

1-1-1976

# Ernest Hemingway and James Joyce: A view of the artist-narrator in "In Another Country" and "Araby".

Dawn G. Lennon

Follow this and additional works at: <http://preserve.lehigh.edu/etd>

 Part of the [Literature in English, North America Commons](#)

---

## Recommended Citation

Lennon, Dawn G., "Ernest Hemingway and James Joyce: A view of the artist-narrator in "In Another Country" and "Araby"." (1976). *Theses and Dissertations*. Paper 1903.

ERNEST HEMINGWAY AND JAMES JOYCE:  
A VIEW OF THE ARTIST-NARRATOR IN  
"IN ANOTHER COUNTRY" AND "ARABY"

by

Dawn G. Lennon

A Thesis

Presented to the Graduate Committee

of Lehigh University

in Candidacy for the Degree of

Master of Arts

in

English

Lehigh University

1976

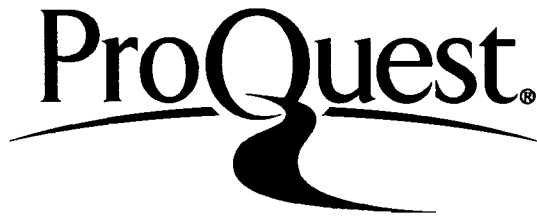
ProQuest Number: EP76175

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest EP76175

Published by ProQuest LLC (2015). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 - 1346

This thesis is accepted and approved  
in partial fulfillment of the requirements  
for the degree of Master of Arts.

August 2, 1976  
(date)

Professor in Charge

Chairman of Department

## Table of Contents

	Page
Abstract.....	1
Text.....	3
Bibliography.....	100
Vita.....	108

## Abstract

A close study of the retrospective narrator in Ernest Hemingway's "In Another Country" and James Joyce's "Araby" reveals particularly interesting similarities of narrative focus. Both writers employ a narrator who, in retrospect, artistically weaves a tale depicting an initiation experience during his adolescence. That the retrospective narrator is an artist is evinced through his brilliant use of the language, juxtaposed detail, and intricate thematic motifs. That the initiation experience is completed is evinced through the revelations which the narrator makes at the end of the tale after either observing or experiencing an episode of disillusionment.

A consideration, though, of the reverberation of each narrative necessitates a focus on the dissimilarities between Hemingway and Joyce. The Joycean hero is a highly self-centered storyteller who, because of his significant distance from the tale he tells, is able not only to infuse his writing with multi-leveled images and allusions but also to strike a tone of amusement when describing his earlier foolishness. The Hemingway

hero, however, is a self-conscious narrator, not so far removed from his painful observations of the stoic major with whom he sits undergoing mechanotherapy in a Milan hospital during World War I. What he learns from the major, a tutor figure, about the agonies of disillusionment inherent in the human condition stuns him. He is unable to assimilate the truths he witnesses. There will be another time for that in, perhaps, another country. But that the Hemingway hero will eventually assimilate those truths is evident in the demonstration of his sensitivity and his rigorous search for answers through his art.

Ernest Hemingway and James Joyce:  
A View of the Artist-Narrator in  
"In Another Country" and "Araby"

Much of the scholarship on both Ernest Hemingway and James Joyce points with acclaim to their early writings, particularly their short stories. The direction of the exegesis most often focuses on style, technique, and the manipulation of form. For those scholars of both Joyce and Hemingway, such study of artistry frequently highlights themes of initiation and maturation, paralysis and alienation, reality and fantasy, naivete and revelation. So too does this scholarship dissect narrative technique, specifically each writer's use of a retrospective and matured narrator-as-artist who depicts himself in his tales as a younger self initially unaware of the follies of his own condition. Critical study of the early stories of Hemingway and Joyce deals closely, too, with the function and juxtaposition of language, tonal qualities of the narrative, and the dynamics of point of view.

Study of the short stories by Hemingway and those by Joyce in Dubliners reveals that two tales



show a particularly significant relationship of narrative technique: Joyce's "Araby" (1904) and Hemingway's "In Another Country" (1927). Consequently, they will serve well for an in-depth study of the similarities as well as the dissimilarities of the early techniques employed by each writer. For the sake of simplicity, focus of this paper will be on "In Another Country" as the base story since it follows the publishing of "Araby" chronologically. The two stories work well together since "In Another Country," though uniquely Hemingway, embodies the "Araby" problem with a dramatic twist of setting and narrative focus. This study, then, of "Araby" and "In Another Country" will deal with narrative devices, thematic motifs, style, and character revelations evident in both tales. In fact such a study will be a total examination of artistic technique.

Despite the unanimous critical acclaim for "In Another Country" as one of Ernest Hemingway's most skillfully and artistically constructed short stories, there are surprisingly few close analyses of the story available. Criticism since the story's first publication in Scribner's Magazine in

April 1927<sup>1</sup> has attempted either to penetrate the author's beguiling style to determine just how effect is created or to conclude just how the author integrates his themes. Much of the scholarship on "In Another Country" fragments the work into its parts rather than revealing how effect is created in total. A number of critics, however, have attempted exegesis of "In Another Country" by examining the implications of a story told by a retrospective narrator. This tactic seems to be a promisingly fruitful one. Hemingway himself says that the writer "writes to be read by the eye and no explanations nor dissertations should be necessary."<sup>2</sup> From this comment we must take our cue. If the retrospective narrator is writing to be read, then we, as readers, must examine what he says and how he says it with an eye to the total effect he creates.

The retrospective narrator tells a story of initiation. The "I" (which most critics and I

<sup>1</sup> Carlos Baker, Hemingway: The Writer As Artist, (Princeton: Princeton University Press, 1952), p. 418.

<sup>2</sup> George Plimpton, "An Interview with Ernest Hemingway," in Hemingway and His Critics: An International Anthology, ed. Carlos Baker (New York: Hill and Wang, 1961), p. 29.

agree is a Nick Adams character) is one of the war-wounded who undergoes physical therapy in a hospital in Milan, Italy. As a young man, the "I" is faced with a barrage of seemingly irreconcilable dichotomies: questions of courage and cowardice; the real and the artificial; life and death; the old and the new; paralysis and vitality; friends and foes; security and insecurity (both physical and psychological); hope and despair; truth and fiction. Because the young man is in another country almost suspended in time by the deadness of the hospital routine, these haunting dualisms appear almost like phantoms continually plaguing him.

With precision and control, Hemingway selects and arranges the descriptive images depicting the dichotomies the young man faces. In paragraph one, Hemingway's narrator writes:

In the fall the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. 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. It was  
a cold fall and the wind came  
down from the mountains.<sup>3</sup>

Both the detail of the passage and the alterations  
in tone seem to reflect the sequence of realizations  
which the young man's observations later formalize.  
Here the narrator is aware that the war is something  
old, for he "did not go to it any more." Yet it is  
the fall, a time of dying, for the stiff carcasses  
hang empty in the shop windows. But behind those  
shop windows there is life. Yet is the life behind  
those shop windows "real" life? It is lit by  
artificial means, just as the hospital to which the  
young soldier must go is also lit. Like a tone poem,  
Sheldon Grebstein notes, the paragraph depicts  
"bleakness of season and motif of impending disaster."<sup>4</sup>  
For "it was cold in the fall in Milan and the dark  
came very early." That dark, like a cloak over  
life, pervades the environment which the narrator  
seeks to comprehend. However, the more the young

<sup>3</sup>  
Ernest Hemingway, The Short Stories of Ernest  
Hemingway, (New York: Charles Scribner's Sons, 1927),  
p. 270. (Subsequent references to any of the  
Hemingway short stories will be marked with paren-  
thetical pagination and will be found in this edition.)

<sup>4</sup>  
Sheldon Norman Grebstein, Hemingway's Craft,  
(Carbondale: Southern Illinois University Press,  
1973), p. 169.

soldier seeks to understand Milan, the less he is able to understand it. The less he is able to understand, the more insecure he becomes. He walks cold streets lined with the dead. The only vitality is the vitality of the wind which turns the feathers of the birds. The cold and the death disturb him, and it is not until the electric lights come on that he finds the street "pleasant." He is duped by the lights. Their artificiality hides the reality, the truth of life's meaning, from the young man. And it is the revelation of truth, the acceptance and embracing of truth which must come to that young man if he is to rise out of the paralysis of his world.

Just as Hemingway utilizes the first paragraph of his tale to depict the breadth of dichotomous themes of paralysis and avoidance, Joyce uses the first paragraph of "Araby" to show how his distanced, retrospective narrator orders his images of rampant paralysis in a network of expository detail:

North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other

houses of the street, conscious of  
decent lives within them, gazed  
at one another with brown  
imperturbable faces.<sup>5</sup>

Here the narrator tells us the street is "blind,"  
a dead end, with no way out. The street is  
quiet until the school boys are set free from their  
strict and restrictive school -- a school which  
reflects, in the eyes of the narrator, religious  
teachings bound up in dogma devoid of sensitivity  
to the reality of the streets. The house at the  
"blind end" is "uninhabited" and "detached." A  
prevailing brown dresses the houses on the street  
in a lifeless cloak, protecting the "decent" lives  
of people who dare not risk the wrath of God and  
encounter life and all its subsequent temptations.  
The world as he knows it is dull, adventureless,  
and promises to remain in stasis for eternity.

"Araby," then, becomes what Cleanth Brooks and  
Robert Penn Warren call a "symbolic rendering of a  
central conflict in mature experience."<sup>6</sup> This

<sup>5</sup>  
James Joyce, "Araby," in The Portable James  
Joyce, ed. Harry Levin (New York: The Viking Press,  
Inc., 1946), p. 39. (Subsequent references to this  
source will be marked with parenthetical pagination  
and will be found in this edition.)

<sup>6</sup>  
Cleanth Brooks and Robert Penn Warren, eds.,  
Understanding Fiction, 2nd ed. (New York: Appleton-  
Century-Crofts, 1959), p. 192.

narrative perspective both accounts for and justifies the accumulation of images which adds to the interpretive dimensions of the sketch. The over-riding motif of Dubliners is paralysis, "a kind of living death, or rather succession of deaths, emotional, psychological, or spiritual."<sup>7</sup> And as in "In Another Country," the image of the "blind" street, the "brown...faces" of the buildings, and the detachment of the house from its neighbors point to the same feeling of isolation and alienation felt by Hemingway's soldier. The environment becomes the living testament and reminder of the lost and imprisoned state of man's energy. Each narrator is trapped by a living death.

That both Hemingway and Joyce employ the retrospective narrator who is, in his own right, an artist of great sensitivity is obvious from the onset. The shift in form which Hemingway uses in "In Another Country" is unique from the point of view of his technique. While both "Araby" and "In Another

<sup>7</sup> Florence L. Walzl, "Pattern of Paralysis in Joyce's Dubliners: A Study of the Original Framework," College English, 22 (January 1961), 223.

Country" are recounted after the narrators have matured, the focus of Hemingway's narration is not on the young soldier at all. In fact what we have in "In Another Country" is the retrospective narrator recapitulating his unsophisticated observations of the major with the withered hand. It is certainly the major against whom the young soldier registers his own attitudes and feelings.<sup>8</sup> Consequently, then, Hemingway's imagery functions on a two-fold level: to reveal the narrator and to reveal the major. The setting, the medieval-looking hospital in Milan, and the paralysis, both literal and figurative, in the lives of the soldiers are dramatized by Hemingway's narrator in terms of the seasoned major (the tutor) and the young soldier (the tyro).

Like the "I," the major is wounded. He must subject himself to the mechano-therapy, in which he does not believe. The machine becomes only an object for ritual to force men to maintain hope that some rejuvenation of the withered will truly come to pass. Although the major lacks belief in the

<sup>8</sup>  
Joseph DeFalco, The Hero in Hemingway's Short Stories, (Pittsburgh: University of Pittsburgh Press, 1963), p. 130.



traditional view of bravery and the new view of faith in the therapy machines, he does believe in the value of ritual. For that reason he takes the time to correct the tyro's Italian grammar. Out of actual combat, a concern for grammar appears significant for both the major and the young man: "One day I had said that Italian seemed such an easy language to me that I could not take a great interest in it; everything was so easy to say. 'Ah, yes,' the major said. 'Why, then, do you not take up the use of grammar?' So we took up the use of grammar, and soon Italian was such a difficult language that I was afraid to talk to him until I had the grammar straight in my mind" (p. 270).

In this instance the narrator is able to depict the young soldier's single-dimensional view of situations of his daily life. He was inexperienced, naive, easily intimidated, insecure. The major represents the strictness and rigidity of institutions, just as the doctor at the hospital represents the assuredness and composure of the medical profession. If you just keep coming back to the machines, you will see the miracle of restoration. In much the same way, Joyce's narrator demonstrates his own

naiveté and romantic innocence in "Araby" when he depicts himself as a child who also has been conditioned to succumb to the pressures of seemingly immutable and faith-demanding institutions.

After Joyce's brief but detailed first paragraph, the reader is exposed to the "I" of the sketch. By withholding the "I" until paragraph two, Joyce establishes his distance by the tone and diction of the narrator's storytelling. Not only do we encounter the boy from the perspective of the distanced, retrospective narrator in paragraph two, but we are also exposed to the religious implications of the boy's world:

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: The Abbot, by Walter Scott, The Devout Communicant and The Memoirs of Vidocq. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister. (p. 39)

The tonality of the paragraph implies that the boy found a certain spiritual fulfillment or inner peace in "the waste room behind the kitchen" thumbing through those books. The narrator recalls the titles of three "paper-covered books" he found in the priest's room. There is no suggestion that the boy has any idea of the books' content, nor does the narrator imply such knowledge. However, some scholarship suggests that these books, by virtue of their content, contribute to the characterization of the priest and reinforce the paralysis and moral decadence of the Church. Two of the three books have religious-sounding titles while the third suggests interest in history and autobiography. All three would seem suitable for a priest's library.

