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Hemingway's "the capital of the world": a microcosm

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HEMINGWAY'S "THE CAPITAL OF THE WORLD": A MICROCOSM

by

Wayne Anthony Sousa

A Thesis

Presented to the Graduate Committee

of Lehigh University

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Master of Arts

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April 16, 1973
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Abstract

My thesis involves a close reading of Hemingway's "The Capital of the World" as a microcosm of his work. Sheldon Grebstein offers this theory in his essay "Hemingway's Dark and Bloody Capital"; however, his emphasis is upon thematic echoes and symbolic implications pertinent to the nineteen thirties. This paper examines in some detail the more prominent themes revealed in the story: illusion versus reality (i.e., Paco's illusion of competence and the reality of his wound), the religious interpretation (the tenuous reading of Paco-as-Christ) and the initiation and "threshold" encounters.

In "Capital," Hemingway presents us with a whole gamut of responses to life: the stoic resignation of the matador with tuberculosis, the "messy" desperation of the cowardly matador, the illusioned assurance of the boy Paco, the codified life of the professional (reflected in the "tight, professional world" of the picador) and the echoes of the tutor figure in Enrique. "The Capital of the World" offers an amplification and dramatization of what Hemingway had rendered discursively in Death in the Afternoon, and yet, in the story's depiction of a conflict of forces, the bullfight context is transcended. The concept of pundonor, particularly the aspect of courage, is demonstrated in "Capital": Paco's courage without craft is played against the courageous response of the matador who is ill.

The major emphasis in this study is upon the story's technique.

The ironic mode is rendered through an intricate counterpoint of antagonistic movements-- an ebb-and-flow rhythm which pervades Hemingway's fiction but which nowhere has been depicted and sustained with such intensity. The active response, or "flow" (i.e., Paco's vital thrusts with the cape; the cowardly matador's sexual "eruption"), is played against the crippling inertia within and without the Luarca. The ebb-force is the primary movement in "The Capital of the World." It is more intensely felt after a moment of promise: the impact of Paco's death is heightened by the alleviation of stasis which immediately precedes it. Endurance in "Capital" reflects one's ability to conform to the ebb-force; thus, a modicum of fear becomes a viable mode of survival.

In Paco's death, the various thematic and technical strands are synthesized. He is denied a "threshold" affirmation as, at the brink of death, the reality of his wound and an emergent fear are thwarted by the psychic comforts of an imaginative ritual. The death scene is to be read as a capstone to the story's dominant mood of despair. If there are kernels of affirmation within the story's hard shell of negation, they are in the victory of an athlete-dying-young, in the bare fact of Paco's action against a stifling inertia, and in the "back-handed" affirmation of the matter of craft. In "realistic" terms, Paco dies because of a technical violation--a left foot placed too far forward-- but in the story's more comprehensive vision, Paco is the intruder-individualist whose vital assertion must inevitably fail.

Introduction

"The Capital of the World" first appeared in Esquire, June, 1936, under the title "Horns of the Bull." The story under its revised title first appeared in book form in 1938 in The Fifth Column and The First 49 Stories. Several implications are conveyed through Hemingway's title-change. Sheldon Grebstein senses the "thematic and tonal implications" in the change: "The original title is more limited to the thematic dimension...that of testing one's craft against real antagonists in an actual situation in combat...the new title incorporates this dimension of the story but goes beyond it."¹

In "Big Two-Hearted River," Nick's progression through a burnt-out wilderness to the river represents the completion of a cycle wherein he emerges from innocence through experience by means of his wounds to a self-renewal. From Hemingway's In Our Time, it is obvious that the upheaval of an age, World War I, coincided and became integrated with his (Hemingway's) breaking away from a youthful world of ideals to one of disillusioning reality. The illusion-reality motif--minus the threshold affirmation--is condensed beautifully in "Capital of the World." In Hemingway's later stories, phases in the cycle of innocence-

experience-self-renewal which center around the wound are expanded; death moves into the foreground, and love, when present, into the background. "Capital" is in tone, substance, and technique a microcosm of much of Hemingway's writing in the thirties, and yet it remains, except for the rather extensive consideration by Grebstein and Joseph DeFalco, virtually ignored by critics. Aside from the two critics mentioned, only Earl Rovit responds to the story's uniqueness, reading it as a kind of transition piece in terms of his tyro-tutor motif.²

Thematically, the chronological placement of "Capital of the World" after "The Short Happy Life of Francis Macomber" and before "Snows of Kilimanjaro" is both logical and effective. In both "Short Happy Life" and "Snows," death is anticlimactic. Macomber achieves a victory over the sterility of his existence prior to his confrontation with the buffalo. Harry Street achieves a recognition of his failings and recaptures a glimpse of the idealistic view of his youth. In each case, a change occurs in the focal character. There is, for example, a measurable distance between what Macomber had been and what he becomes at the end of the story. In each instance, there is a psychic metamorphosis of the tyro hero, a moment of "flow" to temper the death "ebb"--a flow which never appears in the climactic death scene in "Capital." Paco's, like Macomber's, is a "short happy life," but the former never does come of age. In Paco's case, there

is no redemptive spark before the fall, no (to use Nahal's term) "diastolic"³ expansion to counteract the deadly lethargic chorus of despair. As I will develop later, the sustained weariness in "Snows" is very suggestive of the protracted despair in "Capital." The theme of illusion versus reality is repeated in variation in the protagonist's wife in "Snows." She fails to acknowledge the reality of her husband's death. Harry Street, like Paco and Macomber, dies "full of illusions"; however, they are illusions constructed upon awareness. The framing stories which encase "Capital" thus act both to reinforce a key thematic strand and at the same time provide a contrast in death scenes.

Chapter One

The Religious Echoes

Any study of the significance of "Capital of the World" as a thematic microcosm must take into account its religious impulse. In this story, as in The Old Man and The Sea and "Today is Friday," a "christological pattern is functional...meant to reinforce by extended tonality the archetypicality of man's struggle for dignified survival in a non-human universe."¹

Joseph DeFalco offers the standard religious interpretation of the story. Many details in "Capital" amplify the character of Paco to the stature of a Christ-figure, thus aligning him, at least superficially, to the protagonists in "Today is Friday" and The Old Man and The Sea. "Paco," as Hemingway relates, "is the diminutive of the name Francisco...." The details of Paco's origin suggest Christ's place of nativity: "He came from a village in a part of Extramadura where conditions were incredibly primitive, food scarce, and comforts unknown...."² DeFalco suggests that in many myth references to the archetypal hero, "the humble circumstances into which the hero is born and the fact that the father is unknown are reflections of a magical or divine nature."³ Acceptance of the Christ-figure theory hinges upon the acceptance of Paco's death

as a "sacrifice." On this basis the theory ultimately fails. DeFalco's use of "charisma" in reference to Paco is confusing. The term is appropriate, in its "magical" connotation, to DeFalco's theory; however, DeFalco's application of the term to the doctrine of love needs clarification: "Paco, in the ["]naiveté of an adolescent, exhibits in mock fashion the Christian virtue of charisma: 'He was fast on his feet... and he loved his sisters; he loved his work....'"⁴ Paco's indiscriminate reaching out to life is reflected by Sister Cecilia in "The Gambler, the Nun, and the Radio," and, more appropriately, by Paco's "authentic" counterpart in The Sun Also Rises: Pedro Romero "loved bullfighting...he loved the bulls...he loved Brett."⁵

The Christ references in "Capital" are appropriate, however, in the context of Paco the "matador-as-artist," despite the lack of authenticity in his encounter. In Death in the Afternoon, Hemingway refers to the "religious ecstasy in capework," even though he denounces the "fake messiahs."⁶ Paco's absorption in cape maneuvers in the absence of a real bull--he does not "think of the horns" (p. 47)--may be an implicit commentary upon the decadence of modern day bullfighting. In light of the Christ parallels suggested above, Paco's offer to "respond" (p. 43) for his co-worker, echoing Christ's "response" for mankind, resounds against the bell-like prose of the story.

Despite the affirmative aspects implicit in the Christ parallels, most of the story's religious vibrations are dispersed in the complex network of ironies. The "opium of prayer" is operable throughout the story: the priests are seen "reading [a] breviary" and "saying the rosary" (p. 48). The prayers of the woman who owns the Luarca form another strand in the story's fabric of protracted responses, elicited too often and too long. She is "very religious...never having ceased to miss or pray daily for her husband, dead, now, twenty years" (p. 48). The sense of sterile repetition conveyed here suggests the fruitless waiting of the priests: "I have been here for two weeks and nothing. I wait and they will not see me" (p. 44). By the concluding death scene, the response of prayer has been assimilated completely into the story's matrix of inefficacy. In the incompleteness of Paco's final appeal--"'Oh my God, I am heartily sorry...and I firmly resolve..." (p. 50)--is reflected the inefficacy of prayer motif which pervades Hemingway's fiction: the older waiter's prayers in "A Clean, Well-Lighted Place" are dispelled "before a bar with a shining steam pressure coffee machine" (p. 383); the protagonist in "Now I Lay Me" cannot "remember [my] prayers even. I could only get as far as 'On earth as it is in heaven'; and then have to start all over and be absolutely unable to get past that" (p. 366). There is an almost ludicrous

incongruity between the intent in Paco's last words--"firmly resolve"--and his absolute helplessness in the ordeal which he undergoes. Thus, the religious implications in the story are adapted to the ironic interplay between expectation and realization which gives the story much of its tension. The transcendent possibilities of prayer are deflated as is Paco's naïve faith, the same kind of faith reflected in Sister Cecilia ("Gambler, Nun, Radio"), who dreams of becoming a saint and who prays night and day for that consummation.

The priests in "Capital" add considerable texture to the story's religious theme--and to its fabric of frustration. The priest appears in A Farewell to Arms as the "dove faith" which counterpoints Renaldi, the snake of reason. "Hemingway's priests,"⁸ says Killinger, "usually die badly and with very little dignity." They, like Paco, are guilty of not "seeing clearly" as a rule, although, ironically, it is a priest who pierces into the reality of Madrid in "The Capital of the World." His comment, in light of Paco's later confrontation, is pregnant with meaning: "Madrid," he says, "'is where one learns to understand. Madrid kills Spain'" (p. 45). The sober penetration of this remark deflates Paco's earlier response to Madrid as "still an unbelievable place...he loved Madrid" (p. 38). The priests are representative of formal religion--Christianity--in which the ultimate thrust is totally

other-worldly. They constitute one of the static, impotent elements in "Capital." They wait ("I can wait as well as another" [p. 45]) and pray. Hemingway is not opposed to prayer as a coping mechanism provided it is coupled with a recognition that, in the end, any hope of salvation rests with the individual. Relating to the "Catholic force" in the story is the symbolic partaking of the communal wine⁹ by Paco and Enrique prior to the climactic action. The disdain for the priesthood (the thin man in "The Gambler, the Nun, and the Radio" distrusts all "priests, monks, and sisters" [p. 478]) held by the patrons and the tall waiter is symbolized by the "hierarchy" of service: "...the waiters had just brought fresh bottles of Valdepéñas to the tables of the auctioneer, then to the picador and, finally, to the two priests" (p. 41).

