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PRUITT, PHYLLIS B. The Change That Makes the Movement That Makes the Hemingway Short Story: A Study in Technique. (1970) Directed by: Dr. Robert O. Stephens pp. 95

This thesis commences from a statement concerning the conception of the short story made by Ernest Hemingway in a 1954 interview in which he stressed the importance of the elements of change and movement. The work contends that Hemingway, by a conscious effort, achieved change and movement and that, in so doing, he employed four literary devices: repetition, negative statement, objective epitome, shifting roles and positions. The progress or movement may be presented in a traditional plot, or it may be implied when the "plot" is minimal or non-existent.

To examine this aspect of Hemingway's short story style, each device is considered individually with examples of its use in the short stories: Chapters One through Four examine the use of repetition, negative statement, objective epitome, and shifting roles and positions, respectively. The final chapter, Chapter Five, takes a collective view of these devices and briefly considers the influences on Hemingway which may account for his knowledge of them.

The most effective use of repetition in Hemingway's short stories is the concentrated use of a word or phrase within a single paragraph. In this method the word itself reveals a change; the word takes on a more specific meaning as the paragraph advances. Another method is that of repeating a word or phrase until there is "change and movement" in that the word becomes an image, and the story is developed as the image conveys the meaning and emotion of the story.

Negative statement serves in the development of characterization, plot,

and theme. As a device for characterization, it reveals the change in a character's emotions and the effect of the action on the character. Negative statement also serves progress by refuting a statement previously stated. The negative statement itself may be refuted, emphasizing the meaningfulness of a previous statement. A final use of negative statement is the development of Hemingway's *Nada* theme; through the equivocation of the term *Nada* or "nothing" the term assumes a more specific meaning.

Objective epitome is a form of symbolism used to reveal the subjective conditions of characters; the author carefully selects details which epitomize their emotions or psychological conditions. Description becomes a part of the narrative action, revealing change in the characters and plot. The importance of the description lies in the fact that there is a conscious relationship between the observer and the thing being observed; the observer projects his emotions on exterior objects. Thus objective epitome impels movement toward consciousness and the perception of reality.

Hemingway's use of shifting roles and positions is used to reveal very definite changes in his stories and to show shifts in authority which indicate realities perceived. Sometimes change in authority is depicted through shifting points of view. The writing itself in this method creates an illusion of movement as the reader adjusts to quick shifts of view within a single story, sometimes a single paragraph.

THE CHANGE THAT MAKES THE MOVEMENT THAT MAKES THE HEMINGWAY SHORT STORY: A STUDY IN TECHNIQUE

by

Phyllis B. Pruitt

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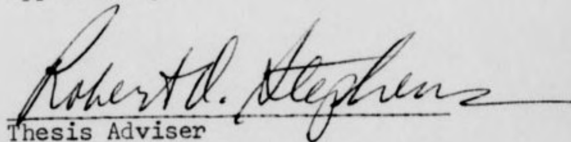

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Introduction

Ernest Hemingway's contribution to twentieth century short story writing came under debate when the author first published in 1923,[1] and the debate has continued ever since. Few writers have been the source of so much dissension among critics.

Hemingway's detractors insist that his work presents a superficial world because he overuses four main topics: fishing, hunting, bull-fighting, and war. These critics point out that the physical courage of Hemingway's characters rates higher than their moral courage. Yet critics who defend Hemingway maintain that the superficial activities of these characters are simply Hemingway's way of saying other things. They do not act as fishermen, hunters, soldiers, or athletes; they act as men.

And so the paradox of sensitivity and toughness, and thus the controversy over the content of the stories, continues to be examined

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[1]The publication of *Three Stories and Ten Poems* in this year marks Hemingway's first major publication as a creative writer. In 1924 the Paris edition of *in our time* was published; the United States edition was brought out the following year. All previous publication was journalistic,which Hemingway himself would not endorse. He declared, "The only work of mine that I endorse or sign as my true work . . . is what I have published since *Three Stories and Ten Poems* and the first *In Our Time* [*sic*]." Charles Fenton, *The Apprenticeship of Ernest Hemingway* (New York, 1954), p. 225.

by the critics. While the content of his writing is debated, critics generally agree that Hemingway's greatest contribution, for better or worse, is his style of writing. What some consider to be limitations in his writing, others view as his strongest points. While some exalt the simplicity of his prose style, others feel that his writing is pruned so much that nothing but an illusion of a style is left.

Yet in many opinions Hemingway is the greatest prose stylist of our time. Countless others consider his prose to be at least among the freshest and most moving in twentieth century literature. And his greatest use of this concentrated prose style occurs in his short stories.

There has always been a certain mystery about the effects that Hemingway achieves in these stories. Many feel that the sense of awe created in the reader cannot be explained. Indeed there have been more attempts to imitate Hemingway's style than there have been attempts to explain it. Those who do offer explanations point out his informal syntax, his lack of modifiers, and his reliance on nouns. The importance of implication, irony, and juxtaposition in the famous style is generally accepted.

It seems to me, however, that Hemingway himself offers the clue for an understanding of the success of his stories. The author, in a 1954 interview, made a statement concerning the conception of the

short story in which he stressed the importance of the element of change or movement. When asked if the theme, plot, or character changed as he wrote, the author replied:

> Sometimes you know the story. Sometimes you make it up as you go along and have no idea how it will come out. Everything changes as it moves. That is what makes the movement which makes the story. Sometimes the movement is so slow it does not seem to be moving. But there is always change and always movement.[2]

Hemingway's comment about his technique is interesting in light of the fact that many of his stories do not have the traditional plot which is usually considered to cause the movement of a story. Actually, the Hemingway short story assumes many forms. The most common is the truncated story such as "Hills Like White Elephants," which begins and ends *in medias res*. There is no exposition or resolution. "Today Is Friday" was considered a short story by its author but is actually a play. "One Reader Writes" takes the form of a letter which a woman sends to a doctor for advice. "Che Ti Dice La Patria?" is a journalistic essay which presents an account of a visit to Italy; "A Natural History of the Dead" was first presented in *Death in the Afternoon* as a satirical essay. In "Homage to Switzerland" Hemingway uses a three-part division in his story; each part has its own theme, yet all three complement each other. The settings of all three are almost identical

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[2]George Plimpton, "An Interview with Ernest Hemingway," *Hemingway and His Critics*, ed. Carlos Baker (New York, 1961), p. 32.

but vary to give each part individuality. All of the stories in the first edition of *in our time* are really vignettes; Hemingway writes short vivid sketches of war, bullfighting, police brutality, and public hanging. Other stories, however, like "The Undefeated" have plots that would satisfy even the most traditional demands.

Thus the Hemingway short story is written in numerous forms; the story may or may not conform to the traditional concept of plot. Yet even those stories that have a seeming absence of plot have progress or movement. Movement, then, is the essential ingredient of the Hemingway short story. It is this element that makes his writing unique and gives the stories his personal touch, no matter what the form of the story. As indicated, the progress or movement may be presented in a traditional plot, or it may be implied when the "plot" is minimal or non-existent. Therefore, Hemingway's statement which indicates that all of his stories have movement merits close examination. If nothing else, anytime an artist makes a statement of conscious artistry, that statement can reveal the author's intent.

That Hemingway's observations on the element of change in the style of his short stories is valid can be supported by the fact that his theory of writing echoes a literary principle of Gertrude Stein's aesthetic of writing. While critics disagree about the extent of her influence on Hemingway's writing technique, they all admit that he was in a position to be influenced by her experiments with language.

And most of them agree that he was influenced. Certainly there is a similarity between his description of the element of change and her description of progress which she termed "narration": "And after that what changes what changes after that, after that what changes and what changes after that and after that and what changes and after that and what changes after that."[3] What Stein calls the need for "change" Hemingway describes as "change and movement."

The validity of Hemingway's statement about change is further supported by the fact that change has always been an element of the short story. Without it, there would be no story. Frank O'Connor makes this implication when he chooses a quotation from Gogol's "Overcoat" to describe the short story style: "If one wanted an alternative description of what the short story means, one could hardly find better than that single half-sentence, 'and from that day forth, everything was as it were changed and appeared in a different light to him.'"[4]

Since change has always been an element of the short story, Hemingway was not developing a new literary theory. The importance of his statement, however, lies in the fact that he was aware of the importance of the element of change in the short story and that he was making a conscious effort to achieve it. It seems surprising,

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[3]Gertrude Stein, "Composition as Explanation," *Selected Writings of Gertrude Stein*, ed. Carl Van Vechten (New York, 1946), p. 458.

[4]Frank O'Connor, *The Lonely Voice: A Study of the Short Story* (Cleveland, 1963), p. 16.

therefore, that so few critics have examined the author's style in light of his effort to write so that "Everything changes as it moves." Those few who do mention this element do so only parenthetically and do not offer its examination as their thesis.[5] To my knowledge only one critic has seriously considered Hemingway's quotation. Robert O. Stephens has observed that Hemingway employs four major literary devices in order to achieve change and movement: repetition, negative statement, objective epitome, shifting roles and positions.[6] A close reading of the short stories supports Stephens' statement.

This thesis commences from Stephens' insight. With his permission I have attempted to present a sustained argument in support of Hemingway's use of the four devices named above. This thesis contends that Hemingway, by a conscious effort, achieved the element of change and movement in his short story style and that, in so doing, he employed these four literary devices.

To examine this aspect of Hemingway's short story style, each device is considered individually with examples of its use in the short stories:

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[5]For example, Harry Levin points out Hemingway's use of continuous forms of the verb and of participipial constructions which "compounded and multiplied, create an ambiance of overwhelming activity . . . ." Harry Levin, "Observations on the Style of Ernest Hemingway," *Hemingway and His Critics*, ed. Carlos Baker (New York, 1961), p. 110. Tony Tanner implies that the illusion of movement is achieved by Hemingway's syntax, which is "simply vision in action." Or, he says later: ". . . as the eye shifts its direction and focus, the prose follows it." Tony Tanner, "Ernest Hemingway's Unhurried Sensations," *The Reign of Wonder: Naivity and Reality in American Literature*, (Cambridge, 1965), pp. 246-247. Yet neither Levin nor Tanner develops these comments, which are simply small aspects of larger discussions of Hemingway's style.

[6]Stephens brought the quotation to the attention of his graduate students in his seminar in American literature. The University of North Carolina at Greensboro, Spring 1969.

Chapters One through Four examine the use of repetition, negative statement, objective epitome, and shifting roles and positions, respectively. The final chapter, Chapter Five, takes a collective view of these devices and briefly considers the influences on Hemingway which may account for his knowledge of them.

The claim that Hemingway's quotation merits examination can be supported by three assumptions. First, an understanding of the author's work demands a knowledge of the artist's technique. Second, Hemingway was a conscious artist; he knew what he was doing. Third, whenever literary devices recur in a prose style so famous for its simplicity, it is probable that these are intended for some purpose greater than mere effect.

If one does not understand the complexity of the Hemingway method, he cannot fully appreciate and understand the author's work. Hemingway's prose can be read on two levels: action and implication.[7] H. E. Bates, contrasting Hemingway's simplicity to Stein's complexity, states: "For every person who read Stein, pretending to understand it whether he did or not, a potential million could read Hemingway."[8] The difference between

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[7]Implication is a better term for this level than symbolism. Ivan Kashkeen explains: "You won't find one ounce of 'metaphorical fat' in the prose of this sportsman. You won't find more than one image or simile in a whole story, sometimes in a whole novel." Ivan Kashkeen, "Ernest Hemingway: A Tragedy of Craftsmanship," *Ernest Hemingway: The Man and His Work*, ed. John K. M. McCaffery (Cleveland, 1950), p. 99. Kashkeen's statement is a bit too strong; it will be shown later that in some stories, such as "The Snows of Kilimanjaro," there is much repetition of imagery. The critic's quotation, however, serves to illustrate how little Hemingway employs symbolism in comparison with other authors.

[8]H. E. Bates, "Hemingway's Short Stories," *Hemingway and His Critics*, ed. Carlos Baker (New York, 1961)., p. 72.

the appeal of Hemingway's work and that of Stein does not appear to be a matter of complexity, but of the fact that while Hemingway can be read on two levels, Stein cannot. For most readers Stein's method seems to be that of saying more and more about less and less. Hemingway can be just as complex: he is a master of implication. Thus, his so-called "simplicity" is deceptive complexity. William Bache comments: "The usual Hemingway story or novel has a stylistic texture that seems simple, unambiguous, and realistic but that has a subsuming pattern of complexity and purpose."[9]

Hemingway was much aware of this "pattern of complexity and purpose." He never claimed to write as one inspired. In fact he was openly hostile to Sherwood Anderson's concept of unconscious art.[10] Herbert J. Muller comments on the effort that Hemingway put into his work:

> Simplicity is not necessarily naturalness or ingenuousness. It takes many forms; it may be, as in Hemingway it obviously is, self-conscious and highly mannered. One can be sure that he sweat blood over these seemingly artless sentences.[11]

Martin Dauwen Zabel adds in the same vein: "Hemingway has been from the beginning his own first, last, and consistent critic. His essential art and drama derive from a persistent critical instinct in his style and method."[12]

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[9]William Bache, "*Nostromo* and 'The Snows of Kilimanjaro,'" *Modern Language Notes*, LXXII (January 1957), 32.

[10]Charles A. Fenton, *The Apprenticeship of Ernest Hemingway: The Early Years* (New York, 1954), p. 104.

[11]Herbert J. Muller, *Modern Fiction: A Study in Values* (New York, 1937), p. 396.

[12]Martin Dauwen Zabel, *Craft and Character in Modern Fiction: Texts, Method, and Vocation* (New York, 1957), p. 325.

That Hemingway was his own critic is evidenced by his now famous and often quoted theories of writing from *Death in the Afternoon*. He reveals his preference for implication in the metaphor: "The dignity of movement of an iceberg is due to only one-eighth of it being above water."[13] He also emphasizes the necessity of pruning:

> No matter how good a phrase or simile [a writer] may have if he puts it in where it is not absolutely necessary and irreplacable he is spoiling his work for egotism. Prose is architecture, not interior decoration, and the Baroque is over.[14]

The concept of organic form, then, is the basis of Hemingway's artistic theory; everything is necessary and must serve a purpose. Bates describes this method in the following manner:

> . . . Hemingway was a man with an ax. For generations . . . written English had been growing steadily more pompous, more prolix, more impossibly parochial; its continuous tendency had been towards discussing and explaining something rather than projecting and painting an object. It carried a vast burden of words which were not doing a job, and it was time, at last, to cut those words away . . . .
>
> What Hemingway went for was that direct pictorial contact between eye and object, between object and reader. To get it he cut a whole forest of verbosity. He got back to clean fundamental growth. He trimmed off explanation, discussion, even comment; he hacked off all metaphorical floweriness; he pruned off the dead, sacred clichés; until finally, through the sparse trained words there was a view.[15]

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[13]Ernest Hemingway, *Death in the Afternoon* (New York, 1932), p. 192.

[14]Ibid., p. 191.

[15]Bates, pp. 72-73.

Not only was there a view through "the sparse trained words"; Hemingway also left clues. By trimming off "explanation, discussion, even comment," he achieved an objectivity which evokes rather than names emotions. The reader's task is to infer for himself what the emotions are. Therefore, one must be aware of these clues or implications. This second level of writing is that which is understood only by those who study Hemingway's artistic technique. This is not to say that only scholars can appreciate the author's work. Hemingway evokes the emotions of the masses even when they are not sure what the story means. The duty of the critic, however, is to ascertain *how* Hemingway evokes these emotions, and thus to elicit the larger implications of the story.

Thus, an author's statement of conscious artistry merits close examination. And if this examination reveals that certain expressions or devices are repeatedly used, then it is necessary to ascertain whether these devices are part of the artist's plan. If they are not essential, then the author's work is not organic. Yet Hemingway's work *is* organic in his judgement; everything has been pruned that he does not consider essential. The devices that he employs are not merely to allow him to objectify his own feelings; they are also used to further the development of plot, to produce "change and movement." Philip Young points out that Hemingway's devices have become merely "tricks" in the use of his imitators. "They were not exactly 'tricks,' though, when they were originated, because they existed not so much for their own sake but as means of saying other things."[16]

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[16]Philip Young, *Ernest Hemingway: A Reconsideration* (University Park, 1966), p. 202.