In a careful description of the content of these books, Harry Stone explains that The Abbot celebrates the decadent Mary, Queen of Scots; The Devout Communicant compounds religious rules, meditations, and prayers by the Protestant Abnegate Seller; while the sexuality of the arch-

9

criminal Vidocq is presented in his memoirs. By knowing these facts, we can see how the narrator points to the decadence of the Church, but he also points more heavily to the boy's romantic, overly idealistic character. In relationship to the motif of religious decadence, it is interesting to note that the boy liked The Memoirs of Vidocq the best, the raciest book of the three. However, complete knowledge of this detail is not crucial to the implications of the sketch. Robert apRoberts contends that details of this sort are meant to provide verisimilitude and feels that interpretation of such detail often leads to inaccuracy when analysis of images is forced.<sup>10</sup> For instance, where Stone says The Devout Communicant is written by Setler (whose name alone is a comment on Joyce's anti-commercialism theme), a Protestant known to

<sup>9</sup> Harry Stone, "'Araby' and the Writings of James Joyce," Antioch Review, 25 (Fall 1965), 380.

<sup>10</sup> Robert P. apRoberts, "'Araby' and the Palimpsest of Criticism," Antioch Review, 26 (Winter 1966/67), 447.

write tracts against Popish priests,<sup>11</sup> apRoberts points out that a book by the same name was written by a Catholic, Pacificus Baker.<sup>12</sup> Which edition was the narrator referring to? The existence of recorded scholarship reflecting an interest in the exegesis of images is interesting per se. However, its meaningfulness is most evident when the exegesis truly enlightens the reader in his search for the true meaning of the work. The intriguing fact about the book titles is that, after many years, the narrator still remembers them. They are, then, an indication of the importance of that moment in his boyhood. There was something emotionally and perhaps spiritually meaningful about the moment he retreated to that room to peruse those books. He remembered the one he liked best, The Memoirs of Vidocq. But he did not remember it because he, as a boy, found it erotic but rather because "its leaves were yellow." He retreats to that room and those books because they provide him with emotional security. He is in a supportive medium.

<sup>11</sup>  
Stone, p. 380.

<sup>12</sup>  
apRoberts, p. 482.

He is at peace with himself. The priest's musty rooms are as therapeutic and as life-promising to him as the machines are for Hemingway's hero.

The illusion of security, then, fortifies both the Hemingway and the Joycean hero in these tales. The impact of this retreating is generated through both writers' use of image patterns which in their connotative force startle the reader. With the observation of the yellow leaves, the narrator adds another image to his stockpile. Not only was the air in the room "musty" from long enclosure, but the room was also "littered with old useless papers." All the books had "curled," "damp" pages, but the book with the "yellow" pages was his favorite. The boy does not reject the decay and the paralysis but rather retreats to it. Because his is a solitary, enclosed world, blinding him to the exotic temptations of the "real" world, he is secure. Hemingway's Nick Adams character in "In Another Country" also retreats to an unreal world, for every afternoon he goes to the hospital to sit "in the machines that were to make so much difference" (p. 267). And he would sit there with the "knee [that] did not bend and the

leg [that] dropped straight from the knee to the ankle without a calf, and the machine was to bend the knee and make it move as in riding a tricycle. But it did not bend yet, and instead the machine lurched when it came to the bending part" (p. 268). Despite the obvious tonal truth, that the machines will not restore that leg, the young tyro returns faithfully for his therapy. He likes the old hospital. To him it is beautiful because it is old and worn. For the hospital, after all these years, still remains, just as the yellow leaves of the old books in "Araby" remain. Because of this sense of longevity in things concrete, the narrators of both stories find peace.

Neither Joyce nor Hemingway allows his reader to linger in the security of the idea that life is paralytic and absurd, for both writers feel that individuals must generate vitality in their own lives if they are to survive their time on earth. Thus we are always reminded that outside of our careful retreats, activity is going on, activity which requires risk, vulnerability, and courage if it is to be experienced fully. In "Araby" the

narrator shifts our attention midway in paragraph two from the "musty" interior of the house to the "wild garden" behind it. It is also curious that he uses his reference to the yellow "leaves" of the book to serve as a transition to his mention of the "central apple-tree." Juxtaposition of the image of decay and stagnation with the Edenic symbol of temptation, fall, and discovery of knowledge is powerful in retrospect, further depicting the narrator's artistry as a storyteller and his knowledge of the significance of the experience. Ben Collins suggests, convincingly, that the "central apple-tree" in association with the "late tenant's rusty bicycle-pump," suggesting the intrusion of decay and deterioration into Eden, does not indicate that the sketch is an allegory of the fall from grace. It is, he says, a means of foreshadowing the boy's break from innocence into the world of reality. Collins, however, goes one step further and likens the bicycle-pump to the Serpent. He sees the priest now dead and the pump now inoperable and infers that the pump symbolizes the priest who could not inflate the spirit of his parishioners through his preaching because of the disease of



corruption which has afflicted the Church.

Although this explanation is palpable in terms of prevailing themes, it seems a bit strained. The "central apple-tree" is undeniably a symbolic reference to the Garden of Eden. The garden, though, is "wild" and, as a result, suggestive of enchantment or, perhaps, neglect. It is a place which the boy has explored, probably alone, and one where he has found a "rusty bicycle-pump," which has intruded on nature as material goods customarily do. Here a "thing" violates the transcendence of a natural setting as the narrator reflects upon the scene. As a deteriorating "thing," it contrasts the innocent boy, who too will leave his untainted state and gather the rust of experience.

The young soldier which Hemingway creates also experiences "real" intrusions on the security of his hospital world. He tells us that he often went along the streets of Milan with "three boys who came each day who were about the same age I was. They were all three from Milan,...and after we were finished

13

Ben L. Collins, "Joyce's 'Araby' and the 'Extended Simile,'" James Joyce Quarterly, 4 (1966/67), 85-86.

with the machines, sometimes we walked back together to the Café Cova, which was next door to the Scala. We walked the short way through the communist quarter because we were four together. The people hated us because we were officers, and from a wine-shop some one called out, 'A basso gli ufficiali!' as we passed" (p. 268). In the hospital the wounded soldiers receive support, encouragement, and promise. They had served in the war, had lost something by the war, and had earned the efforts, however futile, of the restorers. But in the streets, the "wild" streets which threaten you if you are alone but not if you are "four together," there is no support. There you receive shouts of hatred for what you are. The reality, then, is that there is no complete escape into the "Garden," for the corrosive effects of life, the real truths of life follow you and taunt you into recognizing them and living with them.

The universality of image patterns to depict particular conditions of life is evinced by both Hemingway and Joyce as they continue to frame their respective narrators. As Florence Walzl states,

the details of "darkness, cold, night, winter, and  
blindness"<sup>14</sup> abound in Joyce. And as we have noted  
in Hemingway's opening paragraph of "In Another  
Country," these same images blatantly pervade the  
description of Milan. Specifically, in paragraph  
three of "Araby," these five images take on a  
lyrical flow, yielding a subtle but specific  
rhythm of action which carries us directly into the  
love story, the focal point of the sketch:

When the short days of winter  
came dusk fell before we had well  
eaten our dinners. When we met in  
the street the houses had grown  
sombre. The space of sky above us  
was the colour of ever-changing  
violet and towards it the lamps of  
the street lifted their feeble  
lanterns. The cold air stung us  
and we played till our bodies  
glowed. Our shouts echoed in the  
silent street. (pp. 39-40)

If my uncle was seen turning the  
corner we hid in the shadow until  
we had seen him safely housed. Or  
if Mangan's sister came out on the  
doorstep to call her brother in to  
his tea we watched her from our  
shadow peer up and down the street.  
We waited to see whether she would  
remain or go in and, if she remained,  
we left our shadow and walked up to  
Mangan's steps resignedly. She was  
waiting for us, her figure defined

<sup>14</sup>  
Walzl, p. 223.

by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side. (p. 40)

The initial darkness of the paragraph creates a somber atmosphere which cloaks their play. It is a lifeless dusk dimly lit by the flickerings of street lanterns. The lights make an artificial attempt to break through the dull hue of the streets. But still the boys play as they are "stung" with energy by the cold. Their shouts break the silence of the blind street but return only as echoes. Evident here is the narrator's effort to depict the futility of vital movement in a dead atmosphere. Children play, are alive, and interact with their world of the "muddy lane," "cottages," "dripping gardens," and "odorous stables." All senses are in play: the music of the "buckled harness" is not ignored. But the world of this play does not react to its vitality. It rather absorbs and quiets it in time and space.

During the lark an instant of alarm comes when the uncle is seen. The boys then withdraw to hiding and watching -- movement stops as conditioning

causes apprehension to replace light-heartedness. Mangan's sister is also viewed from hiding, but she waits to encounter the group. The boys approach her with resignation after she has called her brother in to tea. Now acute, romantic observation has replaced action. The aesthetic sense becomes the master of all others, and she is seen "defined by the light" with her dress swinging as her body moves and "the soft rope of her hair tossed from side to side." At this point the interest in childish romplings has been replaced by the turgid preoccupation with the idol of one's fancy. So, as Warren Beck states, the paragraph "moves subtly from the lad's conscious part in play to private realizations."<sup>15</sup>

Hemingway utilizes the same general trend in movement from action to contemplation in "In Another Country"; yet he does not employ the technique as early in the tale as Joyce does. The young soldier discusses his "friends" from the hospital at some length, providing the reader with some biographical detail about them and describing the extent of

<sup>15</sup>  
Warren Beck, Joyce's 'Dubliners': Substance, Vision and Art, (Durham: Duke University Press, 1969), p. 103.

their recreation together. He particularly discusses their stops at the café and their relationship to one another:

We ourselves all understood the Cova, where it was rich and warm and not too brightly lighted, and noisy and smoky at certain hours, and there were always girls at the tables and the illustrated papers on a rack on the wall. The girls at the Cova were very patriotic, and I found that the most patriotic people in Italy were the café girls -- and I believe they are still patriotic. (p. 269)

The boys at first were very polite about my medals and asked me what I had done to get them. I showed them the papers, which were written in very beautiful language and full of fratellanza and abnegazione, but which really said, with the adjectives removed, that I had been given the medals because I was an American. After that their manner changed a little toward me, although I was their friend against outsiders. (p. 269-270)

Hemingway depicts the scene through dim light, a light just as dim as the lanterns which light the Irish boys' street play in Dublin. The light is warm; there is the noise of lyric voices, and there is the feeling of camaraderie. In all, then, though it is dimly lit, the vitality of life does exist even though it may find its niche only in a smoky café among young soldiers, or on a somber Irish street among school boys. Yet vital life

seems constantly to exist amid the repressive forces of life which continually threaten its continuance. There are institutions which dampen the fun. There are uncles who scowl; there are sisters who call you in to proper teas; there are soldiers who recognize the falsehood of papers which grant heroism where heroism is not due. There is rejection and there is aloneness when you are not a hunting-hawk. So when things are feared, when institutions intrude on life, and when a man recognizes his aloneness, he finds it easier to live in a world of fantasy, seeks places of hollow security, and protects himself against life; he loses himself.

The early narrative in both "In Another Country" and "Araby" performs three basic functions: (1.) it establishes all thematic motifs; (2.) it provides the necessary foundation for the development of the tone of the central conflicts and the realizations which follow; and (3.) it reveals the impact of the environment on the maturing narrator. After these central concerns are dramatized, the forward motion of each tale begins, and the dissimilarities of Joyce's and Hemingway's technique become evident.

After the initial paragraphs of "Araby," attention is focused completely on the boy's romantic adventure and on his developing character. And after the reader has assimilated the pressures of the Milan setting in "In Another Country," Hemingway shifts the reader's attention from the young soldier to the major. Whereas Joyce develops the boy centrally framed by the mysticism of his "love" for Mangan's sister, Hemingway develops the soldier secondarily through the young man's observations of the major's pain. In each case, however, both Joyce and Hemingway depict their young men through the eyes of the retrospective narrator, a narrator who has the sensibilities and talents of an artist. The shift, which is so effective for Hemingway's intent in the story, is in the soldier's focus on his experience. Joyce's hero is predominantly self-centered throughout the sketch and, therefore, much more vulnerable to the realization which will ensue. Hemingway's hero is distanced, for he is not equipped emotionally or experientially to comprehend fully what realities he observes.



Although "Araby" is written as an "I" narrative, the narrator has us discover the essence of the young boy by dramatizing his nature through his association with people and things. J. S. Atherton states that the boy is suggested rather than portrayed,<sup>16</sup> yet he is suggested against the world he ignored as a child but encountered as an adolescent. Not until the last line do we acknowledge the burst of emotionality so definitely controlled in its articulation by the boy-grown. To the point of realization, the narrator has deliberately shown the boy in his relationship to others or his environment, careful to stress indirectly an incomplete sense of his own identity. This other-oriented characterization carries forward the themes and motifs of the story.