Chapter Two

Illusion Versus Reality

DeFalco's evaluation is most valuable for its recognition of the major theme in "Capital"--the confrontation of illusion, or innocence, with reality. The continual tension between illusion and reality (or the modification of expectation versus fulfillment) is a major stylistic aspect of "Capital." As Jackson Benson notes: "the conflict...in all of its terms, can be summarized as the conflict between appearances and sensed reality." The rhythm of deflation, or "lowering," which is set up in "Capital" by Hemingway's deft merging of real situations into and then abruptly out of ideality and which reaches a shattering climax in the banishment of Paco's "illusion of perfection" by the penetration of the mock-horn, is repeated with variation throughout the fiction. In "Banal Story," we are set up by the romance and illusion of a "splendid booklet," images of "the sea of life," exhilaration by new ideas and intoxication by "the romance of the unusual" (p. 361). A pause--and then an abrupt "cinematic" shift (a technique used in "Capital") as the illusion is punctured by the stark reality of a dying Manuel Garcia, "with a tube in each lung, drowning with

pneumonia" (p. 361). The rhythm of deflated illusion pervades other stories: the illusion of recovery in "In Another Country" is dispelled by a single word-- the Major's negative reply to the doctor's question, "'You have confidence?'" (p. 268).

"Capital" deals with a young boy's coming to Madrid, fresh from the provinces, to work as a bullfighter. He is under the illusion that he can become a great bullfighter if given the chance. This theme links "Capital" with "The End of Something," "Three-Day Blow," "A Very Short Story," "Ten Indians," and "The Revolutionist." In each case, "young romantic men begin to test their illusions and learn how to function without them." ² In "Ten Indians," for example, there is the tension between what Nick is supposed to feel and what he really does feel regarding the revelation about the young Indian girl. In each of the above stories, with the exception of "Capital," the shattering of romantic preconceptions by contact with harsh reality takes on the import of an "initiation" or "threshold" encounter where, in each case, inroads are made into the protagonist's sensibility through a confrontation with dark forces.

Joseph DeFalco offers the definitive study of the initiation and threshold encounters--concepts which can be applied to Paco tenuously at best. The impact of disillusionment may be induced by

the trauma of a "participant's " physical or psychic wound-- experienced by Nick Adams in "The End of Something," "The Battler," "Ten Indians," and "The Three-Day Blow"-- or it may be the "indirect" trauma of the observer, revealed in "The Killers" and "Indian Camp." A change is produced in the protagonist, even if he is unable to acknowledge completely the full implications of his experience. In each case, a psychic "breakage" occurs, but the protagonist is given the opportunity to "heal at the broken places."³ Killinger's phrase "...begin to test their illusions and learn to live without them" implies an ongoing process of individuation -- of endurance and a capacity for survival. Nick is able to suppress discomfiting experiences in "Indian Camp," "The Killers," and "The End of Something" through a variety of escape mechanisms. Like Paco, he is able to deny the positive insight that a vital experience has provided. An initiation to death in "Indian Camp" is diluted by a romantic affirmation of life: Nick feels "quite sure that he would never die" (p. 95, echoing the early Frederic Henry and Paco's assurance that "he would never be afraid" [p. 47]). Nick's confrontation with the killers is soothed by the illusion of escape-- "'I'm going to get out of this town'" (p. 289)-- and the emotional disruptions produced in "The End of Something" are tempered, in "The Three-Day Blow," by the possibility of a renewed

commitment: "...he could always go into town Saturday night. It was a good thing to have in reserve" (p. 125). The tentative responses of a young Nick Adams reflect Paco's inability to accept the realities of a primal situation. And yet, despite Paco's blind tenacity to his illusion, his position is more acceptable to Hemingway than is that of the early Lt. Henry in A Farewell to Arms. Henry, most of the time, "cares about nothing at all...the world all unreal in the dark...and not caring in the night, sure that this was all and all and not caring."⁴

Related to the theme of illusion versus reality in "Capital" are the suggestions of "fair-seeming evil." The matador who was ill was careful not to show it (p. 40); Paco's sisters "seemed" beautiful; Paco's work "seemed" romantically beautiful (p. 38); the banderillero "seemed to be a moderately prosperous business man" (pp. 40-41). The cowardly matador throws up a grotesque mask when facing the bull-- a "contortion that was like crying... which, in the ring, he made into a constant smile..." (p. 43). A similar image in The Sun Also Rises conveys the "adaptability" of Pedro Romero: "He laughed...and changed...the expression on his face...he had mimicked exactly the expression of Nacional. He
5
smiled, his face natural again." The ill matador's care "not to show" his condition in "Capital" suggests the facade of the professional:

"It is necessary for a bullfighter to give the appearance if not of prosperity, at least of respectability" (p. 39).

"Capital" is overlain with a matrix of illusion despite the fact that Paco's work in the pension is done under "bright lights" (p. 38). Bright lights do not enable Paco to "see better." This ironic association of brightness with "not-seeing" occurs later in the story: Paco's sisters "had been accustomed to see Garbo surrounded by luxury and brilliance" (p. 50, emphasis mine). In the pension, Luarca, vision may be blurred by alcohol, as in the case of the hawk-faced picador, or by unawareness. Paco's distorted view of reality is illustrated by his selective vision in scanning the patrons: "The only patrons who really existed for Paco were the bullfighters" (p. 39). The aura of deception is reinforced by the presence of the birthmarked auctioneer, who performs in the shimmering, volatile world of "fairs and festivals" (p. 41). The Garbo film is a bauble ejected from the land of illusion called Hollywood. In none of Hemingway's other works is the impact of illusion more devastating than in the author's conclusion to "The Capital of the World": "He [Paco] died, as the Spanish phrase has it, full of illusions. He had not had time in his life to lose any of them, nor even, at the end, to complete an act of contrition" (p. 51).

Chapter Three

Death and the Bullfight

"The Capital of the World" also reflects Hemingway's recurrent theme of death bound up in the bullfight ritual. In Hemingway's In Our Time, six Bullfighting sketches based upon episodes observed in Spain in 1922 and 1923 precede the sketch of Nick Adams' spine wound in Italy in 1918. And yet, in spite of the many metaphorical allusions to bullfighting, Hemingway's direct, contextual employment of the bullfight is to be found clearly in one novel, The Sun Also Rises, and in two short stories, "The Undefeated" and "The Capital of the World." It is important to preface any analysis of this theme's applicability to "Capital" with a dual recognition. While, in one sense, "Capital" is an "amplification and dramatization" ¹ of what Hemingway had rendered discursively in Death in the Afternoon (1932), it does, in another sense, transcend the bullfight context. The expansion of meaning is perhaps suggested in the revision of the story's title from "Horns of the Bull" to "The Capital of the World." In both "Capital" and "The Undefeated," the bullfight serves as the symbolic frame upon which Hemingway's theme is woven. The ritualistic engagement between

man and bull suggests a conflict of forces beyond mere literal notation.

Hemingway turns again and again to the bullfight to exploit the controlled ritual which it embodies and the violent death which is its culmination. Both of these aspects are recast in irony when incorporated into the world of "Capital." For Hemingway, the bullfight involved a total immersion in the life stream. Only the matador, says Jake Barnes, lives "all the way up."² Hemingway gave skill in the bullfight ring an ethical stature, and he found a spiritual experience, an aesthetic pride and pleasure, in killing cleanly. If the ritual was practiced well-- if the emotional and spiritual intensity and "the holding of a purity of line through a maximum of exposure"³ were produced--it could assume the proportions of a religious sacrifice.

Hemingway ingeniously adapts these "authentic" elements, rendered in Death in the Afternoon, to the "unauthentic" rhythms of Paco's confrontation with the mock-bull. The transcendent elements of the bullfight's form are discerned in Paco's swirling movements with the cape, but without the content. Hemingway's fascination with the expertise commanded by the bullfight is significant in light of Paco's technical fallibility--the "violation of a suerte." Paco exceeds by two inches the bounds within which a bullfighter must "take his risks to evoke maximum

emotional appeal."⁴

I

The bullfight is repeatedly portrayed throughout Hemingway's fiction as an exercise in affirmation. The matador's gestures arouse a sense of vital participation in life and integration, or synthesis, which achieves its most dramatic rendering in the dramatic, literal oneness of matador and bull. These positive aspects are spun brilliantly into the ironic tapestry of "Capital" and become assimilated into the motif of unfulfilled potential. The ritual of the bullfight seems to offer a potential stay against the chaotic forces in "Capital." The vital intensity conveyed in Paco's movements immediately prior to the wound is projected in the face of a crippling languor--the "ebb" climate of his world. We respond to Paco's ritual as a "defense against anxiety" as the accelerated pace of the action catapults him into a Pursuit Race. The ritual, however, reflects a form without substance; it possesses neither the psychic substance of an indoctrinated matador nor the corporal substance of a real bull, whose personality, Hemingway writes in Death in the Afternoon, is "indispensable."⁵ The violently affirmative movements of control projected by the mock-encounter are translated ultimately into a rhythm of defeat. Any fleeting sense of immortality is severed along with Paco's vital artery and dispelled in the quick, fatal loss of

blood. The feeling of profound integration and synthesis implicit in the bullfight -- a potential counterforce against the dissociation of Paco's world -- gives way to a feebler synthesis. Paco's death suggests an apparent fusion of the "matador" and the "crucified" motifs suggested by Melvin Backman⁶ (and reflected in Hemingway's own response to the "religious ecstasy in the capework"). Paco fulfills neither role authentically, however; he has tasted a matador's perfection only in his fantasies. His record of success is another manifestation of the sterile repetitions which pervade "Capital": "He did it many times in his imagination" (p. 47). In an inverted sense, the rebellion against death associated with killing in the bullring is achieved; Paco's death fulfills ironically the main thrust of the bullfight -- the tragic catharsis of a violent death. The fatal wound in "Capital," although administered to the matador, represents a curious rebellion against the prolonged death-in-life which permeates his world.

If "crucified" implies "sacrifice," the term cannot be accurately applied to Paco in "Capital." Paco's end contrasts sharply with Manuel's in "The Undefeated." Manuel transcends his old illusions of boyhood when he, like Paco, would "without any financial protection, follow the bullfights...eager to get into the ring in any kind of amateur fight no matter how dangerous ...riding under the seats of trains with their fighting capes rolled up as pillows...."⁷ He enters his death scene bearing the physical

and emotional scars of a wound. A new illusion--that he can keep going in spite of his age--has replaced the naïveté["] of an old one. The "unblemished" Paco never does transcend the old illusion.

II

Hemingway saw in the bullfight a miniature ("diminutive" is more appropriate in light of the technique used in "Capital") theatre of life--an "art" in which the artist is constantly in danger of death and in which the degree of brilliance in the performance is left to the fighter's honor. The rhythms of "Capital," like those of the bullfight, pulsate to the tunes of life, and the concept of pundonor--"Honor, probity, courage, self-respect and pride in one word"⁸--is woven into the intricate fabric of the story. The qualities of courage--grace under pressure--and virility, inextricably bound up in the concept of pundonor and conveyed most dramatically in the compressed rhythms of the bullfight, are both demonstrated in "Capital."

