than is love during peacetime. It is as if man cannot live without aggression, and if they do not have a war, they will turn love into a kind of war.

Brett's love affairs are like wars in the sense that she makes her lovers unhappy ultimately. Since she is frigid emotionally, she cannot enjoy the pleasures of love, that feeling of wholeness which can only be achieved when there is a perfect communion between flesh and spirit. However, as she is filled with lust, she tries through constant repetitions of the sexual act to hide her frustrations. Since her relations are restricted to the physical level, they become contests between man and woman.

In addition, she gives origin to a series of conflicts between her admirers. Brett turns Jake, Mike and Cohn into enemies to each other. Brett is a kind of pivot around which

the other characters of the novel revolve. All the men around Brett dispute her love. She represents the cause for which these men fight. The novel is built up around a series of triangles, with Jake and Brett always occupying two corners and a third character--the Count, Cohn, Mike, or Romero--the other.

The Count is the only one who is not involved in the fight to win Brett's love. Unlike Cohn, he does not allow his emotions to become mixed up with his sensual pleasures. He expresses his philosophy in the following statement:

> This wine is too good for toast-drinking, my dear. You don't want to mix emotions up with a wine like that. You lose the taste.[6]

Jake's impotence forces him to be a spectator rather than a participant in the events of the novel. Since Jake's war-wound keeps him "hors de combat" sexually, his love is therefore spiritualized in one sense, but in another sense, of course, it is a torture to him. As there is nothing he can do about his disability, Jake finds himself in the painful situation of introducing Brett to men who later become her lovers, perhaps as unconscious substitutes for himself. Jake is a kind of stoical, cynical, realistic individual who submerges his feelings within himself. Thus, Jake makes a cold war against Cohn. When he discovers that Brett and Cohn have been away together, Jake makes the arrangement for sending Brett away with Romero as a revenge on Cohn. This way he tortures Cohn pitilessly.

Mike Campbell, Brett's fiancé, is aware of Brett's infidelities, but since he cannot beat Cohn physically, he tortures Cohn by comparing him to a sick steer:

> "I'm not drunk. I'm quite serious. Is Robert Cohn going to follow Brett around like a steer all the time?"[7]

Cohn, with his obstinate romanticism, believes that his sexual interlude with Brett is a great love. He convinces himself that Brett loves him and is "ready to do battle for his lady love."[8] Cohn suspects what has happened with Brett and Romero. So he demands of Mike and Jake where Brett is. When Mike tells him she is with Romero, Cohn, a skilled boxer and heavier than the others, "batters" Mike and Jake mercilessly. This brief fight scene is reported by Jake:

> I swang at him and he ducked. I saw his face duck sideways in the light. He hit me and I sat down on the pavement. As I started to get on my feet he hit me twice. I went down backward under the table. I tried to get up and felt I did not have any legs. I felt I must get on my feet and try and hit him. Mike helped me up. Some one poured a carafe of water on my head.[9]

Afterward Cohn goes to the hotel, finds Brett and Romero and badly beats up the young bullfighter. This incident is related by Mike and not seen directly:

> He nearly killed the poor, bloody bullfighter. Then Cohn wanted to take Brett away. Wanted to make an honest woman of her, I imagine. Damned touching scene.[10]

Brett goes off to Madrid with Romero, and peace is restored among the men. They drink again together.

Brett is the antithesis of Catherine. While on one hand, Brett's presence creates tensions and frictions among her lovers, on the other hand, Catherine brings peace for Frederic Henry in the midst of the war. Frederic was suffering in the hospital, but as soon as Catherine arrives there his pains change into pleasures. He expresses his happiness by saying, "I felt finer than I had ever felt."[11] Inversely, Brett transforms Jake's life into a hell, as he declares:

> . . . Probably I never would have had any trouble if I hadn't run into Brett when they shipped me to England.[12]

Catherine has made a religion out of her love for Frederic. She tells Frederic, "you're my religion. You're all I've got."[13] He has become everything in her life so that she does not want to lose him. She knows that love may be destroyed if:

> "They misunderstand on purpose and then suddenly they aren't the same one."
> "We won't fight." says Frederic
> "We mustn't. Because there's only us two and in the world there's all the rest of them.[14]

Catherine has been able to isolate herself from the rest of the world to live with the man she loves, in perfect harmonic peace.

By way of contrast, Brett is a nymphomaniac who gives herself to mass promiscuity. She sinks into endless unsatisfying and impermanent sex, always changing from man to man. Brett declares herself to be "a goner." Since she has convinced herself she is a "bitch," Brett feels she cannot be responsible for

her desperate behavior. Without exercising self-control on herself, Brett is until the end of the novel at the mercy of her desires:

"I've always done just what I wanted."

"I do feel such a bitch"[15]

Cohn has associated Brett with the Circe of the Odyssey. "He claims she turns men into swine."[16] Actually, Brett has destroyed men morally. She has turned Cohn into a steer, and Jake into a "damned pimp."[17]

Finally, Brett is essentially pagan and performs a pagan function in the novel. She tries to go into the church but her entrance is denied. Instead the riau-riau dancers surround her and adopt her as a pagan image, a center for their quasi-Dionysian ritual. Yet, she recognizes her damnation and confesses, "I'm damned bad for a religious atmosphere."[18]

In contrast, Catherine creates a home for Frederic wherever she is. In The Sun Also Rises, the only peaceful place for Jake is Burguete because Brett is not there.

Another aspect of the novel to be associated with the war is the fiesta at Pamplona. The fireworks, the drinking and dancing, the running of the bulls, and finally all excitement and tensions of the fiesta are similar to the atmosphere of the war.

The fiesta includes both religious and pagan rituals: there are mass and processions, and at the same time people drink and the riau-riau dancers perform their pagan ritual. The war also offers two options.

In A Farewell to Arms, the priest represents idealism and faith while Rinaldi stands for the sensual pleasures.

At the fiesta, like at war, death appears sometimes in a happy moment and comes unexpectedly, suddenly and cruelly. At the fiesta, a man who has no part in the action is killed. This man is Vicente Girones, a peasant from Tafalla, who was visiting the fiesta and joins in the encierro, the running of the bulls through the streets to the bullring. Jake sees him gored as the bulls and the crowd pass over him. At the café, Jake reports the event to the waiter who explains the cause of Girone's senseless death:

> The waiter nodded his head and swept the crumbs from the table with his cloth.
> "Badly cogido." he said "All for sport. All for pleasure."
> . . . the waiter nodded his head.
> "Badly cogido through the back," he said . . .
> "All for fun. Just for fun. What do you think of that?"
> "I don't know." Jake said.
> "That's it. All for fun. Fun, you understand."[19]

The incident of Girone's death "all for fun" parallels Frederic's arbitrary and meaningless wound. In a similar fashion, while Frederic Henry and his drivers were eating cheese and drinking wine in a dugout, an Austrian projectile exploded

over them. Passini, one of the drivers, died and Frederic was badly wounded in the legs.

Frederic thought that as an ambulance driver he would be safe in the front lines. The day before his wound, he had told himself:

> Well, 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.[20]

Both, Girones and Frederic, were unprepared to face the risks of death which are involved in all the games of life.

The climax of the fiest is the bullfight. Let us suppose the fiesta is a metaphor for the war and the bullfight stands for a battle in the front lines. Thus, according to Jake:

> In bullfighting they speak of the terrain of the bull and the terrain of the bull-fighter. As long as a bull-fighter stays in his own terrain he is comparatively safe. Each time he enters into the terrain of the bull he is in great danger.[21]

The soldier's situation is identical with the fullfighter's. They run the same risks of death when they enter into the terrain of the enemy.

Bullfighting is similar to the war game, but differs in one point. The author suggests that in the bullring, death has a meaning which is absent in the senseless killing of warfare. Speaking of the performance of the picador, how he kills the horse, Jake explains:

> . . . it become more something that was going on with a

> definite end, and less of a spectacle with unexplained horrors.[22]

The bullfight has meaning because it offers an ordered experience in which it is possible to distinguish the authentic from the false, the true from the merely plausible. There are risk, grace, danger, and death in the bullfight. However it is the matador who creates, manipulates, and controls that danger.

BIBLIOGRAPHICAL REFERENCES

[1]Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1926), p. 259.

[2]Ibid., p. 39.

[3]Ibid., pp. 25-26.

[4]Ibid., p. 32.

[5]Ibid., p. 151.

[6]Ibid., p. 61.

[7]Ibid., p. 146.

[8]Ibid., p. 184.

[9]Ibid., pp. 197-98.

[10]Ibid., p. 209.

[11]Hemingway, Arms, p. 92.

[12]Hemingway, Sun, p. 31.

[13]Hemingway, Arms, p. 116.

[14]Ibid., p. 139.

[15]Hemingway, Sun, p. 191.

[16]Ibid., p. 149.

[17]Ibid., p. 197.

[18]Ibid., p. 216.

[19]Ibid., p. 205.

[20]Hemingway, Arms, p. 37.

[21]Hemingway, Sun, p. 222.

[22]Ibid., p. 173.

Chapter III

A FAREWELL TO ARMS

A Farewell to Arms, published by Scribner's in 1929, is the second of Hemingway's two major novels written before he was thirty. Hemingway himself seems to have considered it a better book than The Sun Also Rises. Part of his preference for this novel was due to the fact that he had a deeper emotional relationship to the material--the discovery of Italy, the ordeal of the war, and his own wounding in 1918. Both novels are based on autobiographical experiences, but A Farewell to Arms came out of a deeper level of emotion. It seems that he wrote this novel more intimately out of his own consciousness.

It seems to me highly important in the analysis of this novel to examine closely Hemingway's attitude toward the war and how he manifests his view. I also intend to investigate the symbolism of the rain as well as the symbol of Home throughout the novel. It seems to me equally important to analyze Catherine's personality, and finally to draw the contrast between war and love.

Before starting the analysis of the novel, I shall summarize the plot of the story.

Lieutenant Frederic Henry is an American who gets into the war as an ambulance driver with the Italian army.

Awaiting an offensive against the Austrians, the company to which Lt. Henry is attached passes its time drinking or in whorehouses. Rinaldi, the doctor, is Lt. Henry's best friend, with whom he drinks and goes to the brothels. The other friend is the chaplain, a young priest from Abruzzi. Frederic Henry respects the priest for his untroubled faith and his love for the clean, cold country of his birth.

Rinaldi introduces Lt. Henry to Catherine Barkley. He likes the frank, young British nurse in a casual way, but he is not in love with her.

A few days after their meeting, Frederic Henry is ordered to the front. During an attack, when Lt. Henry and his ambulance drivers were eating macaroni and cheese in a dugout, an Austrian projectile explodes nearby, killing one of the men and seriously wounding Lt. Henry in the legs.

Lt. Henry is moved to a hospital in Milan. Catherine comes to him and he realizes that he is really in love with her. Their idyll of love continues through the summer of Henry's convalescence. Before Lt. Henry returns to the front, Catherine tells him she is pregnant.