In Harry Levin's words, "Hemingway's purpose is to make his readers beholders,"<sup>17</sup> witnesses of the moments a man stores in his mind and later uses to actualize awareness. Hemingway's means to this end become the technique of retrospection. A more

<sup>16</sup>  
J. S. Atherton, "'Araby,'" in James Joyce's 'Dubliners': Critical Essays, ed. Clive Hart (New York: The Viking Press, 1969), p. 42.

<sup>17</sup>  
Harry Levin, "Observations on the Style of Ernest Hemingway," in Hemingway and His Critics: An International Anthology, ed. Carlos Baker (New York: Hill and Wang, 1961), p. 111.

mature storyteller relates an experience he once had merely as an observation, not an analysis of one, in order to allow the reader to be a "beholder." When a young man, the narrator valued bravery, war decorations, marriage, technological advances, and café-stops with comrades. As an artist, he has questioned these values and restructured them. The narrator, formerly a participant in the story he recounts, is now an artist. To deny this would be to ignore totally the extraordinary sophistication of the storyteller's style. Only by looking at the style can the reader see evidence of the degree to which the narrator has come to terms with the dualisms which so confused and anesthetized him as a younger man.

By now it is obvious just how important the retrospective narrator is in determining the direction of the realization-theme on all levels. At all costs the reader should not forget that the retrospective narrator in both stories is an artist, who, in selecting, arranging, and executing the techniques of style, recreates a moment of crucial experience. The narrator avoids, at all costs, periods of blatant intrusion which may disrupt the quietness of

18  
the telling of the story. David Daiches sees  
the narrative technique in "In Another Country" as  
"an attempt to avoid by precision any suggestion of  
fuss or ostentation."<sup>19</sup> For Daiches, Hemingway's  
story is urged along gently but firmly with a  
fatalistic inevitability.<sup>20</sup> Austin M. Wright adds  
that the narrative seems generalized and that  
actions have been often repeated so they may justly  
be summed up in single statements.<sup>21</sup> With Wright's  
comment in mind, it would be well to look at the  
following passage for illustration:

We were all at the hospital every  
afternoon, and there were different  
ways of walking across the town  
through the dusk to the hospital.  
Two of the ways were alongside canals,  
but they were long. Always, though,  
you crossed a bridge across a canal  
to enter the hospital. There was a  
choice of three bridges. On one of  
them a woman sold chestnuts. It was  
warm, standing in front of her char-

18  
David Daiches, "Ernest Hemingway," College  
English, 2 (May 1941), 727.

19  
Daiches, p. 727.

20  
Daiches, p. 727.

21  
Austin McGiffert Wright, The American Short  
Story in the Twenties, (Urbana: The University of  
Chicago Press, 1961), p. 318.

coal fire, and the chestnuts were warm afterward in your pocket. The hospital was very old and very beautiful, and you entered through a gate and walked across a courtyard and out a gate on the other side. There were usually funerals starting from the courtyard. (p. 267)

The description of the setting is noticeably factual and detached. The only element of warmth comes from the presence of the chestnut-woman's fire and the warm chestnuts she sold. To the "I" there was a certain security in taking the bridge to the hospital with this woman on it. Her warmth, contrasted with the cold routine of fraternizing with the café girls, becomes the key to the narrator's awareness of the major's loss, of his wife's importance to him. The basic intent of this passage is to acquaint the reader with the starkly patterned route of the soldiers on course to possible rehabilitation. The hospital stands out as old and beautiful, not a place one would dislike going to on aesthetic grounds. There was something romantic about it, according to the perceptions of a romantic young man, but there was also something very real about it. The hospital courtyard is where funerals originate

regularly. It is a place of restoration and termination. The funerals, the chestnuts, the bridges which one must cross from the reality of the streets to the suspended world of cures become the parameters of a wounded soldier's world. But to the soldier-now-artist, the setting of that world becomes a sorry commentary on a man's naiveté and numbness. The routine is deadening. The hospital by way of the bridges becomes the means of escaping from the dusk of a meaningless world. For these men in Milan in a war-beaten world, warmth is only temporary. The warmth is often passed by or is often a chestnut which turns cold in a pocket or is a temporary sexual encounter with a café-girl. The soldier is manipulated into situations which attempt to give him false hopes -- hospitals which promise cures but which frequently fail. The hospital courtyard often becomes the origin of the funeral procession, and the death of the major's wife is testimony to the institution's limitations. As Sheridan Baker adds, "Nick...is keeping his eye straight ahead for fear of the ghosts, and all the wells of resentment and sweet self-pity flow

tightly under the surface of the swift brown  
22  
prose."

In like manner, Joyce's boy moves through the  
glaring streets, his soul moving "in desire of life"  
23  
through virtue and sin. In his hand, though, he  
clutches a florin. "The sight of the streets  
thronged with buyers and glaring with gas recalled  
to me the purpose of my journey" (p. 44), the  
narrator says. Strange that he should now be so  
distracted by the reality of the streets. No longer  
does he carry the image of his love as a chalice.  
Instead he is on an exotic adventure to Araby, and  
his senses are captivated.

His train ride is long and tedious, and he  
rides alone in a "bare carriage" (p. 44). There is  
nothing exotic about the trip. When he reaches  
Araby, he alights onto "an improvised wooden platform"  
(p. 44). The reality of time is his first jolt --  
only ten minutes remain before the bazaar closes. To

22  
Sheridan Baker, Ernest Hemingway: An  
Introduction and Interpretation, (New York: Holt,  
Rinehard and Winston, Inc., 1967), p. 39.

23  
Brewster Ghiselin, "The Unity of Dubliners,"  
in Twentieth Century Interpretations of 'Dubliners',  
ed. Peter K. Garrett, (Englewood Cliffs: Prentice-  
Hall, Inc., 1968), p. 61.

save time he pays a shilling to enter rather than searching for the "sixpenny entrance" (p. 44). The seeds of disenchantment begin to germinate as he enters the "big hall girdled at half its height by a gallery" (p. 44). "I recognised a silence like that which pervades a church after a service" (p. 45), he states, but it is in no way a bazaar reflecting the elevated spirituality that the Church professes. It is a temple of money-changers where men stand "before a curtain, over which the words Café Chantant were written in coloured lamps...counting money on a salver" (p. 45). He becomes confused by the materialism of the bazaar<sup>24</sup> and again distracted, by the reality, from his purpose: "Remembering with difficulty why I had come I went over to one of the stalls and examined porcelain vases and flowered tea-sets" (p. 45).

The image of the girl he "loves" is lost in his rather brutal confrontation with the reality of the bazaar with its commercialism and the Church with its shabby display. Through the bazaar the Church is seen sharing in the paralysis through its secularization.<sup>25</sup> Naming the bazaar Araby suggests

<sup>24</sup> Stone, p. 390.

<sup>25</sup> Ghiselin, p. 65.

escape from the Church to the exotic. The association of Araby to Arabia aligns it with the Phoenix, "the symbol of the renewal of life in the resurrection of the sun,"<sup>27</sup> but unfortunately for the boy, the promise of fulfillment is replaced by painful disillusionment when he sees Araby for the sham that it is.

Both Hemingway and Joyce reveal the forces impinging on the awareness of their heroes through similar techniques but under different sets of circumstances. Both the young boy and the young soldier tried to escape the realities of their worlds by crossing a bridge from the bustling throng of the streets. Both sought another domain in order to realize their secret hopes. The hospital was to cure a damaged body; the bazaar was to ensure the realization of a romantic dream. Both boys encountered the realities of commercialism and the shallowness of it. They were enchanted by their palaces of security at night, when blackness cloaked the starkness and coldness which was the

<sup>26</sup> Robert S. Ryf, A New Approach to Joyce, (Berkeley: University of California Press, 1966), p. 64.

<sup>27</sup> Ghiselin, p. 66.



real essence of those structures. For the young boy at Araby, his initial observation of the great hall included the sound of "the fall of the coins" (p. 45) which were being counted after a day of selling wares. For the young soldier there was the recollection of funerals originating from the hospital courtyard. Both of these capping images resound the painful themes of the tales. In "Araby" disillusionment results when romantic ideals are reflected in the shameful light of crass commercialism. And in "In Another Country" faith in the cure is shattered by the realities of death. These young boys learn that we cannot hide behind our fantasies. One does not live by dreaming: one lives by dealing with truths realistically. And this is the initiation experience Hemingway and Joyce dramatize through the artistic sensibilities of older and wiser narrators who have absorbed the significance of earlier trials.

The subtlety with which the narrator treats the major-Nick Adams relationship suggests a vital sensitivity toward the painful confusions of youth, where what one observes does not necessarily integrate with what one feels or knows. The

retrospective narrator then becomes a confirmation of DeFalco's comment:

Leaving the war zone does not constitute leaving the implications of having experienced the strife of direct contact with death. Such an experience necessarily demands that the individual re-examine his old attitudes and beliefs and arrive at some new point of orientation. For a young man this discovery is particularly difficult, since it may mean the absolute destruction of all that he had been conditioned to believe in since birth.<sup>28</sup>

A juxtaposition of details characterizing the major further substantiates DeFalco's remark: "The major, who had been the great fencer, did not believe in bravery, and spent much time while we sat in the machines correcting my grammar" (p. 270). For the major, sport before the war consisted of the duel, a sport designed to develop one's skill in defense. As a model sportsman and a model soldier, though, the major sees bravery as a pretense which exists only as an abstract and not as a reality. It is the issue of pretense which the young soldier, the tyro, must deal with. What seems is not always what is. The major seems to be a hard, feelingless man. The

28

DeFalco, p. 137.

uncle in "Araby" seems to be an uncaring, unreasonably strict, often inebriated father-surrogate. But neither figure is what he appears to be. Like them, life is not always an immutable state of being.

Obviously, the relationship between Joyce's hero and his uncle is not one of warmth and love. The boy hides in the bushes when he sees his uncle coming home from work. When he reminds his uncle about his desire to go to the bazaar, his uncle answers "curtly" (p. 42). He becomes irritated when his uncle is late in returning for supper on bazaar night, realizes he is drunk when he hears his uncle "talking to himself" (p. 43), and, after waiting until "midway through his dinner" (p. 44) to broach the subject, realizes his uncle has forgotten about the bazaar. Despite the late hour, his aunt urges her husband to give him the money so he can go on his way:

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: All work and no play makes Jack a dull boy. He asked me where I was going and, when I told him a second time he asked me did I know The Arab's Farewell to his Steed. When I left the kitchen he was about to recite the opening lines of the piece to my aunt. (p. 44)

Like the boy in Joyce's "The Sisters," this lad

seeks a surrogate-father in his uncle, but because  
 he is intemperate<sup>30</sup> and insensitive, the boy is  
 repeatedly alienated from him. It is interesting,  
 though, that the narrator recalls his uncle's  
 apology and his attempt to lighten up the glum  
 situation with the cliché "All work and no play  
 makes Jack a dull boy." Perhaps the boy's alienation  
 was not complete; the apology may have made him feel  
 some guilt for his irritation. Perhaps he recalled  
 an insincerity about the apology since the uncle  
 had been drunk at the time. Oddly enough, though,  
 there is no concrete reaction to either the apology  
 or the cliché. There may be a slight edge in the  
 comment that he had to tell his uncle for "a second  
 time" that he was going to the bazaar. The hint,  
 though, of a dichotomous feeling prevails in the  
 objectivity of the passage as the narrator senses  
 the kind of life his uncle, a Dubliner, had to  
 lead in conjunction with the pressure of having a  
 nephew to raise. He seems to want to do right by the  
 boy and be kind to him but cannot overcome the

29

Collins, p. 84.

30

Atherton, p. 42.

pressure of his life when dealing with the boy. Where the narrator-as-boy felt irritation, narrator-as-man identifies a level of compassion he does not wish to force on the boy as he relates the experience. In the same way that Hemingway distances the soldier from the major's life, Joyce distances the young boy from an understanding of what his uncle has been through.

The uncle is a real person, though, and probably the most starkly real object of the boy's environment because he evinces the manifest traits of paralysis, human weakness, and fallibility. He is not predictable, does not represent "permanent values,"<sup>31</sup> and periodically appears foolish as he does in preparing to recite the opening lines of The Arab's Farewell to his Steed. What the boy rejects in his uncle is the stuff of life that he fails to acknowledge in the streets as he bears his "chalice safely through a throng of foes" (p. 41). Only by confronting real situations will he gain the next level of maturity.

<sup>31</sup>  
Walzl, p. 223.

The kind of emotional distance that exists between Joyce's lad and the uncle also exists between Hemingway's soldier and the major. The major is a very real person, more real than the "hunting-hawks" (p. 270) and the café girls because he reveals more of himself to the young tyro than the others do. Yet the young soldier does not recognize the full significance of the dynamics of the major's character until he is the artist recounting his tale. Just as Joyce's hero cannot see beyond appearances, Hemingway's hero is befuddled by the apparent indifference of the major. The lesson which the Nick Adams character gets from the major about marriage fuses the didactic and the dramatic. The boy-man relationship before the major's loss is one of stoicism and romanticism. While the two talk, the major sits "in his chair with his right hand thrust into the machine and look[s] straight ahead at the wall while the straps thumped up and down with his fingers in them" (p. 271). In this posture the major begins a conversation with the boy:

"What will you do when the war is over if it is over?" he asked me. "Speak grammatically!"

"I will go to the States."