For Hemingway, it is in the context of a violent death proffered by the bullfight that man records his true dignity or cowardice, even though such courage may go unacknowledged by the "spectator." The suggestion of indifference on the heels of Paco's death in "Capital" is mirrored in The Sun Also Rises: the public "felt defrauded and cheated...[wanting] three times as much from

Belmonte, who was sick with a fistula, as Belmonte had ever been
able to give." ⁹ Both incidents provide testimony to Jackson Benson's
view of Hemingway's presentation of the bullfight as a vehicle for
"the archetypal pattern for unapprehended courage." ¹⁰ The true
aficionado is attuned to the "gradations" of courage in the bull
ring. In Hemingway's reaction to the "unauthentic" courage of Louis
Freg, presented in Death in the Afternoon, is reflected the "ambiguity
of courage" felt in Paco's death scene: "You...knew the man was
brave, but somehow it was as though courage was a syrup rather than
a wine or the taste of salt and ashes in your mouth...the valour
of Louis Freg...was clotted and heavy." ¹¹ Thus, Paco's undiscerning
courage seems morally preferable when played off against the
cynicism, fear, degradation and "messy" aggression in the story.
The pension Luarca is infused with a chorus of fear-- the cowardly
matador's, Enrique's, and ultimately Paco's ("He was frightened
and he felt faint..." [p. 50]). Again, however, a potentially
redemptive impulse is transformed through the double awareness of
paradox. Paco's "sentencing" and the sense of death's inevitability
are strengthened with each articulation of personal bravery: "I
would never be afraid" (p. 47). Paco's is a courage without craft--
the illusioned assurance which threatens to disrupt the perilous
equilibrium of man and bull and which produces the fatal step into
the realm of the bull. In Paco's death, the "simultaneous fulfill-
ment and betrayal of pundonor" ¹² is reflected. After an excruciating

build-up conveyed through mounting rhythms in Paco's "capework," we sense that Paco's death at the end of "Capital" is "different only in detail from the hundreds of deaths which Hemingway tells us occurred in Spain each year."¹³

There is a delicate balance in "Capital" between action against odds (Paco's impulsive attempt at bullfighting, even though he is blind to the odds; the cowardly bullfighter's impulsive sexual eruption; the offstage "action" of Brother Basilio against the authorities of Madrid) and inaction, or stasis (represented by the priests and the woman who owns the Luarca). Hemingway implies a moral balance here: action is morally favorable if coupled with awareness, but courage which asserts itself without any recognition of adverse possibilities is, despite its "fair-seeming," not subject to either plaudits or blame. Lincoln Kirstein makes this same point and adds: "Hemingway believes in¹⁴ the courage of immediate physical action above all others." I assume he means physical action underlain with a recognition of the dark side of experience. At any rate, there can be a courage in relative stasis -- courage in the suppression of a tuberculosis victim's cough or courage in the warding off of a matador's "ton-load of fear." Courage involves a recognition of negative forces -- not the absence of, but the controlling of fear. Enrique says it well: "'Everyone is afraid. But a torero can control his fear so that he can work the bull'" (p. 46). Paco

never has the chance to translate a "threshold" recognition of fear into a workable code; he is surrounded by, but not immersed in, the dark, or "chthonic," ¹⁵ aspects of mortality.

An important part of the Hemingway code is casual bravery, but, again, with the recognition that death can occur. In "The Short, Happy Life of Francis Macomber," Wilson articulates Hemingway's conception by quoting Shakespeare: "'... a man can die but once; we owe God a death and let it go which way it will he that dies this year is quit for the next'" (p. 32). In "Capital of the World," the dialectic of bravery and cowardice must be carefully drawn and with full attentiveness to the theme of illusion versus reality. In the world of inverted values projected in the story, excessive bravery is associated with an "unfitness for life." This mordant conclusion is advanced in "Short Happy Life": we remember that it is when Macomber transcends his cowardice that he steps into the line of fire. A modicum of controlled fear, or even an occasionally eruptive "ton-load," thus becomes a viable mode of survival.

Chapter Four

Man's Response to Life: The Alternatives

Throughout his fiction, Hemingway is preoccupied with man's response to the contingencies of life: "...he evaluated his men and women by their reaction to some deliberately contrived strain...interested in them only to the degree that they are under pressure...."¹ "Capital of the World" condenses beautifully a whole gamut of responses--the stoic resignation of the sick matador; the desperate, "messy" assertiveness of the cowardly matador; the "unknowing" thrust for fulfillment of Paco. The full implications of Paco's own "response" have yet to be dealt with. We have in "Capital" the controlled, heroic response of the sick matador, one who lives by a personal code which "in a life of tension makes a man a man,"² juxtaposed with that of a man "driven by random impulse...generally messy, perhaps cowardly."³ The physical restraint of a cough expelled into a handkerchief reflects a heroic response of "holding tight" against pain. We have the "passive" responses in "Capital," which are, for the most part, indices to the story's dominant movement, counterpointed with the "active" responses implicit offstage and demonstrated in

the controlled, though unauthentic, movements of Paco. Chaman
Nahal suggests a "creative passivity"⁴ which is operable throughout
Hemingway's fiction--a realm of "implication" which characterizes
the initiation and threshold encounters. Nahal associates
creative passivity with his concept of a diastolic "rhythm of
reaction," in which the protagonist's growing awareness or his
emotional steadying in the face of pain is made manifest. In
"Capital of the World," creative passivity is revealed in the sick
matador. His stoic response is repeated with variation in Ole
Andreson of "The Killers," the old waiter in "A Clean, Well-
Lighted Place," the Major in "In Another Country," and the
advance man in "A Pursuit Race." We are, however, made to feel
that any creative response to life, even when applied to psychic
activity, is inappropriate when speaking of the world of "Capital"--
a world marked by sterile repetition and a cyclic structure (in
terms of movement) which suggests not renewal, as in The Sun Also
Rises, but a restoration of death-in-life.

Hemingway suggests commitment as an alternative to
nihilism, but both responses become mired in futility. Whereas
commitment has left the patrons of the Luarca with scars (imaged
in the "birthmarked auctioneer"), physical disease (the matador's
tuberculosis), and night-fear, Paco's naïve commitment does not
permit the formation of scars--a "healing of the broken places."

"Capital" articulates more fully the dilemma posed by Harry Street in "The Snows of Kilimanjaro": only by selling out can one survive ("He had sold vitality, in one form or another, all his life..." [p. 61]). It is the bald fact of survival which leaves the most lasting impact in the wake of Paco's defeat. In "Capital," as in the body of Hemingway's fiction, those who can effect at least a partial accommodation, who can "build for themselves their own stockades, with high fences to keep out the bleak universe,"⁵ are able to survive. Similarly, the "staying power" of the flawed inhabitants of the Luarca reflects their attunement to the story's dominant "ebb" movement. The matadors who are ill and cowardly, the auctioneer, the picadors--these characters add to the gallery of "adjusted ones" replete in Hemingway's fiction: Zurito, Wilson, Sliding Billy in "A Pursuit Race." Despite his adaptation for survival, the "adjusted" hero retains his "essential impulse": Wilson, in "The Short Happy Life," cleaves to the standards of his clients, but only to a point ("...their standards were his standards as long as they were hiring him. They were his standards in all except the shooting. He had his own standards about the killing and they could live up to them or get some one else..." [p. 26]); Manuel, in "The Undefeated," has to fight the bulls ("'I don't want to work...I am a bull-fighter'" [p. 236]); Harry Morgan in To Have and Have Not "'couldn't run no filling

station." ⁶ The "sliding" motif is reflected in The Sun Also Rises as Jake Barnes senses the perpetual readjustments to life: "It seemed like a fine philosophy. In five years...it will seem just as silly as all the other fine philosophies I've had." ⁷ By contrast, it is Paco's absolute refusal to "slide" which sentences him. Performance with respect to the "odds" is a form of sliding, and the inevitability of Paco's death increases in direct proportion to his defiance of the costs.

I.

It is the codified life of the professional (reflected in the "tight, professional world" [p. 144] of the picador in "Capital") and of the tyro hero which permits a modicum of control and the erection of a "bridge across the shadows." ⁸ Dignity is the key to the operation of the code, and throughout Hemingway's work there is the image of the flawed character redeemed by dignity. The Hemingway hero, by working within the code, may achieve dignity ⁹ as the sole prize for the game he has played. The Major in "In Another Country" possesses it; Frederic Henry's experience in Farewell is geared toward making him responsible for a "self" so that he might achieve dignity and thus extract some meaning out of the sordidness of Catherine's death; the old man in "A Clean, Well-Lighted Place," who walks unsteadily but with dignity, is

repeated with variation in the picador who "swaggered quite steadily" in "Capital" (p. 45). It is in the attainment of dignity that the second-rate matadors in "Capital" are redeemed. The matador who had once been a novelty is "very dignified." The matador who was ill exhibits, in his controlled grace and the meticulous eating of "a little of all of the dishes that were presented at the table," the same kind of dignity reflected by the picador Zurito in "The Undefeated." The latter's flashes of professional brilliance are intermittent now, but he can rise to the occasion if need be. All of these characters demonstrate the virtue of "taking it." It is the quality which keeps Maera going in spite of severe goings and consumption; it is revealed in the stoicism of a wounded Frederic Henry, the silent bearing-up of Cayetano Ruiz, and the one-armed, methodical perseverance of Harry Morgan. In "The Capital of the World," as in "Today is Friday," the "stoic determination to take it brings us back from Hemingway to his medium...especially sensitized for recording a series of violent shocks."¹⁰

II.

A fundamental concept in "The Capital of the World," as in the Hemingway canon at large, is "individuation," or separateness. His fiction is laced with the theme of non-involvement: Big Lucie's daughter articulates the plight of the outsider in To Have and Have

Not ("That's all they pick on now... any kind of sporting people.
Anybody with...a cheerful outlook'.");¹¹ in "Snows of Kilimanjaro,"
Harry Street's feeling that he was "never really of them [the very
rich], but a spy in their country" (p. 59)¹² is echoed by the
wounded narrator in "In Another Country": "...I was never really
one of them after they had read the citations" (p. 270). The
stance of the "outsider" is assumed by Frederic Henry in A Farewell
to Arms, Jake Barnes in The Sun Also Rises, and Krebs in "Soldier's
Home." The experiences which result in psychic alienation are
diametrically opposed. There is the isolation of despair through
awareness--the loneliness of the "initiated one" reflected by such
as Ole Andreson in "The Killers" and the ill matador in "Capital"--
and the realm of the "separate peace." The psychic disengagement
may come on the heels of a traumatic physical wound, as with
Frederic Henry; Jake Barnes is taken out of the "systolic"
(Nahal's term) rhythms of his world as a result of his emasculation.
The self-willed alienation of Krebs as a result of his war
experience ironically brings him closer to the "real rhythms of
life."¹³

The second mode of alienation is unawareness--the alienation
of illusion marked by the false security and self-interest reflected
by Frederic Henry early in Farewell and by Paco's relentless pursuit
of a dream in "Capital of the World." Paco's blurred, fragmented
conception of self is projected by his "multiple" aspiration: "He...

would like to be a good catholic, a revolutionary...while...being a bullfighter" (pp. 42-43).