Frederic Henry returns to the front and to the terrible retreat from Caporetto. Soon, the Germans break through the

Italian front lines and force a general retreat. When the retreat starts, Lt. Henry takes charge of three ambulances. On the way he picks up refuges: two sergeant engineers and two adolescent girls. Lt. Henry's ambulance gets stuck and he orders the sergeants to cut bush to support the wheels. They ignore him and desert. Frederic Henry shoots and wounds one of them. Bonello finishes off the other man. Gradually, this group disintegrates into the confusion of the retreat. The two young girls have to be abandoned on the road. Afoot, Lt. Henry and his three drivers try to avoid encounters with the Germans. Ironically, they are fired on by Italians and Aymo is killed. Bonello leaves, determined to save his life by surrendering.

Alone on the road with Piani, one of his drivers, Lt. Henry encounters throngs of Italians joyously deserting to return home. At the bridge over the river Tagliamento, the Italian military police are arresting and shooting all officers separated from their units. As he waits questioning, Frederic Henry suddenly ducks away and plunges into the river. He swims to safety, crosses the Venetian plain on foot, and rides to Milan on a gun train.

In Milan, Frederic Henry learns that Catherine has gone to Stresa. He borrows civilian clothes and goes to Stresa to meet Catherine. Their few days in Stresa are happy. Henry is warned that authorities are planning to arrest him for desertion. A

boat is provided for Frederic and Catherine and in the rain and wind they row across the lake to Switzerland.

Their winter in Montreux is idyllic. But with the spring rain, the time arrives for Catherine's delivery and they leave for Lausanne. At the hospital Catherine's labor is slow and intense. After hours of suffering, the doctor suggests a Caesarean. The child is stillborn. Frederic learns that Catherine has a hemorrhage. Terrified that she will die, he tries to pray. Catherine, knowing she is dying, expresses no fear of death, she only admits that she hates death. After Catherine's death, Frederic leaves the hospital and walks back to his hotel in the rain.

It can be noticed through the summary of the story that the love story could not have taken place without the background of the war. Hemingway contrasts the cruelty and absurdity of the war to the shining and beautiful story of love of two people who need each other. There is no romantic or idealistic aspect in his portrayal of the war. The author depicts the war as a cruel, incomprehensible, and disillusioning way of life.

The opening of the novel is a description of troops marching in the mud, officers in their cars splashing mud, and images of falling leaves. Yet, the author stresses that the war is going "very badly," and makes the ironic observation that when the winter came there was an epidemic of cholera, but "only seven thousand died."[1]

For Hemingway, this is what war is like. It brings death as an everyday occurrence. The soldier is caught by death in the battlefield or by an epidemic. Like leaves, soldiers die and their bodies decay and become part of the mud, lost in the anonymity.

The author depicts the physical and psychological state of the soldiers at war by means of little scenes of the war. Lt. Henry watches the soldiers when they went by in the road and observes that "they were sweaty, dusty, and tired. Some looked pretty bad."[2]

The soldier with the hernia illustrates how little enthusiasm most of the soldiers have for the war. Lt. Henry asks the hernia man:

> "What's the trouble?"
> "_____ the war."
> "What's wrong with your leg."[3]

The soldier told Henry that he threw away the truss so it would get bad and he would not have to go to the front again.

The mechanics who are Lt. Henry's drivers have no more interest in the war than the man with the hernia. However, they are involved in the war whether they like it or not. Among their comments on various troops that have refused to attack is included the story of a "big, smart, tall boy" who is shot for not attacking when he is ordered to. That soldier is shot and

> "Now they have a guard outside his house with a bayonet and nobody can come to see his mother and father and

> sisters and his father loses his civil rights and cannot even vote. They are all without law to protect them. Anybody can take their property." "If it wasn't that that happens to their families nobody would go to the attack."[4]

This story shows clearly that soldiers hate the war. They are forced to go to the attack because if one refuses, not only is this soldier punished but his family as well.

Hemingway reveals the feelings of men who have been at war much too long. All spirit and energy have gone out of them.

> "This war is killing me," [Rinaldi] said.
> "I am very depressed by it."[5]

Even the major of Lt. Henry's company says:

> ". . . I am very tired of this war. If I was away I do not believe I would come back."
> "Is it so bad?" [Lt. Henry asked].
> "Yes. It is so bad and worse."[6]

The major's statement shows a general disillusionment with the war.

The author adds Passini's comment on the war:

> ". . . there is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy. There are some people who never realize. There are people who are afraid of their officers. It is with them the war is made."[7]

Passini's words reveal Hemingway's own view. This is what the author thinks of the war and how he explains why there is war. Rinaldi is among the ones who "go crazy":

> "Don't mind me," he [Rinaldi] said. "I'm just a little crazy."[8]

Gino is a good example of those who never see how absurd the war is. He refuses to believe that the Austrians are going to attack, as he said:

> We won't talk about losing. There is enough talking about losing. What has been done this summer cannot have been done in vain.[9]

Gino's statement reveals that part of those who make war are influenced by propaganda based on abstractions. Yet there are people who are not blind, like the drivers, but are involved in the war because they are afraid of punishment. Finally,

> "There is a class that controls a country that is stupid and does not realize anything and never can. That is why we have this war."
> "Also they make money out of it."
> "Most of them don't," said Passini. "They are too stupid. They do it for nothing. For stupidity."[10]

Once again Passini serves as the spokesman for the author's own ideas. He shows that the great majority is against war and hates it.

Hemingway emphasizes the total senselessness of the war in the disastrous retreat of Caporetto, giving details of the great disaster as it affected Frederic Henry and the common soldiers caught in the campaign. The retreat involves panic, brutality, suffering, destruction and death.

A series of senseless deaths begins when Lt. Henry shoots the engineer sergeant. This act of violence is one indication of how chaos has assumed control of the war. From that moment on, the disorder increases gradually. The killing of Aymo by

his own countrymen is another indication of the confusion in the retreat. Bonello's desertion and desire to be taken prisoner rather than to die is equally senseless. The accelerating rhythm of absurdities reaches its climax at the bridge with the actions of the battle police. The interview between the policeman and the "gray-haired little lieutenant-colonel" proves the utter foolishness of the war.

> "It is you and such as you that have let the barbarians onto the sacred soil of the fatherland." "I beg your pardon," said the lieutenant-colonel. "It is because of treachery such as yours that we have lost the fruits of victory."
> "Have you ever been in a retreat?" the lieutenant-colonel asked.
> "Italy should never retreat."
> "If you are going to shoot me," the lieutenant-colonel said, "please shoot me at once without further questioning. The questioning is stupid."[11]

The Italian army was being destroyed not by the Germans and Austrians, but by their own countrymen. The author seems to call attention to the fact that all human elements such as sympathy and respect for the individual, are absent from these minds that find war glorious and filled with purpose. Ironically while they utter false, patriotic words such as "sacred soil of the fatherland" and "the fruits of victory," they are destroying valuable human lives.

The author depicts the war as a destroyer of both human lives and the individual's dignity. He also shows in the retreat how soldiers are caught in the traps of suffering and

death at the hands of others.

Hemingway also reveals through the weather and the seasons his attitude toward the war. The symbolism of the rain is ever present throughout the novel. The rain denotes evil, death, disaster, and destruction. Whenever Hemingway wishes to convey these impressions, he conveniently employs the symbol of rain.

As an omen of disaster, the rain starts before the beginning of the retreat. While the Germans were attacking:

> The wind rose in the night and at three o'clock in the morning with the rain coming in sheets there was a bombardment and the Austrians came over across the mountain meadows and through patches of woods and into the front line.[12]

There is a clear association of rainy weather with necessary disaster. Thus, when officers were being questioned at the bridge, they

> . . . stood in the rain and were taken out one at a time to be questioned and shot.[13]

Here, the weather is emphasized as one of the elements acting against Frederic Henry.

Catherine has perceived that imminent doom is implied by the rain. Her fear of the rain is expressed early in the novel. She tells Frederic:

> ". . . I'm afraid of the rain because sometimes I see me dead in it."
> "And sometimes I see you in it."[14]

The rain is always present on each occasion that Catherine and Henry are together. At the hotel in Stresa while the lovers

were under "smooth sheets and the bed comfortable,"[15] the rain was falling steadily outside the windows.

Rainy weather also becomes associated with the sadness of parting. It was raining when Frederic Henry returned to the front, and it was also raining when he returned to the hotel after Catherine's death.

Carlos Baker, who studied in great detail the symbolism of Hemingway's work, points out the symbolism of "Home and Not-Home"[16] in this novel. This critic says that where Catherine is, is home, and where she is not, is not home.

It is true that Catherine stands for all that is good, beautiful and pleasant in contrast to the ugliness of war. It is important to have in mind that the structure of the novel is developed around contrasting situations. Thus, scenes of war are alternated with scenes of love.

Hemingway portrays Catherine as a woman with a deep home-making instinct. One who has the ability to endow any temporary space, a hotel or a hospital room, with a quality of permanence and security.

The hospital room becomes their home during Frederic Henry's convalescence. The hotel room furnished in red plush with mirrors and satin is transformed into her home. At first, Catherine feels like a whore when she came into the room. But soon this feeling passes and:

> After we had eaten we felt fine, and then after, we felt very happy and in a little time the room felt like our own home.[17]

The symbolism of home is ever present when the lovers are together. Even for a few days the lovers have a home in the hotel in Stresa. Although the rain is falling outside the windows, with Catherine in the room all becomes "light and pleasant and cheerful."[18]

This "light and pleasant and cheerful" atmosphere is similar to the island in "Big Two-Hearted River," the good place surrounded by darkness, where Nick Adams put up his tent. Like Nick Adams, Frederic Henry centers on the island of pleasures which Catherine fashions for him in the midst of the war. He finds this island when Catherine comes to the hospital and as soon as she arrives, all changes inside Frederic Henry, as he reports:

> She came into the room and over to the bed. "Hello, darling," she said. She looked fresh and young and very beautiful. I thought I had never seen anyone so beautiful. "Hello," I said. When I saw her I was in love with her. Everything turned over inside of me.[19]

Frederic shares his hospital room with Catherine and they feel happy:

> It was lovely in the nights and if we could only touch each other, we were happy.[20]

The author emphasizes Catherine's sensuality. Several times he comments on the beauty of Catherine's hair. Frederic notes that it falls about him when they are making love:

> . . . I loved to take her hair down and she sat on the bed and kept very still, except suddenly she would dip down to kiss me while I was doing it, and I would take down the pins and lay them on the sheet and it would be loose and I would watch her while she kept very still and then take out the last two pins and it would all come down and she would deep her head and we could both be inside of it, and it was the feeling of inside a tent or behind a falls.[21]

The stress on Catherine's hair is an emphasis on the feminine qualities of Catherine. For Hemingway, the woman who wears long hair is generally regarded as the more feminine and the more sensual woman.