"Are you married?"  
"No, but I hope to be."  
"The more of a fool you are,"  
he said. He seemed very angry. "A  
man must not marry."  
"Why, Signor Maggiore?"  
"Don't call me 'Signor Maggiore.'"  
"Why must not a man marry?"  
"He cannot marry. He cannot marry,"  
he said angrily. "If he is to lose  
everything, he should not place himself  
in a position to lose that. He should  
not place himself in a position to  
lose. He should find things he cannot  
lose." (p. 271)

There is a definite instructional quality to their conversation which comes from the boy's struggle to speak grammatically. Even Nick's patterning of the sentence "'Why must not a man marry?'" confirms that the boy is struggling more to get the words right to keep the conversation going rather than to find an answer to the question. However, the dicta which the major gives had impact on the boy, or he could not have recollected and related it so completely when an artist. The major sets the boy up for the exchange, which becomes, then, more of an opportunity for him to vent his anxieties and questions than to teach the boy something. There is too much fury in the major's words for them to be merely the tutor's attempt to reveal something to a tyro. The major has to hear himself say the words to confirm his bitter cynicism. The setting

itself helps him to acknowledge the truth of his bitterness and the correctness of his words:

"He'll lose," the major said. He was looking at the wall. Then he looked down at the machine and jerked his little hand out from between the straps and slapped it hard against his thigh. "He'll lose it," he almost shouted. "Don't argue with me!" Then he called to the attendant who ran the machines. "Come and turn this damn thing off." (p. 271)

The juxtaposition of the baby hand against the absurdity and deformity of the codes man is duped into following creates a bleak and pathetic effect, just as bleak and sorry as the "Araby" narrator's drunken uncle reciting meaningless verse to the blank face of his wife. But Hemingway's picture seems to have no impact on the young soldier. He does not comment on the major's advice or on his behavior. Joyce's hero also does not comment on the drunkenness of his uncle or on the uncle's adage. The young soldier feels that the major "seemed" angry. The tyro cannot define what he observes or integrate it with what he feels is the substance of a man's life. There is nothing of the "There by the grace of God go I" regarding either the man's deformity or his tremendous suffering a page later.



The response is numb.

But this is the way the narrator absorbed the experience before he could articulate it for himself and before he could integrate what he learned from the observation to form his own code. Through juxtaposition and flat reporting, the artist-narrator shows the irony of life which creates physical and ideological deformities. The world of the therapy machines, war machines, and sex machines paralyzes man into a state of non-reaction. The total view of the world can become so grotesque that nothing man sees or experiences can cause any response. If the artist would resign himself to these conditions, as the major does to the machine, there would be no hope of elevating awareness in anyone.

Somehow both Joyce and Hemingway suggest in their narratives that the path to enlightened comprehension of the human condition is through some form of romantic intimacy. In both tales the presence of male/female involvement becomes the vehicle of revelation. In "Araby" this involvement consumes the young boy who is in love with his enchanted vision of Mangan's sister. In "In Another

Country" the young tyro encounters café girls on what seems to be, for him, a purely platonic level, and he observes the effects of the devastating impact of the death of a love, the major's wife. What Joyce's hero learns about himself when he finally realizes the substance of his love is significantly different from the inclinations which Hemingway's hero has about the café girls and the major's loss. The potentialities for similar revelations by both young boy's seem most promising when the scenes of the bazaar and the scenes at the café are compared. However, Hemingway's recounting of the tyro's observations at the café serves only to highlight the soldiers naiveté and undercut overblown wartime rhetoric.

By replacing non-belie in bravery with a stoic belief in discipline and routine as a sedative for suffering and loss, the major becomes a backdrop for the narrator, who must demonstrate his own rejection of the pretentious abstractions which are the tranquillizers of a war generation. The major learns that war values are foolish. The narrator has learned that too. We know this because he demonstrates the foolishness and shallowness of "the real patriots" in an ironic and undercut café scene which had

impressed him as a younger man. The observation by the "I" of the patriotism of the café girls seems absurd after exposure to the withered limbs and noseless faces and the sublimation of men to the duty of war. The "patriotism" of the café girls becomes just the hollow, abstract word filled with the romance of violent adventure, rallying to a cause, and loving vitally and often under the shadow of doom. There is a debasing reality to war where one must kill or be killed. Camaraderie in bars and between bed sheets then must become the opiate which enables men to live under the shadow.

The café girls are portrayed by the narrator, through tonal implication, to be that opiate. What knowledge can they have of the reality of patriotism on the battle field? They do not fight in the war; they merely glory in the vanity of it. As a result, they take on a disposable character of their own. They are not human beings although the young man thinks they are. They are merely players in a huge game where the values slip gaily from one pole to another. These girls define war through the silhouettes of soldiers sitting in a dimly lit, noisy, and smoky café. As they sit at the table with the men, they

hear the stories of war and the jokes of war and the banter of soldiers gently mocking their comrades of war. The girls merely contribute their presence to the scene in the same way that Georgette does for Jake Barnes in The Sun Also Rises. What she has to say of war is both insignificant and boring, as Jake suggests:

We had another bottle of wine and Georgette made a joke. She smiled and showed all her bad teeth, and we touched glasses. "You're not a bad type," she said. "It's a shame you're sick. We get on well. What's the matter with you, anyway?"

"I got hurt in the war," I said.

"Oh, that dirty war."

We would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization, and perhaps would have been better avoided. I was bored enough. 32

What Jake seems to imply both through tone and manner is that, although Georgette is not a bad sort of prostitute, there have just been so many others during the war that have led to so many conversations about the war that it is a dull sham

32

Ernest Hemingway, The Sun Also Rises, (New York: Charles Scribner's Sons, 1926), p. 17. (Subsequent references to this novel will be marked with parenthetical pagination and will be found in this edition.)

to even go into it again. When one has been severely wounded by the war, no talk of it as a monstrosity can even begin to have any therapeutic value.

Perhaps in a way, though, the prostitute can be viewed positively as a patriot. She does, if we take Georgette as a model, relate to soldiers in a benevolent way, on her own terms. What she evinces more significantly is the relativity of the values society attributes to its abstracts, like patriotism. The café girls of "In Another Country" are patriotic toward the soldiers. The soldiers are or should be patriotic toward the country. We assume that the narrator is writing after the war is over; yet he intrudes and says that he believes the girls are still patriotic. It seems he confirms that, like Georgette, the café girls still are commiserating with the tremendous sacrifice the men have made. The brevity of the narrator's recapitulation of the scene implies no concern by the café girls for Italy. Their patriotism is on a human level; yet the soldiers' patriotism is on a machine-like, institutional level, where compassion is of little concern. As a young man, the "I" seems to accept

national abstractions just the way the propagandist desires him to. Because he accepts these values, he cannot, in the face of them, rise to the moment of revelation as Joyce's hero rises in the face of love cheapened by the reality of crass commercialism and vanity.

In "Araby" it is obvious that the young boy's idealized love for Mangan's sister is the most complex relationship the boy has ever experienced either in fact or fantasy. To represent the complexity of this love, the narrator selects detail from his remembrances which now takes on symbolic significance. The images associated with Mangan's sister result from the boy's chaotic mingling of religious and sensual impulses and create a duality within the experience which causes the anxiety.

The boy's infatuation with the girl is maintained from a distance, just as Hemingway's hero experiences the shattering of the major's idealized love from a distance. "Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen" (p. 40). The romance is carried on totally in isolation behind the "blind,"

which foreshadows the emptiness of his love and depicts his reluctance to face life. In an effort to bring his love into reality, he tries a foolish means to generate an encounter: "When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her"(p. 40). But at the moment of confrontation, he quickens his pace and passes her. Although they have not addressed each other, his romantic image of her is so great that her name becomes "a summons to all [his] foolish blood" (p. 40).

Edward Brandabur feels that the boy "attempts to transcend his limitations by 'romantic' means."<sup>33</sup> He does attempt at least to use the elevated romance to transcend the reality of the streets:

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys the nasal chanting of street-singers.... These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through

33

Edward Brandabur, A Scrupulous Meanness: A Study of Joyce's Early Work, (Urbana: University of Illinois Press, 1971), p. 50.

a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears.... I thought little of the future. I did not know whether I would ever speak to her or not...how...could [I] tell her of my confused adoration.

(pp. 40-41)

His love takes on a spiritual quality which he uses to provide him with a defense against the world he is so isolated from, a world he sees as "hostile to romance." He is dulled to the sensations of life and proceeds to further dull his mind to those sensations (which often suggest a debased or at least mysterious kind of living) by substituting a firm religious consciousness. As he walks through "the flaring street," he hears the "litanies of shopboys" and the "nasal chanting of street-singers"; yet he reinforces his own isolation: "these noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes." Little does he realize that it is the "single sensation," the street life, that gives him the feeling of enchantment that Araby only feigned. The streets virtually surge with exotic sounds and sensational lights. True adventure and escape lie in the reality he numbs himself to as he



clings to the spirituality of a love that exists only in his fantasy.

Just like Father Flynn in "The Sisters," the boy carries a chalice he too will break. The breaking will become for the boy, as William York Tindall says, a symbol of his disappointed quest for Ireland's Church.<sup>34</sup> The boy takes on the posture of a "religious devotee"<sup>35</sup> in the likening of his love to the chalice. He confuses romantic and religious love<sup>36</sup> and suffers the irreconcilability of the two. There is a noticeable contrast between the boy's language and the language around him. Ryf says that the "'throng of foes,' then, functions as the net of language, which the boy seeks to evade by bearing his chalice safely through."<sup>37</sup> "Strange prayers and praises" spring to his lips, and his "eyes were often full of tears" when her image was called to mind. He worships her virtually to the point of distraction as one would worship the Virgin.

<sup>34</sup> William York Tindall, A Reader's Guide to James Joyce, (New York: Farrar, Straus, & Girous, 1959), p. 19.

<sup>35</sup> Brooks & Warren, p. 191.

<sup>36</sup> Brooks & Warren, p. 191.

<sup>37</sup> Ryf, p. 64.

Brandabur explains that the boy seeks a union not  
with the girl but with her image.<sup>38</sup> The obsession  
with her image becomes his substitute for the love,  
security, and escape he can attain no other way.  
Because her image is merely a substitute for  
sensations unrealized, he experiences a "confused  
adoration," an adoration which causes him to hold  
his hands together, as in prayer, "until they  
trembled, murmuring: O love! O love! many times"  
(p. 41).

When the boy is finally addressed by Mangan's  
sister and she asks him whether or not he is going  
to the bazaar, the narrator reflects with humor on  
his inability to remember whether he said yes or no.  
He does, though, remember her idle preoccupation  
with her bracelet and the play of light around her:

While she spoke she turned a silver  
bracelet round and round her wrist.  
She could not go, she said, because  
there would be a retreat that week in  
her convent. Her brother and two  
other boys were fighting for their  
caps and I was alone at the railings.  
She held one of the spikes, bowing her  
head towards me. The light from the  
lamp opposite our door caught the  
white curve of her neck, lit up her  
hair that rested there and, falling,

38

Brandabur, p. 51.

lit up the hand upon the railing.  
It fell over one side of her dress  
and caught the white border of a  
petticoat, just visible as she  
stood at ease. (p. 42)

Strange as it may seem, the boy is overwhelmingly caught up in the girl rather in what would seem to be a strong but natural sense of self-consciousness. He does not seem concerned with the impression he is making on her. Rather he occupies his thoughts with adoration of her, as though she would naturally accept him totally for what he is, just as the Madonna accepts those who worship her.

The absence of expressed uncertainty logically accounts for the considerable amount of scholarship on the symbolic representation of Mangan's sister. Stone advances the idea that the girl represents both Mary Magdalene and the Virgin Mary,<sup>39</sup> which he substantiates through the interpretation of the images of the silver bracelet and the revealed petticoat on the one hand and the ray of white light dressing her slightly bowed head on the other. Others, including Tindall, Stone, and Collins, interpret the girl also as a personification of Ireland. Stone feels the boy worships her with a traditionally Irish

39

Stone, p. 393.

mystical fervor, paralleling the central figure in James Clarence Mangan's poem, "Dark Rosaleen,"<sup>40</sup> after whom she gleans her last name. Tindall sees the girl as Ireland, beckoning the boy to begin his quest and also cites her relationship to Mangan's poem.<sup>41</sup> In terms of the three symbolic interpretations of the girl, Collins feels that, because James Clarence Mangan was such an inspiration to the Irish movement and was admired by Joyce, allusion to his poem reinforces the themes of love, religion, and nationality.<sup>42</sup> It seems difficult to justify textually an interpretation of the girl as a symbol of nationality. She is charged with no supernatural mystique. All images surrounding her are either sensual or Christian. Correspondence to Mangan through the girl's name can be considered a tribute to him and to his poem, but it is hardly defensible that the boy seeks Ireland through the girl, when he seems aware only of his religion and his sexuality. The girl represents, as Marvin Magalaner and Richard

<sup>40</sup> Stone, p. 387.

<sup>41</sup> Tindall, p. 20.

<sup>42</sup> Collins, p. 86.

M. Kain state, "all the things that Dublin does  
<sup>43</sup>  
not," dreams and longings.

Some scholars suggest that in the passage at the railing, Joyce introduces the theme of anti-commercialism, using Judas- and sex-images to emphasize a betrayal motif. Stone suggests that the "silver bracelet" she turns "round and round her wrist" (p. 42) combines the commercial with the sensual to parallel the betrayal which will ensue.<sup>44</sup> apRoberts counters this interpretation by stating that the bracelets symbolize girlhood and not "desecrating lust."<sup>45</sup> Because Mangan's sister is joy "holy and earthly," Collins can justify likening the bracelets "to Judas's silver rope of hair,"<sup>46</sup> depicting the death of illusion. (Earlier in the story, the boy sees the girl's hair as a rope.) For Brandabur the bracelet and the spike are seen together as having erotic implications. He asserts

<sup>43</sup>  
Marvin Magalaner and Richard M. Kain, Joyce: The Man, the Work, the Reputation, (New York: New York University Press, 1956), p. 78.