As Killinger perceptively notes, "Hemingway's individualistic heroes live by the motto: 'Better to die on our feet [Paco is "fast" on his feet] than to live on our knees.'" ¹⁴ This is the slogan for Hemingway's revolutionist. Paco's separateness is achieved unsatisfactorily through an ignorance of the odds which beset him. The crowd knows the reality behind the cowardly bullfighter's mask, but Paco probably would not (the suggestion is that even an aficionado's "second-hand" awareness provides greater attunement to the rhythms of the bullfight than an illusioned, first-hand encounter). Paco's apartness even from his own family is evident. His sister is more aware of the pension's reality: she has been there longer. Paco's individuality is portrayed in a negative light just as is the apartness of the early Frederic Henry, which comes about as a result of his total non-commitment to any ideal. Paco's apartness is not the traumatic disengagement of a "separate peace"; his wound does not jar him from his old illusions as Nick Adams' spine wound obliterates the abstract ideal of patriotism. There is an indication in "Capital" that Hemingway favors the individualistic approach over the blind commitment to a cause. In reproaching the older waiter for his lingering prior to an Anarcho-Syndicalist meeting, the tall waiter says: "You lack

all ideology'" (p. 42). This comment is ironic because the former does have an ideology: he chooses a personal commitment to the work ethic over a commitment to the revolutionary cause. His unillusioned fidelity stands in marked contrast to the blind adherence of Emilio, the Cuban revolutionary in To Have and Have Not.

Chapter Five

The Technique of "The Capital of the World"

The technique of "The Capital of the World" is the source of its uniqueness and accounts for the bulk of its impact. Sheldon Grebstein offers a perceptive reading of the story's technique, which is, in many ways, "representative of Hemingway's writing in the thirties."¹ The story's form, both its "fragmented," unsequential structure and its rhythmic movements, is accommodated beautifully to thematic content. A similar adaptation of form and content is employed in Hemingway's "Homage to Switzerland," where a "three-portrait form reveals a facet of the theme."² As in "Homage," the characters in "Capital" are "frozen in time," a technique which acts to magnify the portraits considerably. In both stories, "people become illustrative of a cross-section of society on the journey of life...held up for a brief span of time so that the artist may place the glass upon them...."³ "Capital of the World," like The Sun Also Rises, concludes on a note of static anticlimax, with the structure of each work reflecting the anticlimactic feature of

life and catching the essential life-rhythm of the characters as they are swept up in the cycle of perpetual recurrence. (As mentioned earlier, the cyclic progression of "Capital" does not reflect the affirmative connotation of "renewal" found in The Sun Also Rises.) As Leo Gurko notes, Hemingway's stature as a master technician is reflected in the supreme concern with technique evidenced by his heroes: "Whatever their activity--whether fishing... boxing...bullfighting [as in "Capital," The Sun Also Rises, and "The Undefeated"]...the question of technique is decisive."⁴ The matter of craft becomes particularly decisive as we are reminded of Paco's "technical" lapse as a bullfighter.

I

Hemingway beautifully adapts a "cinematic" presentation to the overall feeling of disorientation mirrored in "Capital." Frequent shifts and a discontinuous progression in the story's action reflect the ineffectual attempts of the Luarca's patrons to achieve a meaningful "connection" in their lives. Earl Rovit responds to a similar technique employed in one of the "miniatures" in In Our Time. In the passage which deals with the shooting of six cabinet ministers,⁵ "only two sentences...are definitely sequential; all the others...have a kind of fragmentary unconnected-⁶ness." Sheldon Grebstein captures the wedding of "fragmented"

structure to disoriented human impulse which, in "Capital," is bound up in a contrapuntal structure: "As appropriate to the ironic possibilities of the story's title, Hemingway employs as his narrative technique one almost unique in his work, that of ironic montage, rapidly but smoothly shifting focus back and forth between the central action of Paco's combat with Enrique and the various peripheral actions of the other characters." ⁷ Again, as in "Homage to Switzerland," Hemingway is exploiting individual responses within a "frozen" context: in "Homage," we are provided "portraits of three separate individuals, traveling on the same line...delayed the same amount of time...and surrounded by the same kinds of people." ⁸ In "Capital," responses are elicited within the "fixed" confines of the Luarca and its environs, "and in this way Hemingway presents each individual as a sharpened image against the same setting." ⁹ Hemingway uses a similar technique more expansively in To Have and Have Not. The form of the novel is, like "Capital," a "complementary series of degenerations and of episodes of growing violence." ¹⁰ Pier Paolini also notes the technical similarity in his essay "The Hemingway of the Major Works": "In 'The Capital of the World'...the various elements are arranged as in a stage set and according to a procedure used also in To Have and Have Not, which quickens the dramatic pace." ¹¹ The illusory sense of mobility created by the rapid shifting in

"Capital" is soon revealed as the "fixed," frantic movement of dissociation. In both "Capital" and Have...Have Not, active and passive forms of violence become more personal as they draw progressively nearer the central figure from peripheral characters. Just as Paco's ultimate "failure" as a bullfighter is accentuated by the "cumulative" personal rhythms of defeat revealed by the other characters, so is Harry Morgan's disintegration paralleled by Richard Gordon and by "all the action, including the vignettes [which] parallel, reflect, and re-enforce the message of Harry's life."¹² The structural parallel between this novel and "Capital" is further suggested in the "seasonal" ebb-and-flow of the former: "Fall" comes on the heels of "Spring" in Part One and the hope of "Spring" is replaced by the lengthy "Winter" section, which suggests the confusion and chaos, the disintegration of life. Again we see the "fusion of unstable form to unstable content."¹³ The perpetual shifting in both "Capital" and Have...Have Not suggests volatility and a lack of permanence, a world in which "footholds" are tenuous at best and commitments inevitably produce extinction. The ironic montage of Have...Have Not is most accurately reflected in the third chapter of Part Three--a roving, camera-eye view of five new sets of characters, mostly the economic "haves," but really all "have-nots." Whatever its structural appropriateness, this chapter provides, like the entirety of "Capital," "an excellent summary of

hollowness and sickness...."¹⁴

The cinematic mode in "Capital," reflected in the portrayal of simultaneous action, is complemented by a "theatrical" simplicity as the story's fibers are unravelled. The arrangement of various elements as in a stage set again echoes To Have and Have Not and, even more closely, the structure of "A Clean, Well-Lighted Place." In both, there is an "exposition" delivered by waiters, which Ibsen uses in several of his plays (i.e., The Wild Duck). Scenes in "Capital of the World" are defined as characters enter and exit on the "stage" of the pension's dining-room. They are gradually spun off into the periphery in anticipation of the denouement, prior to which there is a shifting of "props" -- the chairs, tables and bottles: "They cleared the tables and carried the bottles into the kitchen" (p. 45).

As a further illustration of Hemingway's form-content marriage in the story, the structure and progression in "Capital" loosely parallel the three stages of the bullfight--"the first entry... when the picadors receive the shock...the second act which is the planting of the banderillos...the final act which is the death of the bull."¹⁵ The progressive clearing of the arena in Death in the Afternoon is reflected in the "funnel-like" structure of Paco's death scene. The dramatic springs are wound to an excruciating tightness as Paco's encounter with the mock-bull evolves. In one

of the story's "preliminary" sequences of rebuff, it is the cowardly matador who is "pic-ed" in his unsuccessful assault on Paco's sister. The young waiter's fate is anticipated in thwarted efforts such as this, but it is ultimately Paco's own irrepressible confidence, relentless but untested, which "sentences" ¹⁶ him.

Hemingway ironically transfers to Paco the impulses attributed to the bull in Death. The narrative focus is drawn first to Paco on the verge of conflict: he, like the bull, "comes out in full possession of all his faculties, confident, fast...."¹⁷

¹⁸

The bull's "complete bafflement" in the second act is reflected in Paco's wound-shock ("the knife turned in him, in him, Paco" [p. 49]). In the third act, "the execution," there is a spacial tightening as Hemingway's camera, after recording the controlled exertions on the Luarca's hardwood arena, moves in to the fallen Paco. Enrique is spun away from the death-scene, and Paco's thoughts register the terrible isolation of an imminent death: "Enrique was running down the Carrera San Jeromino...and Paco was alone" (p. 50). With the jarring of Paco's confidence, the "great and cruel change,"¹⁹ which Hemingway saw in the defeated bull, has been ironically effected.

II

A clue to another aspect of Hemingway's technique in

"Capital"--the dimension of symbol--is mouthed by the "tallest" of the waiters (the suggestion here of a more comprehensive "vision" on the tall waiter's part is ironic in light of the dialogue which ensues). When speaking of the bulls and the priests as the "'two curses of Spain,'" he says: "'only through the individual can you attack the class'" (p. 42). This comment reflects Hemingway's symbolic expansion of "particulars" in the story in reference both to setting and character. "Capital" presents (like The Sun Also Rises) "within its small realized context the universal process by which human beings struggle to achieve their humanity against formidable obstacles." The symbolic implications of the bullfight have already been touched upon. As in "A Clean, Well-Lighted Place," literal images and phrases help to establish tone and modulate into symbols. The symbolic repercussions in Paco's "'I will respond for your work'" are, in light of the Christ theme, unmistakable. The literal detail that Paco had not "paid" his way to Madrid becomes significant in light of Jake Barnes' comment in The Sun Also Rises: "The bill always came...You paid some way for everything that was any good" (SAR, p. 148). Sheldon Grebstein responds to the symbolic connotations surrounding both character and incident in "Capital": the "violent and memorable symbolism" implicit in the "severing of a vital artery and the quick, fatal loss of blood"; the "symbolic...

widely pertinent implications as Paco's illusion of perfection
is banished by the penetration of the horn." ²¹ In his negation
of Paco's life of illusion, Hemingway is, in effect, attacking
a class of naive participants in life through the "individual,"
Paco. The symbolic import of the latter's ordeal comes through
at the story's conclusion: we sense that his death is "different
only in detail from the hundreds of deaths which Hemingway tells
us occurred in Spain each year."²²

Hemingway's responses to life (dealt with in Chapter Four)
are conveyed through symbolic repetitions which link "Capital"
to In Our Time and "A Pursuit Race." The matador who was ill
lies face down on the bed with his mouth against a handkerchief.
The handkerchief is a "diminutive" variation of the sheet which
completely covers the advance man in "A Pursuit Race."
²³
According to standard criticism, the advance man's retreat to bed
signifies a withdrawal to the security of the womb. It is, in
fact, a courageous response. There is a quality of "doing" in
his apparent do-nothingness--an action versus odds. In the same
way, the matador's use of the handkerchief in "Capital" represents
a courageous attempt at control--a conscious adjustment to ward off
the potential messiness of his condition. The matador's restraint
is complemented by his insistence upon laundering his own handker-
chiefs. Both the matador who is ill in "Capital" and the advance

man can "slide." Their ability to do so contrasts with the ritualistic do-nothingness of the priests at prayer and with the woman who owns the Luarda in "Capital."