Perhaps these devices could be termed "structures of implication." Their importance in this thesis lies in the fact that they not only imply theme but also change or progress. Without an understanding of the "change and movement" one cannot fully grasp the theme. Hemingway was aware that the really important things in life could not be taught but must be experienced. His objectivity is the closest that prose can come to experience; the meaning of a story is more significant if the reader is shown rather than told. Hemingway supplies only clues.

Jackson J. Benson sums up the author's use of implication: "Feeling very deeply about man's injustices, stupidities, and brutalities, Hemingway finds it more effective to whisper rather than to shout."[17] As indicated, Hemingway finds four devices most effective in order to whisper: repetition, negative statement, objective epitome, shifting roles and positions .

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[17]Jackson J. Benson, *Hemingway and the Writer's Art of Self-Defense* (Minneapolis, 1969), p. 114.

Chapter I

The Repetition That Makes the Change

In the Hemingway short story style, repetition is perhaps the most apparent of the four literary devices being considered in this thesis. The use of this device gives poetic characteristics to the author's writing. Philip Young mentions the colloquial tone in Hemingway's work and adds: "It also combines with this colloquialism a very artful use of repetition, which produces effects of rhythm and recurrence that are frequently found in Hemingway."[1] Joseph Warren Beach comments:

> On the surface the talk of his people is often trivial enough in matter and sentiment; but somehow he conjures up, by repetition of apparently insignificant remarks, a feeling of tension and emotional import which is both dramatic and satisfying to the esthetic sense.[2]

When a "feeling of tension and emotional import" is achieved, then the author must also have achieved "change and movement." The change may be so subtle that it merely changes the mood rather than the action. In "Today Is Friday," one of the Roman soldiers who has witnessed the crucifixion of Christ repeats six times some form of the phrase, "He was pretty good in

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[1]Philip Young, *Ernest Hemingway: A Reconsideration* (University Park, 1966), p. 189.

[2]Joseph Warren Beach, *The Twentieth Century Novel: Studies in Technique* (New York, 1932), p. 537.

there today." Since the story itself is only four pages long, the phrase occurs enough times to make the reader realize that this is no simple observation on the part of the soldier but rather a statement of amazement. Joseph DeFalco points out that in this story "The reiteration establishes a sustained tone of wonder, and it more effectively reveals the narrative purpose than any direct sentiment."[3]

Sometimes the repetition is used in an ironical vein. In "Hills Like White Elephants" the couple are discussing a proposed abortion to which the girl is obviously opposed. She comes to realize, however, that it is useless to try to persuade the man that this is not what they should do. Through repetition of the girl's phrase, "I feel fine," Hemingway conveys that she is not being merely ironic, but also revealing her intense frustration. There is change, then, in a simple phrase; what first appears to be an ironic remark develops into a statement of frustration.

There are times when Hemingway alters the phrasing of the repetition in order to show that a situation the reverse of the original has occurred. Gloria R. Dussinger explains such a use of repetition in "The Snows of Kilimanjaro":

> When a scrupulously careful artist like Hemingway twice employs the same phrase within a short story, the critic had best be alerted to his intention. In his first weary statement about death, Harry says, "For this that now was coming, he had little curiosity" (p. 54). His senses have become jaded by years of comfortable living--"by drinking so much that he blunted the edge of his perceptions" (p. 60). However, during the course of the story, his memories increasingly freshen his senses, enabling him to face his final experience, the one he vows not to spoil (p. 67), with acruity. He

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[3]Joseph DeFalco, *The Hero in Hemingway's Short Stories* (Pittsburgh, 1963), p. 186.

> announces, in almost his last words, "You know the only thing I've never lost is curiosity." (p. 74)[4]

A similar use of repetition occurs when the situation is reversed and the words themselves have assumed different connotations. In "The Short Happy Life of Francis Macomber," Macomber proves his cowardice by running from a wounded lion but gains his courage the following day while buffalo hunting. Arthur E. Waterman observes a change of word usage:

> After Macomber bolts from the wounded lion his wife scorns him by mentioning the "charming experience" and the "lovely lion." Her weapon . . . is language, and a fairly sophisticated -- one might say civilized-- weapon it is . . . .
>
> On the next day, when Macomber finds his courage and manhood, the words "lovely" and "marvelous" do not have their civilized overtones; they have only their basic meaning . . . .[5]

The most effective use of repetition in Hemingway's short stories, however, is the concentrated use of a word within a single paragraph. In this method the word itself reveals a change; the word takes on a more specific meaning as the paragraph advances. The most apparent use of this repetition occurs in one of Hemingway's earliest short stories, "Up in Michigan." The narrator of the story describes Liz Coates' feelings for the blacksmith Jim Gilmore:

> Liz *liked* Jim very much. She *liked* it the way he walked over from the shop and often went to the kitchen door to watch for him to start down the road. She *liked* it about his mustache. She *liked* it about how white his teeth were when he smiled. She *liked* it very much that he didn't look like a blacksmith.

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[4]Gloria R. Dussinger, "'The Snows of Kilimanjaro': Harry's Second Chance," *Studies in Short Fiction*, V (Fall 1967), 56, footnote 8.

[5]Arthur E. Waterman, "Hemingway's 'The Short Happy Life of Francis Macomber,'" *Explicator*, XX (September 1961), item 2.

> She *liked* it how much D. J. Smith and Mrs. Smith *liked* Jim. One day she found that she *liked* it the way his hair was black on his arms and how white they were above the tanned line when he washed up in the washbasin outside the house. *Liking* that made her feel funny.[6] (81, Italics mine)

In this single paragraph, Hemingway makes the reader sense the development of Liz' feelings for Jim. What began as a casual attraction has now become a sexual attraction. Charles A. Fenton comments that

> Here, in the lead sentence, it says no more than one says casually about a dozen people each day. Then, by repetition, Hemingway strengthened and qualified it. He showed the variety and sensation of her liking. He displayed its immediacy.[7]

It is also interesting to note that Hemingway changed the word *like* from a verb to a gerund in the final statement. The word itself as well as the sentiment which it expresses has changed. This touch further serves to emphasize the change in meaning that the word has assumed. Fenton makes a further observation on the earlier use of the word *like* in "Up in Michigan":

> The paragraph [the one quoted above], above all, had been sprung from a previous use of the verb in the story's opening lines. "He liked her face," Hemingway had said of Jim Gilmore, "because it was so jolly but he never thought about her." The way in which Liz liked him, however, was shown to the reader to be very different.[8]

The same word is repeated in "Soldier's Home." Krebs observes the girls in his home town:

> He *liked* to look at them . . . . There were so many good-looking young girls . . . . He *liked* to look at them from the front porch as they walked on the other

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[6] Ernest Hemingway, "Up in Michigan," *The Short Stories of Ernest Hemingway* (New York, 1953), p. 81. All subsequent quotes from the author's short stories will be taken from this edition.

[7] Charles A. Fenton, *The Apprenticeship of Ernest Hemingway: The Early Years* (New York, 1954), p.153.

[8] Ibid., pp. 153-154.

> side of the street. He *liked* to watch them walking under the shade of the trees. He *liked* the round Dutch collars above their sweaters. He *liked* their silk stockings and flat shoes. He *liked* their bobbed hair and the way they walked. (147, Italics mine)

Through repetition Hemingway reveals that Krebs views the young girls as biological specimens rather than as individual personalities. Krebs' casual observations become more sensuous as he moves in for a close-up of specific parts of the young girls' bodies. This impersonal view is emphasized by the fact that "They all wore sweaters and shirt waists with round Dutch collars. It was a pattern" (147).

Krebs has returned home from the war and discovers that he has changed but his hometown has remained the same. He cannot adjust to the "games people play"; he finds the common social gestures meaningless. He desires a girl physically but he does not consider the prospect to be worth the effort:

> Now he would have liked a girl if she had come to him and not wanted to talk. But here at home it was all too complicated. He knew he could not get through it all again. It was not worth the trouble. That was the thing about French girls and German girls. There was not all this talking. (148)

Thus, the word *like* is the single word that Hemingway employs most as repetition. It appears again in "Cat in the Rain" and in "The Battler." In the first story, an American couple are staying at an Italian hotel. The reader senses that the wife is frustrated by a loss of intimacy with her husband; he appears to be oblivious to her needs and denies her femininity. He fails to play the role of protector and comforter. This failure disappoints the wife who seems to be seeking a father substitute in her husband.

The fact that the wife seeks a father substitute figure is implied as she goes through the hotel lobby on her way for the cat. As she passes the hotel-keeper who "was an old man and very tall" (168), the two converse and the narrator relates that "She *liked* the hotel-keeper" (168). Two sentences later the reader is told: "The wife *liked* him. She *liked* the deadly serious way he received any complaints. She *liked* his dignity. She *liked* the way he wanted to serve her. She *liked* the way he felt about being a hotel-keeper. She *liked* his old, heavy face and big hands." The next paragraph begins, "*Liking* him she opened the door and went out" (168, Italics mine). As in "Up in Michigan" and "Soldiers Home," the verb *like* has a casual connotation in its initial use, but during its reiteration it assumes a more specific meaning. The change in this story, however, is not toward sexual but paternal attraction. It is interesting to note that Hemingway makes a further use of *like* later in the story. When the wife asks the husband if he thinks she should let her hair grow out (a sign of femininity), he replies: "I *like* it the way it is" (169, Italics mine). He is not sensitive enough to sense that something is wrong with their relationship; he *likes* it "the way it is." She *likes* what the hotel-keeper symbolizes.

In "The Battler" *like* is again used to reveal some aspect of a character. At first the Negro Bugs seems to look after the crazy ex-prize fighter, Ad Francis, out of pure devotion. He travels around the country with the fighter "to sort of keep him away from people" (138). He appears to be his "brother's-keeper"; it is Bugs who builds the fire and cooks the meal. Later the Negro explains his attachment to Ad:

> Right away I *liked* him . . . . He *likes* to think I'm crazy and I don't mind. I *like* to be with him and I

> *like* seeing the country and I don't have to commit no larceny to do it. I *like* living *like* a gentleman. (137, Italics mine)

This paragraph with its repetition of the word *like* serves to confirm an uneasy feeling about Bugs that has been developing in the reader. His homosexual nature, which Hemingway merely suggests by the relationship of the two men, is implied by "I *like* to be with him." Bugs' revelation that he likes to see the country and live like a gentleman becomes more meaningful when the Negro reveals that Ad's wife sends him money. Bugs, then, is a sinister man who is taking advantage of the fact that Ad is crazy and needs to be kept "away from people."

Hemingway repeats the word *love* in a similar manner as he does the word "like." In "The Capital of the World" and "The End of Something" the word *love* is repeated until it takes on a more specific meaning. "The Capital of the World" presents a boy from the provinces who has come to Madrid to work as a waiter. Paco is juxtaposed with those characters who eat in the dining room; he is naive and they are sophisticated. He has illusions about being a brave bullfighter. After a conversation about politics between two other waiters, the narrator relates that:

> Paco had said nothing. He did not yet understand politics but it always gave him a thrill to hear the tall waiter speak of the necessity for killing the priests and the Guardia Civil. The tall waiter represented to him revolution and revolution also was romantic. He himself would like to be a good catholic, a revolutionary, and have a steady job like this, while, at the same time, being a bull-fighter. (42-43)

Thus Paco is presented as a fine, steady boy, but one that is too much an idealist.

The careful reader would not need to wait until five pages of the plot had developed to understand Paco's character. Hemingway emphasizes the boy's character by the use of repetition in the second paragraph of the story:

> He was fast on his feet and did his work well and he *loved* his sisters, who seemed beautiful and sophisticated; he *loved* Madrid, which was still an unbelievable place, and he *loved* his work which, done under bright lights, with clean linen, the wearing of evening clothes, and abundant food in the kitchen, seemed romantically beautiful. (38, Italics mine)

Through the repetition of *loved*, Hemingway reveals that to Paco *love* has another meaning in addition to its basic. DeFalco points out that "Hemingway uses this detail in both an ironic and in a serious sense. He equates *love* with innocence and naïveté. The boy is attracted to the elements around him simply because he is unsophisticated and is dazzled by them."[9]

Hemingway ends the story with irony: "He died, as the Spanish phrase has it, full of illusions. He had not had time in his life to lose any of them, nor even, at the end to complete an act of contrition" (51). In the opening paragraph of the story Paco is described as one who "had no father to forgive him, nor anything for the father to forgive" (38). This repetition of the mention of contrition is a subtle, but effective, use of repetition. Paco is presented as pure, and he does not live long enough to become "tainted"; there is no need of an act of contrition.

In "The End of Something" Nick Adams and his girl friend, Marjorie, row along the shore of Hortons Bay on their way to set night lines for rainbow trout. The reader senses that the relationship is one-sided; Nick's negative attitude contrasts with the positive attitude of Marjorie. She is obviously

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[9]DeFalco, p. 94.

content to be with him. Nick's discontent is revealed by such statements as "They [the fish] aren't striking" (108). Marjorie's response indicates that she is oblivious to his mood: "'No,' Marjorie said. She was intent on the rod all the time they trolled, even when she talked. She *loved* to fish. She *loved* to fish with Nick" (108, Italics mine). Although *loved* is only used twice, its second use has a more specific meaning than its first. It is not so much the fishing she loves as being with Nick. She would love doing anything with Nick. After Nick tells her that their relationship "isn't fun any more" (110), she asks "Isn't love any fun?" (110). This final ironic use of the word further emphasizes the one-sided nature of their relationship; she loves to fish with him, but to him "It isn't fun any more."

In "A Canary for One," an American woman and an American couple travel on a train to Paris. The American woman tells the couple how she had broken up a relationship between her daughter and a young man from Vevey because "Some one, . . . told me once, 'No foreigner can make an American girl a good husband'" (339-340). The irony of the story lies in the fact that at the end, the reader is informed that the American couple are "returning to Paris to set up separate residences" (342). The American woman and the wife discuss the place where the daughter and the Swiss boy had met. The wife's husband serves as the narrator.

> "I know Vevey," said my wife. "We were there on our honeymoon."
> "Were you really? That must have been *lovely*. I had no idea of course, that she'd fall in *love* with him."
> "It was a very *lovely* place," said my wife.
> "Yes," said the American lady. "Isn't it *lovely*? Where did you stop there?"
> "We stayed at the Trois Couronnes," said my wife. . . .
> "We had a very fine room and in the fall the country was *lovely*." (341, Italics mine)

DeFalco points out that in this exchange between the narrator's wife and the American woman who has no feeling for her daughter's attempt to find love, "The word 'love' is a signification of the conflicting elements within the thematic content" and "points out the irony of the term to those who are themselves estranged from love."[10]

The repetition of the word "love" is used in almost identical phrases in "Hills Like White Elephants." In this case a similar phrase is twice employed within seven sentences. The girl asks the man if their relationship can resume if she consents to an abortion:

> "And if I do it you'll be happy and things will be like they were and you'll love me?"
> " I *love you now*. You know I love you."
> "I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"
> "I'll love it. *I love it now* but I just can't think about it . . . ." (275, Italics mine)

The man reveals his insincerity by his indiscriminating use of the phrases "I love you now" and "I love it now." At the beginning of the story he is annoyed by her pun that the hills "look like white elephants" (273). By having him use an almost identical phrase to state his feelings toward her and toward her pun, Hemingway reveals that he is using words that are meaningless to him.

The use of the word *it* itself changes in the meaning throughout the story. *It* in its initial use pertains to the weather: "It was very hot . . . . It's pretty hot" (273). The meaning of the word changes again as it is used to refer to their drinks and then to her pun that the hills look like white elephants. The man uses the word to refer to the abortion:

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[10] Ibid., p. 175.

"I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in" (275).

The most effective use of the change in meaning of the word, however, occurs when both the man and the girl use the word to refer to the pregnancy itself. The connotation of the word changes as it is used by each. The man sees *it* as the source of their unhappiness: "That's the only thing that bothers us. It's the only thing that's made us unhappy" (275). The girl views the pregnancy and the birth of their child as the source of their future happiness: "And we could have everything and every day we make it more impossible" (276). The abortion symbolizes the end of their chance for happiness and for meaning to their lives: "And once they take it away, you never get it back" (276).