<sup>44</sup>  
Stone, p. 393.

<sup>45</sup>  
apRoberts, p. 482.

<sup>46</sup>  
Collins, p. 87.

that the boy's quest for the girl is aligned with his quest for the priestly role. Religion and romance combine to create the "transubstantiation of experience." The boy's eucharist is the image of the girl.<sup>47</sup>

There is no question that the scene evokes many sensations and recalls a sense of transcendence beyond the mere details, especially after she tells the boy she cannot go to the bazaar "because there would be a retreat that week in her convent" (p. 42). When he commits himself to bringing the girl a gift, she fades out of the narration in cinematic fashion as you would expect at the conclusion of a portrayal of the Blessed Virgin, and we realize that he will now occupy himself with the material world as she will occupy herself with the spiritual world.

Despite the differences in method of arriving at this narrative shift, both Hemingway and Joyce manage to maneuver their heroes into situations which require a confrontation with their values. In "Araby" heavy use of multilevel image patterns,

<sup>47</sup>  
Brandabur, p. 52.

combining hints of the abstract pressures of age-old institutions like Church, State, and Family maneuvers the young boy into a conflict of values. Hemingway, in "In Another Country," sets up the pressures of wartime heralds like courage and bravery, glory, patriotism, and honor to serve as thorns in the side of a soldier mangled by those words. Both authors submerge idealistic young men in the murky pool of stagnant values. In each case these young men come close to some form of love, the most deceptive and irresistible abstract of them all. And in each case these young men see the need to reorder their values to save themselves from absurdity and self-destruction.

This need for the reorientation of values is essential for both the Hemingway and the Joycean hero, for it is their only route to a meaningful existence, an existence which prostitutes neither their personal integrity nor their aesthetic sensibilities. The reorientation of values begins for the Nick Adams character with the conflict between him and the major over speaking Italian grammatically. At that point the boy sees that a thing's real value often lies obscured beneath

its surface. Perhaps this is where the iceberg of "In Another Country" lies. Beneath the seemingly detached and superficial character of the "I," there lies the knowledge of the artist-narrator, who sees the folly of trying to create significance out of the insignificant, meaning out of pointless ritual, worth out of mere academic exercise when these feeble attempts at filling in time only create a more insidious alienation and paralysis. The study of grammar makes the boy afraid to communicate until the syntax is right. Certainly the retrospective narrator does not seem to suffer from any such repression when writing in his native tongue, in his own country, where, we suppose, his feelings of isolation and estrangement are somewhat lessened.

In the grammar lessons, the major becomes a didactic advocate of the mental exercise and likewise becomes an agent for the young man's reassessment of the value of the study. Later, however, the major becomes a more dramatic example of the necessity of restructuring values in order to be able to live in the world. The reader sees in the major's inability to resign himself to his wife's death a confirmation of James B. Colvert's claim



that "the Hemingway hero appears in desperate struggle with the awful problem of finding a new value orientation, and though his attempts often end in tragic failure and pathetic half-successes, he attacks the problem with all the resources of his assertive individualism."<sup>48</sup>

When the major states to Nick, by way of apology for his chastisement of the boy, that his wife has just died, he becomes overwhelmed with emotion. The narrator recounts the moment by stating: "He stood there biting his lower lip. 'It is very difficult,' he said. 'I cannot resign myself!'" (p. 272). This declaration by the major brings a choke and tears. What the boy hears is a suffering man's statement of his vulnerability which becomes charged with implications through the narrator's deliberately stripped restatement of the dialogue. What the reader is given is the half-said truth for which Hemingway is noted. Can the major not resign himself to the fact that his wife is dead, that he has lost the thing that has made life meaningful for him? Or can he not resign himself to the idea that he has

<sup>48</sup>

James B. Colvert, "Ernest Hemingway's Morality in Action," American Literature, 27 (November 1955), 378.

followed the code, the accepted ritual of falling in love and marrying, and has lost? Or is it that he cannot resign himself to the pretentious abstracts, the absurdity and arbitrariness of life that take wantonly, without a sense of justice, from those who attempt to live by the rules? The irony that the narrator and, perhaps, the major is aware of is that he had waited to marry until he knew he would not be called to go back to the war so he would not die and leave his wife to suffer as he is suffering now. Instead his wife dies unexpectedly and is the one who was not subject to the destructive potentialities of war.

The ambiguity of the major's denial of resignation is subject to ironic shift in just a few paragraphs when he does in fact resign himself to the machine, the thing he does not believe in. Colvert notes that "the ethical attitude of his [Hemingway's] heroes is based on the one hand in profound moral skepticism and on the other in a firm belief in the efficacy of a strictly empirical approach to the problem of value determination."<sup>49</sup>

<sup>49</sup>

Colvert, p. 373.

For the major there is no alternative to returning to the technological routine of rehabilitation. After his wife's death, he has nothing of meaning left, except, to some degree, living. What he cannot do is totally reject his past conditioning to be courageous, reserved, grim, and disciplined, for to reject those characteristics would be to reject himself. The major cannot reconcile himself to real suffering, the pain of the heart. For that reason he must seek solace in the artificial, sterile, detached routine of the hospital. He must assent to almost Joycean paralysis, for there is little meaning in the continuance of the routine.

So the major returns to the hospital wearing his black mourning band, to the machine in which his "little hand...bounced up and down" (p. 268) between the two leather straps, to be faced daily by the three photographs of rehabilitated hands and a measure of justifiable skepticism. But "The photographs did not make much difference to the major because he only looked out of the window" (p. 272). With this last retold observation by the young man, we have the final demonstration that things on the surface are frequently more difficult to come to

terms with than they appear. The major has resigned himself, but the pain has not necessarily gone away. There is nothing left for him to do. Just as Ole Andreson finds turning toward the wall to be a means of coping in our time, so does the major attempt to cope by succumbing to the therapy and looking out the window. In "The Killers" Ole tells Nick:

"I'm through with all that running around."  
He looked at the wall.  
"There ain't anything to do now." (pp. 287-  
288)

The Nick Adams character in "In Another Country" does not become disillusioned with the major in the same way his character counterpart does in "The Killers." The tonal note for the soldier-Nick seems to be more of subtle surprise and pathos than anything else. Perhaps there is some suggestion here that at this point in the initiation/maturation process of the Nick figure, there is a greater sense of man's often absurd condition in a basically impersonal, indifferent world. If this is the case, then there is further justification of the narrator's awareness.

While the Hemingway hero strains to understand the eruptive and overwhelmed behavior of the major, Joyce's hero experiences the sensations of frustration,

anger, and uncertainty at first hand. By this real process he develops the experiential base for the lesson he will finally learn. He has the base which the Nick Adams figure does not have: a point which accounts for the muted conclusion of the Hemingway tale. More specifically, the boy in "Araby" passes the days before he will go to the bazaar chafing "against the work of school" (p. 42), haunted by her image, engulfed by the "Eastern enchantment" (p. 42) of Araby, and impatient "with the serious work of life which [stands] between [him] and [his] desire" (p. 42). He now recognizes the oppression of the dull life he leads. He longs for the enchantment of adventure as he is propelled toward a goal -- the realization of his promise.

Saturday evening finally arrives. Since his uncle is late for dinner, his adventure to Araby is delayed. He retreats from the irritation of the ticking clock to "the high cold empty gloomy rooms" (p. 43) that liberate him. From there he watches his companions playing but gets lost in his reverie of the girl. He still finds freedom in his solitude. The romance in fantasy sustains his security. He has retreated from the ticking, Brandabur says,

because it reminds him of the conditions of reality he wishes to replace with sacramental transcendence. By retreating to the "gloomy rooms," he escapes<sup>50</sup> to the sounds of warmth and life.

When he goes downstairs again, he must tolerate Mrs. Mercer, the "garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose" (p. 43). Stone feels that the presence of Mrs. Mercer foreshadows the boy's pending confrontation with commercialism. He sees her name as a noticeable off-shoot of the term merchandise, which, when coupled with the detail of the pawnbroker husband, reinforces the image of the most<sup>51</sup> debased side of commercialism, usury. She, then, ties in well with the boy's abhorrence of the money-changers at the bazaar. apRoberts' analysis indicates that Mrs. Mercer's presence is intended to enhance our feeling about the boy's restlessness. He must be courteous to this rather tedious woman, thus increasing his anxiety about getting to the<sup>52</sup> bazaar. This interpretation seems less strained,

50  
Brandabur, p. 54.

51  
Stone, p. 395.

52  
apRoberts, p. 483.

while the other suggests the narrator's obsessive awareness of the decadence of the environment.

The tension increases when the uncle returns home inebriated. Here there is further emphasis on what the boy must violate to serve, chivalrically, the lady of his choice. Stone states, "Saturday is the day most particularly devoted to the veneration of the Blessed Virgin Mary. We now clearly see what the boy bears through a throng of foes, what his chalice is: it is the image of a mild spiritual madonna, it is money, the alien florin of betrayal -- betrayal of his religion, his nation, his dream of supernal love...." <sup>53</sup> So he goes into the world of reality determined to perform an act which will signify his veneration. However, he seeks to perform an act of purchase, not a spiritual act. He will encounter the corrupt world of commercialism to acquire a gift. He will celebrate mammon to serve his madonna. And all of this will be done as she refreshes herself spiritually at her convent's retreat on what is most probably <sup>54</sup> Holy Week.

Thus in the same way the major gives in to the

<sup>53</sup>

Stone, p. 398.

<sup>54</sup>

Stone, p. 402.

meaningless routine of the therapy machines in order to endure his loss, Joyce's hero prostitutes his love by seeking to celebrate it in the realm of crass commercialism. The difference between the two is that the major knows that he has sold out to an institution of technology in which he does not believe. Joyce's hero does not realize the cheap absurdity of his act until the lights are dimmed in the great hall. The major resigns himself to the machines because he has been through more than he can cope with any other way. He has reached his limits. Joyce does not show us how his young man resigns himself to his own vanity and foolishness. He merely allows us to share the angst of the moment.

It is through dialogue that both Hemingway and Joyce dramatize the half-said truths which will eventually pinpoint the realizations arrived at by their respective characters. In "Araby" the sounds of the bazaar represent "the materialistic 'simony' which at once betrays his foolish ideals." In particular he hears the conversation between the

<sup>55</sup>  
Ghiselin, p. 66.



two men and the salesgirl:

- O, I never said such a thing!
- O, but you did!
- O, but I didn't!
- Didn't she say that?
- Yes, I heard her.
- O, there's a ... fib! (p. 45)

She speaks to the boy "out of a sense of duty" (p. 45) to see if he wishes to buy anything. He looks "humbly at the great jars that stood like eastern guards" (p. 45). At this point he sees the salesgirl as "reality unadorned."<sup>56</sup> He realizes<sup>57</sup> that he cannot expect reality to correspond to fancy. She begins to fuse with all the images he experienced quickly and acutely in those ten minutes: the money-changers and their crass reality, the absence of romance in Araby, and the meaning of "O, there's a ...fib!" Illusion is acknowledged as a fib while reality stands blatantly before him. All themes congeal here and are understood. This new knowledge, thrust upon him as he eats the apple of foolish

<sup>56</sup>  
S. L. Goldberg, "The Artistry of Dubliners," in Twentieth Century Interpretations of 'Dubliners', ed. Peter K. Garrett, (Englewood Cliffs: Prentice-Hall, Inc., 1968), p. 87.

<sup>57</sup>  
apRoberts, p. 485.

58

temptation, brings no joy. The knowledge does, though, bring realization, which in itself indicates that the boy is alive and not completely benumbed by the paralysis of Dublin life.

The boy turns away slowly and walks "down the middle of the bazaar" (p. 45). "I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark" (p. 46). No longer does darkness represent security for him: no longer is there comfort in being alone. Brandabur suggests, convincingly, that it is not so much the disillusionment about the sham-like nature of the quest that unsettles him as the disillusionment about "what the surrogate replaced."<sup>59</sup> He is made to feel inferior by the salesgirl; so by turning away from her, he rejects an erotic commitment he feels is futile. Like most Joycean males, he feels sexually inadequate. His masculinity is crushed by the moment, as is the masculinity of Hemingway's major. The itch of masochism and the darkness of his self-awareness cause the last sentence and his final repudiation of what he had seemed to want."<sup>60</sup>

58  
Collins, p. 88.

59  
Brandabur, p. 55.

60  
Brandabur, pp. 55-56.

And it is quite evident that Hemingway's major also shares that masochism. If he doesn't, how will we explain his stoic return to the machines.

What the narrator reveals through the major in "In Another Country" is the fragile structure of the moral/ethical precepts upon which man often bases his life. Cleanth Brooks notes: "Hemingway may be said to portray a man on his moral uppers. The Hemingway hero finds in the universe no sanctions for goodness; he sees through what are for him the great lying abstract words like glory, patriotism, and honor; he has found that the institutions that pretend to foster and safeguard the traditional moral codes are bankrupt." <sup>61</sup> What the major sees through is bravery. What the major does not see through is that death has no ethical standard: it takes away what man values most in life without compunction. As Earl Rovit comments, it is the death of the major's wife that places him in another country. "That country," says Rovit, "is nothing less than the human condition itself, for the human

<sup>61</sup>  
Cleanth Brooks, The Hidden God: Studies in Hemingway, Faulkner, Yeats, Eliot, and Warren, (New Haven: Yale University Press, 1963), p. 373.