Yet far from Catherine in the midst of the terrible retreat Frederic escapes from war and merges in dream with Catherine. It was raining hard outside, but inside the ambulance Catherine provides a home for Frederic Henry in his dreaming

> If there were no war we would probably all be in bed. In bed I lay me down my head. Bed and board. Stiff as a board in bed. Catherine was in bed now between two sheets, over her and under her. Which side did she sleep on? Maybe she wasn't asleep. Maybe she was lying thinking about me. Blow, blow, ye western wind. Well, it blew and it wasn't the small rain but the big rain down that rained. It rained all night. You knew it rained down that rained. Look at it. Christ, that my love were in my arms and I in bed again. That my love Catherine. That my sweet love Catherine down might rain. Blow her again to me. Well, we were in it. Every one was caught in it and the small rain would not quiet it.[22]

The image of Catherine excites a sexual desire in Frederic Henry. In his excitement, he sees the lovely body of Catherine covered by two sheets in her bed. In his longing for Catherine, Frederic invokes the distant western wind to bring his beloved Catherine to him:

O Western Wind, when wilt thou blow
    That the small rain down can rain?
Christ, that my love were in my arms
    And I in my bed again.[23]

In order to express Frederic Henry's feelings toward Catherine, the author borrows some elements from the lines above and adapts others from Tennyson's cradlesong:

Sweet and low, sweet and low,
      Wind of the western sea,
Low, low, breathe and blow,
      Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
      Blow him again to me;[24]

Henry's initial physical excitement is followed by the highest sentiment of love. Catherine is the embodiment of both sexual and tender love.

Catherine is connected to the rain not as a symbol if disaster or death, but as a symbol of fertility and life. The author suggests that Catherine is the good rain that fertilizes the earth and produces fruits. Hemingway also shows that the rain can serve as an omen of the destruction of his happiness, and it even appears as an omen of Catherine's death in the rain, a consequence of her fertility.

At the end of the dream, Frederic not only shows a great concern for the pregnant Catherine, but also he is eager to serve her:

"Good-night, Catherine," I said out loud. "I hope you sleep well. If it's too uncomfortable, darling, lie on

> the other side," I said. "I'll get you some cold water. In a little while it will be morning and then it won't be so bad. I'm sorry he makes you co uncomfortable. Try and go to sleep, sweet."[25]

Here, Hemingway shows clearly that Frederic Henry is definitely in love with Catherine, and that it is not simply a carnal affair. Henry's deep concern, his wanting to do something for Catherine are evident characteristics of real love. However, we recall Frederic Henry did not fall in love with Catherine at first sight. Frederic's love progresses from a sexual stimulus to his solicitude for Catherine. When Frederic met her, he is interested only in her physical conquest, as is shown in his earlier daydreaming. He would like to be with Catherine and to possess her physically:

> . . . I wished I were in Milan with her. I would like to eat at the Cova and then walk down the Via Manzoni . . . and go to the hotel with Catherine Barkley . . . I would would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca in a silver bricket full of ice . . . and the boy would knock and I would say leave it outside the door please. Because we would drink the capri and the door locked and it hot and only a sheet and the whole night we would both have each other all night in the hot night in Milan.[26]

This dream expresses Frederic Henry's deep feelings. Up to that time, he has been living in the materialistic world of Rinaldi which involves too much drink and too many sensual experiences. In contrast, his solicitude for Catherine and the child at the end of the dream in the ambulance is an indication

that his love toward Catherine is approaching the priest's concept of love:

> . . . When you love you wish to do things for. You wish to sacrifice for. You wish to serve.[27]

Later, when Catherine is dying, Frederic Henry desperately wishes to serve her:

> Do you want me to do anything, Cat? Can I get you anything?[28]

One can observe that the novel moves from the material to the spiritual level. At the beginning of the novel, Frederic, like Rinaldi, is driven to satisfy his instincts by immersion in drinking and sex. However, by the end, he has come closer to the mental and spiritual state of the priest.

A Farewell to Arms is the story of Frederic Henry's initiation into certain aspects of life. Hemingway presents Catherine as the initiated character against whom Frederic's development can be measured.

Before meeting Frederic Henry, Catherine had already confronted the reality of death when she lost her fiancé in the war. By experience, she gained the knowledge that death is the end of all things. Having that knowledge, she arrived at the conviction that this life and the pleasures of this life are the most important things. Therefore, she devotes herself completely to loving Frederic Henry, as she states:

> I want what you want. There isn't any me any more. Just what you want.[29]

Deliberately, Catherine merges into Frederic's life, so that there are no tensions between the lovers. This aspect is criticized by Leslie Fiedler and Edmund Wilson. Fiedler suggests that Hemingway's females are things or dreams but never human creatures. And Wilson says that Hemingway failed in his attempt to portray Catherine as a human personality.

One may easily observe that Hemingway centered his art on the development of Frederic Henry and not on Catherine's. She is a static, but not a weak character. Nevertheless, it is not difficult to perceive that Catherine is a more advanced and the more liberal individual than Frederic Henry. She deliberately gives herself physically to Frederic. It is of no concern to her that sleeping with one she loves might be viewed as immoral:

> Everything we do seems so innocent and simple. I can't believe we do anything wrong.[30]

Catherine is not concerned with the traditional concepts of morality. Frederic wants to marry her, but she sees no need: "We are married privately," she says, and adds, "It would mean everything to me if I had any religion. But I haven't any religion."[31]

In her opinion they are married already. Their marriage was consummated by the love that they have for each other. She is an emancipated woman who assumes her acts. When she becomes pregnant she tries to assure Frederic Henry that neither she nor the baby will be any trouble to him.

It is Catherine who has a clearer vision of life. She knows that ". . . nobody can help themselves."[32] She means that the man fails to help himself because he is a victim of a hostile universe. Later, when Catherine is dying, Frederic Henry perceives this truth.

While Frederic Henry has quoted the line "the coward dies a thousand deaths, the brave but one,"[33] Catherine has already reached a stage higher than him, so that she knows that:

> The brave dies perhaps two thousand deaths if he's intelligent. He simply doesn't mention them.[34]

Although critics have pointed out Catherine's weakness as a character, her actions in life and her death have proved the contrary.

Catherine's response to her own imminent death indicates the exact stature that she has attained as a personage. Like Maera, one of the best bullfighters from Spain, Catherine "lived with much passion and enjoyment,"[35] facing the facts of life in her full consciousness and having no fear of death.

Catherine died as she had lived, nobly and stoically. Her view of her own death is expressed in her statement, "I'm not a bit afraid. It's just a dirty trick."[36] She knows that death is the end of all things, so she realizes that with death she is losing all the pleasures that she has looked forward to in life.

During the course of the novel, Frederic Henry matures and progresses toward the set of values that Catherine already

possesses. But his arrival at this point comes gradually. The wounding is his first lesson. Before his wounding, Frederic Henry has no fear that he will be killed in the war. When he is hit by the mortar shell he feels the sensation of momentary death and coming back to life:

> I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wound. 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 slide back. I breathed and I was back.[37]

It is the nearness of death that brings Frederic Henry a lucid insight into life. The sensation of death has a great effect on Frederic and teaches him the value of life. He also learns to love.

Love becomes possible for Frederic through personal suffering. During the course of the novel Frederic has passed through several stages of spiritual growth and development.

Frederic notes his initial inability to love as he begins his affair with Catherine:

> I did not care what I was getting into . . . I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards.[38]

At the time, Catherine is simply an object of seduction rather than of emotional self-commitment. However, after he has undergone the catastrophe of being wounded, there is a change within Frederic. He experiences feelings of love for Catherine.

The physical pain of his wounding has produced a change from lust to passion. After Catherine's arrival at the hospital, Frederic muses:

> God knows I had not wanted to fall in love with her I had not wanted to fall in love with her. But God knows I had . . .[39]

Despite his earlier shallowness, Frederic has found the passion he had thought himself incapable of. But it is not until his experience in the retreat that Frederic can really love passionately. In the retreat Frederic undergoes a lot of suffering and finally at the bridge he is arrested and insulted by the battle police who consider him and the officers traitors.

Frederic is morally wounded and his situation is extremely dangerous. He sees death at close hand. The imminence of death in addition to his physical and moral suffering lead Frederic to escape from war. Frederic abandons the war so as to devote himself to Catherine, as he declares:

> I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine.[40]

In rejecting any intellectual activity, Hemingway manifests his disapproval of the intellectual group who plans and controls the war.

Throughout the novel, Hemingway has emphasized the senselessness and cruelty of the war. By choosing to depict not a victorious episode but a military defeat, and especially a

disastrous retreat, Hemingway has shown the utter futility of war and the breakdown of men under its strains.

In contrast to the horror of war, the author depicts a tender and romantic love between Catherine and Frederic. Catherine is portrayed as the eternally feminine woman who stands for love, peace, and happiness.

BIBLIOGRAPHICAL REFERENCES

[1]Ernest Hemingway, A Farewell to Arms (New York: Charles Scribner's Sons, 1929), p. 4.

[2]Ibid., p. 33.

[3]Ibid., p. 34.

[4]Ibid., p. 49.

[5]Ibid., p. 167.

[6]Ibid., pp. 165-66.

[7]Ibid., p. 50.

[8]Ibid., p. 174.

[9]Ibid., p. 184.

[10]Ibid., p. 50.

[11]Ibid., pp. 223-24.

[12]Ibid., p. 186.

[13]Ibid., p. 224.

[14]Ibid., p. 126.

[15]Ibid., p. 249.

[16]Carlos Baker, Hemingway: The Writer as Artist (Princeton: Princeton University Press, 1952), p. 101.

[17]Hemingway, Arms, p. 153.

[18]Ibid., p. 249.

[19]Ibid., p. 91.

[20]Ibid., p. 114.

[21]Ibid.

[22]Ibid., p. 197.

[23]Quoted by Charles R. Anderson, "Hemingway's Other Style," Modern Language Notes, LXXVI (May, 1961), 437. This poem is from an anonymous sixteenth-century lyric.

[24]Ibid., p. 440.

[25]Hemingway, Arms, p. 197.

[26]Ibid., pp. 37-38.

[27]Ibid., p. 72.

[28]Ibid., p. 331.

[29]Ibid., p. 106.

[30]Ibid., p. 153.

[31]Ibid., pp. 115-16.

[32]Ibid., p. 126.

[33]Ibid., p. 139.

[34]Ibid., p. 140.

[35]Ernest Hemingway, Death in the Afternoon, Harmondsworth, Middlesex: Penguin Books, Ltd., 1932), p. 80.

[36]Hemingway, Arms, p. 331.

[37]Ibid., p. 54.

[38]Ibid., p. 30.

[39]Ibid., p. 39.

[40]Ibid., p. 233.