In addition to using repetition so that a word takes on more specific meaning, Hemingway also uses repetition so that the word itself becomes a symbol. As the word is repeated, there is "change and movement" in that the word becomes an image, and the story is developed as the image conveys the meaning and emotion of the story. The use of repetition in the Hemingway short story has often been compared to the technique of an artist's painting or a musician's composition. In an interview with Lillian Ross, Hemingway confesses he had learned from both Cézanne and Bach:

> "I can make a landscape like Mr. Paul Cézanne. I learned how to make a landscape from Mr. Paul Cézanne by walking through the Luxembourg Museum a thousand times with an empty gut, and I am pretty sure that if Mr. Paul was around, he would like the way I make them and be happy that I learned it from him . . . . In the first paragraphs of 'Farewell,' I used the word 'and' consciously over and over the way Mr. Johann Sebastian Bach used

a note in music when he was emitting counterpoint."[11]

The method, then, is that of the musical refrain or the use of a dominant color on an artist's canvas.

One of the most apparent repetitions of images occurs in "The Snows of Kilimanjaro." The word *snows* appears in the title itself and is reiterated throughout the story. There are additional references to "whiteness." Donald H. Cunningham reviews the use of "snow" and "whiteness" in the story:

> As Harry passes through a series of reveries toward death, whiteness appears with increasing recurrence and persistence: the more vacuous Harry becomes, the more obvious the aura of whiteness. In the first hallucination the word *snow* is used fourteen times in less than two pages, and snow is depicted as an agent of death to the soldiers in the Bulgarian mountains and to the Austrian officers whose leave train was bombed and machine-gunned on a cold Christmas day. In the next reverie, Harry recalls the first time he saw dead men--they were wearing white ballet skirts. As Harry's pain culminates, he slips into a final pre-death coma and remembers an officer named Williamson dying in a tangle of barbed-wire, illuminated by the eerie ghost-white light of a night combat flare.[12]

The imagery of snow or whiteness as death imagery becomes more obvious when, at the moment of Harry's own death, he flies toward the snow-covered top of Kilimanjaro, "as wide as all the world, great, high, and unbelievably white in the sun" (76). It is the sight of the mountain that makes Harry realize his destiny. "And then he knew that was where he was going" (76).

The short story "Now I Lay Me" begins, "That night we lay on the floor in the room and I listened to the silk-worms eating. The silk-worms fed in

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[11]Lillian Ross, "How Do You Like It Now, Gentlemen?" *Hemingway: A Collection of Critical Essays*, ed. Robert P. Weeks (Englewood Cliffs, N. J., 1962), p. 36.

[12]Donald H. Cunningham, "Hemingway's 'The Snows of Kilimanjaro,'" *Explicator*, XXII (February 1946), item 41.

racks of mulberry leaves and all night you could hear them eating and a dropping sound in the leaves" (363). The silk-worm imagery is repeated throughout the story until it assumes a symbolic meaning. The narrator who has previously suffered a nearly fatal wound, is now afraid of sleep because of its association with death. Therefore he often hears the night noises as he lies awake.

On this particular night he listens to the silk-worms: "You can hear silk-worms eating very clearly in the night and I lay with my eyes open and listened to them" (367). The person sharing his room cannot sleep either, and "when he moved the straw was noisy, but the silk-worms were not frightened by any noise we made and ate on steadily" (367). After the two talk a while, the silk-worms are mentioned again:

> We were both quiet and I listened to the silk-worms.
> "You hear those damn silk-worms?" he asked. "You can hear them chew."
> "It's funny," I said. (368)

When the narrator's roommate finally goes to sleep, the narrator listens to him snore for a long time and then "stopped listening to him snore and listened to the silk-worms eating. They ate steadily, making a dropping in the leaves" (371).

DeFalco believes that "the silkworm references are related details which support the central drama of an intense inner struggle of a youth threatened with overwhelming regressive forces within his self."[13] The critic proceeds to explain the imagery more fully:

> When Nick reveals that "on this night I listened to the silkworms," the symbolism . . . comes full around to signal a further modulative shift in the

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[13]DeFalco, p. 106.

> narrative pattern. The silkworm image has many suggestive possibilities, and one of the most important is the classical fate motif. The repeated reference to the noise of the worms eating operates at the auditory level and suggests the ever-present grinding of the wheels of fate, much as the classic chorus functioned in Greek tragedy. Hemingway takes advantage of the traditional usage, and the silkworms suggest the function of spinning, an analogy to the classical reference to the Fates: Clotho spinning the thread of life, Lachesis measuring it, and Atropos severing it.[14]

DeFalco may be stretching a point here, but his suggestion does have interesting possibilities. One thing is certain: Hemingway repeats the silk-worm imagery for some thematic purpose. It may simply be used to emphasize the fact that the narrator cannot sleep at night because something is "eating out" his soul.

Thus the theme of both "As I Lay Me" and "The Snows of Kilimanjaro" is revealed through the repetition of an image. In "An Alpine Idyll," however, the theme is explicitly stated in a phrase, and this phrase is reiterated throughout the story. The narrator and his friend have just come down from the Silvretta where they have spent a month skiing. They feel good to be down in the valley. There was too much sun in the mountains: ". . . the sun had been very tiring" (344). Not only was the sun tiring but also the skiing. The narrator explains: "We had stayed too long" (344).

This phrase reappears later in the narrative as the two friends converse over their beer at their inn:

> "You oughtn't to ever do anything too long."
> "No. We were up there too long."
> "Too damn long," John said. "It's no good doing a thing too long." (345)

This theme has its correlative in an encounter with a peasant who has brought

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[14]*Ibid.*, p. 112.

his wife's corpse down from the mountain for burial. She has been dead since December, but her husband has had no way of bringing her down to the valley until the spring thaw. He had put her body in the wood shed across the top of the big wood. In explanation of his wife's mutilated face, the peasant states, "When I started to use the big wood she was stiff and I put her up against the wall. Her mouth was open and when I came into the shed at night to cut up the big wood, I hung the lantern from it" (348).

There are several possible interpretations of this episode as representative of the theme. On the most literal level it is obvious that the peasant has hung the lantern in his wife's mouth too long; he has mutilated her. It may be argued that he has kept the wife's body too long, long enough to become indifferent. Hemingway probably had some deeper meaning in mind when he composed this episode. The clue is given at the beginning of the story as the narrator explains how the sun had been tiring and how they "had stayed too long." He explains his delight in returning to the valley from skiing: ". . . I was glad there were other things beside skiing, and I was glad to be down, away from the unnatural high mountain spring, into this May morning in the valley" (344). The key word here is "unnatural"; it is unnatural for a man to live on the mountain a hermit; he has been away from civilization too long. "It's no good doing a thing too long."[15]

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[15]Carlos Baker states that the peasant has lived too long in an unnatural situation and "his sense of human dignity and decency has temporarily atrophied. When he gets down into the valley, where it is spring and people are living naturally and wholesomely, he sees how far he has strayed from the natural and wholesome. . . ." Carlos Baker, *Hemingway: The Writer as Artist* (Princeton, 1963), p. 120.

If one thinks of the short stories as a collective work, which many critics do, it is interesting to note that the idea, "Its no good doing a thing too long," is repeated in other stories. In "Today is Friday" the Third Roman Soldier keeps repeating "I feel like hell" (359) after the crucifixion of Christ. At the beginning of the story the callous Second Roman Soldier tells him "You been out here too long" (356). The last sentence of the story contains an almost identical remark by the Second Soldier to the Third: "You been out here too long. That's all" (359). In "The Snows of Kilimanjaro" Harry realizes that he is bored even with death. He contemplates the matter:

> I'm getting as bored with dying as with everything else, he thought.
> "It's a bore," he said out loud.
> "What is, my dear?"
> "Anything you do too bloody long." (73)

Therefore, Hemingway uses another method of repetition; not only does he use repetition within a single story, but he also employs the repetition of key phrases throughout his collected stories in order to emphasize his main themes.

In "The Battler" Hemingway uses the repetition of a phrase in order to make a point clear that is important to the construction of his story. The Negro Bugs explains why the ex-prize fighter Ad Francis went crazy. He places the blame on too many beatings and the fact that " . . . his sister was his manager and they was always being written up in the papers all about brothers and sisters and how she loved her brother and how he loved his sister, and then they got married in New York and that made a lot of unpleasantness" (137). Although Ad tells Nick that the two "wasn't brother and sister no more than a

rabbit" (137), he makes two revealing statements in the course of the conversation. At two different moments in the conversation Bugs first comments that Ad's wife "Looked enough like him to be twins" (137) and then later states "She looks enough like him to be his own twin" (137). Through the use of repetition Hemingway suggests that their relationship was indeed incestuous. This heightens the picture of degeneracy which the author has drawn of Ad Francis.

If "The Short Happy Life of Francis Macomber" were compared to an artist's canvas, the dominant color would be red. The lion is "bloody"; Margaret Macomber looks pretty in a rose-colored shirt. The white hunter Wilson is frequently painted red. He is first described as ". . . about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes. . ." (4). Margaret addresses him as "The beautiful red-faced Mr. Robert Wilson" (21), and Macomber declares that he hates "that red-faced swine" (25).

Several interpretations are possible for the connotation of "red." It may be considered a mark of passion. Both Wilson and Margaret are pictured in red and they exhibit the most passion. Margaret goes to his tent at night and shares the double size cot he carries on safari "to accomodate any windfalls he might receive" (26). When Margaret kisses Wilson after he kills the lion, he gets "redder than his natural baked color" (20).

The color may also depict courage and strength. After Macomber has proved his cowardice and Wilson his bravery in the lion episode, Margaret remarks to Wilson:

> "You know you have a very red face, Mr. Wilson. . . ."
> "Drink," said Wilson.

> "I don't think so," she said. "Francis drinks a great deal, but his face is never red."
> "It's red today," Macomber tried a joke.
> "No," said Margaret. "It's mine that's red today. But Mr. Wilson's is always red." (5)

At this point in the story Macomber has never been brave while Wilson is always brave.

Later in the story when Macomber gains courage and is initiated into manhood, Wilson describes him as "a ruddy fire eater" (31). Now Margaret, who fears her husband's change will threaten her dominance over him, is described as pale. The narrator states that "In the car Macomber's wife sat very white faced" (29), and "Her face was white and she looked ill" (31).

Adjectival repetition is employed in the same story in Wilson's description of the lion. The white hunter mentions the "fine lion" four times in the opening pages of the story. It is repeated enough that "fine" assumes a different connotation when the narrator states:

> . . . Macomber did not know how the lion had felt before he started his rush, nor during it when the unbelievable smash of the .505 with a muzzle velocity of two tons had hit him in the mouth, nor what kept him coming after that, when the second ripping crash had smashed his hind quarters and he had come crawling on toward the crashing, blasting thing that had destroyed him. Wilson knew something about it and only expressed it by saying, "Damned fine lion." (219)

This then is not a lion who is "fine" because he will make an impressive hunting trophy. This is a lion who is "fine" because of his bravery.

Two additional stories make effective use of adjectival repetition; "Out of Season" and "Mr. and Mrs. Elliott." The former story concerns an attempted fishing expedition by an American couple and a drunken Italian

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guide. Fishing is "out of season" but the guide Peduzzi has talked the husband into fishing illegally. Throughout the story the young man is portrayed as an immature coward. At one point his wife verbally attacks him: "Of course you haven't got the guts to just go back. . . . Of course you have to go on" (176). Repetition is the device that Hemingway uses to emphasize his character. DeFalco comments:

> Throughout the story the reference to the husband as a "young gentleman" is repeated a sufficient number of times until it finally assumes a meaning beyond literal notation. What it becomes is an ironic tag-name to represent the inner weaknesses of the character.[16]

In "Mr. and Mrs. Elliot" the adjective "sick" is repeated to describe the wife: ". . . Mrs. Elliot was quite *sick*. She was *sick* and when she was *sick* she was *sick* as Southern women are *sick*" (161, Italics mine). As the story progresses, one senses that she is not so *sick* physically as she is mentally. It would be more accurate to say that her sickness is abnormality. The relationship between the couple itself is abnormal: she is forty; he is twenty-five. When Mrs. Elliot persuades her husband to send for her girl friend, a homosexual theme is introduced.

Their relationship is described in the opening sentences of the story. Here the repetition is verbal rather than adjectival:

> Mr. and Mrs. Elliot *tried* very hard to have a baby. They *tried* as often as Mrs. Elliot could stand it. They *tried* in Boston after they were married and they *tried* coming over on the boat. They did not *try* very often on the boat because Mrs. Elliot was quite sick. (161, Italics mine)

The sterility of their relationship is revealed by the fact that they can only *try* to have a baby; their relationship has mother-son overtones and then, too, they cannot *try* too often because Mrs. Elliot is "quite sick."

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[16]DeFalco, p. 164.

Verbal repetition also appears in "Soldier's Home," "The Battler," and "The Undefeated." In "Soldier's Home" the narrator reveals Krebs' intense reluctance to become involved in social "niceties" by the reiteration of *did not want*.

> He *did not want* them [the young girls in his hometown] themselves really. They were too complicated. There was something else. Vaguely he wanted a girl but he *did not want* to have to work to get her. He would have liked to have a girl but he *did not want* to spend a long time getting her. He *did not want* to get into the intrigue and the politics. He *did not want* to have to do any courting. He *did not want* to tell any more lies. It wasn't worth it.
>
> He *did not want* any consequences. He *did not want* any consequences ever again. (147, Italics mine)

In "The Battler" Ad Francis begins to change in his reaction to Nick; his friendliness turns into hostility. And this change is depicted by repetition. As Nick and Bugs converse and Bugs directs questions to the ex-prize fighter, the reader is told twice, "Ad did not answer. He was looking at Nick" (134, 135). Then the narrator states, "Ad kept on looking at Nick" (135). After Ad makes insulting remarks to Nick, the fighter's observation of Nick becomes more intense: "He *glared* at Nick. . . ." (135).

In "The Undefeated," Manuel appeals to Retana for a bull fighting job. Retana greets him with "I thought they'd killed you" (235). The only response from Manuel that the narration reveals is that "Manuel knocked with his knuckles on the desk" (235). Later when Retana tells him he'll put him in a nocturnal, Manuel replies that he does not like to substitute for anybody. The narrator relates, "That was the way that they all got killed. That was the way Salvador got killed" (237). Once again the reader is told "He tapped with his knuckles on the table" (237). The repeated action of

knocking his knuckles on the table at the mention of "killing" reveals that Manuel fears death in the bull fight. As the story progresses, Manuel is shown to be out of condition and too old to fight. Although he fears death by the bull, he is too idealistic to retire; he must be "undefeated" in spirit. The tapping of knuckles at the mention of killing may be thought of as a device of foreshadowing. At the conclusion of the story Manuel lies on the infirmary operating table; he has been gored by the bull. The story ends: "The doctor's assistant put the cone over Manuel's face and he inhaled deeply. Zurito stood awkwardly, watching" (266). And the reader senses that Zurito is watching the bull fighter die.

Adverbal repetition is not used by Hemingway as much as verbal and adjectival. An example of adverbal repetition is found, however, in the "Chapter IV" vignette of *In Our Time*. The vignette begins "It was a *frightfully* hot day" (113, Italics mine). What follows is a description of the slaughtering of enemy soldiers as they climb over a barricade across a bridge. The vignette concludes: "We were *frightfully* put out when we heard the flank had gone, and we had to fall back" (113, Italics mine). The being "frightfully put out" of the soldiers has quite a different suggestion from a "frightfully hot day." The use of *frightfully* in the opening sentence has an informal connotation; it suggests being merely disagreeable. In the last sentence the word has become an understatement of its more formal usage; the soldiers have witnessed a truly "frightening" scene.

Many times in the Hemingway short story it is more important that

the reader be aware of the effect the action is having on the characters rather than the action itself. William B. Bache calls attention to the effect that the action of "The Battler" has on Nick:

> What happens at the campfire quickens and broadens Nick's awareness. Although it is more felt by Nick than seen by us, Hemingway suggests the impact of the incident on Nick by underlining the appeal of the action to the senses: references are made to feeling, hearing, tasting; in its various forms *look* is used twenty-five times, and *see*, fifteen times.[17]

In another Nick Adams story, "Big Two-Hearted River: Part I," there is an appeal to the senses. James L. Green comments on the effect on Nick in the story which is revealed through repetition:

> As Nick stands on the bridge, he watches the trout "keeping themselves steady in the current." The word *watched* is repeated nine times in the passage, suggesting an identification between Nick and the trout. Nick is trying to hold himself steady in his own stream-of-consciousness in order to confront and overcome his memories of the past.[18]

The effect of the action on character is revealed in "The Short Happy Life of Francis Macomber." Margaret's repetition of "Can't we go into the shade. . . . Let's please go into the shade" (31) reveals the fact that she is becoming ill at the thought of losing dominance over her husband. Six times at the conclusion of the story she says "Stop it" (36-37) to Wilson as he berates her for killing her husband. Her final cry, "Oh, please stop it. . . . Please, please stop it" (37), shows that she is weakening under

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[17]William Bache, "Hemingway's 'The Battler,'" *Explicator*, XIII (October 1954), item 4.