In "The Capital of the World" there is the recurrent day-night, light-dark symbolism, which achieves its most dramatic statement in "A Clean, Well-Lighted Place." For many of the Luarda patrons, the pension is a clean, well-lighted place, representing a refuge and a reduction to simplicity. But the "nothingness" can disrupt and invade the imposed order at any time. The chair, which becomes symbolic of the dark force, is, ironically, a prop of the "clean, well-lighted place."

The real toreros, in their ritualistic enactment of the moment of truth, fight in the afternoon, while the aesthetically and ethically second-rate fighters take night billing. Manuel in "The Undefeated" fights in the nocturnals under artificial light, a fact which signifies that he is defeated in the eyes of the spectators, not in terms of his adherence to a personal commitment. Paco, too, does not meet "death in the afternoon."

The thematic significance of Hemingway's title change from "Horns of the Bull" to "The Capital of the World" has been suggested earlier, yet the title's symbolic richness has been neglected. From Paco's viewpoint, the word "capital" may be taken literally: the second-rate pension is, in his eyes, a microcosm. Madrid is the

"capital" of the world of the bullfight--the world to which fighters and servant girls gravitate and the arena where a torero's talents must be vindicated. Hemingway's response to Madrid as an "experiential" focal point is confirmed in the pages of Death in the Afternoon: Madrid becomes, as Sheldon Grebstein notes, "a synecdoche, transforming the particular situation of the bullfight into the universal concept of the ultimate standard, the Moment of Truth."²⁴

Grebstein sheds the most light upon Hemingway's "dark and bloody capital" in his investigation of the title's ironic possibilities. He moves from the political, Marxist implication of "capital" ("material resources, modes of production, goods") to the more abstract suggestion of "human resource, man's moral, social, and emotional values."²⁵ Using this "humanistic" definition as a criterion, he finds a dichotomy of symbolic characters in the story: "The beautiful youth Paco...is, in the largest sense, Spanish illusion and idealism of the utopian variety...typical of the brave, illusioned, and unpracticed...and symbolic of the pure idealism which is always despoiled in the arena of combat."²⁶ Grebstein then delineates "the other capital"--the "tired, cynical, cowardly, anarchistic, commonplace characters against whom Paco is ironically juxtaposed."²⁷ Significantly, however, it is this "other capital" which endures. Both interpretations of the title suggested²⁸

by Grebstein--the depletion of spiritual (of primary importance) and material resources--are reflected in the motif of "loss" and the story's "imagery of finance" cited earlier (i.e., the "delayed payment" of Paco's trip to Madrid).

III

In his sensitivity to the ambiguities of Hemingway's title, Grebstein points toward the controlling aspect of style in "The Capital of the World": irony. Hemingway's title constitutes, says Grebstein, "the first of the story's many ironies."²⁹ Irony is the matrix through which the story's manifold truths are filtered. The story may be read as a testing ground for the impulses of "irony and pity"³⁰ which preoccupy Bill Gorton in Hemingway's The Sun Also Rises. The distinctive use of irony as a narrative technique, which appears throughout the tyro-tutor stories, is manifested in "Capital" in a number of ways. The unique employment of "ironic montage"--parallels and contrasts revealed in simultaneous incidents--has been touched upon earlier. The "physical" proximity of disparate impulses, which occurs in "Capital" under the roof of the Luarca, is mirrored in "Homage to Switzerland" and "In Another Country," where the characters are "all a little detached, and there was nothing that held us together except that we met every afternoon at the hospital" (p. 269).

Irony is the shaping force behind the persistent, multiple tensions felt in "Capital." A good portion of the story's impact lies in the controlled, ironic tension between expectancy and fulfillment, or the disparity between appearance and sensed reality. This technique is most dramatically revealed in the explosion of romantic preconception by contact with harsh reality projected in Paco's death and echoed in "A Banal Story," where the "diminutive" tragedy of Paco is re-enacted in the same locale (Madrid) by Maera, another "authentic" counterpart. Paco's death is an ironic fulfillment of the bullfighter's slogan offered in Death in the Afternoon: "If I must be gored, let it be in Madrid." The sense of "cosmic" indifference projected in "Banal Story" through the ironic contrast between the dying matador and a writer who concurrently sits reading about romance in a magazine advertisement is repeated with variation at the end of "Capital": the immediate horror of Paco's death is accentuated by the trivial absorptions of the movie-goers. Aside from the thematic and verbal ironies (the latter revealed through incremental repetitions throughout the story), there is the more subtle and intricate "irony of the unsaid." An incongruous detail presented through a narrative "aside" as Paco lies dying on the floor of the pension--"A severed femoral artery empties itself faster than you can believe" (p. 50) -- reflects a common device used by Hemingway to convey shock in prose. The bland commentary

here acts, as does the "impersonal and even laconic" reporting of situation in "The Killers," "The Battler," and "An Alpine Idyll," to "emphasize the disparity between what has happened and what ought to be the reaction and...brings the crescendo of tension to a breaking point."³²

The ironic tension in "Capital" is communicated through the beautiful complexity of antagonistic movements. A "placid," neutral surface (always pregnant with a sense of imminent threat) is erected, and it is upon this sea of crippling inertia that the story is borne. Upon this placid surface, horizontal and vertical movements bubble and subside. Most of these movements are slight, though beautifully modulated, ripples: the occasional coming and going of a Luarca patron, the handing of a glass of wine, the slow, sweeping pass of a "veronica," the grappling confusion set in motion by a "ton-load of fear," the suppressed violence of a cough, and the picador's slight "moving over to the table with the two houseworn prostitutes" (p. 50). The horizontal, straight-ahead movement is languorous for the most part, driven ahead in spurts. The contrapuntal technique, which informs "Capital" and which accounts for much of its structural unity, is revealed in the directional polarities of "up-down" (provided by the "stage directions") and reverse-forward (i.e. images of exit and retreat, such as Enrique's running from the bull in a flashback encounter,

versus the charge of the matador). These movements are delineated with frequent alterations in tempo. The gradual exit of several characters, for example, is set in relief by the hurried, immediate exit by the priests after the picador--"The priests left immediately...hurriedly conscious of being the last people in the dining room" (p. 45)--and the frantic pace of Enrique "running down the Carrera San Jeromino." The straight-ahead movement is most dramatically portrayed in Paco's taunt, "'Come Straight. Huh, torito,'" (p. 49) and is used to symbolize a conceptual deficiency on the part of the novice bullfighter. Suffering from an illusion-induced tunnel-vision, Paco fails to see the dark forces which intrude from the "blind side."

IV

These horizontal and vertical movements suggest the ebb-and-flow rhythm which represents the major technical strength of "Capital." In this short story, as in The Sun Also Rises,³³ Hemingway imitates the ebb-and-flow of human experience, but, whereas the pulse of the novel is ultimately regenerative, the heartbeat³⁴ of "Capital" reveals the strictured breathing of a death-in-life. And yet, the story's rhythm confirms how, "on the technical level, Hemingway finds his best rhythm, his smoothest³⁵ pace, in the flow and development of a medium length story." Several critics respond to variations of the ebb-and-flow rhythm.

Sheridan Baker notes the ingenious modulation of emotional tempo in In Our Time: "The last sentence of the Maera sketch ('Then he was dead') flows like a dream into the first sentence of 'The Big, Two-Hearted River.'" The sketch between the two halves of the story "again...ends in death, as the trap falls; and again the story opens with a new awakening of consciousness as Nick crawls from his tent into the morning sun."³⁶ Whereas Baker responds to the rhythm of a "reiterated birth and death" throughout the book, Melvin Backman cites the "despair...of the Hemingway protagonist [which] leads either to passive suffering or to a defiant seeking of violence."³⁷ In "Hemingway's Major Works," Pier Paolini contends that "Francis Macomber...lives long enough to feel his veins pulsate with the rhythm of genuine [versus Paco's "unauthentic"]living, if only for a brief space of time."³⁸ Chaman Nahal offers an interesting study of the ebb-and-flow motif in terms of a "diastolic-systolic" rhythm.³⁹

For the most part, elements of "flow" in "Capital"--both the "internal" flow of emotion (revealed in Paco, Enrique, and the cowardly matador) and the accelerated tempo of the physical movements which accompany it--are, in the context of the story, potential thrusts of affirmation delivered in a climate of inertia. Action is spoken of in "Capital" but, prior to the mock-bullfight, occurs primarily off-stage. There are the implicit, violent

movements of the revolution outside; one of the priests speaks of "the action of brother Basilio" (p. 45); the cowardly matador looks back upon the calm, measured violence of his former self as he "went in to kill" and then the dizzying, swift movements as he "swung over on [the horn] twice before they pulled him off it" (p. 44).

Hemingway's placid surface is broken by two "vertical" eruptions. First, there is the cowardly matador's "messy" eruption with Paco's sister, which is unsuccessful in buttressing him against the terrible stillness of despair. The matador tries to propel himself out of the labyrinth of despair via the generation of a sexual climax. There is a spark--the physical contact of man-⁴⁰woman--but the escape mechanism doesn't fire. There is an eruption and then an ebb as the placid "nakedness of his cowardice" (p. 43) is restored. The matador's momentary confidence "leaves" him. There is also the climactic violence of Paco's movements at the end of "Capital." This, too, is followed by a draining (emotional, complemented by the physical draining of an artery) and a restoration of the placid surface of sustained disappointment: all Madrid is "disappointed...for a week" (p. 51). The eruptions of Paco and the cowardly matador, although qualitatively different ("messiness" versus Paco's controlled attempt at self-fulfillment), are both impulses of escape

from a suffocating world despair.

Whereas moments of "flow" are generally associated with abortive attempts at release from a crippling inertia, the "ebb" forces in "Capital" are inevitably victorious; the "flow" of vital aspirations wavers and dies in the story's harsh atmosphere as characters are repeatedly thrown to the mercy of the "ebb" forces of disillusionment. The static moment of despair is more acutely felt (again as in The Sun Also Rises) when preceded by a moment of possibility--an attempt at reconciliation of disparate impulses through purposeful action. In "Capital," as in "A Clean, Well-Lighted Place," Hemingway makes the experience of nada "palpable and convincing to the reader," existing, "in its most concentrated and terrifying form at the point of the still moment in time in which the human will is
41
challenged to make a response." In Paco's "response," as well as the cowardly matador's, we see Hemingway applying the rhythmic ebb-and-flow principle to character and expanding it to typify a general atmosphere in which the ebb dominates.