Chapter IV

FOR WHOM THE BELL TOLLS

For Whom The Bell Tolls was first published in 1940, one year after the close of the Spanish Civil War, with which it deals.

Hemingway knew and loved Spain, its language, its landscape, and its people. With the outbreak of the fighting, he collaborated on the film, The Spanish Earth, to raise money for the Loyalist cause. He made a speech before the Congress of American Writers on the importance of assisting the Spanish Loyalists and opposing Fascism in general.

> A writer's problem he said does not change. He himself changes, but his problem remains the same. It is always how to write truly and having found what is true, to project it in such a way that it becomes part of the experience of the person who reads it. . . . Really good writers are always rewarded under almost any existing system of government that they can tolerate. There is only one form of government that cannot produce good writers, and that system is fascism. For fascism is a lie told by bullies. A writer who will not lie cannot live and work under fascism.[1]

Politically, the war divided the Spanish people into two parties. The side of the government was supported by the working classes, trade unions, liberals, Socialists, and Communists. The rebels,

led by General Franco, were backed by the large landowners, the Church, professional army officers, and Fascists.

Hemingway went to Spain, observed a good deal of combat, and his sympathies were on the Loyalist side. But he is not Robert Jordan; he did not engage in actual partisan combat; he did not enter into any relationship similar to the Robert-Maria affair, and he was not killed in the war. However, Hemingway projects himself into Robert Jordan emotionally and emphatically.

It is my concern in this novel to study Hemingway's inner struggle between idealism about the cause and his disappointment at the facts of the war. I also intend to examine Pilar's personality as well as Maria's character and the importance of her relationship with Robert Jordan.

As for the plot of For Whom The Bell Tolls, it is a romantic and dramatic story. It covers only three days of action and relates previous incidents through flashbacks.

Robert Jordan is a young American teacher who is fighting as a volunteer in the Spanish Civil War. His present and most important mission is to blow up a strategic bridge, thus facilitating a Loyalist advance. Jordan is led by Anselmo behind the Fascist lines with orders to make contact with Pablo and Pilar, whose help he needs in destroying the bridge. The other important members of Pablo's band are the gypsy Rafael, Agustin, and Fernando.

At the cave of Pablo and Pilar, Jordan meets a beautiful young girl named Maria, who has escaped from the Fascists. Jordan and Maria fall deeply in love, a love which is to last only for three days until his death.

Jordan makes many sketches of the bridge and lays his plans carefully, but his work is almost ruined by Pablo's treachery. Pablo steals and destroys the explosives and detonators. Without the explosives and detonators, Jordan will have to blow the bridge with Land grenades, a much more dangerous method. He successfully destroys the bridge, but is wounded in the retreat, and is left to die. He dies, but he has done his job.

The nature of Jordan's mission to blow up the bridge at a precise time is so extraordinary and dangerous that General Golz cannot order him to do it.

> "If you do not want to undertake it, say so now. "If you think you cannot do it, say so now" Golz said . "I will do it," Robert Jordan had said. "I will do it all right."[2]

Jordan has been well trained in his work, he knew how to blow any sort of bridge, and "he did not give any importance to what happened to himself."[3] Neither his life nor the imminent danger of his death worried him.

> The first thing was to win the war. If we did not win the war everything was lost.[4]

Jordan's mind is centered on his military duty. He and Anselmo subordinate themselves to the cause and to the concept of duty

as Jordan expresses in the following statement:

> Neither you nor this old man is anything. You are instruments to your duty. There are necessary orders that are no fault of yours and there is a bridge and that bridge can be the point on which the future of the human race can turn.[5]

Jordan has considered himself an instrument of a war which is being fought for the good of common people. The author makes clear Jordan's political position:

> He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for those who believed in it.[6]

And Jordan himself declares his faith in the basic social ideals which he is fighting for:

> You're not a real Marxist and you know it. You believe in Liberty, Equality and Fraternity. You believe in Life, Liberty and the Pursuit of Happiness. Don't ever kid yourself with too much dialects . . . you have put many things in abeyance to win the war. If this war is lost all of those things are lost.[7]

Thus, because he is idealistic about the aims of the war, he has forced himself to ignore the damage that war does to the individual. One of the major conflicts in the novel is that between the duty to kill under the circumstances of war and the principle which values human life. Killing, Jordan feels, can only be justified if it is a necessity

> and no man has a right to take another man's life unless it is to prevent something worse happening to other people.[8]

Anselmo is deeply concerned about the sin of killing another human being. "To me it is a sin to kill a man. Even Fascists whom we must kill."[9] He knows that killing is necessary to win the war, but he can only do it under orders and with tears running down his cheeks.

Jordan, too, is concerned about killing. The killing of the cavalryman also disturbs Jordan. He kills his enemy with cool precision as a matter of necessity. But later, in reading the man's papers, he recognizes that the Fascist is no longer an enemy, but an individual human being, a boy that he has probably seen "run through the streets ahead of the bulls at the Feria in Pamplona."[10] Jordan's conscience bothers him terribly about the killing he has done. He feels a deep sense of guilt and sorrow, but he must put his emotions aside for duty.

Unlike Jordan and Anselmo, Agustin has the urge to kill like a "mare in heat." He says that they, the loyalists, must "shoot the anarchists and the communists, and all this 'canalla' except the good Republicans."[11]

Pablo also has a natural bent for killing and cruelty. In the account of the massacre of the fascists by Pablo and his men there are scenes of barbarity and cruelty against their political enemies. Pilar states that "Everything that happened in the Ayuntamiento was scabrous."[12]

Atrocity on one side is balanced by equal atrocity on the other. The story of Pablo's massacre is balanced by the story of Maria's rape. Politically, Hemingway shows no difference between Loyalists and Fascists. The author tells his story from the viewpoint of a Loyalist guerilla band, but Loyalists as men and women are no better or worse than the rebels. He regards the Spaniards as a wonderful people in many ways but terrible in others:

> What sons of bitches from Cortez, Pizarro, Menéndez de Avila all down through Enrique Lister to Pablo. And what wonderful people. There is no finer and no worse people in the world. No kinder people and no crueller. And who understands them?[13]

Jordan volunteered because of his love for Spain and his devotion to democracy, but he is disappointed at the facts of the war. He observes that infesting the Loyalist cause there are horse thieves, like Pablo who is most interested in gaining such material wealth as his own herd of horses. He is both a thief and a traitor. On the night before blowing up the bridge, he deserts after stealing and destroying the explosives and detonators. Pablo had tried to redeem himself, returning and bringing with him another small guerilla band and their horses to help Jordan. After the battle Pablo kills the guerillas so as he can get their horses.

Another murderous commander is Enrique Lister:

> He was a true fanatic and he had the complete Spanish lack of respect for life. In few armies since the Tartar's

> first invasion of the West were men executed summarily for as little reason as they were under his command.[14]

Pablo and Lister are representative of the leaders of Spain. Having observed the behavior of the leaders, Jordan asks himself:

> Was there ever a people whose leaders were as truly their enemies as this one?[15]

But Jordan did not have a complete vision of the war until he entered Gaylord's Hotel, the meeting place of the Communists in Madrid.

> Sure, Gaylord's was the place you needed to complete your education. It was the place you learned how it was all really done instead of how it was supposed to be done. He had only started his education. . . . At the start when he had still believed all the nonsense it had come as a shock to him. But now he knew enough to accept the necessity for all deception, and what he learned at Gaylord's only strengthened him in his belief in the things that he did not hold to be true.[16]

Initially, Jordan was so naive that he had been shocked at the luxury and cynicism of Gaylord's. He had come to Madrid from the Cordoban front where:

> you did the thing there was to do and knew that you were right . . . you fought that summer and that autumn for all the poor in the world, against all tyranny, for all things that you believed and for the new world you had been educated into. . . . It was those days, he thought, that you had a deep and sound and selfless pride--that would have made you a bloody bore at Gaylord's.[17]

Jordan's association with the officers at Gaylord's made it impossible to maintain any of his original purity of feeling. There he learned that the leaders of the movement, who were

supposed to have been peasants, were really members of an earlier revolution who had fled Spain and been trained in Russia "so they would be ready to fight the next time and have the necessary military education to command."[18]

At Gaylord's he learned a lot of lying.

> He did not care for the lying at first. He hated it. Then later he had come to like it. It was part of being an insider but it was a very corrupting business.[19]

Jordan did not really like the lying. It was probably necessary, but he wished that it were not.

Jordan recognizes that, at least in part, he had been too naive in politics. He has doubts whether he has become corrupt, and he asks himself:

> But was it corruption or was it merely that you lost the naivety that you started with? Would it not be the same in anything? Who else kept that first chastity of mind about their work that young doctors, young priests, and young soldiers usually started with?[20]

Jordan is by no means a blind idealist, and that is what makes his coherence to his ideals so convincing and important. He is able to maintain his idealism despite the realities that he discovers at Gaylord's.

Having achieved an awareness of what goes on at the high command of the civil war, Jordan states clearly in the early pages of the book that he is not a Communist, but simply an Anti-Fascist. He is under Communist discipline because they offer

"the best discipline and the soundest and sanest for the prosecution of the war."[21]

Hemingway makes it clear that corruption, political cynicism and inefficiency in the Loyalist high command were the main causes of the Loyalist defeat.

Nevertheless, Jordan has met faithful people as, for example, Pilar who usurps Pablo's leadership of the band so as to serve the cause. She is more a soldier than a woman. When Pablo tells Jordan, "Thou wilt blow no bridge here," Pilar disagrees, "I am for the bridge and against thee," giving the other members of the band the alternative of following her. Then, one by one, the members of Pablo's band declare their allegiance, not to the Republic, but to Pilar. "To me the bridge means nothing," one says. "I am for the 'mujer' of Pablo." And Pilar, happily gives her allegiance to Jordan. "I am for the Republic," she says, "and the Republic is the bridge."[22]

Pilar was so fiercely devoted to the Loyalist cause that Jordan knew she could carry out her part of the mission regardless of her personal danger. And she did. During the attack on the bridge Pilar took a rifle and fought like a soldier.

Pilar's role is of great importance in the main events of the novel. She helps Jordan in the achievement of both goals: the destruction of the bridge and his self-realization through his union with Maria.

Probably, Pilar represents Hemingway's personal viewpoint. She is on the side of the Loyalists and is ready to give her life for the cause. But she understands that other things are more important than political victory. It seems to me that for Pilar the victory over Fascism is worth winning only if it makes possible for individuals a higher fulfilment of their personal happiness. It is for this reason that she induces Maria to go into the sleeping bag in an effort to provide both Jordan and Maria with a basic human emotional experience which she knows can become a mystical experience.