[18]James L. Green, "Symbolic Sentences in 'Big Two-Hearted River,'" *Modern Fiction Studies*, XIV (Autumn 1968), p. 308.

the white hunter's dominance. Wilson senses this and replies, "That's better. . . . Please is much better. Now I'll stop" (37).

A final manner in which Hemingway uses repetition is that of the pun. In "The Gambler, The Nun, and The Radio," Mr. Frazer reduces almost every activity to an opium:

> Religion is the *opium* of the people . . . music is the *opium* of the people. . . economics is the *opium* of the people; along with patriotism the *opium* of the people in Italy and Germany. What about sexual intercourse; was that an *opium* of the people? . . . But drink was a sovereign *opium* of the people. . . . Although some prefer the radio. . . . Along with these went gambling, an *opium* of the people if there ever was one. . . . Ambition was another, an *opium* of the people. . . . Bread is the *opium* of the people. (485-486, Italics mine)

DeFalco claims that this repetition of the word "opium" is "an obvious play on the Marxist 'opiate.'"[19]

There is a play on words in the repetition of the word "killing" in "The Short Happy Life of Francis Macomber." After the white hunter has killed the lion, Margot remarks, "Mr. Wilson is really very impressive *killing* anything. You do *kill* anything, don't you?" (8, Italics mine). *Killing* refers not only to the lion but has a sexual connotation as well. Its repetition foreshadows Margaret's visit to Wilson's tent that very night.

In "The Light of the World," there is a play on the word "sister." The narrator asks the cook at the railway station where he is headed. The cook replies, "I want to go to Cadillac. . . . Have you ever been there? My *sister* lives there" (388, Italics mine). Another man in the station reports, "He's a *sister* himself" (388, Italics mine). Thus the reader's

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[19]DeFalco, p. 215.

suspicion that the cook is a homosexual is confirmed.

The above examples of repetition serve to prove that this device, whether it is used to show reversal of situation or effect of the action on characterization, it is an essential ingredient in the Hemingway short story. It may be as conventional as in its use as a pun. It may be as conventional as in its use as a recurring image or statement in which case the reiteration may be nounal, phrasal, adjectival, verbal or adverbial. It may be as unconventional as in its concentrated use in a single paragraph until the repeated word assumes a meaning more specific than that of its original use.

Always, however, there is "change and movement" achieved by its use. Harry Levin describes the result: "As in the movies, the illusion of movement is produced by repeating the same shot with further modification every time."[20] The critic points out some examples:

> When Nick Adams goes fishing, the temperature is very tangibly indicated: "It was getting hot, the sun hot on the back of his neck." The remark about the weather is thereby extended in two directions, toward the distant sorce of the heat and toward its immediate perception. Again in "Big Two-Hearted River," Nick's fatigue is measured by the weight of his pack: ". . . it was heavy. It was much too heavy."[21]

It will never be known whether or not Mr. Paul Cezanne would like the way Hemingway "makes" pictures and whether or not he would be glad that the author learned his technique from him. He would probably have to admit, however, that Hemingway's use of repetition produces a greater illusion of movement than would be possible on the artist's canvas.

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[21]Ibid.

Chapter II

The Negative Statement That Makes the Change

Change is revealed in the Hemingway short story style by the use of negative statement. The use of both negative statement and repetition break with the traditional rules of writing; students have always been taught to write positively and to avoid excessive repetition.

Hemingway particularly breaks with the rules of journalism. This has its irony in light of the fact that the author's earliest writing experience was in journalism, both in high school and later with professional publications. One publication, the Kansas City *Star*, was particularly influential in the development of Hemingway's writing technique. The first paragraph in the *Star's* style sheet is the same today as it was during Hemingway's employment: "Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative."[1]

Fenton comments that this first paragraph "might well stand as the First Commandment in the prose creed which is today synonymous with the surface characteristics of Hemingway's work."[2] Fenton's observation needs qualification; this paragraph might stand as the First Commandment in Hemingway's prose creed if one sentence, the last, were deleted. Hemingway developed his artistry so that there are instances in his stories when he

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[1]Charles Fenton, *The Apprenticeship of Ernest Hemingway* (New York, 1954), p. 31.

[2]Ibid., p. 30.

seems to have rewritten the last sentence from "Be positive, not negative" to "Be negative, not positive." The author learned that he could often imply more by revealing what did *not* happen rather than what did happen.

Negative statement is employed at the very beginning of "In Another Country." The story opens "In the fall the war was always there, but we did not go to it any more" (267). The opening sentence, therefore, reveals a change; the simple phrase indicates that "we" once went to the war but do not go any more. The situation has obviously altered.

The story begins with an illusion of "change and movement." Levin comments on the effectiveness of this beginning and adds that in *A Farewell to Arms* "The negative is even more striking, when Frederic Henry has registered the sensations of his wound, and dares to look at it for the first time, and notes: 'My knee wasn't there.'"[3] Although Levin's quotation refers to Hemingway's use of negative statement in a novel rather than in a short story, it has relevance to the study of its use in the short story. It was in the writing of his short stories that Hemingway perfected these devices that he later used in his novels.

The conclusion of "The Snows of Kilimanjaro" is written negatively; yet it is as effective as is the use of negative statement in the opening of "In Another Country." Harry's wife is awakened from a dream at night by the sound of a hyena. As she shines her flashlight on Harry, she notices that his leg is hanging by the cot. Hemingway does not tell the reader how sickening the gangrene-infected leg looks. Instead he writes simply, "The dressings

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[3]Harry Levin, "Observations on the Style of Ernest Hemingway," *Hemingway and His Critics*, ed. Carlos Baker (New York, 1961), p. 107.

had all come down and she could not look at it" (77). Sensing that something is wrong, his wife calls to their servant:

> "Molo," she called, "Molo! Molo!"
> Then she said, "Harry, Harry!" Then her voice rising, "Harry! Please, Oh Harry!"
> There was no answer and she could not hear him breathing.
> Outside the tent the hyena made the same strange noise that had awakened her. But she did not hear him for the beating of her heart. (77)

Hemingway ends his story with negative statement. And, in so doing, he develops his plot. Most importantly, there is change. The wife who was dreaming "she was at the house on Long Island and it was the night before her daughter's debut" (77) now cannot hear the sound of the hyena "for the beating of her heart." The husband who talked to her before he was taken to bed now does not answer, and "she could not hear him breathing." Negative statement further serves the story's construction by revealing that the plane flight in the previous episode of the story did not actually happen but was presented as a dream sequence.

In my examination of the use of negative statement, I have considered the device as it functions in three areas: characterization, plot, and Hemingway's concept of *Nada*. I have attempted to show that while negative statement is striking in itself, it serves a purpose greater than that of effect. It serves in the development of character, in the progress of the plot, and in the revelation of theme. It serves to produce "change and movement."

Negative statement as a device for characterization can be grouped into three uses: the revelation of the character's emotions, the revelation of a change in the character's emotions, the revelation of the effect of the

action on the character's emotions. An example of the first use, the revelation of a character's emotions, has already been examined in the chapter on repetition. In "Soldier's Home" Krebs' repetition of the fact that he *does not want* to become involved is an instance of Hemingway's using his devices in conjunction. Here repetition and negative statement serve to emphasize Krebs' detachment.

In the same story Krebs' detachment is further revealed by negative statement. Krebs' parents are unable to realize that their son is not the same person he was before he left for the war. He is repulsed by the intrigues of society. His parents want him to settle down and be a "credit to the community" (151); they want him to behave as all the other boys his age. One morning Krebs' mother confronts him with the need to get a job and reasons that "God has some work for every one to do. . . . There can be no idle hands in His Kingdom" (151). Krebs, however, is alienated not only from society but also from religion. Thus his negative response, "I'm not in His kingdom" (151).

Krebs' mother continues her lecture, explaining how she has worried about him and has prayed that he would resist the temptations of war: ". . . I have prayed for you. I prayed for you all day long, Harold" (151). The reader senses Krebs' further withdrawal from his mother by his lack of response: "Krebs looked at the bacon fat hardening on his plate" (151). This withdrawal is emphasized as his mother continues to tell him about all the boys his age who are settling down. To this plea "Krebs said nothing" (151). His mother cannot understand his attitude and asks, "Don't you love your mother, dear boy?" (151). Krebs' honest reply is "No. . . I don't love anybody" (152).

Nick Adams presents a similar negative attitude in "The End of Something." To a cheerful remark made by his girl friend, "Nick said nothing" (108). This attitude is first presented in such statements as the fish "aren't striking. . . they won't strike" (108). Marjorie is at first oblivious to his mood but begins to sense it as does the reader. "What's the matter, Nick?" (109) she asks. "I don't know," (109) he replies. Marjorie persuades him to eat although he has previously stated, "I don't feel like eating" (109). Through more negative statement, Hemingway reveals an additional change. Now Marjorie is depressed as well: "They ate without talking. . ." (110); "They sat on the blanket without touching each other. . ." (110). To one of Nick's statements, "Marjorie did not say anything" (110). When Nick confesses that their romance "isn't fun any more" (110), "She didn't say anything" (110). Nick is unhappy not only about the romance but also about hurting Marjorie. This aspect of the story is revealed by Nick's mood after Marjorie leaves him. Nick's friend, who evidently knew of Nick's intention to "break up" with Marjorie, comes to find out what happened. He senses Nick's mood. And the reader knows that he has sensed it through the use of negative statement: "Bill didn't touch him, either" (111).

A definite change in emotion is revealed by the use of negative statement in "The Battler," "The Three-Day Blow," and "Fifty Grand." In the first of these stories the ex-prize fighter Ad Francis welcomes Nick to his campfire and offers him food. He is very responsive to the boy and asks him numerous questions. In fact he seems glad to have found someone with whom to talk. Suddenly he becomes resentful and insults Nick. The reader senses this change partly through negative statement. When he is asked to have a

slice of bread, the previously talkative Ad does not respond. Twice the narrator reveals: "Ad did not answer" (134-135).

In "The Three-Day Blow" Nick Adams and his friend Bill discuss baseball and books while they drink liquor belonging to Bill's father. Nick is cheerful throughout the first part of the story. In fact they are both beginning to feel the effect of the liquor. "They felt very fine" (122). Suddenly Bill brings up Nick's affair with Marjorie ("The End of Something"):

> "You were very wise, Wemedge," Bill said.
> "What do you mean?" asked Nick.
> "To bust off that Marge business," Bill said.
> "I guess so," said Nick.
> "It was the only thing to do. If you hadn't by now you'd be back home working trying to get enough money to get married." (122)

At this point Nick becomes unresponsive; he is no longer cheerful. "Nick said nothing" (122). Bill begins to berate marriage. Again the narrator states, "Nick said nothing" (122). As Bill imagines how the relationship between Marjorie's family and Nick would have been, "Nick sat quiet" (123). At the end of Bill's talk the change in Nick, which has been implied through negative statement, is fully explained:

> 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. . . . He wasn't drunk. It was all gone. All he knew was that he had once had Marjorie and that he had lost her. (123)

"Fifty Grand" is the story of a boxer who holds the championship and must fight a younger opponent. The champion, Jack, knows that he is too old to win. At the beginning of the story he is training at a health-farm where he is visited by his manager and two of his manager's friends. The narrator leaves Jack's room for the duration of the visit, taking the reader with him. When he returns to Jack's room, there is a definite change in Jack. Although the boxer had not been happy to see his guests, he was responsive to them.

He was full of retorts. Now, however, there is a different response: "Jack doesn't say anything. He just sits there on the bed. He ain't with the others. He's all by himself" (309). At one time "They all laughed. Jack didn't laugh" (310). After the visitors leave, Jack's mood continues. During supper "Jack didn't say anything. . . except, 'Will you pass me this?' or 'Will you pass me that?'" (310). Then during a walk with the narrator "Jack didn't say anything" (310). It is later that the full meaning of this change is revealed: during the visit Jack had agreed to bet against himself. Negative statement has already made the reader sense the change before the reason for change is given.

The Hemingway character often refuses to talk about something good because words will spoil its quality. In "Cross-Country Snow" George tells Nick that "It's [skiing] too swell to talk about" (185). The white hunter Wilson in "The Snows of Kilimanjaro" tells Macomber not to talk about the happiness he feels concerning action to come: "Doesn't do to talk too much about all this. Talk the whole thing away" (33). When Hemingway employs the device of negative statement, however, the characters often fail to talk about something because it is too bad for words. They find something too overwhelming to discuss. The character's failure of words also reveals the effect of the action on his emotions.

In "The Killers" Ole Andreson lies on his bed facing the wall; he knows it is his fate to be killed by gangsters. He knows "There ain't anything to do" (288). Yet he still is not ready to face the situation: "After a while I'll make up my mind to go out" (288). Meanwhile his

actions are negative: he does *not* look at Nick; he does *not* say anything; he does *not* want to go out. He just looks at the wall. When Nick leaves him and returns to the lunch-room to tell George and the cook about Andreson's reaction and the fact that there is nothing that can be done, "They did not say anything" (289).

The Nick Adams' stories of *In Our Time* are often considered as initiation rites; through his experiences Nick discovers what the real world is like. In this sense his reaction to the action of the stories is more important than the action itself. This has already been pointed out in the previous chapter. And negative statement, like repetition, can often reveal his emotions. In "Indian Camp" Nick's doctor father does a Caesarean on an Indian woman and sews it up with gut leaders. For Nick this is certainly an introduction to pain. As his father slaps the baby, he asks Nick how he likes being an intern. Nick replies, "All right" (93), but, "He was looking away so as not to see what his father was doing" (93). When his father tells Nick that he may or may not watch him sew up the incision, the narrator relates: "Nick did not watch. His curiosity had been gone for a long time" (93).

Sometimes Hemingway's use of negative statement serves to help in the actual development of plot. In "The Short Happy Life of Francis Macomber" the entire plot revolves around what is not said, what is avoided. The story opens: "It was now lunch time and they were all sitting under the double green fly of the dining tent pretending that nothing had happened" (3). The importance of this that they pretend had never happened is intensified through a series of negative statements. The reader is told that a half hour earlier Macomber had been carried to his tent "in triumph on the arms and shoulders of the cook, the personal boys, the skinner, and

the porters" (3). However, the narrator relates that "The gun-bearers had taken no part in the demonstration" (3) and that Macomber's wife ". . . did not speak to him when she came in . . ." (3).

Later when Wilson proposes a toast to the lion that has just been killed, Margaret Macomber answers, "Let's not talk about the lion" (5). As she goes into her tent, she cries, "I wish it hadn't happened. Oh, I wish it hadn't happened" (5). Macomber and Wilson drink their drinks "and avoided one another's eyes while the boys set the table for lunch" (6). In this story, then, the conventional suspense element is employed but in a rather unusual manner.

Often negative statement helps to develop plot by refuting the statement previously stated. This serves to shed light on what is actually happening in the story. In "The Undefeated" Manuel asks Zurito to pic for him in a bull fight. Zurito advises him to get out of the business, but Manuel replies, "I can't do it. Besides, I've been going good lately" (243). The narrator states "Zurito looked into his face" (243). Zurito then reminds him that he has been in the hospital. Manuel argues:

> "But I was going great when I got hurt."
> Zurito said nothing. He tipped the cognac out of his saucer into his glass.
> "The papers said they never saw a better faena," Manuel said.
> Zurito looked at him. (243)

Zurito's negative responses reveal not only that Manuel is in no condition to fight because he has been hospitalized but also that he was not doing so well before he was hurt.

In "Hills Like White Elephants" the man tries to convince the girl that she should consent to an abortion:

> "It's really an awfully simple operation, Jig," the man said. "It's not really an operation at all."

> The girl looked at the ground the table legs rested on.
> "I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."
> The girl did not say anything. (275)

Her negative response refutes his statements. It is not the fear for her health that causes the woman not to view the operation as "really not anything." He is belittling the operation that would deny them "everything." The woman feels that by having the child ". . . we could have everything" (171).

The use of negative statement in "The Revolutionist" not only refutes the previous statement but also serves to present a contrast between two outlooks on life. The narrator tells of meeting a young revolutionist who is still full of illusions: "In spite of Hungary, he believed altogether in the world revolution" (157). The revolutionist questions the narrator about the "movement":

> "But how is the movement going in Italy?" he asked.
> "Very badly," I said.
> "But it will go better," he said. "You have everything here. It is the one country that everyone is sure of. It will be the starting point of everything."
> I did not say anything. (157)

The narrator's negativsm refutes the boy's optimism. It also contrasts illusion and disillusion.