62

will is always vulnerable to ruthless destruction." With the resolution of the death, Rovit points out, the major resigns himself to the chaos of unmeaning but also refuses to deny the actuality of his fearsome defeat. Like Count Mippipopulous in The Sun Also Rises, the major has found his way to live in the world.

Just as the conversation at the bazaar shakes the young boy of "Araby" into realization of the foolishness of his fantasy, the great outburst by the major about marriage is the key to the narrator's eventual understanding of the tremendous trauma which the major goes through. The truth of the vulnerability of a man lies between those lines, and it is a truth which reverberates through other pieces of prose. Probably the most potentially saving institution for the human condition is the most undercut in "In Another Country" -- marriage. It is through the relationship of two human beings on authentic and honest terms that man can find purpose for being. The major obviously demonstrates this, for his wife was important to him. Without her he is nothing. Yet it is the very institution that

62

Earl Rovit, Ernest Hemingway, (New York: Twayne Publishers, Inc., 1963), p. 63.

gave him life which he brutally attacks. And this becomes a source of confusion for the "I". If we assume, as Carlos Baker does, that "In Another Country" was written earlier by the same narrator in "Now I Lay Me,"<sup>63</sup> we are faced with his confusion. In "Now I Lay Me," Tenente Adams is told by his also convalescing comrade, John:

"You ought to get married, Signor Tenente. Then you wouldn't worry."

"I don't know."

"You ought to get married. Why don't you pick out some nice Italian girl with plenty of money? You could get anyone you want. You're young and you got good decorations and you look nice. You been wounded a couple of times."

"I can't talk the language well enough."

"You talk it fine. To hell with the talking the language. You don't have to talk to them. Marry them."

.....  
"Don't think about it, Signor Tenente. Do it."

"All right."

"A man ought to be married. You'll never regret it. Every man ought to be married." (p. 370)

One tutor tells the young man that things will be all right so long as he gets married, and the other tells him that a man should never get involved in something he can lose. However, in neither case do

the tutors tell Nick what marriage is. Certainly, the major's marriage was more than the shallow relationship which John portrays. If, as John says, marriage is merely a tie-up with an Italian girl with money with whom communication is unimportant, then losing it would not mean too much. If marriage also is something one should not think about and just do, then it becomes as impersonal as the relationship between the wounded soldiers and their therapy machines. So to lose a wife would be to lose services and the possibility of some small measure of emotional rejuvenation. A marriage as prescribed by John could never bring the same suffering as the major experiences. This advice, then, is as foolish as the major's. Both men tell the young man not to fall in love -- there is too much risk in that. But it seems, at any rate, that both tutors are committed to the women they love.

As Bern Oldsey points out, "In Another Country" presents in capsule form the problem faced by Frederic Henry in A Farewell to Arms: should a man  
64  
marry? It seems at the novel's conclusion that

64  
Bern Oldsey, "The Snows of Ernest Hemingway," in Ernest Hemingway: A Collection of Criticism, ed. Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p.68.

the major's advice is again echoed. The reader must remember, though, that the major does not say a man "should not marry"; he says that a man "must not marry" and then that a man "cannot marry." The major justifies the first comment with his explanation that a man must not put himself in a position to lose. But he does not adequately explain why a man "cannot marry." As an expatriate who eventually gives up the war in Italy, Frederic Henry "does not marry" Catherine Barkley. He too loses her to death but in losing her appears to resign himself quickly to her death. Perhaps Frederic portrays the kind of living which Count Mippipopolous professes. Frederic Henry played the game of marriage. Because the marriage and the romance were parts of a larger game in another country, he was able to acknowledge its mutability even before Catherine's death. The love between them remained on the same predetermined terms which are echoed in John's prescription of marriage -- do not worry about talking too much, just decide to be in love and then do it, and establish some security of place, money, and family with it and live happily ever after for a while. But the major lives what

John leaves out. The major knows what destruction the loss of love can bring and warns the tyro to avoid marriage (love) to spare himself from potential psychological suffering. What the major loses is what Count Greffi retains as the most highly valued abstract:

"No, that is the great fallacy; the wisdom of old men. They do not grow wise. They grow careful."

"Perhaps that is wisdom."

"It is a very unattractive wisdom. What do you value most?"

"Some one I love."

"With me it is the same. That is not wisdom. Do you value life?"

"Yes."

"So do I. Because it is all I have."<sup>65</sup>

With Greffi, though, to value love most would mean to value life less than love. The point that distinguishes Greffi from the major is that Greffi sees a distinction between the two. For the major, love is life; for Mippipopolous life is living; and for Frederic Henry, one part of his life was loving. The narrator of "In Another Country" sees the fallibility in the major's negation of marriage

65

Ernest Hemingway, A Farewell to Arms, (New York: Charles Scribner's Sons, 1929), pp.261-262. (Subsequent references to this novel will be marked with parenthetical pagination and will be found in this edition.)



but does not proselytize about it.

To the retrospective artist, who, with skillful weaving of motifs and juxtaposition of detail, can create intense emotional experiences, there is no need to proselytize. The subtleties of the narratives themselves make the point clear for both narrators and for the stoic major. In "Araby" the young boy recognizes the sham of Araby when he says at the end of the story: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger" (p. 46). They are hardly the words of a child. What they are, however, are the words of a narrator who can finally articulate the wave of feeling that descended upon him when he first realized himself as a being in a real and unfeeling world. The boy acknowledges painfully that the wooden platform and the magical name of the bazaar denote sham, that the intimacy of the salesgirl is more real than the distanced relationship he has with Mangan's sister, and that the banal conversation at the booth is the substance of a real and not a secret world. He is forced to come to grips with

66

Brooks & Warren, p. 190.

"self-deluding blindness, self-inflating romanticism, decayed religion, mammonism, and the gulf between appearance and reality."<sup>67</sup> Like Joyce's boys in "The Sisters" and "An Encounter," the boy of "Araby" faces the end of a quest which confronts him "with corruption, materialism, and loss of values, represented by images of darkness, decay, blindness, and sterility. The total experience of disillusionment is associated in each case with the paralysis image."<sup>68</sup> The major returns and accepts the paralysis of his emotional life, his hand, and the mechano-therapy he submits to, while the young boy in "Araby" recognizes and loathes the paralysis of the institutions which threaten to engulf him.

The question remains whether there is an echo of hope in the boy's realization of vanity and the anguish he accords with acknowledgement. Brooks and Warren remind us that the narrative is told by the main character after he has reached maturity. The teller is detached and judicial, no longer confused because he has recognized the reason for the

<sup>67</sup> Stone, p. 382.

<sup>68</sup> Walzl, p. 223.

confusion and can deal with it. He sees the experience as "a kind of parable of a problem which has run through later experience." <sup>69</sup> The moment relived seems very real to the narrator. None of the impact of the suffering moment of realization is minimized. He sees himself with acuity, as a boy driven by impulse to dedicate himself to a relationship trivial in actuality but over-blown in his mind. With an almost poetic sensitivity, he recalls himself "as a creature" whose "eyes burned" with the feeling of self-derision and foolishness. By intellectually acknowledging the absurdity of his action, he can rectify his acts only by attacking his ego and reducing himself to a creature in his own eyes. The narrator, now as artist, takes nothing away from the boy. He does not say, "But now I know better." Instead he puts back into his childhood self all the pain and suffering the moment created. This was the moment when infatuation and disillusionment, thrust out into the stark realities of the street, rob a boy of his childhood innocence and award him his adolescence.

The resolution of "In Another Country" is not

69

Brooks & Warren, p. 192.

quite so straightforward as that of "Araby," primarily because the impact of the narrator's mature revelation is not achieved during the context or the time-frame of the story. The major certainly recognizes the absurdities of the human condition, but the tyro does not have enough life experience to assimilate the full impact of the major's realizations. The narrator-as-artist has also come to grips with the meaninglessness of many circumstances in which man finds himself, but at the time of the major's revelation, he did not share that understanding. Therefore, the resolution of "In Another Country" does not give the reader a feeling of completeness. The young soldier sees something powerful and painful; yet he responds to it blankly. In order to create this response, the narrator must be careful to maintain distance between the observer and the problem. By doing so, the narrator not only depicts the incomplete maturity of the soldier but underscores the motif of being in another country.

If we view much of the "I"'s initiation as an initiation into the awareness of the abstracts upon which society constructs its morality, then there is a valuable contrast between the café girls and

the major's wife. The wife becomes the source of meaning for the major. Her loss becomes a loss of meaning. As Philip Young puts it, "Hemingway's world is one in which things do not grow and bear fruit, but explode, break, decompose, or are eaten away. It is saved from total misery by visions of endurance."<sup>70</sup> The question remains at the end of "In Another Country" whether the young tyro realizes just what the dead wife meant to the major.

Just as James Clarence Mangan's poem, the Church, Ireland, and Biblical references add to the fullness of the themes in "Araby," the source lines for the title of "In Another Country" provide some insight into the thematic dimensions of the story's resolution. Christopher Marlowe writes in the play The Jew of Malta the following lines for Barabas, the unscrupulous Jew: "Thou has committed -- Fornication: but that was in another country, / And besides, the wench is dead."<sup>71</sup> The other country

<sup>70</sup> Philip Young, "The World and an American Myth," in Ernest Hemingway: A Collection of Criticism, ed. Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p. 129.

<sup>71</sup> Christopher Marlowe, "The Jew of Malta," in The Complete Plays of Christopher Marlowe, ed. Irving Ribner (New York: The Bobbs-Merrill Company, Inc., 1963), p. 217.

for Nick is Milan, where nothing is fixed intimately to his identity. The source lines themselves suggest a double standard. What is removed from you is not your responsibility. Thus the major is not real, the values around you are not real, the situation is not real. Nick comes off in self-suspended animation. He is aware of the question of his own bravery, which we suspect he is better able to live with after he witnesses the major's dignified display of weakness. It is the narrator who, we suspect, has achieved some understanding of the major's struggle because it is the narrator who recreates him for the purpose of telling this particular war story the way he tells it.

The harshness of The Jew of Malta lines, which become part of the half-saids of Hemingway's story, further undercuts the almost self-righteous tone of words like bravery, patriotism, and love of women. The major's wife was more than a vehicle for fornication: to him she was no wench. There was something almost religious about their relationship, or else the major's tears could not be accounted for. (Perhaps he too experienced a "confused adoration" for his wife.) What happens to the major is real,

for it happens in his country. There is nothing of the flat, stoic tone in his voice when he acknowledges his wife's death that is in Frederic Henry's at the end of A Farewell to Arms. But the Nick Adams character shares Frederic Henry's hollowness. His only reaction to the major is: "'Oh--,' I said, feeling sick for him 'I am so sorry'" (p. 272). The sick feeling seems to imply a type of hollow nausea, a feeling of emptiness which comes from a slap in the face with reality. It seems, though, that what gives the boy a sick feeling is the display of suffering rather than an identification with the major's loss. What he sees is the authenticity of the major's tears, a humanness which unites him with the community of mankind. The tears elevate the major in the reader's esteem because we can respect his vulnerability and his attempt to control himself at that moment.

But these are the moments which take place in another country. The narrator knows that the value man places on a woman varies from place to place, from time to time, from man to man. If he did not know this, he would not have chosen The Jew of Malta as the source for his title. The mutability of values becomes so extraordinarily blatant in the play

that it frames "In Another Country" perfectly. The Jew, Barabas, becomes almost a model for the narrator, who, by writing the short story, testifies to his commitment to avoid being destroyed by his own naiveté. In The Jew of Malta, the isle of Malta is subject to Christian rule. The Jew attempts to create a meaningful life (based on capital) in another country, away from his native land. As an outsider, though, he is exploited by Ferneze, the governor of Malta, who must strip Barabas of his riches in order to pay off a debt to the Turks. By way of retaliation for Christian swindling, Barabas poisons nuns, kills his own daughter, arranges the killings of friars and suitors, and plans an overthrow of Ferneze with Calymath, a Turkish leader. Barabas becomes the archetype of the despicable Jew because his values cannot be integrated into the Christian society which rejects him. In attempting to overthrow the government, Barabas realizes that to do so would make him leader and that as leader he would have no time to undertake business propositions. He then decides to reveal his plan to the Christian Ferneze in a moment of vulnerability and a sense of moral/ethical conscience and ends up duped by the



Christian into his self-contrived death trap. Thus the original exploiter lives happily ever after with his domain restored to him.

The value system which Marlowe presents is extremely unstable because, since it is determined by man's own ideology, it may change as the needs of men change. Robert B. Weeks notes that Marlowe's lines express "the isolation in time and space that the Hemingway hero experiences."<sup>72</sup> What the narrator portrays through the young man's observations of the major is the way man must search for a positive model to follow in attempting to live in this system of readjusting values.

Count Mippipopolous in The Sun Also Rises states what the narrator of "In Another Country" comes to realize:

"You see, Mr. Barnes, it is because I have lived very much that now I can enjoy everything so well. Don't you find it like that?"

"Yes. Absolutely."

"I know," said the count. "That is the secret. You must get to know the values."

"Doesn't anything ever happen to your values?" Brett asked.

"No. Not any more."

72

Robert P. Weeks, "Hemingway and the Uses of Isolation," The University of Kansas City Review, 24 (December 1957), 121.