Up to the time he came to the guerilla band, only the idealism of political sentiment occupies Jordan's thoughts. "There is no time for girls,"[23] he says. However, Jordan is not the complete master of his feelings now that Maria has appeared. Unlike Frederic Henry, Jordan falls in love with Maria at first sight. The moment he looks at her he feels a "thickness in his throat."[24] Tenderness and the heat of sexual appetite flood over him simultaneously, and over her as well. The presence of Jordan arouses Maria's feelings so that she takes for granted what Pilar had previously told her:

> That nothing is done to oneself that one does not accept and that if I loved someone it would take it all away.[25]

Pilar knew that a healthy sex experience would wipe out Maria's past and would bring her back to life. Pilar sends Maria to Jordan's sleeping bag and their relationship develops

quickly, but it is not until their sexual experience during the day on the mountainside that their union becomes completely mystical. Here they experience "La Gloria." The description of the orgasm is one which dislocates the lovers from both time and space, and allows them to transcend:

> up, up, up, and into nowhere, suddenly, scoldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them.[26]

The scene above is similar, in certain aspects, to Nick Adams' sexual experience with Trudy, the Indian girl with whom Nick used to go squirrel shooting and who, under the hemlock tree "did first what one has ever done better."[27] Both experiences, in For Whom The Bell Tolls and in the short story "Fathers and Sons" take place during the day, in direct contact with nature, and their sexual relations are completely satisfactory.

There are real similarities between Trudy and Maria. Both girls demonstrate the easy way with which they deal with sex. The Indian's free and simple attitude toward sex is shown in her dialogue with Nick Adams. The lovers were lying under the hemlock tree when Trudy asked him:

> "You want to?"
> "Un Huh"
> "Come on."[28]

The dialogue between Jordan and Maria follows a similar pattern:

"Maria, listen. Dost thou----?"
"Do I what?"
"Dost thou wish?"
"Yes. Everything. Please . . ."[29]

Before meeting Maria, Jordan had had other women, but he had never experienced true love, as he declares:

Until thee I did not think that I could love one deeply.[30]

Jordan and Maria are lovers, under circumstances even more poignant and romantic than Frederic and Catherine's. Jordan dreams of going to America with Maria as his wife, spending a lifetime with her. Maria has become essentially "life" to him:

> in the night he woke and held her tight as though she were all of life and it was being taken from him. He held her feeling she was all of life there was and it was true.[31]

The urgency of his desire for Maria shows that Jordan is afraid that they have little time left. Thus, they spend most part of the time making love and their relationships reach the supreme earthly joy.

Hemingway has been criticized for creating women who are merely projections of male desire. Edmund Wilson, for instance, says that Maria is the most characterless and "amoebic" of all the women in Hemingway's fiction.

This criticism calls for a closer investigation of Maria's character. It seems to me that Hemingway's purpose was to portray Maria as a typical Spanish girl. Maria is a young, beautiful girl whose father "was the mayor of the village and an

honourable man," and her mother "was an honourable woman and a good Catholic . . ."[32] The author stresses honor and religion because they are the main characteristics of the Spanish traditional family. The Spanish education is based on religion so that the girls are educated to be good wives and to honor their husbands. Thus, it is characteristic of the Spanish women to be ardent lovers and to devote themselves to their men. Hemingway says that "Spanish girls make wonderful wives."[33] Another characteristic of Spanish culture is the cult of virginity: the girl is supposed to be virgin until she is married. In her first meeting with Jordan Maria is afraid of not being loved because she is not virgin.

> Thou wilt not love me. But perhaps thou wilt take me to home. And I will go to the home and I will never be thy woman nor anything.[34]

But as soon as she perceives that despite what had happened to her Jordan is truly in love with her, she gives all of herself and loves him ardently. Maria tells Jordan that she will be careful of her figure, learn to speak English well, and do her best to make him happy. "If I am to be thy woman I should please thee in all ways."[35]

Besides the Spanish cultural influence on the formation of Maria's character, we should take into consideration her past experiences. Before meeting Jordan, Maria had been subjected to every possible indignity that a woman could suffer. Her

parents were shot by the "Guardia Civil" and later she had been raped and tortured by Fascists. In prison, that act was always repeated as she reports:

> Never did I submit to anyone. Always I fought and always it took two of them or more to do me the harm. One would sit on my head and hold me.[36]

Broken by her experience, Maria has lost any hope of new life. She was obviously in a highly nervous and distraught state when she was rescued by the band:

> "When we picked the girl up at the time of the train she was very strange," Raphael said. "She would not speak and she cried all the time and if anyone touched her she would shiver like a wet dog. Only lately has she been better."[37]

Here, we can observe that Maria is still in an unbalanced state when she meets Jordan. In addition, her experience with Jordan, though a healthy one, has also puzzled her. These sudden changes have strongly affected Maria. In a short span of time Maria has undergone the two extremes of experiences in sex and love: she has been raped and tortured and on the other hand, she has been loved and experienced "La Gloria."

Considering these events, Maria's personality can only be judged at a subjective level because, as I have already remarked, Maria's education only prepared her to be a good wife. So that, having undergone violence and suffering one should not be surprised that when she found the man who loves and values her, Maria had no other desire than to be loved and to get married.

Moreover, it is not easy to criticize Maria's character because she has not yet recovered her equilibrium. Only near the end of the novel we notice that she is recovering her emotional balance. After telling Jordan of all the suffering and humiliation she underwent in prison, Maria feels better and is able to reveal her personality. Then when Jordan says that he "would not wish to bring either a son or a daughter into this world as this is," Maria disagrees:

> "I would like to bear thy son and thy daughter," she told him. "And how can the world be made better if there are no children of us who fight against the fascists?"[38]

Maria not only encourages Jordan to fight against the fascists, but she insists on taking part in the fight as well. "They are bad people," she says to Jordan, "and I would like to kill some of them if I could."[39]

The fact that just at the end of the novel Maria begins to reveal her character does not mean that she is characterless. I would not say she is a developed character, but I had better judge Maria as a character in development.

Now returning to our discussion of the love affair between Maria and Jordan, I must add that after the first meeting with Maria, Jordan naturally increases his desire to live and diminishes his willingness to risk death. But Jordan makes a great effort to balance his love affair and his duty to the cause. Sometimes it seems that his duty is primary, as he reveals in a

conversation with Pilar:

> "You are a very cold boy."
> "No," he said. "I do not think so."
> "No. In the head you are very cold."
> "It is that I am very preoccupied with my work."
> "But you do not like the things of life?"
> "Yes. Very much. But not to interfere with my work."[40]

Jordan attempts to maintain an objective attitude, but the image of Maria is constantly interfering in his thoughts. For instance, we see this in a passage where the author suggests Jordan's objectivity:

> He was walking beside her but his mind was thinking of the problem of the bridge now. . . . Then there is a shift in his thoughts and he begins to worry: "Stop it," he told himself. "You have made love to this girl and now your head is clear, properly clear, and you start to worry."[41]

Jordan's feelings toward Maria are intensified by the tensions of war. Really the element of danger heightens the intensity of passion and operates as a source of inner conflict in the hero. Jordan has no hope to survive, for he is aware of the danger of his mission. Therefore, the more there is the risk of death, the more he loves Maria. Jordan's conflict becomes more intense because he loves both, Maria and the cause. His dilemma is: Maria or the cause. But he is able to reconcile the two and stays in war because as a Spaniard, Maria is symbolic of Spain. Maria, like the country, was violated by the fascists so that Maria and the cause become one thing. In fighting for the cause Jordan is defending at the same time Maria and Spain

from the fascists. Unlike Jordan, Frederic's love toward Catherine leads him to flee the war.

After his wounding, Frederic begins to perceive that idealism and patriotism are false concepts. For in the war he

> had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity.[42]

Since he becomes aware that it is not worth fighting for a cause for which soldiers die like animals and their deaths do not lead to anything, Frederic decides to make his separate peace, and to return to Catherine.

Jordan is also disappointed at the facts of the war, but he continues to fight because he is idealistic about the aims of the war; he believes in "Liberty, Equality and Fraternity."

In spite of their opposing attitudes Jordan and Frederic are similar in one point, the first stays in the war because he loves Maria and the latter abandons the war because he loves Catherine.

In the retreat from Caporetto, Frederic's situation, like Jordan's at the day before his death, is hopeless. Frederic is running the risk of death, for he expects to be caught by the enemy, although ironically he is arrested by the Italian police. In such a critical situation the image of Catherine dominates Frederic's thoughts. Even in dreams he loves Catherine intensely.

Less objective than Jordan, Frederic does not try to get rid of his reverie because at this time the war has already lost meaning for him.

As I have stated earlier, both Maria and the cause continue to be of great importance to Jordan, as he declares:

> I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not to be hungry. I love thee as I love Madrid that we have defended and as I love all my comrades that have died.[43]

In the above quotation, Hemingway has succeeded in his linking together his love for Maria and his idealism for the cause. As he states, he loves Maria as he loves "liberty and dignity and the rights of all men . . ." Thus Maria becomes the symbol of love and humanity.

It is through his experiences, and especially through Maria, that he becomes involved with all mankind:

> I have been all my life in these hills since I have been here. Anselmo is my oldest friend. I know him better than I know Charles, . . . Than I know Mike, and I know them well. Agustin, with his vile mouth, is my brother, and I never had a brother. Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister, and my daughter, and I never will have a daughter.[44]

It is also through his experiences that he accepts a belief in mankind and is able to accept man with all his weaknesses. He is aware of the cynicism and intrigue of Russian politics, and also of the sins of the Loyalist leaders. He has a full

awareness of the complex actuality of the war. He knows the world is not perfect, but its imperfection only strengthens his determination to do what little he can. Jordan dies, but he has done his job.

BIBLIOGRAPHICAL REFERENCES

[1]Baker, Life Story, pp. 477-78.

[2]Ernest Hemingway, For Whom The Bell Tolls (Harmondsworth, Middlesex: Penguin Books, 1941), p. 10.

[3]Ibid., p. 8.

[4]Ibid., p. 132.

[5]Ibid., p. 45.

[6]Ibid., p. 158.

[7]Ibid., p. 289.

[8]Ibid., p. 288.

[9]Ibid., p. 42.

[10]Ibid., p. 286.

[11]Ibid., p. 272.

[12]Ibid., p. 125.

[13]Ibid., p. 336.

[14]Ibid., p. 225.

[15]Ibid., p. 159.

[16]Ibid., p. 221.

[17]Ibid., p. 227.

[18]Ibid., p. 220.

[19]Ibid.

[20]Ibid., pp. 229-30.

[21]Ibid., p. 158.

[22]Ibid., pp. 53-54.

[23]Ibid., p. 11.

[24]Ibid., p. 25.

[25]Ibid., p. 72.

[26]Ibid., p. 155.

[27]Ernest Hemingway, The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1925), p. 493.

[28]Ibid.

[29]Hemingway, Bell, pp. 71-72.

[30]Ibid., p. 326.

[31]Ibid., p. 253.

[32]Ibid., pp. 331-32.

[33]Ibid., p. 160.