Negative statement in "Fifty Grand" is used in a manner similar to that described in the above examples. However, in this story it is the negative statement itself that is refuted, emphasizing the meaningfulness of the previous statement. Jack's manager is impressed with the boxer's courage and remarks, "You're some boy, Jack" (326). Jack replies, "No. . . . It was nothing" (326). Clearly the manager and the reader

think it was a great deal.

Negative statement serves to develop plot through its use as such conventional devices as that of irony or symbolism. In "Indian Camp" Nick asks his father if he can do something to make the Indian woman stop screaming. His father replies that he has no anaesthetic. He adds: "But her screams are not important. I don't hear them because they are not important" (92). DeFalco points out the irony of his statement: "But the statement is ironic, for the husband commits suicide because of the screams."[4] After the operation they discover that the father has cut his throat with a razor because "He couldn't stand things, I guess" (95).

In "Old Man at the Bridge" the narrator attempts to encourage the old man in an evacuation to keep going: "This is not a good place to stop . . . . If you can make it, there are trucks up the road where it forks for Tortosa" (79). When questioned about the destination of the trucks, the narrator informs the old man that they go "Towards Barcelona" (79). The old man replies, "I know no one in that direction" (79). The declaration that he knows no one in Barcelona might seem pointless in view of the fact that he is fleeing from the enemy. This statement, however, has symbolic meaning. The old man has no family, no home. He had only his animals and now they are gone. There is nowhere for him to go.

A final use of negative statement in plot development is that of implication. In "Ten Indians" Nick returns home from a Fourth of July celebration with some neighbors. While he eats supper, his father reveals that he has seen the boy's Indian girl friend "threshing around" (335) with another boy.

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[4]Joseph DeFalco, *The Hero in Hemingway's Short Stories* (Pittsburgh, 1963), p. 30.

Nick cannot bring himself to ask if the couple were actually engaging in sexual intercourse. However, through the use of negative statement, Hemingway implies that they were. When Nick is told that "They were having quite a time" (335), "His father was not looking at him" (335). After the father reveals the information, he leaves the table and goes outdoors, a negative reaction.

Change is also revealed by the use of negative statement as it is used to develop Hemingway's *Nada* theme. *Nada* is an emptiness or a nothingness that his characters feel about the world in which they find themselves. Robert Penn Warren describes *Nada* as: "The despair beyond plenty of money, the despair which makes a sleeplessness beyond insomnia, is the despair felt by a man who hungers for the certainties and meaningfulness of a religious faith but who cannot find in his world a ground for that faith."[5]

As the Hemingway hero becomes initiated into the realities of his world, he loses his former illusions. The narrator of "My Old Man" is a young boy who becomes disillusioned by the discovery that his father, a jockey in Europe, has been a party to "fixed" races. The disillusionment is all the greater since he once idealized his father. Once his illusions have been taken away from him by harsh reality, the hero is never able to regain them. In "My Old Man" the narrator concludes his story: "Seems like when they get started they don't leave a guy nothing" (205). The girl in "Hills Like White Elephants" observes "And once they take it away, you never get it back" (276). The soldier in "A Way You'll Never Be" cannot sleep at night without a light:

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[5]Robert Penn Warren, "Ernest Hemingway," *Kenyon Review*, IX (Winter 1947), p. 6.

"That's all I have now" (407).

The world for these heroes is a negative place which does not respond to their efforts. When Manuel ("The Undefeated") tries to gain merely the opportunity to attempt a come-back as a bullfighter, he is received negatively. He knocks on Retana's door and "There was no answer" (235). He calls out and "There was no answer" (235). He finally has to bang the door in order to gain admittance. In "Chapter VI" of *In Our Time*, Nick and Rinaldi lie wounded as the war continues. Nick tells Rinaldi, "You and me we've made a separate peace. . . . Not patriots" (139). But Nick cannot gain a response, even at death. He turns to look at Rinaldi but "Rinaldi was a disappointing audience" (139).

Even death, then, is reduced to nothingness. In "The Snows of Kilimanjaro" Harry senses that death is a "sudden evil-smelling emptiness" (64). The disillusioned hero feels that not only death but also all that leads to it is a nothingness. When the young gentleman in "Out of Season" apologizes to his wife about an argument, she replies, "It doesn't make any difference. . . . None of it makes any difference" (175). And the reader senses that this is more than just a comment on the argument. This is a comment on her world. Likewise in "Old Man at the Bridge" the narrator's comment about the old man is also a comment about his world: "There was nothing to do about him" (80).

The most effective use of negative statement as a means of developing the *Nada* theme and of producing change is found in "A Clean, Well-Lighted Place." The entire story is an equivocation on the word "nothing." Through this equivocation "nothing" assumes a more specific meaning. Two waiters in

a café observe the last customer, an old man, as he sits alone at his table, sipping brandy. The following dialogue reveals the old man's plight:

> "Last week he tried to commit suicide," one waiter said.
> "Why?"
> "He was in despair."
> "What about?"
> "Nothing."
> "How do you know it was nothing?"
> "He has plenty of money." (379)

The older waiter tells the younger about the suicide; his explanation of the old man's reasons is a description of the disillusioned Hemingway hero: he was in despair about "nothing." The older waiter does not imply that the old man had no reason to commit suicide. Quite the contrary, he implies that he had a very good reason: the meaningless, the emptiness of his world. Hemingway would term this reason *Nada*. When the younger waiter asks the older waiter how he knows it was nothing, he answers that the old man has plenty of money. The older waiter is not being mercenary; he does not imply that lack of money is reason for suicide. Rather he implies that the old man's despair is "The despair beyond plenty of money or beyond all the other gifts of the world . . . ."[6]

Many critics disagree with the above interpretation of the dialogue between the waiters. Some feel that it is the younger waiter who knows about the suicide.[7] In this interpretation the younger waiter would be the one to

[6] Ibid., p. 5.

[7] A series of articles debates this issue. See William E. Colburn, "Confusion in 'A Clean, Well-Lighted Place,'" *College English*, XX (February 1959), pp. 241-242 ; Joseph F. Gabriel, "The Logic of Confusion in Hemingway's 'A Clean, Well-Lighted Place,'" *College English*, XXII (May 1961), pp. 539-546; Frederick P. Kroeger, "The Dialogue in 'A Clean Well-Lighted Place,'" *College English*, XX (February 1959), 240-241; Otto Reinert, "Hemingway's Waiter's Once More," *College English*, XX (May 1959), pp. 417-418; Edward Stone, "Hemingway's Waiter's Yet Once More," *American Speech*, XXXVII (1962), pp. 239-240.

say that the old man committed suicide because of "nothing" since he has plenty of money. The critics who interpret the story this way point out that the younger waiter is pictured as mercenary in the story, and it would be logical that he would consider lack of money reason for suicide. These critics assume that his use of the word "nothing" has only its basic meaning. However, it seems that even in this interpretation the word "nothing" can have more than its basic meaning. Many times Hemingway puts profound statements into the mouths of characters who are unaware of anything but that statement's most literal meaning.

As the story progresses, it seems more probable that the older waiter is the one who makes the comment about "nothing." The younger waiter is full of illusions. The older more experienced waiter has lost his illusions and can understand the "nothing" of the old man's world. He, too, is reluctant to leave the "clean, well-lighted place." The old waiter goes to a bar after he closes the cafe.

> "What's yours?" asked the barman.
> "Nada." (383)

Again his answer implies more than the basic meaning of the word. Through the use of negative statement, "nothing" or *Nada* has come to have a more specific meaning. Benson expresses this change in the following manner: "The ironic paradox is that only through the awareness of nothing or non-meaning can meaning be created."[8]

Hemingway's use of negative statement is an effective device to achieve the element of change. The change that he achieves helps the development of characterization, plot, and theme. Although each of these three areas has

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[8]Jackson J. Benson, *Hemingway and the Writer's Art of Self-Defense* (Minneapolis, 1969), p. 117.

been examined individually, it is necessary to point out that there is always overlapping. That which develops characterization develops plot. That which develops plot develops theme. That which develops theme develops characterization.

The Hemingway character may react negatively because the situation is bad. What the author achieves by his treatment of their negative responses is good.

Chapter III

The Objective Epitome
That Makes the Change

Change and movement are also achieved in the Hemingway short story style by the use of objective epitome. This device is a form of symbolism used to reveal the subjective conditions of characters; the author carefully selects details which epitomize their emotions or psychological conditions. Hemingway may well have described this method in *Death in the Afternoon* when he stated his determination to write "what really hapened in action; what the actual things were which produced the emotion that you experienced."[1]

The above quotation gives a description of the method of objective epitome; it does not provide an explanation for it. Hemingway gives this explanation in *A Farewell to Arms*: "Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates."[2] Abstract concepts have meaning only if they are illustrated by concrete details.

These concrete details epitomize emotion, as E. M. Halliday points out: "The details selected are not so much those which *produce* the emotion as those which epitomize it; it is the action of the story which has produced the emotion."[3]

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[1]Hemingway, *Death in the Afternoon*, p. 2.

[2]Ernest Hemingway, *A Farewell to Arms, Three Great American Novels,* Modern Standard Authors ed. (New York, 1929), p. 345.

[3]E. M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony," *Hemingway: A Collection of Critical Essays*, ed. Robert B. Weeks (Englewood Cliffs, N. J., 1962), p. 57.

While the critic is right in asserting that the action itself is the important element in producing emotion, this thesis contends that the use of objective epitome *helps* to produce the emotion as well as to epitomize it. Since many Hemingway stories contain little action and do not develop a conventional plot, they would be no more than sketches if it were not for objective epitome. Through its use even seemingly "plotless" stories contain progress. There is change and there is movement.

"Big Two-Hearted River," considered by some critics to be Hemingway's best short story, would be pointless without its symbolic detail. Nick Adams goes on a fishing expedition alone. The trip is obviously an escape mechanism: "He felt that he had left everything behind, the need for thinking, the need to write, other needs" (210). As he fixes his evening meal, he recalls an argument with an old acquaintance about the proper way to make coffee. He cannot recall which side he had taken, but later he remembers that the way he has made coffee is Hopkins's way. A long passage, neutrally describing his acquaintance with Hopkins, follows. The reader might question the relevance of this past acquaintance to the story. The "plot" progresses, however, with the revelation: "Nick drank the coffee, the coffee according to Hopkins. The coffee was bitter. Nick laughed. It made a good ending to the story" (218). The "bitter coffee" epitomizes the bitterness of Nick's past association with Hopkins, one of the bitter memories he has tried to avoid facing. Without subjective comment Hemingway has "moved" Nick's character through description of the coffee, and "His mind was beginning to work" (218), which Nick has tried to avoid. Nick after coffee is less in control of himself than the Nick who started to prepare supper. He is

able to repress the pain of his past only by spilling the coffee on the ground and going to bed.

The use of "bitter coffee" as objective epitome in "Big Two-Hearted River" is more explicit than is ordinarily found in Hemingway. The author does not usually explain his objective epitome; he merely presents it and lets the reader infer the emotion. In "Cross-Country Snow" Nick and his friend George ski together in Switzerland for the last time. Nick's wife is pregnant, and the couple will have to return to the States. As they stop at a tavern for strudel and wine, the two friends discuss the matter. George questions Mike about his feelings concerning the return home:

> "Do you want to?"
> "No."
> "Does Helen?"
> "No." (187)

The change in their subjective mood is implied by a phrase which epitomizes an empty feeling in their lives: "George sat silent. He looked at the empty bottle and the empty glasses" (187). This kind of living must come to an end for George, too. He is leaving that night to return to school. There is the desire, however, to escape responsibility and live a carefree life: "Gee, Mike, don't you wish we could just bum together?" (186).

Hemingway uses objective epitome most frequently in descriptions of scenery. The details of these settings are organic, as are all the author's details. They are essential to theme, emotions, and plot. His descriptions are tools of implication; he uses them where most writers must resort to explanation. The description may be as simple as the use of the sun in "The Snows of Kilimanjaro" and "Out of Season." In the former story the dying author, as he nears death, asks his wife: "Should we have a drink?

The sun is down" (63). The "young gentleman" in "Out of Season" who fears fishing illegally, yet is too much of a coward to go back, is relieved when the fishing trip is aborted. And there is a change in setting: "The sun came out. It was warm and pleasant" (178).

The objective epitome may be that of a season. In "Fathers and Sons" a mature Nick Adams drives along an autumn countryside with his young son asleep on the seat beside him. "It was not his country but it was the middle of fall and all of this country was good to drive through and to see. The cotton was picked. . ." (487). Nick recalls his youth and early environment from which his character has emerged. His youth is past as is epitomized in the statement that the "cotton" has been picked. The scenery has brought this change in his own life to Nick's consciousness.

The scenery may be man-made rather than natural. The narrator of "In Another Country" realizes that his war medals were given to him because he was a foreigner rather than because he deserved them. Although they do not mean as much as those of the other soldiers recuperating at the hospital, he "was never ashamed of the ribbons. . . and sometimes, after the cocktail hour. . . would imagine. . . having done all the things they had done to get their medals" (270). In moments of truth, however, the feeling is changed, and the setting provides a proper background as he explains:

> . . . but walking home at night through the empty streets with the cold wind and all the shops closed, trying to keep near the street lights, I knew that I would never have done such things, and I was very much afraid to die, and often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again. (270)

As the narrator himself says, it is the dreary scenery which impels consciousness and perception of reality.

One of the most effective uses of objective epitome in the Hemingway short story is the use of setting at the opening of a story to foreshadow the coming action. The details describing the setting serve to epitomize the subjective conditions of the characters. In "Cross-Country Snow" Nick feels trapped by his wife's pregnancy; he must say farewell to his old way of life. This condition is epitomized in the opening of the story by an obstacle in his skiing: "The furnicular car bucked once more and then stopped. It could not go farther, the snow drifted solidly across the track" (183). After he overcomes this obstacle, he meets with another. He skies down a steep undulation.

> Then a patch of soft snow, left in a hollow by the wind, spilled him and he went over and over in a clashing of skis, feeling like a shot rabbit, then stuck, his legs crossed, his skis sticking straight up and his nose and ears jammed full of snow. (183)

Nick's unhappiness and the despair to which he must resign himself are foreshadowed and epitomized in the obstacles described at the outset. Here, the foreshadowing is a symbol of change to come.

The setting of "Cat in the Rain" likewise foreshadows the inner conflict of the characters and establishes the mood of the story. The story opens:

> There were only two Americans stopping at the hotel. . . . Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. . . . Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square. (167)

The square is forlorn; it is empty in the rain. Its importance, however,

lies in its depiction of the lack of fertility of the American couple. Rain, a symbol of fertility, cannot fully penetrate the ground; it is stopped by the gravel. The sea itself seems to be making an unsuccessful attempt to penetrate the ground. All activity, represented by the motor cars, has left. John V. Hagopian elaborates: "In this isolation they are about to experience a crisis in their marriage, a crisis involving the lack of fertility, which is symbolically foreshadowed by the public garden (fertility) dominated by the war monument (death)."[4] The movement which the couple must make in their own consciousness is foreshadowed in this description of the forlorn square.

In "A Simple Inquiry" Hemingway depicts the effects war can have on an individual. A homosexual major attempts to seduce one of his young soldiers. Again the action of the story is foreshadowed or epitomized by the description of the setting. The story opens:

> Outside, the snow was higher than the window. . . . A trench had been cut along the open side of the hut, and each clear day the sun, shining on the wall, reflected heat against the snow and widened the trench. (327)

Richard B. Hovey points out that the major himself is being demoralized bit by bit as the trench around the hut becomes wider bit by bit.[5] One might add that there is also the suggestion that bit by bit the major is becoming more separated from a normal situation. His isolation is further epitomized by the fact that the "snow was higher than the window." The gradual widening of the trench parallels the gradual movement in the major. And the scene itself has change as the sun transforms the snow.

The opening of "A Way You'll Never Be" is a description of a scene that is suggestive of the experiences that Nick Adams has suffered. He encounters

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[4]John V. Hagopian, "Symmetry in 'Cat in the Rain,'" *College English*, XXIV (December 1962), 221.