The ebb-and-flow rhythm in "The Capital of the World" is essentially one of deflation, or "lowering." We are teased into an excruciating sense of expectation as the subtle movements elicited in the Luarca prior to the mock-bullfight act as prods upon the reader's sensibility: we want something to happen. Then--apparently--comes the anticipated fulfillment, the catharsis of

ritual and tempo as the story bursts forth in a rapid-fire sequence of action, and then there is the abrupt deflation, the bursting of the imaginative bubble by the entrance of a knife. The flush of potential victory becomes the pallor of total defeat. Deflated expectation is conveyed in directional shifts and the abrupt thwarting of an accelerated pace. We are left, at the end of "Capital," stunned and faintly nauseous like passengers at the end of a too-swift downward plunge in an elevator. Hemingway employs a similar rhythm in "Cross Country Snow" to much the same effect. The story opens with the vital "rush" of skiers hurtling down a mountainside: "The rush and the sudden swoop as he dropped down a steep undulation in the mountainside plucked Nick's mind out and left him only the wonderful flying, dropping sensation of his body. He rose to a slight up-run and then the snow seemed to drop out from under him as he went down, faster and faster in a rush...he knew the pace was too much. But he held it. He would not let go and spill" (p. 183). The exhilarating moments of controlled ("He would not let go") "flow," imaged in Nick's literal descent down the mountainside, subsides. A discordant note is struck on the heels of a liberating free-fall--the chord of "ineffectual action" in Nick's comment that he cannot "telemark with [his] leg" (p. 184). The opium of pure speed has worn off and gives way to the discomfiting, "passive" interlude in

the inn. The ebb-force is restored, this time in the guise of a somber recognition that Nick's freedom will be hampered by his responsibilities as a husband and father: "'It's hell, isn't it?' [George] said... 'Maybe we'll never go skiing again, Nick'" (p. 188). The intrusion of the ebb-force is signaled earlier by the presence of "specks of cork" in the travellers' wine (p. 185). Similarly, the "higher" we are taken in "Capital of the World"--the greater the ache of expectancy created by a brief moment of "flow"--the greater the shock of descent which is signaled by shifts in stage direction ("Upstairs the matador who was ill [p. 41]...In the meantime upstairs [p. 43]..up the stairs [p. 50]...Down in the dining room [p. 41]...down the Carrera San Jeromino" [p. 50]).

V

Hemingway's success in establishing and sustaining the ebb movement is the key to the artistic triumph of "Capital." It is the primary movement in the story--the rhythm of nada--almost tangible in its "felt" presence as it is in "A Clean, Well-Lighted Place." It is the "norm" in "Capital of the World," diametrically opposite to the frenetic pace of the last generation which informs The Sun Also Rises. From the ebb movement comes the story's dominant tone and cadence--a devastating mood of despair. Sheldon

Grebstein and Leo Gurko capture nicely the distinctive climate of "Capital," a "bleakness...reminiscent of such stories as 'A Clean, Well-Lighted Place,' and 'A Natural History of the Dead.'" ⁴²
"The city is Madrid, and the atmosphere is a gray, lusterless ⁴³ one of daily disappointment and defeat." The menacing atmosphere ⁴⁴ of frustration in "Capital" is hermetically sealed by a dome of irony. Characters are buffeted about as in a pinball machine, moving through a series of prescribed pauses, entrances, and exits. Any momentary illusion of an "upward" thrust (i.e., the eruptions of Paco and the cowardly matador in time-present, and the unattainable successes of time-past) is soon punctured by submission to the ebb-force: the movement of "Capital" spirals inevitably downward.

The awesome sense of frustration and ineffectual action manifests itself not only in the defeat of vital assertion ("flow"), ⁴⁵ but also in the arrest of intended motion. The inability of Ole ⁴⁶ Andreson, in "The Killers," to translate intention into performance-- "'I just can't make up my mind to go out...after a while I'll make up my mind to go out'" (p. 288)--is repeated with variation in the matador who was "no longer a novelty" in "Capital." We see him ⁴⁷ "sitting, looking out of his window preparatory [italics mine] to walking out to the cafe" (p. 41). The "static" preparation of the matador acts to deflate the sense of urgency conveyed immediately before by the waiter's anxiety about attending an Anarcho-Syndicalist

meeting. The shift in tempo is accentuated further by the vertical pan of the camera "upstairs" (p. 41).

Hemingway conveys the ebb movement through an astounding modulation of tempo. We sense it in the absolute inertia of sleep ("The woman who owned the Luarca was already asleep in her bed" [p. 48]), the "steady swagger" of the picador as he leaves the dining room (p. 45; the picador's unhasty exit prefaces the "hurried exit of the priests"), in the "waiting" of the priests and the tall waiter (p. 42), in the implied movement of a pool cue at the Café Fornos, where the "big, dark-haired picador was playing billiards" (p. 48), in the tense moment as the picador "got to his feet" prior to confronting the priests (p. 45), and in the barely perceptible "folding of a napkin" ("the birth-marked auctioneer rose and folding his napkin went out" [p. 44]). As the tension mounts prior to the mock-bullfight, these subtle movements assume an almost surreal quality, like the muted ticks of a time bomb. The "recessive" connotation of the ebb-force is manifested primarily in movements of "exit" and "retreat": the picador leaving the dining room; the priests who "left immediately after"; the "going out" of the middle-aged waiter (p. 45); Enrique's running away from his bull, seen in retrospect (p. 46). All of these images serve as ironic preparation for the final "going out" of the life-force through the rent in Paco's side (p. 50).

The dominance of the ebb-force in "Capital" is further reflected through verbal images of "lacking," "loss,"⁴⁸ and the degeneration of potentially redeeming impulses through excess. Through the cumulative force of these images, repeated in variation throughout the story, the climate of stagnation in "Capital" is delineated. The cowardly matador "was jovial to excess" (p. 39); the thin, hawk-faced picador "drank too much" (p. 40, the misuse of an effective "opiate") and is reputed to have "lost much of his ability through drink and dissipation" (p. 40); the other picador was "too headstrong and quarrelsome" (p. 40); the birthmarked auctioneer "also drank too much" (p. 41). These images of excess are counterpointed against images of moderation: the second waiter, in defending the "decency" of the patron-priests, says that they "'do not drink too much'" (p. 42). In his meticulous restraint "about eating a little of all the dishes that were presented at the table," the matador who was ill reflects a point of moral balance, against which the story's excesses are played off.

Similarly, the infrequent images of abundance in "Capital"-- the "abundant food in the kitchen of the Luarca," for example-- are counterpointed with images of insufficiency and denial: the old waiter is said (ironically) to "lack all ideology" (p. 42); the "lack of work kills"; money is about to "run out" (p. 44) for the priests, who have come "from an abandoned country." They are,

like the cowardly matador, "repulsed and refused" (p. 43).

The hawk-faced picador, "lacking women or strangers" (p. 44), stares with enjoyment and insolence at the two priests.

Finally, the sense of immobility in "Capital" is conveyed through frequent allusions to physical "weight" (which complement the monotony of "wait" in the story): the "weight of the [cowardly matador's] heavy, gold-brocaded fighting jacket" (p. 43), recalled in a flashback sequence, is a physical correlative to the "ton-load of fear" (p. 43) unleashed in time-present; a repetition-with-variation is suggested by the physical burden of a chair held by Enrique ("'It's heavy'...He was sweating" [p. 48]). In "Big, Two-Hearted River," Hemingway uses the sense of a physical burden for much the same effect: Nick's fatigue and the psychic weight of a recent war experience are measured by the weight of his pack: "...it was heavy. It was much too heavy" (p. 210). A rapid-fire sequence of shifting weight in "Capital" accompanies the mounting rhythm of the cowardly matador's mental re-creation of his wound and clashes against the "easy push" of the sword, "as easy as into a mound of stiff butter": "He could remember the weight of the...jacket"; "his left shoulder forward, his weight on his left leg, and then his weight wasn't on his left leg. His weight was on his lower belly" (pp. 43-44).

Vital movements in "Capital"--upward thrusts sustained

by an accelerated pace--are seldom coupled with genuine confidence. The off-stage moment of "flow" projected through Brother Basilio's action (related by the priest, p. 45) is deflated by the priest's lack of "confidence in Basilio's integrity" (p. 45). All personal assertions in "Capital" are thus qualified. The ebb movement is so firmly established that any departure from it is always sensed as temporary.⁴⁹ The ebb movement is temporarily effaced in the dizzying intensity of Paco's "flowing" capework, but is inevitably restored. The pattern of ebb...flow...restoration of ebb revealed in the encounter between Paco's sister and the cowardly matador is a miniature rendering of the ultimate futility of assertion in "Capital." The sense of futility is reinforced by verbal puff-balls which are ejected, hang momentarily in the air, and become part of the story's viscous atmosphere. The waiting priest's comment, for example, articulates the felt presence of nada and the futility of aspiration: "'What is one to do?' 'Nothing. What can one do? One cannot go against authority'" (p. 44). The comment echoes a similar "fatalistic" conclusion by Ole Andreson in "The Killers": "'There ain't anything to do'" (p. 288). Earlier, Ole, "the protagonist of courage" who "has finally brought himself to face [unavoidable doom] with...dignity as well as resignation,"⁵⁰ tells Nick that he is "'through with all that running around'" (p. 287).

VI

The continual push and pull of antagonistic movements in "Capital" create a sense of "perilous equilibrium"--a tenuous respite from the ebb-force. The shaky "reprieve from despair" granted the Luarca patrons is repeated with variation in "Big, Two-Hearted River" and "The Snows of Kilimanjaro." In the latter, the ordeal of Harry Street seems "considerably removed from the atmosphere of panic...closer to a mood of languid regret...than to a mood of desperation." ⁵¹ We soon begin to feel the latent panic, however, which is "usually somewhere below the surface in Hemingway's work...sometimes it is so muted that it is easily overlooked." ⁵² In "Snows," as in "Capital," the momentary illusion of control is tarnished by a chord of fear: the fear of the cowardly matador, Enrique, and Paco is echoed in the fear of Harry Street, "...not so much that he will die, as that somewhere along the way he has irrecoverably lost himself." ⁵³ The mock-bullfight, upon which the events in "Capital" rotate, is significant in light of Benson's view that "ritual is...one of the common indicators of panic in Hemingway's fiction." ⁵⁴ Nowhere is the sense of control on the verge of slippage conveyed as effectively as in "Big, Two-Hearted River," where the precarious position of Nick Adams, as he "walks the edge of chaos, testing

each moment much as a tightrope walker tests his footing,"⁵⁵ is reflected by the trout "keeping themselves steady in the current with wavering fins" (p. 209). In "Big...River," as in "The Capital of the World," form is adapted to content: a "tense, unmeditative prose" is "expressively fitted to its subject"⁵⁶ as Nick Adams tries deliberately to keep from thinking and as the patrons of the Luarca struggle to maintain a brittle point of balance. In "Capital," Hemingway's immediate placement of his characters on an emotional tightrope is conveyed beautifully through implied vertical movement and accelerated pace in his early description of the Luarca. The sense of restraint--of thwarted uplift ("There is no record of any bull fighter having left the Luarca for a better or more expensive hotel; second-rate bullfighters never become first-rate" [p. 39])--is counterpoised with the threat of swift descent: "...the descent from the Luarca was swift...." (p. 39). The patrons are thus suspended in time; denied the potential to rise, they are driven to the sustenance of feeble "treading" movements in the story's ebb current, "until their last pesetas were gone" (p. 39). Throughout the story, both the psychic and physical responses of its characters are performed on the brink of an abyss. We always sense the evil slipping
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"lightly across the edge" of a brittle stability. An uneasy point of balance is permitted the initiated ones who have become

at least partially reconciled to the ebb-force. "Capital" is shot through with faded assurances (the uncertainty of the cowardly matador; the clouding of the banderillero's "assurance and calm" [p. 41] by the threat of losing his "speed of foot"; Enrique's "sweating" from the remembrance of a shattered confidence in the bullring); yet the hawk-faced picador is able to withdraw into a "small, tight, professional world of personal efficiency, nightly alcoholic triumph [the only "triumph" possible], and insolence" (p. 45). The matador who was ill is able, in his private life, to bridge the abyss through a calculated, though feeble, network of carefully controlled responses: "[he] was meticulous about eating a little of all the dishes that were presented at the table. He had a great many handkerchiefs which he laundered himself in his room" (p. 40). His almost perverse addiction to detail elicits the same stability as Nick Adams' meticulous attention to "therapeutic," physical manipulations in "Big, Two-Hearted River": the "very details of each sensory moment [the baiting of a hook, making coffee, the restrained pole-work after a fishing strike] are...insisted upon...savored...."⁵⁸