[34]Ibid., p. 70.

[35]Ibid., p. 156.

[36]Ibid., p. 331.

[37]Ibid., p. 30.

[38]Ibid., p. 335.

[39]Ibid., p. 334.

[40]Ibid., p. 89.

[41]Ibid., p. 157.

[42]Hemingway, Arms, p. 185.

[43]Hemingway, Bell, p. 329.

[44]Ibid., p. 360.

Chapter V

ACROSS THE RIVER AND INTO THE TREES

Across the River and Into the Trees, published in 1950, is the last of Hemingway's war novels. It does not confine itself to the Second World War: the author also includes part of his experience in the First World War. There are some biographical elements in this novel. The protagonist is fifty, Hemingway's exact age in 1949. He was wounded on the Piavi River in the same time and place Hemingway was in 1918. Like Hemingway, he participated in the war in France in 1944-45, and is an enthusiastic and skilled hunter.

Ten years elapsed between the publication of For Whom the Bell Tolls and Across the River and Into the Trees. A man changes greatly in ten years, and this is particularly true of the Hemingway hero. Colonel Richard Cantwell is a new kind of protagonist. He is far different from Frederic Henry, or Jake Barnes, and especially Robert Jordan. Frederic and Jake are young men, Jordan a mature man, and Colonel Cantwell an aging, sick, and bitter old man.

Hemingway had won critical success with his war novels: A Farewell to Arms and For Whom the Bell Tolls, but Across the River and Into the Trees was a failure, for this book is

considered the weakest of all Hemingway's novels. It lacks the action of the two former novels; most of the text is devoted to conversation. The main characters are thin and not very convincing when compared with Hemingway's other characters.

In the analysis of this novel, I intend to examine Hemingway's treatment of the war-theme. I also intend to investigate the love-affair between Cantwell and Renata, and simultaneously to draw a parallel between the Renata-Cantwell affair and the affairs of the lovers in A Farewell to Arms and For Whom the Bell Tolls.

Across the River and Into the Trees is the story of an army colonel who comes on leave to Venice to go duck-shooting, to see his young girl friend, and to die. On the way to Venice he stops the driver and locates the exact spot where he had been wounded thirty years earlier, during the First World War. The Colonel suffers from heart disease and knows that he has not long to live. As a fighting soldier, the Colonel has all the old scars, particularly the ones he received as a young lieutenant in his first war experience.

Hemingway introduces his novel with a duck-shooting scene, but this chapter actually takes place toward the end of his visit to Venice. The middle part of the novel is told in flashback. In Venice the Colonel stays at the Gritti Palace Hotel where he meets his friend, the Gran Maestro, and holds

an informal meeting of the order de los Caballeros de Brusadelli. Then he goes to Harry's bar to meet Renata, a nearly nineteen-year-old Italian Countess who he has evidently encountered on an earlier visit to Venice. He spends most of the time, during his last weekend, with Renata. They drink, eat, walk, ride in a gondola and love each other. The love-making of the Colonel and Renata is interspersed with the Colonel's comments on love, life, death, and his opinions and recollections of his war experience.

In Across the River and Into the Trees, like in the other novels, the author, once again, depicts the absurdities of war. Here, he suggests how war becomes more and more destructive and senseless. Hemingway illustrates it particularly in two events during World War II. One was the bombing of American troops by their air forces. The bombing intended to destroy the enemy annihilated both the German and American troops. This disaster was caused by a sudden change in the wind direction that diverted the signal-smoke from the German lines to the place where the American troops were, as the author reports:

> So then . . . the wind was from the east and the smoke began to blow back in our direction. The heavies were bombing on the smoke line and the smoke was now over us. Therefore they bombed us the same as they had bombed the Krauts.[1]

This episode is, to a certain extent, similar to the one in A Farewell to Arms when the Italian army executed its own

officers. Both events, the retreat in World War I and the bombing in World War II, illustrate the destructive folly of war.

Another disaster pointed out in this novel was the operation of Hurgten Forest where Colonel Cantwell lost his regiment. The omniscient author tells us that the Colonel

> . . . was completely desperate at the remembrance of his loss of his battalions, and of individual people. . . . Now every second man in it was dead and the others nearly all were wounded. . . . And all the wounded were wounded for life.
> "It was a good regiment," he said. "You might even say it was a beautiful regiment until I destroyed it under other people's orders."[2]

It is relevant to note the lack of dramaticity when the author describes these tragic events. These incidents are as calamitous as the retreat in A Farewell to Arms, or the massacre in For Whom the Bell Tolls. In the former work it is easy to perceive Hemingway's skillful artistry, for instance, in his description of the great retreat. He depicts an orderly retreat at the beginning and little by little he adds scenes which increase gradually the horror and dramaticity of the situation. Thus when Frederic arrives at the bridge where the police are putting officers on trial and then executing them, the reader is out of breath, completely involved in the events. The reader not only sees what Frederic sees at the moment, but also feels what Frederic feels.

Pilar's report of the events in her small town near Avila is equally dramatic. She tells how the local peasantry first murdered the Fascists with threshing flails and then were massacred themselves when Fascist troops recaptured the town. These scenes are so terribly vivid that the reader feels the shock of the description of both massacres.

The main difference between Hemingway's former war novels and his latter one lies in the strength or weakness of his style. Hemingway's greatest stylistic achievement has been his ability to achieve emotion through his simple line. Throughout his war novels, except for his last one, the author has managed to keep under control his emotional conflicts. In Across the River and Into the Trees, however, he becomes sentimental so that his writing becomes inferior. In this novel Hemingway fails to achieve that emotion which has characterized his style. It is surprising that a writer who taught the values of objectivity and fought against sentimentality had projected himself into the sentimental figure of Colonel Cantwell.

Cantwell is bitter and sentimental about the loss of his battalions. As a fighting general, he is in closer contact with his troops so that he suffers with the soldiers. He regrets having lost his regiment because of stupid orders from the higher command. He is contemptuous of generals who plan the strategies. Robert Jordan also hated the necessity for this

type of command decision so far from the actual fighting, but he realized its necessity. Cantwell, too, knows but cannot accept it. He is too much the old-fashioned infantry officer who dislikes modern warfare.

Cantwell criticizes everybody, but sometimes he recognizes how unjust he is in his attacks. For instance, he speaks of himself as "the unjust bitter criticizer who speaks badly of everyone."[3] Sometimes he seems sympathetic to the soldiers, but at other times he speaks badly of the American soldier in the Second World War.

Cantwell's discontent with almost everyone, including himself, is a symptom of paranoia. The author adds other hints which confirm his sickness. He thinks that almost everybody is an enemy. When in a bar he sees a couple whom he classifies as "post-war rich," he says that "the pair stared at him with the bad manners of their kind . . ."[4] On another occasion he attacks two sailors who had whistled at Renata. Like Cohn, he tries to show his manhood through his fists. As an old man in love with such a girl, Cantwell supposes other people are laughing at him.

Hemingway, in his obsessive concern for manhood, rejects the presents and always comes back to his youth. Cantwell remembers that when he was a lieutenant in a foreign army, he

> had a sore throat all winter. This sore throat was from being in the water so much. You could not get dry and it was better to get wet quickly and stay wet.
> The Austrian attacks were ill-coordinated, but they were constant and exasperated and you first had the heavy bombardment which was supposed to put you out of business, and then, when it lifted, you checked your positions and counted the people. But you had no time to care for the wounded, since you knew that the attack was coming immediately. . . .[5]

The author not only values his youth, but also his courage when he reflects upon his past experiences:

> When we fought here, when we were boys, the Gran Maestro and I, we won for one whole year with three to four against one and we won each one.[6]

He recalls, particularly, his most important experience as a young lieutenant. Fighting in the Italian Army,

> He was hit three times that winter, but they were all gift wounds, small wounds in the flesh of the body without breaking bone, and he had become quite confident of his personal immortality since he knew he should have been killed in the heavy artillery bombardment that always preceded the attacks. Finally, he did get hit properly for good. No one of his other wounds had ever done to him what the first big one did. I suppose it is just the loss of immortality, he thought. Well, in a way, that is quite a lot to lose.[7]

The final, serious wound was the great event that colored his lifetime. Since the Colonel is about to die, his concern with death has become both sentimental and retrospective. The kneecap he lost in the war is now part of the earth and has helped to make that land sacred. He would like to be buried near it. Anyway, he reflects, after death you are of some use, "a sort of mulch, and even the bones will be some use finally."[8]

The Colonel, ready to die, makes his last visit to Venice. This city evokes memories of his past,

> This country meant very much to him, more than he could, or would ever tell anyone . . .[9]

The other motive for his having chosen Venice for his last weekend is that he expected that the magic of this city and its beauty could intensify his emotions and give a special flavor to his encounter with Renata.

Cantwell is engaged in living life to the fullest. His concern is for living in the grand manner, and not being asleep to the possibilities of life. The Colonel contrasts quite obviously with Jackson, his driver. While he is facing death from a heart disease and is making the most of his last visit to Venice, Jackson reads comic books and sleeps. By way of contrast, Cantwell drinks the best wines, eats the most expensive food, and loves the most beautiful girl.

The love between Cantwell and Renata is pure and romantic. In his hotel room,

> The Colonel kissed her and felt her wonderful, long, young, lithe and properly built body against his own body, which was hard and good, but beat-up, and as he kissed her he thought of nothing.
> They kissed for a long time, standing straight, and kissing true, in the cold of the open windows that were on to the Grand Canal.[10]

Conscious of the shortness of time, Cantwell tries to extract the most from their final hours together. He just wishes to live the present.

> They lay together now and did not speak and the Colonel felt her heart beat. It is easy to feel a heart beat under a black sweater knitted by someone in the family, and her dark hair lay, long and heavy, over his good arm. It isn't heavy, he thought, it is lighter than anything there is. She lay, quiet and loving, and whatever it was that they possessed was in complete communication. He kissed her on the mouth, gently and hungrily, and then it was as though there was static, suddenly, when communications had been perfect.[11]

Observing the scenes of love in this novel, we find a great difference from the ones when Frederic and Catherine are together. In the passages above, Hemingway uses many words to describe the love-making between Renata and Cantwell. Whereas in A Farewell to Arms the author transmits to the reader what happens to the lovers and suggests the intensity of their relations with only a few words. For example, in one scene Frederic asks Catherine to shut the door and come to his bed. Then in the next scene Frederic simply says:

> Catherine sat in a chair by the bed. The door was open into the hall. The wildness was gone and I felt better than I had ever felt.[12]

Not only in A Farewell to Arms, but also in For Whom the Bell Tolls, Hemingway succeeded in transmitting the anxiety and emotion that the two young couples feel when they are together. Frederic and Jordan's communications with their girls show clearly the degree of intimacy between them. Frederic just says:

> "Come on. Don't talk. Please come on."[13]

And the conversation between Jordan and Maria follows the same

pattern. Jordan asks her informally:

> "Maria listen. Dost thou . . .?"[14]

In contrast, Cantwell is solemn when he asks Renata, "Now, Daughter, let us resume the having of fun."[15]

However, Hemingway endeavors to convince us that when Cantwell is with Renata he returns to the days of his youth, when he was a lieutenant in the First World War. The Colonel pretends to feel himself "as young as at his first attack." He looked at the mirror and

> He did not notice the old used steel of his eyes nor the small long extending laugh wrinkles at the corners of his eyes, nor that his broken nose was like a gladiator's in the oldest statues. Nor did he notice his basically kind mouth which could be truly ruthless.[16]

Though a middle-aged man, Cantwell cherishes the illusion that he is as young as Renata. This matter is handled by means of Renata's portrait.