[5]Richard B. Hovey, *Hemingway: The Inward Terrain* (Seattle, 1968), p. 21.

a grim scene of death, the aftermath of a battle. The dead lie with their pockets out; flies gather over their bodies which are surrounded by their paraphernalia. DeFalco points out that the scene ". . . establishes an important detail of setting which becomes the substructure of the whole story."[6] The critic views this scene as a device of foreshadowing: "The world to which Nick Adams has returned is the world of the dead. What follows the initial description of the land of the dead is a picture of a reality that is just as grotesque as this initial scene."[7] Here description has become a part of the narrative action, impelling movement and the consciousness of Nick Adams.

In "A Canary for One" the narrator looks out of the train window and notices scenes of destruction: "As it was getting dark the train passed a farmhouse burning in a field" (338). During the conversation between his wife and an American lady, the narrator relates:

> We were passing three cars that had been in a wreck. They were splintered open and the roofs sagged in.
> "Look," I said. "There's been a wreck." (341)

Both statements foreshadow the information given at the conclusion of the story: the American couple are separating; their marriage is wrecked. Destruction in the lives of the characters has its parallel in the destruction in the landscape.

The story of the destruction of a town foreshadows the destruction of a love affair in "The End of Something." The story opens:

> In the old days Hortons Bay was a lumbering town. . . . Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried way . . . . Its open hold

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[6]Joseph DeFalco, *The Hero in Hemingway's Short Stories* (Pittsburgh, 1963), p. 115.

[7]Ibid.

> covered with canvas and lashed tight, the sails of the schooner filled and it moved out into the open lake, carrying with it everything that had made the mill a mill and Horton's Bay a town. (107)

This history provides the setting of the story: "Ten years later there was nothing of the mill except the broken white limestone of its foundations showing through the swamp's second growth as Nick and Marjorie rowed along the shore" (107). Joseph Whitt points out the appropriateness of the destruction of Hortons Bay as a preface to the end of the affair: Marjorie, like the contents of the town, leaves in a boat.[8] A schooner carried away "everything that had made the mill a mill and Hortons Bay a town." When Nick says "It isn't fun any more," Marjorie rows away in a boat. Alice Parker sees an additional comparison between the destruction of the town and the destruction of the affair. The mill ceases to operate when there are no more logs to make into lumber, and the relationship between Marjorie and Nick ceases to exist when he has nothing more to teach her.[9] At one point in the story Nick retorts, "You know everything. That's the trouble. You know you . . . . I've taught you everything" (110).

"Three-Day Blow" is a companion piece to "The End of Something." It concerns Nick's adjustment to the loss of Marjorie. DeFalco comments:

> In the opening of the story Hemingway resorts to an expressionistic device in order to externalize the inner attitudes of his central character. It is autumn, the fruit has been picked, and the wind is blowing through bare trees. Nick picks up a fallen apple "shiny in the brown grass from the rain." Next he views the idyllic scene into which he is to retreat. . . . Still, reflected against this idyll are signs and portents of nature which point to something other than retreat from inner disturbances over the Majorie affair. . . . Nature itself indicates that

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[8]Joseph Whitt, "Hemingway's 'The End of Something,'" *Explicator*, IX (June 1951), item 58.

[9]Alice Parker, "Hemingway's 'The End of Something,'" *Explicator*, X (March 1952), item 36.

> severance, though it may be transient--as are the seasons of nature--is also cyclic. For Nick, if he could translate these omens, the implication would be clear: the episode with Majorie is only one of many coming hurts that as a man and part of this cycle he will have to undergo.[10]

Later in the story Nick compares the passing of love to a storm when he tells Bill: "All of a sudden everything was over. . . . Just like when the three-day blows come now and rip all the leaves off the trees" (123).

In "Ten Indians" Nick also learns that love can come and go. When he hears that Prudence has been with another boy, he is sure his heart is broken. In this story Hemingway again uses wind imagery:

> When he awoke in the night he heard the wind in the hemlock trees outside the cottage and the waves on the lake coming in on the shore, and he went back to sleep. In the morning there was a big wind blowing and the waves were running high up on the beach and he was awake a long time before he remembered that his heart was broken. (336)

DeFalco sees a similarity in "Ten Indians" and in "The Three-Day Blow" since in both stories Hemingway uses images of nature as a correlative for the transformative or adaptive process taking place in his character.[11] In both stories a wind symbolizes the healing of a psychological wound.

The use of setting as objective epitome in "Ten Indians" differs somewhat from its use in the stories previously examined. Instead of foreshadowing the action, the setting summarizes the action. A similar use of objective epitome occurs in "Up in Michigan." As in "Ten Indians," the setting description occurs at the conclusion of the story and epitomizes or summarizes the effect of the action on the character, and thus reveals the characters "change." Liz's romantic illusions of love are destroyed by harsh reality when Jim introduces

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[10]DeFalco, p. 51.

[11]Ibid., p. 147.

her to the sexual act. When Jim first makes advances to her, her romanticism is revealed by the observation: "Liz was terribly frightened, no one had ever touched her, but she thought, 'He's come to me finally. He's really come'" (85). Sadly Jim has not come to her in the sense Liz imagines he has. Jim's love is animal passion. The aftermath of love is not so romantic: "The hemlock planks of the dock were hard and splintery and cold and Jim was heavy on her and he had hurt her. Liz pushed him, she was so uncomfortable and cramped. Jim was asleep. He wouldn't move" (85). After an unsuccessful attempt to wake him, Liz begins to cry and walks to the edge of the dock and looks down at the water. The setting epitomizes her emptiness: "There was a mist coming up from the bay" (85). After another unsuccessful attempt to wake Jim, she walks up the steep sandy road to go home. And "A cold mist was coming up through the woods from the bay" (86).

The use of setting in "Big Two-Hearted River" begins in the opening of the story. However, it is used to summarize action as does the setting in "Up in Michigan." In this story it does not epitomize action which occurs in the story; it epitomizes action which has occurred before the story takes place. This information is necessary for the progress of the plot within the story itself. Nick Adams returns to an old fishing spot of his. The opening lines project his subjective condition. The setting is similar to that of "The End of Something." The town of Seney has been destroyed like the town of Hortons Bay. "There was no town, nothing but the rails and the burned over country" (209).

DeFalco views the town as a direct parallel to the psychic conflagration that has occurred within Nick's mind. Nick has been so afflicted by his experiences "that all that remains of his former orientation to the world

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DeFalco views the town as a direct parallel to the psychicconflagration that has occurred within Nick's mind. Nick has been so afflicted by his experiences "that all that remains of his former orientation to the world

has been seared down to the base foundation of the self."[12] James Green also feels it is apparent that Nick has suffered shattering experiences elsewhere. He points out that since a town is a social unit, the burned town of Seney represents the destruction of certain values of civilization.[13] Therefore, Nick, like Krebs in "Soldier's Home," cannot adjust to the social world. In relationship to Nick the town is "an objective projection of his damaged psyche."[14] Carlos Baker sees the hint of war in the destroyed town of Seney and the scorched earth.[15] Leo Gurko narrows this view and sees the ravaged countryside as the projection of injuries sustained by Nick in the First World War.[16]

It is interesting to note that in the same story setting is used to contrast two themes. Green points out that as Nick moves from the town to the river, death and impermanence suggested by the burned town are contrasted to the life and the permanence of nature suggested by the river.[17]

Another contrast in setting is achieved in "Hills Like White Elephants": the hills and valley are associated with fertility; the railway station is associated with sterility. Again the setting provides the background for an understanding of the story. The girl looks at the hills and remarks, "They look like white elephants" (275). The hills are the objectification of her unborn baby. The term "white elephants" indicates the man's desire for her to have an abortion; to him the child is an unwanted gift. To the girl the

[12]Ibid., p. 147.

[13]James L. Green, "Symbolic Sentences in 'Big Two-Hearted River,'" *English Journal*, LVI (October 1967), 307.

[14]Ibid., p. 308.

[15]Carlos Baker, *Hemingway: The Writer As Artist*, 3rd ed. (Princeton, 1963), p. 127.

[16]Leo Gurko, *Ernest Hemingway and the Pursuit of Heroism* (New York, 1968), p. 202.

[17] Green, p. 308.

child has a different meaning; it can provide the "everything" that their life is lacking. It is appropriate, therefore, that the girl looks to the fields of grain and trees as she exclaims, "And we could have all this" (276). Thus the setting of this story epitomizes a change that could be possible in the future.

In this story the girl's psychological state is revealed by the fact that she sees what she wants to see in the setting. She projects her inner feelings on exterior objects. Under normal circumstances she would not see the hills as "white elephants." She would not look to the hills as she states they "could have all this." Her feelings are even projected to her drink: "It tastes like licorice. . . everything tastes of licorice. Especially all the things you've waited so long for, like absinthe" (274). The savor has gone from their romance. Richard W. Lid points out that the girl's remark registers her disillusionment with romance.[18] The remark, then, also registers a movement toward consciousness and perception of reality on the part of the girl. Lid makes a further observation when he draws a comparison between absinthe and the couple's illicit romance. Absinthe is a forbidden drink which society has banned since it can cause blindness. The couple's romance is more appealing because of society's taboo and it, too, produces blindness--"of a moral order."[19]

The Hemingway character often reveals his psychological state as he projects his inner emotions on an exterior object. This conscious relation-

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[18] Richard W. Lid, "Hemingway and the Need for Speech," *Modern Fiction Studies*, VIII (Winter 1962), p. 405.

[19] Ibid.

ship between the observer and the thing being observed creates movement toward consciousness. John Graham attributes the vitality of Hemingway's writing to this perception: "It is in this constant activity of sensory perception of active objects, and still more important, in the subjects' awareness of relationship to these objects, that the vitality of the writing is found."[20] For example, in "Big Two-Hearted River" Nick sees the burned out town as an objectication of death. Under normal circumstances he, like the girl in "Hills Like White Elephants," would react differently to the setting; he would not be so involved emotionally. Nick's sensory perception gives vitality and movement to a story that would be static without this activity.

In "The End of Something" Majorie's psychology is revealed by her reference to the old lumber mill as "our old ruin" and "a castle." She still has sentimental, romantic illusions about her romance. The American woman in "Cat in the Rain" wants to get the "poor kitty out trying to keep dry under a table" (167) not only because of her maternal desires but also because of her knowledge of how it feels to be a "cat in the rain." Thus her feeling of insecurity is projected to the cat.

In "A Way You'll Never Be" Nick associates the promised horde of American soldiers with locusts. He explains that there are two kinds: one holds together in the water and makes good bait; the other loses its wings when it hits the water and is of no use in fishing. Patrick Miller views the locust image as a suggestion that the half-crazed Nick associates himself with the

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[20]John Graham, "Ernest Hemingway: The Meaning of Style," *Ernest Hemingway: Critiques of Four Major Novels*, ed. Carlos Baker (New York, 1962), p. 183.

second type.[21] Nick saw combat and fell to pieces; he is of no use in warfare.

"Now I Lay Me" presents a troubled Nick who "fishes" in his mind at night when he cannot sleep. He reveals that he once used a salamander and a cricket as bait but he never used them again "because of the way they acted about the hook" (364). DeFalco sees this statement as a projection of Nick's inner feeling: "As a fisher in the role of authoritarian law-giver, the dreamer cannot bear the vision of the salamander and cricket wriggling on a hook because their behavior is analogous to his own crucified state of hypersensibility."[22]

In the same story Nick recalls how his mother cleaned out the attic of his grandfather's house before moving to their new house. He recalls the burning jars of snakes and other specimens that his father had preserved in alcohol as a boy. "Many things that were not to be moved were burned in the back-yard and I remember those jars from the attic being thrown in the fire, and how they popped in the heat and the fire flamed up from the alcohol. I remember the snakes burning in the fire in the back-yard" (365). The burning of these phallic symbols epitomizes the loss of authority in the father; he has submitted to the mother. Nick recalls how the mother was always cleaning things out of the new house and how she burned his father's prize-collection of arrow-heads. Benson points out that the revelation of the father's acceptance of defeat and the damage to Dr. Adams and to Nick is summed up in the doctor's poignant

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[21]Patrick Miller, "Hemingway's 'A Way You'll Never Be,'" *Explicator*, XXIII (October 1964), item 18.

[22]DeFalco, p. 109.

remark that the best arrow-heads all went to pieces.[23]

The narrator of "After the Storm" laments the fact that he has not been successful in his attempts to loot a sunken ship. He is kept away from the ship by a storm, and when he returns, he finds it empty. He knows, however, who emptied the ship: "Well, the Greeks got it all. Everything. They must have come fast all right. They picked her clean. First there was the birds, then me, then the Greeks, and even the birds got more out of her than I did" (378). It may be debated whether or not the narrator identifies with the vultures, consciously or unconsciously. It is certain, however, that the reader identifies the narrator with the birds of prey. Thus the movement toward consciousness may well be on the part of the reader as he gains perception. The activity in this story is dependent on an external element; the reader rather than the subject becomes the observer.

The reader moves toward consciousness as he identifies humans with animals in such stories as "A Canary for One," "On the Quai at Smyrna," and "In Another Country." In the first story the American lady is carrying a caged canary to her daughter. The reader senses that the bird epitomizes the girl's plight. DeFalco observes that: "The canary she carries and takes care of becomes the symbol of love fettered and cared for in an artificial fashion by the same source which ultimately destroys its spirit."[24] In "On the Quai at Smyrna" the plight of the mules whose legs are broken before they are drowned epitomizes the plight of the refugees waiting on the pier to escape the enemy. These victims of war, like the mules, are trapped in

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[23]Jackson J. Benson, *Hemingway and the Writer's Art of Self-Defense* (Minneapolis, 1969), p. 7.

[24]DeFalco, p. 174.

circumstances beyond their control. The opening of "In Another Country" reveals that

> There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind turned their feathers. (267)

The plight of the hospitalized soldiers is epitomized by the animals. They too are trapped by fate. They too are taken out of the mountains and fettered in the city. They too are empty.

Sometimes the action of the Hemingway character epitomizes his inner conflict and gives more vitality to the stories than static description could. These may be considered unconscious projections of feelings by outward actions. The father in "Indian Camp" feels guilty for causing his wife to have so much pain. G. Thomas Tanselle points out that the accident three days before in which the Indian had cut his foot with an axe was a Freudian manifestation of an unconscious desire for castration resulting from his feelings of guilt.[25] When the father in "A Day's Wait" goes hunting, he falls twice on the bare ground that seemed to have been "varnished with ice" (437). The father's fall is a characteristic Hemingway device used to indicate that the father is "unsure of the ground he walks on."[26] The action also indicates that the father has failed his son. The father realizes that his sick son is acting very strangely, but he does not bother to find out the reason. He does not realize that the boy has the mistaken idea that he is going to die.

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[25]G. Thomas Tanselle, "Hemingway's 'Indian Camp,'" *Explicator*, XX (February 1962), item 53.

[26]Hovey, p. 43.

Physical appearance as well as action may depict the subjective condition of a character. In "The Battler" Ad Francis' features reveal his degeneracy:

> In the firelight Nick saw that his face was misshapen. His nose was sunken, his eyes were slits, he had queer-shaped lips. Nick did not perceive all this at once, he only saw the man's face was queerly formed and mutilated. It was like putty in color. Dead looking in the firelight. (131)

Change and movement are implied in the description of Ad because of the change that past experience has produced in him.

In "My Old Man" the narrator's jockey father becomes involved in fixed races. And his actions and his appearance reveal this degeneracy. The narrator explains, "My old man was drinking more than I'd ever seen him, but he wasn't riding at all now and besides he said that whiskey kept his weight down. But I noticed he was putting it on, all right" (201). As the father's morals decrease, his weight increases.

The homosexual major in "A Simple Inquiry" has also revealing physical characteristics. Hovey infers the abnormality of the situation from its physical effect on the major.[27] The officer has white circles around his eyes from the protection of his sunglasses. His face has been burned, tanned, and burned again. His nose is swollen, and his skin is blistered and peeling. "Such details make him, if not repulsive, at least ugly."[28] Such details also give an account of past action and change in the major's physical appearance.

The use of a single image is also employed to epitomize the inner conflict of characters, thus aiding the movement toward consciousness on the part of the reader. In "The Snows of Kilimanjaro" Harry's thorn scratch

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[27] Ibid., p. 21.