The ebb-force can be held at bay but never overcome. Even Nick Adams, who seems in control throughout the first day's fishing in "Big, Two-Hearted River," feels the ebb-force straining

beneath a thin film of tired complacency. He is able to stave it off: "His mind was starting to work. He knew he could choke it because he was tired enough" (p. 218). The ebb-and-flow rhythm which unfolds in "Capital" is condensed beautifully in "A Way You'll Never Be," where Nick Adams' periods of mental disorientation alternate with periods of complete rationality. Nick, who has been hovering on the edge of sanity all day, feels a rupture in psychic balance-- first the initial sense of disruption, then the momentary check and then the relentless advance of the ebb-force: "He felt it coming on again...He was trying to hold it in...He knew he could not stop it now...Here it came" (p. 413). Again Nick is able to apply a mental tourniquet to the "broken place": "I had one then but it was easy" (p. 414). He returns to the medicinal powers of detail: "The horses' breath made plumes in the cold air. No, that was somewhere else. Where was that?" (p. 414). The inexorable return of an ebb-force momentarily stifled is repeated with variation throughout Hemingway's fiction: in "The Three-Day Blow," the opium of liquor, which momentarily stills the psychic disruption of a recent breach with Marjorie, "had all died out of [Nick] and left him alone. Bill wasn't there...he had lost her. She was gone and he had sent her away" (p. 123); it is the "temporary measure" (p. 353) of the bottle which enables William Campbell to

"drive out" the ebb-force (which appears in the guise of a "wolf") in "A Pursuit Race." In The Sun Also Rises, Jake Barnes, too, is granted the fleeting solace of wine, but the grating chords of an "ignored tension" are always there, "...a feeling," as in "Capital of the World," "of things coming that you could not prevent happening."⁶¹ Whereas, in "Capital," the mood of estrangement is never relieved, Jake finds momentary points of balance; a rare sense of attunement is projected as Jake feels himself "in...and a part of"⁶² the preliminary rhythms of a fiesta bullfight. Whereas the sick matador in "Capital," Nick Adams in "Big, Two-Hearted River" and "A Way You'll Never Be," and Jake Barnes seek merely to "live in" the currents of their worlds, the cowardly matador seeks to transcend that world in his violation of the story's quietus.

VII

A few words concerning the "time sense" in "The Capital of the World," in light of the contrapuntal ebb-and-flow movements, are appropriate. The juxtaposition of past and present forms an important structural element in the story. Whereas the "time-present" revealed in "Capital" is informed by a sense of dissociation (reinforced by the interplay of antagonistic movements) and sterility,⁶³ the past is associated with images of integration: the cowardly

matador recalls when "his voice had been the same in the ring as in the café" (p. 43); the vital flow projected in the matador's imaginative re-creation of three years before, "when he had been good" (p. 43), is retranslated through time into the "messy" flow of his fear-laden grapplings with Paco's sister in the story's present.

In the past recalled in flashback, the shattered professionals of "Capital" find an irrecoverable success: the cowardly matador could remember "when he had been good" (p. 43), "...been exceptionally brave and remarkably skillful, until he had received a peculiarly atrocious horn wound..." (p. 39); both picadors "were...great" (p. 40) until the dissipation of drink and a "too headstrong" nature had taken their toll; the matador who was ill "had been a very promising, even a sensational fighter" (p. 40). His retention of "clippings" as the only remnant of past success echoes the frozen, glorious moments of time-past preserved in full-length pictures of Manuel Garcia Maera in "Banal Story": "Men and boys bought...colored pictures of him to remember him by" (p. 361). The romance of reputation is punctured in each account: the "many colored pictures of Maera" are "rolled up and put away" (p. 362), and the ill matador in "Capital" is denied even the consolation of glory

suspended in newsprint. He is granted only the sterile possession of clippings which "he could not read" (p. 40).

Hemingway modulates the tempo of time-present to achieve additional tension. The dominant time sense in "Capital" is characterized as an energy-sapping languor--a feeling of "too much time" which is reinforced by images of sterile repetition and waiting: the neverceasing daily prayers of the woman who owns the Luarda, the too-frequent repetitions of the bullfight enacted in Paco's imagination ("He had done it too many times in his imagination"[p. 47]), and the waiting of the tall waiter and the priests. The ebb-force in time-present swells to the prolonged despair and disappointment of "going on." In his slow-motion sustaining of the ebb-force in "Capital," Hemingway creates an effect similar to that in "Snows of Kilimanjaro," "An Alpine Idyll," and The Sun Also Rises. "'I can wait...'" (p. 45), says the priest in "Capital," but, like Harry Street, we come to the realization that it is "too bloody long" (p. 73) to wait. Both Harry and the priests are denied the mercy of a quick "refusal": "'If they [the Madrid authorities] would simply see one and refuse.' 'No. You must be broken and worn out by waiting'" (p. 45). The sense of protracted weariness in Harry's boredom with waiting and with death ("I'm getting as bored with dying as with everything

else" [p. 73]), with "anything you do too long," is repeated with variation in "An Alpine Idyll": Nick Adams is "a little tired of skiing...we had stayed too long...it was too late...it was too late in the spring...'We were up there too long'...⁶⁴ 'You oughtn't to ever do anything too long'" (pp. 344, 345). We find, by the end of the story, that we have been in "The Capital of the World" much too long, The durations of two weeks (the length of the priests' stay in Madrid [p. 44] and twenty years (the woman who owned the Luarca "never ceased to miss or pray daily for her husband, dead, now, twenty years" [p. 48]) are expanded into a lifetime.

Hemingway counterpoints the sense of too much time in ⁶⁵ "Capital" with a periodic sense of urgency--of not enough time. The matador who had once been a novelty revealed a style which "had become old-fashioned before he had ever succeeded in endearing himself to the public..." (p. 40). The pressure of time suggested here prefigures the ironic twist of "too little time" which accompanies Paco's death: "He had not had time in his life to lose any of [his illusions] nor even at the end to complete an act of contrition" (p. 51). And then the final ironic twist: "He had not even had time to be disappointed in the Garbo picture which disappointed all Madrid for a week" (p. 51). Both movements--protracted inertia and the pressure of "not enough time"--are demonstrated by the waiter who makes a hasty exit to attend

an Anarcho-Syndicalist meeting. The sense of urgency ("flow") conveyed in the waiter's anticipation to leave the Luarca has, six pages later, succumbed to the dominant ebb-force. He, like the priests back at the pension, must endure the lethargy of "waiting for an opportunity to speak" (p. 48).

Chapter Six

Paco's Death

In Paco's death, the thematic strands outlined above are synthesized in a crescendo of movement. "At the core of Hemingway's philosophy of violence lies the ill-defined twilight between life and imminent death where time and place are irrelevant questions and where man faces his freedom. The instant may follow the blinding flash of a shell or the sudden impact of a bull's horn. The superfluities of culture, race, and tradition all disappear in the face of an overpowering peace-- the only peace which can be won in our time."¹ The flooding abnegation of self which constitutes the moment of communion before the final "connection"--a communion achieved by Romero to some extent and certainly by Villalta--eludes Paco. At the height of his boyish expectation, Paco is dealt a symbolic injury, the circumstances of which, in Hemingway's fiction, "are almost invariably violent, and the violence, while not entirely unexpected comes as a surprise...a shock to the person injured... the injury when it comes is a form of death whether the victim survives it or not."² There is the psychic expansion of awareness

but at the cost of emotional security: "A severe injury to the body suggests a comparably severe injury to the psychic nature...³ the experience that caused it is recalled again and again."

The crafts of Manuel in "The Undefeated" and Pedro Romero have been "authenticated": the former returns to fight the bull bearing the emotional and physical scars of a severe wound. His "permanent value" has been determined according to the criterion presented in Death in the Afternoon: "...until a matador has undergone his first⁴ severe wound you cannot tell what his permanent value will be."

In The Sun Also Rises, Romero fights admirably in the ring wearing the physical scars of an assault by Cohn.

I

The awareness of death--whether it comes "indirectly" through observation such as with Nick Adams in "The Killers" and "Indian Camp," or through direct participation such as with Frederic Henry and Hemingway himself--inevitably produces a "separation," a sudden cutting away from past experiences and securities.⁵ There is, in the moments immediately following Paco's "goring," an acknowledgment of fear ("He was frightened and he felt faint" [p. 50]), which he had previously denied ("I wouldn't be afraid...I'm not afraid!...No, he would not be afraid."⁶

Others, yes. Not he. He knew he would not be afraid" [p. 47]). Still, the "possibility" of fear has manifested itself earlier through Paco's "qualified confidence": "Even if [emphasis mine] he ever was afraid, he knew that he could do it anyway" (p. 47). Paco's naïve projection of a future capacity to "adjust" is counterpointed with a more genuine facility for "sliding" which Hemingway assigns the tested banderillero: "His legs were good...and when they should go he was intelligent and experienced enough to keep regularly employed for a long time" (p. 41).

The initiatory experience suggested in Paco's acknowledgment of fear "does not have time" to evolve into the kind of threshold encounter which Hemingway portrays in "The Killers," "The Battler," etc. The "broken place" in Paco's psyche forms no scar. Unlike Nick's, in "The Killers," Paco's experience seems to leave no psychological imprint. Like young Nick Adams in "An Indian Camp," Paco dilutes the reality of his wound in a sea of old illusions which should be transcended. Imminent death is retranslated into the language of Paco's imaginative vision. As a result of his wound, Paco finds himself experientially "in another country," and he turns for solace to the "prescribed" forms of the bullfight with which he is familiar: "He had done it ...many times in his imagination" (p. 47). The ritual serves as a psychic refuge where a discomfiting reality may be warded off. By retreating to the

"recognizable" rhythms of the bullfight, Paco is able to straight-arm the horrid implications of death. The disruptive actuality is deflected by thoughts of what should have been: "'There should be a rubber cup,' said Paco. He had seen that used in the ring" (p. 49). The doors which have been opened for a threshold experience are thus quietly shut as Paco goes out on the ebb tide. We are left with a gallery of initiated ones--the cowardly, once-"novel," and sick matadors, the banderillero, picadors and auctioneer. All of these patrons have "paid" and have been granted the consolation of survival in a morass of disappointment.