> "Portrait," he said. "Boy or daughter or my one true love or whatever it is; you know what it is, Portrait."[17]

It seems the author uses Renata's symbolic portrait as a device. It represents Cantwell himself some thirty years earlier. In this case his love of Renata seems to be an exercise of narcisism, although the relations between Cantwell and Renata also seem to be a father-daughter fantasy. "Daughter" emphasizes the unpleasant difference of more than thirty years between them in age. In any case, it is an odd relationship.

Like Catherine and Maria, Renata also is symbolic of Home. During the gondola ride the lovers feel themselves at home. As soon as they get down into the gondola, Renata tells Cantwell:

> "Now . . . we are in our home and I love you. Please kiss me and put all love into it."[18]

Renata not only provides a home for Cantwell, but she carries with herself the feeling of home. The author points out her "homey-like" qualities when he describes her natural and innocent beauty, particularly Renata's eyes as:

> the most beautiful of all the beautiful things she has with the longest honest lashes I have ever seen and she never uses them for anything except to look at you honestly and straight.[19]

Renata's hair is also emphasized as part of her femininity. The author contrasts the artificiality of American girls with Renata's natural beauty and natural figure.

> Sometime, . . . you ought to have to sleep in a bed with a girl who has put her hair in pin curls to be beautiful tomorrow. . . .
> The girl, Renata, that you are, is sleeping now without ever having done anything to her hair. She is sleeping with it spread out on the pillow and all it is to her is a glorious, dark, silky annoyance, that she can hardly comb, except that her governess taught her.[20]

Hemingway succeeded in portraying Renata as beautiful and feminine in the manner of Maria and Catherine. However, he failed to give the Renata-Cantwell affair that joyous and pleasant interaction which characterizes two people who love each other. One one hand, the love-making between Catherine

and Frederic and Maria and Jordan is wholly happiness and joy. On the other hand, the Renata-Cantwell affair is marked by sadness. The idea of death permeates their thoughts. So that they talk constantly about death. In a loving gesture, Renata asks him:

> "Will you do your best not to die?"[21]

Yet, during most of the time that they are together, the Colonel comes back to this theme obsessively. He talks about his death and even choses the place where he wants to be buried.

When Renata tells him indirectly of her pregnancy, Cantwell is full of pity for her. He pities her especially because he knows that he will die soon and so does she. Renata makes a decision not to marry the Colonel under any circumstances, so when he proposes to marry her, she refuses,

> "No," she said. "I thought it over and I thought we should not. It is just a decision as the one about crying."[22]

The author gives hints of whom Renata will marry. The Barone Alvarito finds them at the Gritti, and tells the Colonel about the hunt. When he leaves, Renata comments:

> "We knew each other as children," . . . "But he was about three years older. He was born very old."[23]

Cantwell observes that "the girl had been quiet and a little withdrawn, since she had seen Alvarito."[24]

The Colonel understands that he has been replaced, that he is outdated. And seeing the impossibility of a new heart,

Cantwell has decided to leave Renata to the Barone Alvarito, but he asks the Barone:

"Will you give my love to Renata?"[25]

After he admits to himself that he is no longer of use to the army, he remembers Renata and her situation.

> You are no longer of any real use to the Army of the United States. That has been quite clear. You have said good-bye to your girl and she has said good-bye to you. That is certainly simple.
> You shot well and Alvarito understands. That is that.[26]

The Colonel's last gesture of renouncing Renata represents a triumph over his paranoia. He does nothing to reduce the possibilities of his death because he is aware that only through his own death can there be room in the world for Renata and her child.

The dramaticity of Catherine's death contrasts strongly with the simplicity of Cantwell's. Catherine and Frederic loved each other intensely so that Frederic could not accept her death. Whereas, the coldness with which Cantwell and Renata say good-bye demonstrates the shallowness of their love.

The relative shallowness and colorlessness of the love scenes in this novel, as well as the lack of dramatic immediacy in the war scenes are a sign of the author's failing mastery of his art.

BIBLIOGRAPHICAL REFERENCES

[1]Ernest Hemingway, Across the River and Into the Trees (Harmondsworth, Middlesex: Penguin Books, Ltd., 1950), p. 173.

[2]Ibid., pp. 186-7.

[3]Ibid., p. 177.

[4]Ibid., p. 32.

[5]Ibid., p. 27.

[6]Ibid., p. 99.

[7]Ibid., p. 28.

[8]Ibid., p. 30.

[9]Ibid., p. 29.

[10]Ibid., p. 86.

[11]Ibid., p. 167.

[12]Arms, p. 92.

[13]Ibid.

[14]See Chapter IV, note 29.

[15]River, p. 80.

[16]Ibid., p. 88.

[17]Ibid., p. 134.

[18]Ibid., p. 118.

[19]Ibid., p. 68.

[20]Ibid., p. 139.

[21]Ibid., p. 73.

[22]Ibid., p. 74.

[23] Ibid., p. 102.

[24] Ibid., p. 103.

[25] Ibid., p. 224.

[26] Ibid., p. 236.

CONCLUSION

What I have tried to demonstrate through the analysis of Hemingway's fiction is that the author has balanced the war and love motifs in his work. It is ironic that love in war is more successful, more truly love, than is love during peacetime. The element of danger inherent in war is the main factor responsible for the intensification of the lovers' feelings. Thus, the closer the danger, the tenderer and deeper is love. This equation is clearly demonstrated in the war novels.

In A Farewell To Arms, the author first places the protagonist far from the fight, consequently, he is unable to love. Nevertheless, when Frederic Henry becomes involved in the events of the conflict, a passionate love not only springs up, but develops within him parallel to the progressive intensity of danger that the protagonist experiences.

For Whom The Bell Tolls presents the most poignant and rich-colored love of all the novels, since this novel involves the highest tension and the gravest risks of death in Jordan's mission. Therefore, the closer the climactic moment of the bridge destruction, the sharper is the love between Jordan and Maria.

On the contrary, in Across the River and Into the Trees, the love between Renata and the Colonel is shallow, sentimental and colorless. The relative shallowness, sentimentality, and colorlessness of the Renata-Cantwell love affair are evidences of the author's artistic failure in his treatment of the Love-theme. But despite the fact that the love affair in Across the River and Into the Trees differs from the ones in A Farewell to Arms and For Whom the Bell Tolls, Renata fits into the same pattern of the other heroines, Catherine and Maria. Renata is as beautiful, feminine, soft and "homey" as Maria and Catherine.

The women in Hemingway's novels are either soft-colored and lovable, or "bitches." Catherine, Maria and Renata belong obviously to the first group. It seems that the author portrayed these girls inspired by both Hadley, his beloved wife, and Trudy, the Indian girl who is the symbol of sexual freedom. Brett and Pilar belong to the other group, both are defeminized and depraved women. It is significant, however, that before the war Pilar was a "bitch," but during the conflict she is an efficient soldier. As to Brett, she is an irremediable bitch in peacetime, nevertheless, when she was a nurse in the war she could, evidently, love. Throughout my discussion, there is enough evidence to prove that the idealized woman is placed in the war-context, whereas the "bitches" appear primarily in peacetime.

In my analysis I have observed that, at least in Hemingway's war novels, it is not the case (as Leslie Fiedler argues) that the American author runs away from women into adventures such as war that "bonds" him with other men. The inverse situation comes true in Hemingway's war novels. Although Hemingway's heroes go to war, Frederic Henry runs away from war in order to live with Catherine; Robert Jordan stays with Maria in the war and dies so as to defend her from the fascists; and Colonel Cantwell chooses to spend his last weekend with his beloved Renata.

Another aspect that I have tried to demonstrate is that Hemingway's protagonists age along with the writer and that there are shifts in their attitudes. The protagonists in The Sun Also Rises and A Farewell to Arms represent Hemingway's youth. They are young men who have been marked both psychologically and physically by their war experiences. They hate war or any political commitment and are more interested in love and sex.

When Hemingway wrote For Whom The Bell Tolls, he was a mature man, at the apogee of his life. Jordan reflects the author's balance, both in love and war, for he is able to maintain his political commitment without affecting his capacity to love. It is significant to notice the change in Hemingway's thinking by contrasting Jordan with Frederic Henry. Jordan is in Spain fighting for the very abstractions ("Liberty, Equality and Fraternity") that ten years before had made Lt. Henry feel nauseated.

In Across The River and Into the Trees, the protagonist is an aging and bitter man who presents strong symptoms of paranoia. While Frederic Henry is sympathetic with the common soldier, and Jordan is openly for the officer-class, Cantwell's position is not well defined. The Colonel attacks both, the soldiers and the officer-class.

Hemingway is ostensibly a pacifist, so that he is constantly depicting the brutality and senselessness of war throughout his work. However, ironically, he himself and his heroes live in the midst of armed combat. What becomes apparent after the examination of the novels is that Hemingway sees aggression as something innate in man. Thus, when there is no war for the man to release his aggressiveness, love becomes a war. Hemingway has suggested that in the midst of wars love becomes all tenderness and understanding, whereas in peacetime, love assumes the form of aggression.

APPENDIX

IN OUR TIME

In Our Time, a book of short stories, was published in 1925. It seems that Hemingway intended its title as an ironic allusion to a well-known phrase from the Church of England's Book of Common Prayer: "Give peace in our time, O Lord," for the stories are chiefly about war and violence. There is no peace at all in the stories.

Half of the stories are devoted to the development of an important character named Nick Adams. These stories alternate with sketches which are of contemporary scenes and, for the most part, are of great violence.