[28] Ibid.

and rotting flesh depict his professional and moral degeneration. The writer has betrayed himself and his art for money and security. The drawn blinds in the mother's room in "The Doctor and the Doctor's Wife" are a symbol of her inability to face reality. When her husband tells her that he believes Boulton started an argument so he would not have to pay a debt, she naively replies, "'. . . I really don't think anyone would really do a thing like that'" (102). The swamp in "Big Two-Hearted River" is the projection of Nick's inner conflict. It represents the unknown where "fishing was a tragic adventure"(151). And Nick is not yet ready to face the unknown: "He did not want to go down the stream any further today" (151). In the same story the tent into which Nick crawls epitomizes his need for security. He has a feeling of security when he crawls inside: "Nothing could touch him. . . . He was there. . . . He was in his home where he had made it" (215). A sheet in "A Pursuit Race" likewise serves as a womb image for William Campbell who tries to escape life by lying in his bed completely covered by the sheet. The building of a fire by Mrs. Garner in "Ten Indians" epitomizes the warmth and casual relationship of the Garner family. Nick leaves her home to return to his own where his father serves him cold chicken and milk. His meal depicts the formality and strained relationship between Nick and his father and it epitomizes the change in the mood of the story.

Rain imagery is employed in "Cat in the Rain" to epitomize the failure of the American couple to have children. As the wife goes out to get the cat, the narrator states, "A man in a rubber cape was crossing the empty square to the cafe" (169). Rain is employed here in its conventional usage as an image of fertility. The rubber cape is a protection from the rain. As it applies to the wife, it is an obstacle to conception. The imagery is expanded when the hotel-keeper sends a maid to hold an umbrella over the wife. The maid

remarks, "You must not get wet" (168). The reader is reminded of the husband's last remark as his wife left for the cat: "Don't get wet" (168). Appropriately the wife does not find the cat, the projection of her maternal desires.

Philip Young views the wound that Nick Adams receives in "Chapter VI" of *In Our Time* to be the most important single image employed by Hemingway. "It would be quite impossible to exaggerate the importance of this short scene, which is to be duplicated by a new protagonist named Frederic Henry in *A Farewell to Arms*, and to serve as climax for all of Hemingway's heroes for at least the next twenty-five years."[29] Young views the wound as objective epitome:

> ". . .the wound culminates, climaxes and epitomizes the wounds he [Nick Adams] has been receiving as a growing boy. . . . This culminating blow in the spine is symbol and climax for a process that has been going on since we first met Nick; it is an outward and visible sign of an inward and spiritual dis-grace.[30]

It has been shown that Hemingway epitomizes the inner feelings of his characters through descriptions of scenery which become part of the narrative action, through the projection of the characters' feelings on exterior objects or through the reader's identification of characters with exterior objects, through the characters' physical characteristics and actions, and through the use of single images. The important aspect of the author's use of objective epitome, however, lies in the fact that it helps the progress of the story and presents movement. The movement is toward consciousness or perception of reality on the part of the Hemingway character or the reader himself. There is a conscious relationship between the observer and the thing observed.

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[29]Philip Young, *Ernest Hemingway: A Reconsideration* (University Park, 1966), p. 40.

[30]Ibid., pp. 40-41.

Tony Tanner points out a further use of objective epitome as an aid to the illusion of movement in the Hemingway short story. This critic observes that the author's descriptions (which are essentially what objective epitome is) make the eye move as the scene unfolds.[31] It is as if the reader himself were viewing the scene for the first time. It may be added that Hemingway usually provides an observer to consider the scene. Thus there is additional movement achieved by this activity.

It was pointed out at the beginning of this chapter that Hemingway uses description as a means of implying those things that he does not want to explain. Actually, objective epitome is more essential than mere explanation. Hemingway does not offer abstract explanations of life; he defines it through sensory recognition of concrete details.

Tanner points out Gertrude Stein once said "description is explanation."[32] One might agree with the critic that for Hemingway it might be better to say: "description is definition."[33]

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[31] Tony Tanner, "Ernest Hemingway's Unhurried Sensations," *The Reign of Wonder: Nativity and Reality in American Literature* (Cambridge, 1965), p. 246.

[32] Ibid., p. 235.

[33] Ibid.

Chapter IV

The Shifting Roles and Positions That Make the Change

In the Hemingway short story style, change and movement are also achieved by the use of shifting roles and positions. Although Hemingway uses this device less frequently than he does the other three, the change and movement which result are more explicit and less subtle than the change and movement of devices previously discussed. The shifts in roles and positions are shifts in authority, which is Hemingway's way of indicating realities perceived. As in the device of objective epitome there is movement toward consciousness by either the character or the reader or by both.

The best example of the use of this device is found in "The Short Happy Life of Francis Macomber." At the opening of the story, Margaret Macomber is presented as dominant over her husband. Macomber's display of cowardice has helped to promote his passive role. Margaret's dominance is shown by her display of unfaithfulness when she goes to the tent of the white hunter at night. The following conversation clearly reveals who has the "upper hand":

> "You think that I'll take anything."
> "I know you will, sweet."
> "Well, I won't."
> "Please, darling, let's not talk. I'm so very sleepy."
> "There wasn't going to be any of that. You promised there wouldn't be."
> "Well, there is now," she said sweetly.

> "You said if we made this trip that there would be none of that. You promised."
> "Yes, darling. That's the way I meant it to be. But the trip was spoiled yesterday. We don't have to talk about it, do we?"
> "You don't wait long when you have an advantage, do you?"
> "Please let's not talk. I'm too sleepy, darling."
> "I'm going to talk."
> "Don't mind me then, because I'm going to sleep." And she did. (23)

During the following scenes the situation becomes reversed, and Macomber dominates his wife. The successful buffalo hunt and Macomber's discovery of bravery have promoted this reversal. When Margaret makes a cutting comment, "You're both talking rot" (33), about the conversation between her husband and the white hunter, the husband retorts, "If you don't know what we're talking about why not keep out of it?" (34). The narrator reveals the wife's concern for her loss of domination and, at the same time, the change in Macomber:

> "You've gotten awfully brave, awfully suddenly," his wife said contemptuously, but her contempt was not secure. She was very afraid of something.
> Macomber laughed, a very natural hearty laugh. "You know I *have*," he said. "I really have." (34)

Baker refers to this domination as a "contest for the possession of a soul."[1] He comments on the use of positions to indicate a reversal in situation:

> Hemingway silently points up this contest by the varying positions of the central trio in their boxlike open car. On the way to the lion, Macomber sits in front, with Margot and Wilson in the back. After that day's débâcle, Macomber slumps in the back seat beside his frozen wife, Wilson staring straight ahead in the front. When Macomber has proved himself with the three buffalo,

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[1]Carlos Baker, "The Two African Stories," *Hemingway: A Collection of Critical Essays*, ed. Robert P. Weeks (Englewood Cliffs, N. J., 1962), p. 120.

> it is Margot who retreats into the far corner of the back seat, while the two men happily converse vis-à-vis before her. And finally, as Macomber kneels in the path of the buffalo, it is his wife from her commanding position in the back seat of the car who closes the contest.[2]

Baker's interpretation of the shifting positions in this story is the one that is generally accepted by critics. This interpretation seems erroneous, however, when it implies that Margaret wins the role of dominance. She merely kills her husband at the end; she does not dominate him. Macomber dies bravely; his life of bravery is short, but happy. The fact that she does not win dominance is indicated at the conclusion when she repeatedly begs Wilson to stop accusing her. He stops only when she adds three "pleases" to her plea. "'That's better,' Wilson said, 'Please is much better. Now I'll stop'" (37).

Virgil Hutton is more sympathetic toward Margaret and views the use of positions in a different light:

> Many have pointed out the symbolic shifting of the characters' positions in the motor car, and traditionally the reversal from Macomber's being the outsider to Margaret's being the outsider has been seen as a triumph for Macomber. Actually, the pattern reveals Macomber's seduction by a hypocritical fool [Wilson] as opposed to Margaret's dissociation from the fool's blighting influence. She gains new awareness by participating in the buffalo hunt, which transforms her attitude toward big-game hunting. . . . The reversal is then symbolized by Margaret's "sitting far back in the seat" while Macomber is "sitting forward talking to Wilson." She has no part in the fools' chatter about the insignificance of lions that can only kill you.[3]

Hutton sees the shifting of positions, then, as symbolic of a change in attitude rather than a change in domination. There is a movement toward awareness.

It is interesting to note that although two opposing views of the story have been presented, both critics have agreed on one issue. They both agree

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[2]Ibid.

[3]Virgil Hutton, "The Short Happy Life of Macomber," *University Review*, XXX (June 1964), 262.

that Hemingway has used the positions of the characters in the motor car to indicate a reversal of situation. Thus they would both be in agreement that the author uses this device to achieve change and movement. In either interpretation there is movement which impels consciousness and the perception of reality.

In the same story there is a minor change in roles. After the lion hunt, Macomber asks Wilson not to mention his cowardice to anyone. The white hunter replies that he is a professional hunter, and he does not talk about his clients. He adds, "It's supposed to be bad form to ask us not to talk though"(7). Later when Margaret questions him about their chasing buffalo in a car, Wilson replies, "Seemed sporting enough to me though while we were doing it. . . . Wouldn't mention it to anyone though. It's illegal if that's what you mean" (30). In his continuing attack on Wilson, Hutton comments on this reversal of situation: "This time, however, he fails to perceive that his request may be 'bad form.' Wilson sees the splinter in his neighbor's eye, but overlooks the beam in his own."[4]

Movement towards consciousness is also revealed by the shifting of roles and positions in "Mr. and Mrs. Elliott." In the story the couple go to Europe and "try" to have a baby. The abnormality of their situation has already been pointed out: Hubert seems to be seeking a mother-substitute; his wife seems to view their relationship as that of mother-son. The fact that he is twenty-five and she is forty further suggests this relationship. The situation becomes more abnormal when Mrs. Elliott persuades her husband to send for her girl friend. The story concludes:

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[4]Ibid., p. 255.

> Elliot had taken to drinking white wine and lived apart in his own room. He wrote a great deal of poetry during the night and in the morning looked very exhausted. Mrs. Elliot and the girl friend now slept together in the big medieval bed. . . . In the evening they all sat at dinner together in the garden under a plane tree and the hot evening wind blew and Elliot drank white wine and Mrs. Elliot and the girl friend made conversation and they were all quite happy. (164)

Clearly there has been a shift in roles. The "girl friend" has assumed the role of the husband. The change of roles is depicted by the change of positions: the girl friend sleeps in the bed formerly slept in by the husband; he sleeps in a room apart. There is also the implication that each got what he desired in the marriage. Mrs. Elliot "mothers" him, and he has become the child. DeFalco describes the evening scenes:

> The evening scenes typify a normal family setting, but here it is presented in ironic terms. The girl friend and Mrs. Elliot engage in "conversation" (an obvious pun on the archaic meaning of the word), and this is an adult function. Elliot drinks white wine, a fact which suggests milk or beverage. In this way Elliot's lapse into a childish state is portrayed, and he never does become a man or its equivalent: "get a baby."[5]

The story's opening line is "Mr. and Mrs. Elliot tried very hard to have a baby" (161). Mrs. Elliot, at least, did get her baby.[6]

A reversal of roles and positions similar to that in "Mr. and Mrs. Elliot" occurs in "The End of Something." Nick rows Marjorie to the destroyed Hortons Bay. Nick is in charge of the outing; he has previously made plans to end the affair. After he tells Marjorie "It isn't fun any more" (110), she leaves him. This time she rows away in the boat. The

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[5]Joseph DeFalco, *The Hero in Hemingway's Short Stories* (Pittsburgh, 1963), p. 157.

[6]Ibid.

reader senses that Nick did not have things planned as well as he had thought; he is obviously unhappy about the outcome. Nick will be scarred by the outcome as much, if not more, than Marjorie. She will easily fall in love again; the story has revealed her to be sentimentally romantic. As in "Mr. and Mrs. Elliot ," a third party enters the picture. After Marjorie leaves, Nick's friend Bill arrives. It may be argued that male companionship has triumphed over romantic illusion. Temporarily at least, Bill has replaced Marjorie.

As in "The End of Something" the reversal of roles and positions in "Indian Camp" is accomplished by the withdrawal of a character from the scene. In this story, however, no additional party is added. The opening of "Indian Camp" reveals that Nick and his father are in one boat which the Indians shove off for them. One Indian gets in to row. Uncle George and another Indian lead the way to the camp in a boat ahead. In the return trip, however, Nick and his father are in the boat alone with no Indian rowing for them. Nor is there any sign of Uncle George. Nick asks, "Where did Uncle George go?" (95). Uncle George and the Indian, like Marjorie in the previous story, have left the scene.

The explanation of the change in "positions" occurs within the action of the story. The Indians are eager to lead the way for the doctor who is to help the Indian woman in labor. His humane, if not medical, incompetence, however, is revealed in the story. After the delivery the doctor tells Uncle George: "That's one for the medical journal, George. . . . Doing a Caesarean with a jack-knife and sewing it up with nine-foot, tapered gut leaders" (94). The uncle sarcastically replies, "Oh, you're a great man, all right" (94). The response of the Indians and of Uncle George is negative; they avoid the return across the lake with the doctor.

DeFalco sees irony in the positions of Nick and his father in the return trip: "The irony enters in the portrait of the young Nick 'sitting in the stern,' implying that he is in control of the boat-events; yet it is the father who rows, and he has already proven ineffectual for such a role."[7] Nick's failure in the story is the refusal to accept death. The conclusion of the story relates: "In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die" (95). Nick, then, is not in control of things.

As in "Indian Camp" DeFalco also sees irony in the shifting of roles in "The Doctor and the Doctor's Wife." Here, however, there is a reversal of roles without the shifting of actual positions to symbolize the reversal. In this story the father is humiliated before his son. Later the father tells Nick that the mother wants him to come see her. Nick refuses to do so and tells his father that he wants to go with him, thereby reconstructing the father image.[8] DeFalco comments:

> There is a tinge of irony, though, for in the exchange that follows Nick is at once deferential ("Daddy") and at the same time commanding: "I know where there's black squirrels, Daddy," Nick said. "All right," said his father. "Let's go there" (103). By this means Hemingway illustrates the effect of the total experience upon Nick. In a sense Nick has usurped the function of the father in his attempt to reconstruct him. Now it is Nick who is to be the guide. . . .[9]

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[7]Ibid., pp. 32-33.

[8]Ibid.

[9]Ibid.

There is change, then, in Nick's character. And there is a move toward consciousness.

As in "The Doctor and the Doctor's Wife" the reversal of roles in "The Light of the World" is not symbolized by shifting of positions. There is an additional similarity between the two stories as there is a change in the role of guide in each. In "The Light of the World" the narrator and his companion Tom exchange roles. In the opening of the story Tom almost fights a bartender. The following argument reveals the intensity of their dislike:

> "He says we're punks," Tommy said to me.
> "Listen," I said. "Let's get out."
> "You punks clear the hell out of here," the bartender said.
> "I said we were going out." I said. "It wasn't your idea."
> "We'll be back," Tommy said.
> "No you won't," the bartender told him.
> "Tell him how wrong he is," Tom turned to me.
> "Come on," I said. (385)

In the argument it is the narrator who steers Tom away from the fight. At the conclusion of the story, however, the roles are reversed. The narrator finds himself becoming attracted to a three hundred and fifty pound whore. This time it is Tom who steers his friend away from apparent trouble. The narrator relates, "Tom saw me looking at her and he said, 'Come on. Let's go'" (391). Now Tom assumes the role of peace-maker. The irony of this reversal of roles is that while Tom feels that he is guiding his friend away from evil, he is actually taking him away from possible insight. The narrator has perceived a wholesomeness about the whore. He believes in her when she remarks, "I'm clean and you know it and men like me, even though I'm big, and you know it, and I never lie and you know it'" (390).

Another shift in roles without the accompanying shift in positions occurs in "A Day's Wait." A young boy waits all day to die because he has a temperature of a hundred and two, and at school in France he had been told one could not live with forty-four degrees. Not realizing the difference in thermometers, the boy bravely awaits his death. He very maturely thinks of his father's well-being: "You don't have to stay in here with me, Papa, if it bothers you" (437); "You can't come in. . . . You mustn't get what I have" (438). The father goes out to "play"; he hunts with his dog. After the boy realizes his mistake, however, the roles are reversed. The boy becomes immature again: ". . . his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance" (439).

In "Now I Lay Me" there is a shift in roles that is symbolized by an inanimate object, a gun, rather than by shifting positions. Nick's mother burns his father's shotgun along with his other possessions. His father, who has assumed a submissive role, attempts to transfer the authority that he has relinquished to Nick. He tells Nick to take his gun, which has been burned by the mother, into the house. In this story, however, the transferral of roles is not successful. Nick is not ready to assume the role of manhood; his load is too heavy. He reveals that "I took the shotgun, which was heavy to carry and banged against my legs, and the two game-bags and started toward the house" (336).