"Never fall in love?"  
"Always," said the count. "I am  
always in love."  
"What does that do to your values?"  
"That, too, has got a place in my  
values."  
"You haven't any values. You're  
dead, that's all."  
"No, my dear. You're not right.  
I'm not dead at all." (p.61)

Nothing happens to your values when you do not base your whole life on one. The Count enjoys everything including love. It is only by living fully, not narrowly for abstractions and special people, that one can become aware of the things that are worth valuing in life. Hemingway uses the the pattern of The Jew of Malta lines to illustrate the consequences of expatriation. <sup>73</sup> In a three-way conversation between Lady Brett, Jake Barnes, and Bill in The Sun Also Rises, we are faced again with the calamity of attempting to find value in life which is absurdly haunted by death:

"You've a nice friend, Jake."  
"He's all right," I said. "He's  
a taxidermist."  
"That was in another country,"  
Bill said. "And besides all the  
animals were dead." (p. 75)

The lines themselves become a question of values. In another country attempts are made to preserve

73  
Weeks, p. 120.

a guise of life by technologically retaining its form without its vitality. In a sense Bill has participated in the most absurd type of paralysis: using taxidermy to freeze the pretense of life by giving form a longer life than substance. This is the plight of man without values. This is the doom of a man like the major, who, by resigning himself to the machine, gives the pretense of life when he is inwardly dead from the loss he has suffered. The major cannot live with the Count's vitality. Instead he lets the systemization of life freeze him in place.

What the Nick Adams character does, then, is observe the major as he stoically assumes this position. The reader knows that the boy cannot reconcile himself to death and destruction or to the suffering of personal loss. He fears both. He knows he is not brave, that he is not a hero, that he is afraid to go back to the war. If he goes back to the war, he may discover that his suspicions of his cowardice are true. What we hope he sees in the major is the legitimacy and beauty of expressed human weakness. But once it is expressed and acknowledged for its authenticity, what does one do with it? Hemingway implies that all one can do is to dull the

pain by sinking into the paralysis of the ritual because only duty and ritual prevail and keep control over your life when the system shakes you. The machine that rehabilitates also mutilates. Technology cannot save man. The wench is dead, as dead as the idealized love we see in Joyce's hero. Neither the machine nor the institution can restore a wife or a love, nor can it restore the loss that man feels when physical or spiritual death enters his life. Personal loss matters to no one but the sufferer. What seems to matter most are those questions which Hemingway's "I" leaves unarticulated. If the war is absurd and bravery foolish and if one should not marry and, therefore, not love, what must a man do to find meaning? Certainly, the narrator does not feel man should resign himself to the machine. Yet of the two questions it would seem that the more relevant one for the tyro would be the one on marriage, since he would not be going to the war anymore.

The main focus of the story is the major, who is the source of an observer's learning. He was once a fox, bold and brave and proud. A part of him has been destroyed by the war and part by his

wife's death. At the end of the story, the man, the tutor, sits "heavy and empty" (like the deer) looking out a window. Beside the major is a small bird, a young man who questions his own bravery, his worth, the implications of the war and its values. What he observes in the major of human suffering becomes merely a cold wind which only slightly turns his feathers. The numbness of the bird-like Nick is not warmed. There is no change in his posture and there is no change in the dead bird. But there is hope of revitalization of the paralysis when the fall is over and the warmth of spring stirs the mind. The narrator does not intend to promise the reader a message of what the boy's next trial will be. In an almost Biblical tone, the first paragraph is ended: "It was a cold fall and the wind came down from the mountains." There is no need to spell out the significance of the experience, for the significance is obvious to sensitive people. It was a time in one man's life in another country which would later serve as a partial answer to living in our time.

Ivan Kashkeen writes: "The deathlike quality of the world that Hemingway used to write about bred

a certain tenseness in artistic expression, a kind of torpor in handling his theme, a numbness of speech."<sup>74</sup> Against the backdrop of dead animals and funerals originating from a medieval-seeming hospital, the narrator places the dialogue between the doctor and the major and the doctor and the "I". In an attempt to relieve the strain of numb hopelessness, the doctor promises the boy such success at the machines that he will play football again like a champion. The major undercuts the doctor with joy by pointing to his own total lack of confidence in machines which were newly designed to correct deformities caused by industrial accidents. The major, in his cynicism, works to undercut false hopes and preserve the reality of futility even though he does subject himself to the treatment.

The brutality and callousness of this ironic point are further evinced by the fact that man creates machines to repair the destruction of men by war. But the machine cannot restore a nose that has come "from a very old family...they could never get the

<sup>74</sup>  
Ivan Kashkeen, "Alive in the Midst of Death: Ernest Hemingway," in Hemingway and His Critics: An International Anthology, ed. Carlos Baker (New York: Hill and Wang, 1961), pp. 176-177).

nose exactly right" (p. 269). The machines cannot repair the psychological wounds of men, nor can they make a young man more aware of the meaninglessness of his world. But all of that was in another country and in another time. In our time, the time of the mature narrator, the noseless boy finds his place, in a bank in South America. And in our time a rather detached soldier-boy matures into an aware man capable of giving experience meaning through art. The narrator sees the value of ritual. And, we also see in "Big Two-Hearted River," the ritual works for a while. It helps man cope with his world until he can integrate with it on his own terms. From the hostility of the streets filled with people who know nothing of war but who must tolerate its daily disruptions, the soldiers turn to the "clean, well-lighted" atmosphere of the hospital. There is no other refuge for these men. What they find in a dimly lit café and behind shop windows is not enough to spare a man from thoughts of nothingness. There is at least hope in the machines, even though there may be pessimism about what they can really do.

75

While at the hospital the men have "seized time" as the narrator seizes it in the spareness of his prose. As Rovit points out, the story is a selective remembrance with an over-powering sense of immediacy as though it "had happened, but had not yet ceased to happen."<sup>76</sup>

The real power of "In Another Country" lies in the fact that "The realism is not in what is seen, but in the incontrovertible fact that someone is intensely seeing; and...that act of seeing is so intense as to become identified in its abstractness with the way the mountains themselves might see such a scene."<sup>77</sup> While the narrator recounts what he has seen as he has seen it, he preserves the initiation experience intact without intruding into it. The lessons he has learned came from the ironies he depicts. Where did the doctor get those photographs of rejuvenated hands if the soldiers were the first to use the machines? Why must a man who cannot resign himself to loss turn and resign himself to a routine in which he does not believe? Why must

75  
Rovit, p. 131.

76  
Rovit, p. 129.

77  
Rovit, p. 130.



a man not marry? There is only one answer: it is the only way a man can live and cope in our time in another country. The story is one of active suffering in a paralyzed world. "What the reader perceives is what Nick learns -- that displayed feelings need not signify weakness and that bravery is not measured only on the battlefield."<sup>78</sup> What we learn, says Rosemary Stephens, is that, "In another country, another time, he [the Nick Adams character] engaged in fornication: he had an affair with adventure -- with war and its aftermath, considered illicit in times of peace -- but that affair is over, dead. It has wounded him, however, leaving a lasting psychological scar."<sup>79</sup> Whatever the narrator's psychological wound might be, he certainly seems to have taken a more controlled view of it than does Count Mippipopulous, who makes a point of showing off his arrow wound whenever the opportunity arises.

The narrator of "In Another Country" is an artist

<sup>78</sup>

Arthur Waldhorn, A Reader's Guide to Ernest Hemingway, (New York: Farrar, Straus and Giroux, 1972), p. 69.

<sup>79</sup>

Rosemary Stephens, "'In Another Country': Three as Symbol," The University of Mississippi Studies in English, 7 (1966), 82.

who realizes the value of experience. To him the episodes in a man's life which initiate him into an awareness of how to live in the world have a certain universality. But as the story demonstrates, man does not learn about life through declarations and lessons. He learns through observations which are stored as they are until they mature and are integrated into his life. For this reason the narrator of "In Another Country" recreates a moment of powerful suffering before the face of a detached, emotionally paralyzed young man. Then by creating an arrangement of detail, a rhythm of words and juxtaposed ideas and scenes, he boldly denotes the ironies of life which can so destroy its value. If as readers we do not restructure our values as that world restructures them in spite of us, then we too will have no way of avoiding stoic resignation to the things we have no faith in.

The enigma of the revelations reached by both narrators is the most haunting aspect of each tale. The essence of this puzzle points to the distance of each retrospective narrator from his particular tale. In "Araby" the language of the narrator is highly sophisticated and gently undercutting. He recalls

a sky of "ever-changing violet" (p. 39), "places hostile to romance" (p. 40), "the shrill litanies of shop boys" (p. 41), a silence "in which...[his] soul luxuriated" (p. 42), "an old garrulous woman" (p. 43), and himself, "a creature driven and derided by vanity" (p. 46). So too does he point to the "summons to all my foolish blood" (p. 40) and his eyes "often full of tears (I could not tell why)" (p. 41). The narrator, most likely a fully matured man, is able to discern the significance of his childhood pain and disillusionment, to combine it gently with an understanding of its melodramatic impact on his overly sensitive psyche, and to determine the universality of the moment by embracing it in a work of art which allows the young boy's realization to reverberate throughout antiquity. Joyce's narrator, then, is able to integrate a common experience with the transcendental by framing it with allusions to Biblical, mythological, and institutional abstractions. He is able to give intellectual substance to an emotional experience by brilliant manipulation of language, tone, narrative movement, character development, and theme. And although "Araby" is a highly self-centered story,

pointing obliquely to the matured narrator, it represents the dynamics of the human condition, for the problem embraces all who must pass from the foolishness of adolescence to the understanding of adulthood and who must make this journey through the painful restrictions and shallow values of the institutions which regulate us.

The distance of the retrospective narrator in Hemingway's "In Another Country" does not reflect either the same degree of sophistication or understanding of the meaning of the observations he had made in a Milan hospital either in terms of his own development or of the condition of human kind. The narrator's skill in writing powerful, beguiling prose is not to be overlooked. He demonstrates a mystifying talent for wrenching unnerving truths from juxtaposed detail. It is the focus of the story which most reveals the narrator's unsettled reactions to his former experience. The tone of the narration reflects naiveté rather than sophistication. He describes the hospital as "very old and very beautiful" (p. 267), recalls that the other soldiers were "very polite about my medals" (p. 269), and said that he felt "sick" (p. 272) for the major

when he learned that the major's wife had died. Hemingway's narrator does not find amusement in his former naiveté as Joyce's did. And we learn of the seriousness of the matured teller when he reaffirms an impression he had had as a young soldier: "I found that the most patriotic people in Italy were the café girls -- and I believe they are still patriotic" (p. 269). He offers no sudden awakening in his younger self either in terms of his understanding of war values or of his place in the human condition. He sees but he does not feel.

As a more mature narrator, a writer gifted in weaving an emotionally charged tale, he is able to depict the bleakness of an environment which symbolized the death that he, as a soldier and as a human being, could not avoid. After having had the experience in the hospital, after having watched the suffering of the major (a beautifully delineated "code hero"), the narrator is able to recreate the episodes and detail of the scene, generate a Joycean-style epiphany in the major, and end his tale. The muted conclusion serves to heighten the impact of the death of the major's wife, his happiness, his values, and his tyro's esteem. But there is no reverberation to the

climax of the tale. The artist-narrator leaves the young soldier in a Milan hospital still distanced from life, still watching the days go by among machines which promise to restore his mangled limb. There is no elevation at the end of "In Another Country"; there is only the promise that, given the narrator's sensitivity to language and situation, his experience in Milan, and his quest for re-designing a values-system for himself through his art, he will arrive at an understanding of his place in the world.

It is quite plain in both "Araby" and "In Another Country" that the young men who submit themselves to experiences which promise to initiate them into adulthood are people who have been properly conditioned in the performance of particular kinds of rituals. Joyce's hero regularly attends school, recognizes the rituals of the Church, follows familial routines like eating supper when his uncle arrives home regardless of the hour. He is regulated by street lamps, tea time, and ticking clocks. So too is the Hemingway hero ritually oriented: he goes to the hospital every day, he doesn't go to war; he studies grammar and goes to the Cova with his

friends. He has faith that if he follows the rules just as the major does, he will become a creature whom he, himself, will respect and not deride either for vanity or cowardice. In essence, the conflict of values and the conquest of rewarding ritual become the most obvious substantial bond between the two tales -- a bond technically sealed by the similarities of point of view and stylistic techniques used by the two narrators. John Griffith writes particularly about Hemingway's fiction:

It is true that from the strict moral point of view, ritual is artificial, contrived, even whimsical.... Ritual is a kind of game -- a serious game, but a game nevertheless: it creates its own occasions, its own setting;.... But this is hardly tantamount to saying that it has no value or meaning -- only that its meaning is of an order different from morality's. Ritual is, in an important sense, art; it can frequently be judged in aesthetic terms.... Ritual is fundamentally expressive rather than utilitarian -- it dramatizes the beliefs of the ritualist rather than attempting any crudely pragmatic manipulation of the outside world.<sup>80</sup>

With Griffith in mind we can take a new look at "Araby"

80

John Griffith, "Rectitude in Hemingway's Fiction: How Rite Makes Right," in Hemingway: In Our Time, eds. Richard Astro and Jackson J. Benson (Corvallis: Oregon State University Press, 1974), p.162.

and "In Another Country". In each we have a tale about young, naive men who become steeped in ritual: one to celebrate a shallow, spiritually over-blown love; and the other to submit blindly to the rigors of mechano-therapy which gives hollow promise of restoration. In each we have a narrator, an artist, who in retrospect celebrates, through the rigorous disciplines of art, an experience which still resounds within him. On both planes their ritualizing is in Griffith's words "expressive rather than utilitarian." Yet in each case their demonstration of artistic accomplishment, and their dramatization of revelation, either free or muted, point to the process of enlightenment brought about universally by the movement from adolescence into adulthood.