In Chapter I the author shows the incongruity and comedy of the initial phase of the First World War:

> Everybody was drunk. The whole battery was drunk going along the road in the dark. We were going to the Champagne. The lieutenant kept riding his horse out into the fields and saying to him, "I'm drunk, I tell you, mon vieux. Oh, I am so soused." . . . It was funny going along that road.[1]

Then in Chapter II the whole affair becomes merely sordid. According to the author's description, there are refugees in the mud, a perpetual flow of rain, and a woman bearing her child on the road. As a symbol of disaster, "It rained all through the evacuation" and "there was no end and no beginning"[2] in the Greek retreat. The next chapter deals with German soldiers

being shot one by one as they climb over a garden wall in France. Chapter IV describes more shooting of soldiers who are this time coming over "an absolutely perfect barricade across the bridge. It was simply priceless."[3]

The author introduces and gradually escalates the horrors of war. In the next sketch, called Chapter V, Hemingway describes the execution of six Greek cabinet ministers:

> They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital. There were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. It rained hard. All the shutters of the hospital were nailed shut. One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. Finally the officer told the soldiers it was no good trying to make him stand up. When they fired the first volley he was sitting down in the water with his head on his knees.[4]

Here we can observe the contrast: the positive individual is seen in opposition to negative forces which threaten to injure him. We can see, too, that there are combinations of sympathy, recognition of terror, and indignation in this chapter. Our sympathy is drawn to the sick minister, who appears to be in the grip of forces which, with overwhelming and unmerciful power, would destroy his human dignity. Probably nothing else Hemingway wrote succeeds so well in establishing a mood of anguish and futility in so few words. The reiteration of images of water, rain, and puddles is one of Hemingway's first

uses of water as a symbol of disaster. The author selected just those details which make the reader feel the shock of the situation as though he is being forced to observe this thing against his will.

The series of sketches has its climax in Chapter VI where Nick Adams himself is wounded:

> Nick sat against the wall of the church where they had dragged him to be clear of machine-gun fire in the street. Both legs stuck out awkwardly. He had been hit in the spine.[5]

He talks to Rinaldi about the end of his commitment to the war. Nick's comment to Rinaldi, "You and me, we've made a separate peace,"[6] reflects Hemingway's disillusionment with the war, his farewell to arms, and the withdrawal from political and social commitment which lasted until the period of the Spanish Civil War. The themes of the story and even the characters anticipate A Farewell to Arms.

These sketches suggest the powerful influence of Hemingway's unreasonable wound. Even the symbolism contributes to that impression: the garden wall, the perfect obstacle, and the wall of the church suggest the helplessness of the war circumstance. Nick's position against the wall of the church is an important sign of his initiation into the reality of the world outside. A wall usually suggests protection, but in this context it has symbolically the meaning of obstacle to safety and security.

The sketches contain the germ of A Farewell to Arms. The rain falling upon the refugees as they make their way out of Adrianople, and upon the six cabinet ministers who are shot against the wall of a hospital are scenes similar to the ones in the retreat of Caporetto. Chapter VI contains the basic notion of disenchantment with the war and its alleged ideals, succinctly expressed by Nick Adams and later on by Frederic Henry.

The first of the Nick Adams stories in In Our Time is "Indian Camp." In this story, the relations between the hero and his physician-father are essentially those between Hemingway and his own father. Nick accompanies his father into the Michigan backwoods on a trip to deliver an Indian woman of a child. The woman screamed just as Nick came into the shanty.

> "Oh, Daddy, can't you give her something to make her stop screaming?" asked Nick.
> "No. I haven't any anaesthetic," his father said.[7]

The child is delivered after a Cesarean skillfully carried out under primitive conditions, but the Indian husband in the upper bank is unable to bear his wife suffering and kills himself by cutting his throat with a razor.

> "Take Nick out of the shanty, George," the doctor said. There was no need of that. Nick, standing in the door of the kitchen, had a good view of the upper bank when his father, the lamp in one hand, tipped the Indian's head back.[8]

This is Nick's initiation to suffering, and to the violence of birth and death. With this story, Hemingway begins a pattern of contacts with violence and evil.

The other stories concerning Nick Adams are not so violent as "Indian Camp," but each of them is unpleasant in some way or other. In "The End of Something," Nick felt himself forced to repudiate his girlfriend with whom he has had a pleasant love affair. Nick finds it difficult to express his decision.

> He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. "It isn't fun any more. Not any of it." She didn't say anything. He went on. "I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say."[9]

In the next story, "The Three-Day Blow," Nick and his friend Bill are drinking. Nick is particularly drinking to forget, but his thoughts are about his lost love.

> Nick said nothing. The liquor had all died out of him and left him alone. Bill wasn't there. He wasn't sitting in front of the fire or going fishing tomorrow with Bill and his dad or anything. He wasn't drunk. It was all gone. All he knew was that he had once had Marjorie and that he had lost her. She was gone and he had sent her away. That was all that mattered. He might never see her again. Probably he never would. It was all gone, finished.[10]

The author suggests that Nick's affair with Marjorie is like the autumnal three-day wind storm that is blowing:

> All of a sudden everything was over. . . . Just like when the three-day blows come now and rip all the leaves off the trees.[11]

This story fits into the pattern of the love affair in A Farewell to Arms and For Whom the Bell Tolls. In both novels the couples love each other, but death comes suddenly to separate them.

"Big Two-Hearted River" is a long fishing story in two parts, evidently based on Hemingway's return to upper Michigan after the war in 1919. Nick here is considerably older than the hero of "Indian Camp." He is a mature young man who seems to be recovering from a traumatic experience in the war. On the surface the story is virtually plotless. Nick gets off the train in the burned-out town of Seney, sets off on foot with his pack through the woods, and reaches his favorite camping spot near the Big Two-Hearted River. He spends the night there, and the rest of the story is devoted to his fishing. Nothing apparently happens to Nick, he is happy and the fishing trip goes well. But without any overt description of what is going on inside Nick's mind, the author manages to convey what is happening there. Even without mentioning that his hero is in a most precarious state of nervous tension, the author suggests it through the reiteration of key words. For instance, the author stresses Nick's heavy pack:

> Still, it was too heavy. It was much too heavy. He had his leather rod-case in his hand and leaning forward to keep the weight of the pack. . . . He walked along the road feeling the ache from the pull of the heavy pack.[12]

Nick is clearly escaping from something. He has walked miles to find an ideal campsite. This is one of the ways in which he sets his own conditions for happiness. When he found the place "he had made his camp. He was settled. Nothing could touch him." Nick found "the good place,"[13] a refuge away from men, from war, from civilization, where he can recover his strength again. There he finds extraordinary pleasure in the techniques of doing things.

> He took the ax out of the pack and chopped out two projecting roots. . . . He smoothed out the sandy soil with his hand and pulled all the sweet fern bushes by their roots. . . . When he had the ground smooth, he spread his three blankets. One he folded double, next to the ground. The other two he spread on top.[14]

Now that he has made his camp he begins his ritual of cooking his evening meal.

> He started a fire with some chunks of pine he got with the ax from a stump. Over the fire he stuck a wire grill, pushing the four legs down into the ground with his boot. Nick put the frying pan on the grill over the flames. He was hungrier. The beans and spaghetti warmed. Nick stirred them and mixed them together. . . . He was very hungry. Across the river in the swamp, in the almost dark, he saw a mist rising. He looked at the tent once more. All right. He took a full spoonful from the plate.[15]

Since he has settled down in his camp, Nick has performed a succession of reassuring little ceremonies, such as the ritual of smoothing ground, of bedmaking, of cooking his meals, of eating, of bait-catching, and of fishing.

The rites that we see Nick practicing seem to reflect his need to set his life in order after the trauma of the war.

BIBLIOGRAPHICAL REFERENCES

[1]Ernest Hemingway, Short Stories, p. 89.

[2]Ibid., p. 97.

[3]Ibid., p. 113.

[4]Ibid., p. 127.

[5]Ibid., p. 139.

[6]Ibid.

[7]Ibid., p. 92.

[8]Ibid., p. 94.

[9]Ibid., p. 110.

[10]Ibid., p. 123.

[11]Ibid.

[12]Ibid., p. 210.

[13]Ibid., p. 215.

[14]Ibid., p. 214.

[15]Ibid., pp. 215-16.

BIBLIOGRAPHY

Anderson, Charles R. "Hemingway's Other Style." Modern Language Notes, LXXVI (May, 1961), pp. 434-42.

Baker, Carlos. Ernest Hemingway: A Life Story. Harmondsworth, Middlesex: Penguin Books, Ltd, 1972.

_____. Hemingway: The Writer as Artist. Princeton: Princeton University Press, Fourth edition, 1972.

Barnes, Lois L. "The Helpless Hero of Ernest Hemingway." Science and Society, XVII (1953), pp. 1-25.

Benson, Jackson J. Hemingway: The Writer's Art of Self Defense. Minneapolis: University of Minnesota Press, 1969.

Cargil, Oscar. Intellectual America: Ideas on the March. New York: The Macmillan Company, 1941.

Cowley, Malcolm. A Second Flowering: Words and Days of the Lost Generation. New York: The Viking Press, 1974.

_____. Exile's Return. New York: The Viking Press, 1951.

Fiedler, Leslie A. Love and Death in the American Novel. New York: Stein and Day, 1966.

Geismar, Maxwell. Writers in Crisis: The American Novel, 1925-1940. New York: A Dutton Paperback, 1971.

Gurko, Leo. Ernest Hemingway and the Pursuit of Heroism. New York: Thomas Y. Crowell Company, 1968.

Halliday, E. M. "Hemingway's Ambiguity: Symbolism and Irony." American Literature, XXVII (March, 1956), pp. 1-22.

Hemingway, Ernest. A Farewell to Arms. New York: Charles Scribner's Sons, 1929.

_____. Across The River and Into the Trees. Harmondsworth, Middlesex: Penguin Books, Ltd., 1950.

_____. Death in the Afternoon. Harmondsworth, Middlesex, England: Penguin Books, Ltd., 1932.

_____. For Whom The Bell Tolls. Harmondsworth, Middlesex: Penguin Books, Ltd., 1941.

_____. Green Hills of Africa. New York: Charles Scribner's Sons, 1935.

_____. The Sun Also Rises. New York: Charles Scribner's Sons, 1926.

_____. The Short Stories of Ernest Hemingway. New York: Charles Scribner's Sons, 1925.

Hoffman, Frederick J. The Twenties--American Writing in the Postwar Decade. New York: Collier Books, 1962.

Kazin, Alfred. "Hemingway The Painter." The New Republic (March 19, 1977).

_____. On Native Grounds: An Interpretation of Modern American Prose Literature. New York: Reynal & Hitchcock, 1942.

McCaffery, John K. M., ed. Ernest Hemingway: The Man and His Work. Cleveland, Ohio: World Publishing Company, 1950.

McCormick, John. American Literature 1919-1932: A Comparative History. London: Routledge & Kegan Paul, 1971.

Rovit, Earl. Ernest Hemingway. New Haven, Conn.: Twayne Publishers, Inc., 1963.

Spiller, Robert E. et al., eds. Literary History of the United States. New York: The Macmillan Company, Revised Edition, 1953.

Warren, Robert Penn. "Hemingway." The Kenyon Review, IX (Winter, 1947).

Weeks, Robert P., ed. Hemingway: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962.

Young, Philip. Ernest Hemingway. Minneapolis: University of Minnesota Press, 1959.