In two stories, "Out of Season" and"My Old Man," Hemingway reveals the change in positions through the act of walking. In "Out of Season" the wife's reluctance to join the illegal fishing expedition is shown as she lags behind her husband and the guide Peduzzi. At Peduzzi's and her husband's request,

she walks up with them. The narrator relates, "They walked down the road to the Concordia three abreast" (174). She is still reluctant but seems determined to stay with her husband: "If you go to jail we might as well both go" (176). She becomes more disgusted with the idea, however, and leaves the two to go on without her. A change of position in a jogging exercise in "My Old Man" foreshadows the action of the story. The narrator and his father start off jogging with the father ahead. Then the narrator catches up with him and finally passes him. In the story the narrator "catches up" with his father when he discovers his crookedness. And the reader senses that he will pass him in his manhood. The jogging also foreshadows the boy's conception of his father. At first the father is "way ahead"; the boy idealizes him. Then he starts "slowing down" as the story unfolds.

An ironic substitution symbolizes the shift in roles in "Cat in the Rain" and "My Old Man." In "Cat in the Rain" a big tortoise-shell cat that swings down against the body of the maid, who brings her to the American wife, shifts roles with the poor "kitty" that the wife sees from her window. This shifting of roles is an ironic comment on the woman's plight. Her maternal instinct causes her to desire a "kitty" to protect and to cuddle. Instead she receives a huge dangling cat. It is possible that the cat is the same one the wife saw from her window and that her maternal desires cuased her to see it as small. In a somewhat similar manner, it is likely that before her marriage, she imagined a different relationship than that which the actuality brought her. She has not gained the security she desires in her marriage.

A similar ironic substitute is made in "My Old Man." At the death of the narrator's father, George Gardner is the one who comes to comfort the

boy. This father-substitute is the same man the boy had previously called a "son of a bitch" (200). There may be an additional similarity between this substitution and the one in "Cat in the Rain." If the cat in the previous story is the same one that the wife first saw, but only saw as she wanted to see it, then the same thing is true about the way the boy viewed his father. He had seen him as he wanted to see him; he was only beginning to see him as he really was just before the father's death. The father-substitute is a man who exhibits the same degeneracy that the father had.

Until this point the examples of shifting authority considered have been of roles and positions in which the movement toward consciousness is primarily on the part of the character. And as the character gains awareness, the reader does likewise. Another important method of shifting authority is that of shifting point of view in which the reader is more actively engaged in the perception of realities. The writing itself in this method creates an illusion of movement as the reader adjusts to quick shifts of view within a single story, sometimes a single paragraph.

In "Monologue to the Maestro" Hemingway wrote that by adopting different points of view during an action, a writer could gain useful detail.[10] And nowhere does the author shift the point of view as much as in "The Short Happy Life of Francis Macomber." The reader sees Wilson and Macomber as they are viewed by Margaret: "She looked at both these men as though she had never seen them before" (4). The authority shifts as the point of view becomes Wilson's. The reader observes the couple and the episode of the lion through Wilson's eyes. Then the point of view becomes Macomber's and the lion episode

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[10] Robert O. Stephens, *Hemingway's Nonfiction: The Public Voice* (Chapel Hill, 1968), p. 214.

is seen in a different light. The reader's feelings about Macomber's cowardice soften as he learns that when Macomber had heard the lion roar the previous night, he was afraid since "he did not know the Somali proverb that says a brave man is always frightened three times by a lion; when he first sees his track, when he hears him roar and when he first confronts him" (11). The point of view then shifts to the lion himself. First the lion's view is presented when he "heard a cracking crash and felt the slam of a .30-06 220-grain solid bullet that hit his flank and ripped in a sudden hot scalding nausea through his stomach" (15). Later the reader is informed of the lion's emotions as he lies in the bush ready to charge: "All of him, pain, sickness, hatred and all of his remaining strength, was tightening into an absolute concentration for a rush" (19).

"The Capital of the World" makes effective use of shifting points of view. Paco's life is involved with the lives of the people who eat and live in the Luarca where he is a waiter. The story is told from the points of view of the other characters and their views are interspersed throughout the story. On the evening of the action of the story, Paco and two other waiters wait for the customers to leave the dining room. Upstairs are three matadors who live at the Luarca. One is lying on his bed. Another is looking out his window and the third has Paco's sister in his room, "trying to get her to do something which she was laughingly refusing to do" (41). The scene shifts back to the dining room, then back upstairs where "In the meantime, the sister of Paco had gotten out of the embrace of the matador. . . ." (43). The story then shifts to the view of the first matador, then goes back to the view of the waiters and their customers. Then while Paco and

Enrique play at bullfighting, the scene shifts to each of the characters and the reader is informed of what each does while Paco dies. "But the boy Paco had never known about any of this nor about what all these people would be doing on the next day and on other days to come" (50).

Hemingway's use of shifting roles and shifting positions is used to reveal very definite changes in his stories and to show shifts in authority which indicate realities perceived. Sometimes both roles and positions are reversed; in such cases the shifting of positions is symbolic of the shifting of roles. There are times when there is a shift in the position of a character because of a slight alteration in his role rather than because of a complete reversal. At other times there is only a shifting of roles without the symbolic representation of the shifting of positions. Sometimes change in authority is depicted through shifting points of view. At all times the device is an aid in the progress of the story. There is change and there is movement.

Hemingway uses shifting roles and positions to indicate movement toward consciousness on the part of a character or the reader or by both. His use of the device also indicates his level of accomplishment in the writer's art of implication.

Chapter V

The Change That
Makes the Movement

Hemingway discovered that he could imply more than he could ever state directly through explanation. And his tools of implication were repetition, negative statement, objective epitome, and shifting roles and positions. He further discovered that, effective as each device was used separately, the effectiveness could often be increased through a joint use of the devices.

The devices that he most often uses in conjunction with each other are those of negative statement and repetition. The combination of these devices used to emphasize Krebs' ("Soldier's Home") detachment has already been pointed out in Chapter II; the repetition of the phrase "does not want" serves to intensify Krebs' negativism. The same combination is seen in "The Three-Day Blow," "The Battler," and "The Undefeated." In the first story Nick's change in mood when Bill mentions the ending of the affair with Marjorie is revealed through repetition of the negative statement "Nick said nothing" (122-123). In "The Battler" Ad Francis' change of mood is revealed through repetition of the negative statement "Ad did not answer. He was looking at Nick" (134-135). And in "The Undefeated" the negative response that Manuel meets is emphasized through the repetition of "There was no answer" (235).

Negative statement is also used in conjunction with shifting positions. In "The Short Happy Life of Francis Macomber" the change in Margaret is emphasized by both devices: "His [Macomber's] wife said nothing. She was sitting far back in the seat. . . (32). Margot said nothing but sat back in the corner of the seat" (34).

Negative statement is combined with objective epitome in "Cross-Country Snow" and "Soldier's Home." In the first story George's feeling of emptiness is revealed through both his negative reaction and the projection of this inner emotion on the things he views: "George sat silent. He looked at the empty bottle and the empty glasses" (187). The same technique is used in "Soldier's Home" when Krebs' "hardening" and withdrawal from his mother is revealed by a negative reaction to her lecture: "Krebs looked at the bacon fat hardening on his plate" (151).

Repetition joins forces with shifting positions in "Out of Season" and with objective epitome in "The Doctor and the Doctor's Wife." In "Out of Season" Hemingway calls attention to the position of the characters through repetition: "They walked down the road to Concordia three abreast" (174). . . ."As they walked three abreast the wife caught his [Peduzzi's] breath across the wind" (176). Hemingway reveals the inner conflict of the mother in "The Doctor and the Doctor's Wife" through repetition of objective epitome: ". . .she was lying with the blinds drawn" (101) . . . . 'Sorry,' he [the father] said, outside her window with the blinds drawn" (103). The mother's inability to face reality is epitomized by the blinds which screen her view of the outside world.

An example of the use of objective epitome with shifting positions is found in "Cross-Country Snow." The following scene epitomizes Nick's inner conflict, and at the same time, emphasizes this conflict through a change of position.

> Then a patch of soft snow, left in a hollow by the wind, spilled him and he went over and over in a clashing of skis, feeling like a shot rabbit, then stuck, his legs crossed, his skis sticking straight up and his nose and ears jammed full of snow. (183)

Nick is trapped by his wife's pregnancy; the scene that epitomizes his situation also causes him to alter his position.

The important thing to remember, however, is that these devices are not used for effect only but rather as a means of obtaining reality and of presenting that reality through an illusion of movement. Stephens draws a comparison between Hemingway's concept of bullfighting and his concept of writing. "Style in writing, as he [Hemingway] noted more than once, was keyed to efficiency, to attaining the end result of effect on the reader, of giving him the sense of reality that both the good writer and the good bullfighter could provide. But style for itself was meretricious and narcissistic."[1]

In the interview with George Plimpton Hemingway remarked that he

> . . . was searching for the unnoticed things that made emotions such as the way an outfielder tossed his glove without looking back to where it fell, the squeak of resin on canvas under a fighter's flat-soled gym shoes, the gray color of Jack Blackburn's skin when he had just come out of stir and other things I noted as a painter sketches. You saw Blackburn's strange color and the old razor cuts and the way he spun a man before you knew his history. These were the things

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[1]Robert O. Stephens, *Hemingway's Nonfiction: The Public Voice* (Chapel Hill, 1968) p. 227.

which moved you before you knew his story.[2]

An example of his search for "the unnoticed things" occurs in *Death in the Afternoon* when he recalls his observations of the bullfight in which Hernandorena proved his cowardice. He reflects on the bullfight:

> For myself, not being a bullfighter, and being much interested in suicides, the problem was one of depiction and waking in the night I tried to remember what it was that seemed just out of my remembering and that was the thing that I had really seen and, finally, remembering all around it, I got it. When he stood up, his face white and dirty and the silk of his breeches opened from waist to knee, it was the dirtiness of the rented breeches, the dirtiness of his slit underwear and the clean, clean, unbearably clean whiteness of the thigh bone that I had seen, and it was that which was important.[3]

The contrast of the whiteness of the thigh bone and the dirtiness of the breeches and underwear was "the unnoticed thing" that had produced the emotion. The "unnoticed thing" does more than describe emotion; it produces and reveals it. Hemingway told Plimpton that "A writer if he is any good, does not describe. He invents or makes. . . ."[4] What he invents or makes is reality. And that reality is presented through the movement of the story.

Therefore, the devices which Hemingway uses are not only "the unnoticed things" that make emotion but also the "unnoticed things" that make movement. Many times the only movement in the stories is the change of emotion of the characters. The author reveals this change objectively. He reveals this change through the characters' reaction to a situation whether this reaction be negative or positive. He reveals it through their conversations. He

[2]Plimpton, p. 35.

[3]Hemingway, *Death in the Afternoon*, p. 20.

[4]Plimpton, p. 35.

reveals their emotions by the way they alter roles and positions. And he projects their emotions to exterior objects.

Hemingway achieves movement through the use of repetition when he shows a reversal of situation or the effect of the story's action on characterization. The reiteration may be nounal, phrasal, adjectival, verbal or adverbial. The word or phrase may be repeated until it assumes a meaning more specific than that of its original use. Movement is achieved through the use of negative statement as it serves to develop characterization, plot, and theme. Movement is achieved through the use of objective epitome as it reveals the subjective conditions of characters through the projection of these conditions on exterior objects. Objective epitome functions through descriptions of settings, through characters' physical characteristics and actions, and through the use of single images. Movement is achieved through the use of shifting roles and positions to indicate a change in the emotions of characters. Sometimes both roles and positions are reversed and the shifting of positions is symbolic of the change in roles. At other times there is a shift in roles only with no symbolic representation of the change. Sometimes there are shifts in points of view.

These devices have become "tricks" in the use of his imitators. In the interview with Plimpton Hemingway referred to "the unavoidable awkwardnesses in first trying to make something that has not heretofore been made."[5] Stephens points out that "Amateurs tended to identify as style the marks of inefficiency ['the unavoidable awkwardnesses'] . . . . An apprentice writer did wrong to copy the obvious marks of another writer's style. They were

[5] Ibid., p. 30.

the parts the writer most wanted to disown. In writing, as in wine, in architecture, in bullfighting, in fishing and hunting, purity and honesty rated above picturesqueness."[6]

As an apprentice writer Hemingway may not have copied the "obvious marks" of other writers but he was influenced by their technique. Critics have attributed these influences to Turgenev, Maupassant, Daniel Defoe, Ezra Pound, Ring Lardner, Sherwood Anderson, James Joyce, Stephen Crane, and Mark Twain. Other influences have been journalism, art and music, and the Bible. The greatest influences, in relation to the use of the four devices, have been Sherwood Anderson, James Joyce, Gertrude Stein, and art and music.

The influence of art and music on the use of the device of repetition has previously been pointed out. In addition the device of objective epitome may have been influenced by the landscapes of artists. Stephens comments on the influence of Cézanne: "If insuring that his fictional people lived in an equally well-rendered setting and that the people and the setting functioned mutually on each other was what he learned from Cézanne, it was a lesson well practiced in the protagonists' passage through significant country in such stories as "Big Two-Hearted River. . . ."[7]

Most of the influences that critics have commented on have been more in relation to the use of repetition than to the other devices. James T. Flanagan lists repetition as one of the influences of Sherwood Anderson:

> The beauty of the sentences, terse if not always crisp, the frequency of the sentence parts joined by the conjunction "and," the scorn of conventional diction, the

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[6]Stephens, pp. 217-218.

[7]Ibid., p. 224.

> preference for and intelligent use of colloquial language, the careful and extraordinarily effective repetitions, the often poetic use of the familiar and the routine--these are characteristics of *both* Anderson and Hemingway and of no one else of their generation.[8]

Frank O'Connor points out the similarities in the use of repetition between Hemingway and Joyce; he calls Joyce "the most important single influence on Hemingway."[9] However, he also states "Gertrude Stein and her experiments with language were also of some importance."[10] Most other critics feel that Stein was of much importance. Philip Young, for example, states that Hemingway learned "from Stein the uses of repetition."[11] Frederick J. Hoffman, another critic, states that "Hemingway's style, at its best, successfully rendered gradations of awareness and Gertrude Stein had much to do with his best in the 1920's."[12]

Hemingway himself acknowledged Stein's talent for repetition in *A Moveable Feast*: "She had also discovered many truths about rhythms and the uses of words in repetition that were valid and valuable and she talked well about them."[13] Fenton points out, however, that "The association between Hemingway and Miss Stein was foreshadowed, in a sense, even

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[8]John T. Flanagan, "Hemingway's Debt to Sherwood Anderson," *Journal of English and Germanic Philology*, LIV (October 1955), p. 520.

[9]O'Connor, p. 158.

[10]Ibid., p. 159.

[11]Young, p. 174.

[12]Frederick J. Hoffman, *The Twenties: American Writing in the Postwar Decade* (New York, 1955), p. 228.

[13]Hemingway, *A Moveable Feast* (New York, 1964), p. 17.

before they had ever met or heard of one another."[14] Hemingway was already interested in the type of technique that she employed. The conclusion of a short story written in high school reveals this interest:

> "Yes. He was a bad Indian. Upon the upper peninsula he couldn't get drunk. He used to drink all day--everything. But he couldn't get drunk. Then he would go crazy because he couldn't get drunk."[15]

The short story reveals his use of repetition. The repetition does not produce the "change and movement" that Hemingway's later use does. Perhaps this is what he learned from Stein; her "continuous present" became his "change and movement." He may have learned from Stein but what he learned he made his own. Richard Bridgman describes her help as ". . . comparable to that a confirmed abstractionist might give a young 'realistic' painter by teaching him to recognize the formal elements underlying the compositions of his favorites."[16] Bridgman calls attention to the conclusion of the high school short story quoted above and states, "Once Hemingway knew what to look for, he could find examples aplenty, even in his early prose."[17]

Hemingway took the techniques he learned from other authors and made his own style. When he writes in a style that is his very own, he is at his best. With this style he presents a moving, changing world in which exists the change that gives the stories the movement that is responsible for the vitality and the effectiveness of his work. And this is Hemingway's contribution to twentieth century short story writing.

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[14]Fenton, p. 150.

[15]Ibid., p. 18.

[16]Richard Bridgman, *The Colloquial Style in America* (New York, 1966), p. 216.

[17]Ibid.

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