## Bibliography

- Adams, J. Donald. "Ernest Hemingway." The English Journal, 28 (February 1939), 87-94.
- Atherton, J. S. "'Araby,'" in James Joyce's 'Dubliners': Critical Essays. ed. Clive Hart. New York: The Viking Press, 1969, pp. 39-47.
- Atherton, J. S. "The Joyce of Dubliners," in James Joyce Today: Essays on the Major Works. ed. Thomas F. Staley. Bloomington: Indiana University Press, 1966, pp. 28-53.
- Baker, Carlos. Ernest Hemingway: A Life Story. New York: Charles Scribner's Sons, 1969.
- Baker, Carlos. Hemingway: The Writer As Artist. Princeton: Princeton University Press, 1952.
- Baker, Sheridan. Ernest Hemingway: An Introduction and Interpretation. New York: Holt, Rinehard and Winston, Inc., 1967.
- Bardacke, Theodore. "Hemingway's Women," in Ernest Hemingway: The Man and His Work. ed. John K. M. McCaffery. New York: The World Publishing Company, 1950, pp. 340-351.
- Beck, Warren. Joyce's 'Dubliners': Substance, Vision, and Art. Durham: Duke University Press, 1969.
- Benson, Jackson, ed. The Short Stories of Ernest Hemingway: Critical Essays. Durham: Duke University Press, 1975.
- Brandabur, Edward. A Scrupulous Meanness: A Study of Joyce's Early Work. Urbana: University of Illinois Press, 1971.
- Bridgman, Richard. The Colloquial Style in America. New York: Oxford University Press, 1966.
- Brooks, Cleanth. The Hidden God: Studies in Hemingway, Faulkner, Yeats, Eliot, and Warren. New Haven: Yale University Press, 1963.

- Brooks, Cleanth, and Robert Penn Warren, eds.  
Understanding Fiction. 2nd ed. New York:  
 Appleton-Century-Crofts, 1959.
- Clendenning, John. "Hemingway's Gods, Dead and Alive."  
Texas Studies in Literature and Language, 3  
 (Winter 1962), 489-502.
- Collins, Ben L. "Joyce's 'Araby' and the 'Extended  
 Simile.'" James Joyce Quarterly, 4 (1966/67),  
 84-90.
- Colvert, James B. "Ernest Hemingway's Morality in  
 Action." American Literature, 27 (November  
 1955), 372-385.
- Cooperman, Stanley. World War I and the American  
 Novel. Baltimore: The Johns Hopkins Press, 1967.
- Cowley, Malcolm. "Nightmare and Ritual in Hemingway,"  
 in Hemingway: A Collection of Critical Essays.  
 ed. Robert P. Weeks. Englewood Cliffs: Prentice-  
 Hall, Inc., 1962, pp. 40-51.
- Cowley, Malcolm. A Second Flowering: Works and Days  
 of the Lost Generation. New York: The Viking  
 Press, 1956.
- Daiches, David. "Dubliners," in Twentieth Century  
 Interpretations of 'Dubliners': A Collection of  
 Critical Essays. ed. Peter K. Garrett. Engle-  
 wood Cliffs: Prentice-Hall, Inc., 1968, pp. 27-  
 37.
- Daiches, David. "Ernest Hemingway." College English,  
 2 (May 1941), 725-736.
- DeFalco, Joseph. The Hero in Hemingway's Short  
 Stories. Pittsburgh: University of Pittsburgh  
 Press, 1963.
- Ellmann, Richard. James Joyce. New York: Oxford  
 University Press, 1959.
- Ellmann, Richard, ed. Letters of James Joyce. Vol. III.  
 New York: The Viking Press, 1966.

- Evans, Robert. "Hemingway and the Pale Cast of Thought," in Ernest Hemingway: A Collection of Criticism. ed. Arthur Waldhorn. New York: McGraw-Hill Book Company, 1973, pp. 112-126.
- Fiedler, Leslie A. Love and Death in the American Novel. New York: Stein and Day, 1966.
- Friedrich, Gerhard. "Joyce's Pattern of Paralysis in Dubliners." College English, 22 (January 1961), 221-228.
- Geisman, Maxwell. "Ernest Hemingway: You Could Always Come Back," in Ernest Hemingway: The Man and His Work. ed. John K. M. McCaffery. New York: The World Publishing Company, 1950, pp. 143-189.
- Ghiselin, Brewster. "The Unity of Dubliners," in Twentieth Century Interpretations of 'Dubliners': A Collection of Critical Essays. ed. Peter K. Garrett. Englewood Cliffs: Prentice-Hall, Inc., 1968, pp. 57-85.
- Gifford, Don. Notes for Joyce. New York: E. P. Dutton & Co., Inc., 1967.
- Goldberg, S. L. "The Artistry of Dubliners," in Twentieth Century Interpretations of 'Dubliners': A Collection of Critical Essays. ed. Peter K. Garrett. Englewood Cliffs: Prentice-Hall, Inc., 1968, pp. 86-92.
- Golding, Louis. James Joyce. London: Thornton Butterworth Ltd., 1933.
- Graham, John. "Ernest Hemingway: The Meaning of Style." Modern Fiction Studies, 6 (Winter 1960-61), 298-313.
- Grebstein, Sheldon Norman. Hemingway's Craft. Carbondale: Southern Illinois University Press, 1973.
- Griffith, John. "Rectitude in Hemingway's Fiction: How Rite Makes Right," in Hemingway: In Our Time. eds. Richard Astro and Jackson J. Benson. Corvallis: Oregon State University Press, 1974.

- Gross, John. James Joyce. New York: The Viking Press, 1970.
- Gurko, Leo. Ernest Hemingway and the Pursuit of Heroism. New York: Thomas Y. Crowell Company, 1968.
- Halliday, E. M. "Hemingway's Ambiguity: Symbolism and Irony," in Hemingway: A Collection of Critical Essays. ed. Robert P. Weeks. Englewood Cliffs: Prentice-Hall, Inc., 1962, pp. 52-71.
- Hart, Robert C. "Hemingway on Writing." College English, 18 (March 1957), 314-320.
- Hemingway, Ernest. A Farewell to Arms. New York: Charles Scribner's Sons, 1927.
- Hemingway, Ernest. The Short Stories of Ernest Hemingway. New York: Charles Scribner's Sons, 1927.
- Hemingway, Ernest. The Sun Also Rises. New York: Charles Scribner's Sons, 1926.
- Hoffman, Frederick J. The Modern Novel in America. Chicago: Henry Regnery Company, 1951.
- Hovey, Richard B. "Hemingway": The Inward Terrain. Seattle: University of Washington Press, 1968.
- Jones, William Powell. James Joyce and the Common Reader. Norman: University of Oklahoma Press, 1955.
- Joost, Nicholas. Ernest Hemingway and the Little Magazines: The Paris Years. Barre, Massachusetts: Barre Publishers, 1968.
- Joyce, James. "Araby," in The Portable James Joyce. ed. Harry Levin. New York: The Viking Press, Inc., 1946.
- Kaye, Julian B. "Simony, the Three Simons, and Joycean Myth," in A James Joyce Miscellany. ed. Marvin Magalaner. New York: The James Joyce Society, 1957.

- Kashkeen, J. "Ernest Hemingway: A Tragedy of Craftsmanship," in Ernest Hemingway: The Man and His Work. ed. John K. M. McCaffery. New York: The World Publishing Company, 1950, pp. 76-108.
- Kenner, Hugh. "Dubliners," in Twentieth Century Interpretations of 'Dubliners': A Collection of Critical Essays. ed. Peter K. Garrett. Englewood Cliffs: Prentice-Hall, Inc., 1968, pp. 38-56.
- Killinger, John. Hemingway and the Dead Gods: A Study in Existentialism. University of Kentucky Press, 1960.
- Levin, Harry. James Joyce: A Critical Introduction. New York: New Directions Publishing Corporation, 1941.
- Levin, Harry. "Observations on the Style of Ernest Hemingway," in Hemingway and His Critics: An International Anthology. ed. Carlos Baker. New York: Hill and Wang, 1961, pp. 93-115.
- Lewis, Robert W., Jr. Hemingway on Love. Austin: University of Texas Press, 1965.
- Litz, A. Walton. James Joyce. Princeton: Hippocrene Books, Inc., 1966.
- Magalaner, Marvin. Time of Apprenticeship: The Fiction of Young James Joyce. London: Abelard-Schuman, 1959.
- Magalaner, Marvin and Richard M. Kain. Joyce: The Man, the Work, the Reputation. New York: New York University Press, 1956.
- Maurois, André. "Ernest Hemingway," in Hemingway and His Critics: An International Anthology. ed. Carlos Baker. New York: Hill and Wang, 1961, pp. 38-54.
- Murillo, L.A. The Cyclical Night: Irony in James Joyce and Jorge Luis Borges. Cambridge, Massachusetts: Harvard University Press, 1968.

- Nahal, Chaman. The Narrative Pattern in Ernest Hemingway's Fiction. Rutherford: Fairleigh Dickinson University Press, 1971.
- Oldsey, Bern. "The Snows of Ernest Hemingway," in Ernest Hemingway: A Collection of Criticism. ed. Arthur Waldhorn. New York: McGraw-Hill Book Company, 1973, pp. 56-82.
- Paolini, Pier Francesco. "The Hemingway of the Major Works," in Hemingway and His Critics: An International Anthology. ed. Carlos Baker. New York: Hill and Wang, 1961, pp. 131-144.
- Peterson, Richard K. Hemingway: Direct and Oblique. Paris: Mouton & Co., 1969.
- Plimpton, George. "An Interview with Ernest Hemingway," in Hemingway and His Critics: An International Anthology. ed. Carlos Baker. New York: Hill and Wang, 1961, pp. 19-37.
- apRoberts, Robert P. "'Araby' and the Palimpsest of Criticism or, Through a Glass Eye Darkly." Antioch Review, 26 (Winter 1966-67), 469-489.
- Rovit, Earl. Ernest Hemingway. New York: Twayne Publishers, Inc., 1963.
- Ryf, Robert S. A New Approach to Joyce: The 'Portrait of the Artist' as a Guidebook. Berkeley: University of California Press, 1966.
- Shaw, Samuel. Ernest Hemingway. New York: Frederick Ungar Publishing Co., 1973.
- Stephens, Rosemary. "'In Another Country': Three as Symbol." The University of Mississippi Studies in English, 7 (1966), 77-83.
- Stone, Harry. "'Araby' and the Writings of James Joyce." Antioch Review, 25 (Fall 1965), 375-410.
- Tindall, William York. A Reader's Guide to James Joyce. New York: Farrar, Straus, & Giroux, 1959.
- Tindall, W. Y. James Joyce: His Way of Interpreting the Modern World. New York: Charles Scribner's Sons, 1950.

- Wagenknecht, Edward. Cavalcade of the American Novel: From the Birth of the Nation to the Middle of the Twentieth Century. New York: Henry Holt and Company, 1952.
- Waldhorn, Arthur. A Reader's Guide to Ernest Hemingway. New York: Farrar, Straus and Giroux, 1972.
- Walzl, Florence L. "The Liturgy of the Epiphany Season and the Epiphanies of Joyce." PMLA, 80 (September 1965), 436-450.
- Walzl, Florence L. "Pattern of Paralysis in Joyce's Dubliners: A Study of the Original Framework." College English, 22 (January 1961), 221-228.
- Watts, Emily Stipes. Ernest Hemingway and the Arts. Urbana: University of Illinois Press, 1971.
- Weeks, Robert P. "Hemingway and the Uses of Isolation!" The University of Kansas City Review, 24 (December 1957), 119-125.
- West, Ray B., Jr. "Ernest Hemingway: The Failure of Sensibility." The Sewanee Review, 53 (1945), 120-135.
- Wilson, Edmund. "Hemingway: Gauge of Morale," in Ernest Hemingway: The Man and His Work, ed. John K. M. McCaffery. New York: The World Publishing Company, 1950, pp. 236-257.
- Witham, W. Tasker. The Adolescent in the American Novel 1920-1960. New York: Frederick Ungar Publishing Co., 1964.
- Wright, Austin McGiffert. The American Short Story in the Twenties. Urbana: The University of Chicago Press, 1961.
- Wylder, Delbert E. Hemingway's Heroes. Albuquerque: University of New Mexico Press, 1969.
- Young, Philip. Ernest Hemingway: A Reconsideration. University Park: The Pennsylvania State University Press, 1966.

Young, Philip. "The World and an American Myth,"  
in Ernest Hemingway: A Collection of Criticism.  
ed. Arthur Waldhorn. New York: McGraw-Hill  
Book Company, 1973, pp. 127-140.



## Vita

Dawn G. Lennon, born February 24, 1946 in Glen Ridge, New Jersey, is the daughter of Michael William Galloway and Daisy Cronk Galloway. She graduated with a B. A. degree in 1968 from Marietta College in Ohio. After teaching secondary school English for four years in Mountain Lakes, New Jersey, she is presently teaching in the same capacity in the East Penn School District, Emmaus, Pennsylvania. Her spouse, William P. Lennon, Jr., received his master's degree in social relations from Lehigh University in January 1976.