II

Paco's death scene is flooded with a barrage of ironies--multiple "deflations" produced by a sharp discrepancy in movement, tone and imagery and sealed by the crushing ironic contrast of an indifferent crowd. The horror of Paco's death is bitterly underlined by an incongruent chord of comedy ⁷ and buttressed by the "atonal" quality of literal detail. Sheldon Grebstein notes the pervasive verbal irony in "The Capital of the World," the "lowering" which occurs through "utilizing a more lighthearted idiom...than is appropriate to the situation...[a] juxtaposition of jocular, facetious, or casual address against a tragic action." ⁸

This technique is revealed in the "incongruous dialogue" between Paco ("serene but mortally wounded") and Enrique ("frantic but unhurt"):⁹ "'Don't worry,'" Paco tells Enrique, "'...But bring the doctor!'" (p. 49). The verbal "jarring" technique is employed more conspicuously in To Have and Have Not by a comic incident delivered on the heels of Harry Morgan's tragedy. Stricken with grief over the death of her husband, Mrs. Tracy falls from the pier, losing her false teeth in the process. Tragedy gives way to farce: "'My plate,' said Mrs. Tracy tragically. 'Losht my¹⁰ plate.'" The comic tone in "Capital" modulates into shock and the matter-of-fact flatness of: "A severed femoral artery¹¹ empties itself faster than you can believe" (p. 50).

The most devastating ironic contrast is revealed in the under-scoring of Paco's agony by images of indifference, the absorption of moviegoers and patrons in "trivial mixups during¹² Paco's awful moment of trial." The crowd's apathy in "Capital"¹³ is repeated with variation throughout Hemingway's fiction: the defeat of the fisherman in The Old Man and the Sea is accentuated by the casual passing of a cat. Oblivious to the old man's recent ordeal and difficulty in hauling the mast, "a cat passed on the¹⁴ far side going about its business." The old man's magnificent confrontation with the sea is further "lowered" by the outrageous

unknowingness in the disconnected, irrelevant query of a tourist:
"What's that?...I didn't know sharks had such handsome, beautifully
formed tails."¹⁵ The deflation through indifference which
concludes "Capital of the World" is most closely paralleled in
To Have and Have Not. As Harry Morgan lies bleeding to death,
Hemingway's camera pans the sleeping and problem-ridden
occupants of the yachts in the harbor. Harry Morgan's isolation,
even in death, is conveyed through the sense of "communication
failure": "Harry Morgan knew nothing about it when they handed
a stretcher down from the pier...."¹⁶ Compare the repetition-
with-variation in "Capital": "The boy Paco had never known about
any of this...He had no idea...He did not even realize..." (pp. 50-51).
In the novel, indifference merges with a cruel curiosity as we see
the "people shoving and elbowing to get to the dock side."¹⁷ Again,
the terrible gap between expectancy and realization is felt; however,
the crowd's disappointment in To Have and Have Not is more
intimately linked to the protagonist's death (i.e., in "Capital"
Hemingway "distances" Paco's ordeal even more by portraying a mass
response to an unrelated event [the cinema]; in the novel, the
crowd responds directly to Harry Morgan's death). The crowd's
"disappointment" in Key West "when the bodies were covered," even
though "they alone of all the town had seen them," is echoed in

the "intense disappointment" of Paco's sisters in the Garbo film (p. 50). In each work, the novel and the short story, the protagonist's tragedy is ironically "focused" through the deflation provided by a casual response.

Ironic contrast is employed in the concluding moments of "Capital" to increase the emotional intensity of Paco's ordeal and also to reveal the ignorance or indifference of "spectators." Peterson suggests a third function revealed in the "grating" simile as Paco lies dying on the floor. Paco is described as "feeling his life go out of him as dirty water empties from a bathtub" (p. 50). The negative image here-- which Peterson says is frequently employed by Hemingway "to show the dirtiness of things human"--¹⁸ clashes with those previously associated with Paco: "He was well built...good teeth...a skin that his sisters envied...a ready and unpuzzled smile"¹⁹ (p. 38). The unusual simile of "dirty water" emptying into a bathtub seems to imply a condemnation, on Hemingway's part, of the life of illusion which Paco has lived. The image of dirty water reflects a life "sullied" by illusion. Hemingway accepts the construction of illusions as a viable mode of adjustment provided such a construction occurs on the heels of an awareness of nada. The matador who was ill in "Capital" and the men in "Banal Story" have such an

awareness; hence, the former's tenacious clinging to old newspaper clippings and the latter's purchase of "full length pictures" (p. 361) to remember Maera by are justified. For an experience to be of a threshold nature, the dark forces within one's self must be grappled with and suppressed. If one can emerge from a confrontation with the forces of nada, old illusions are nullified. DeFalco's observation that Paco is a "participant in the chthonic aspects of mortality" is invalid: Paco's physical participation in the climactic death ritual is met with only a glimmer of "recognition," which begins and ends with the post-wound impact of shock and fear.

III

As the bullfight unfolds in "Capital," there is a marked intensity of movement--a whirling intensity of "flow" conveyed in the novice matador's interplay with the mock-bull. We are set up by the preliminary "practice movements" as Paco recalls the rhythmic thrust-cape swing-recharge in his imaginative experiences of the past: "Too many times he had seen the horns, seen the bull's wet muzzle...The head go down and the charge, the hoofs thudding and the hot bull passing as he swung the cape, to recharge as he swung the cape again, then again, and again, and again to end winding the bull around him...and walk swingingly away"

(p. 47, a subtle repetition of the picador's "steady swagger" earlier [p. 45]). "Preparatory" gestures are meanwhile emitted by the patrons of the Luarca. As Enrique binds the knives to the legs of the chair, we glimpse the simultaneous expectation of Paco's sisters "on their way to the cinema" (p. 47). The tension builds as Paco's ordeal is prefaced by three incidents of prayer: one priest sits "reading his breviary...the other saying the rosary"(p. 48); the woman who owns the Luarca has just completed a prayer for her husband, "dead, now, twenty years" (p. 48). The subtle, implied movement of a billiards stroke in the dark-haired picador's play (p. 48) prefaced the more crucial "game" about to be enacted by Paco. Immediately prior to the "flow" of Enrique's charge, the "ebb-force" asserts itself as if in reminder. Images of loss and renunciation are juxtaposed as we again see "the matador whose courage was gone" sitting with another matador "who had renounced the sword to become a banderillero"(p. 48). The frantic action which is about to ensue is prefaced by images of stasis: "the auctioneer stood on the streetcorner..." (p. 48); the tall waiter is at his meeting "waiting for an opportunity to speak"; the middle-aged waiter "was seated on the terrace of the Café Alvarez" (p. 48); the tempo slows to the "absolute" stasis of sleep as the woman who owned the Luarca "was
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already asleep in her bed, where she lay on her back with the

bolster between her legs" (p. 48).

The scene shifts abruptly back to Paco and Enrique, and the "crowded table," imaged several lines earlier, gives way to "a deserted dining room" (p. 48). Additional tension is conveyed through the subtle antagonistic movements in Paco's preparation: the vertical movement as Enrique "lifts" the chair and then the "horizontal," forward pointing of the legs with the knives attached, and then the stop-action "holding" of the chair "over [Enrique's] head" (p. 48). Hemingway anticipates Paco's "'charge straight'" by focusing upon the "straight-ahead" pointing of the two knives. Final touches are drawn as the restrictive ebb-force intrudes through an image of physical weight ("'It's heavy,' [Enrique] said...He was sweating" [p. 48]); Paco's "holding tight" after the wound--a preventive gesture--is ironically anticipated in his "holding the apron spread, holding a fold of it bunched in each hand" (p. 48); there is the subtle directional counterpoint in "thumbs up, first finger down" (p. 48). And then comes the climactic encounter with the knives.

Paco's "'come straight'" initiates a rapid succession of darting movements as the rhythm of relentless charge-pivot and swing of the cape-recharge suggested earlier through Paco's imagination is repeated, this time in a context of very real danger: "The knife blade passed close in front of [Paco's] belly...

Enrique passed him and turned to rush again...then turned like a cat and came again...then the bull turned again...he watched the onrushing point" (p. 49). The urgent staccato of "again...again" in this passage is a repetition-with-variation of the earlier, imagined pulsation of Paco's capework ("he swung the cape again, then again, then again, then again" [p. 47]). Both examples are part of a larger pattern of "incremental repetition" operable throughout the story: the cowardly matador's "chant of despair" after his abortive attempt at seducing Paco's sister ("'And this,' he was saying aloud. 'And this. And this'" [p. 43]) is repeated with variation in Paco's incredulity after the fatal wounding ("...the knife turned in him, in him, Paco" [p. 49]). As Sheldon Grebstein notes, the device "occurs throughout the story but nowhere more effectively than in the ironic surge of the concluding paragraphs." The lack of authenticity in Paco's encounter has been temporarily effaced by a "willing suspension of disbelief" on the reader's part. Gripped by the contagious rhythm, we are transported by the powerful suggestion in Paco's capework--reflected in the narrative through a shift from the reality of "knife" to the illusory "bull" ("...the knife blade...was, to him, the real horn...Then the bull [emphasis mine] turned..." [p. 49])--to the world of Death in the Afternoon.

In the final moments of Paco's life there is an overwhelming concentration of shifting movements. Movements which have just been applied in a context of affirmation are ironically retranslated by the ebb-force: the vital "rushing" tempo applied to the mock-bull (p. 49) is ironically transmitted to the "hot scalding rush" (p. 49) of the fatal wound which initiates the return of the "ebb tide"; the "fast" tempo, earlier suggested in an affirmative context as a potential mode of survival (Paco is "fast on his feet" [p. 38]; the banderillero still retains his "speed of foot" [p. 41] and "cat-quickness in spite of his years" [p. 40]), is applied to the very quick draining of the life-force: "...it was over very quickly...faster than you can believe" (p. 50). There is, in addition to the increased tempo, a subtle directional shift as our attention is focused "above and around" the embedded knife (p. 49).

The illusion of freedom and sense of impending "break-through" created by the soaring impetus of rhythm explode as the reality of steel intrudes--the "sudden inner rigidity" of the knife (p. 49). The crescendo of movement is "eased" down, not shattered, by the incongruous, technical precision with which Hemingway describes Paco's fatal lapse (the extension of a "left foot two inches too far forward" [p. 49]) and by the alarmingly

easy entrance of the knife. Hemingway's portrayal of "shock" in the passage is a masterstroke. He beautifully transforms the vital rhythm of affirmation and control to the rhythm of defeat, without a loss of impetus in the passage: "...[Paco] watched the onrushing point, he stepped his left foot...too far forward and the knife did not pass, but had slipped in as easily as into a wineskin and there was a hot scalding rush..." (p. 49). There is no caesura to signal the hard "whump" of merging man and bull, nor is there the traumatic pause of injury. The discordant impulse is felt (by the reader) almost as an afterthought. Whereas the initial shock is momentarily absorbed in the uninterrupted flow of the prose, Paco's incredulity is registered beautifully as the sequence of action ends. Panic and disbelief are conveyed in Paco's verbal assurance that the knife is turning "in him, in him, Paco" (p. 49). Shock is also conveyed in the "far away" sound of Paco's voice (p. 49). Paco's surprise is the result of the obliteration--only half-felt, perhaps--of an earlier confidence (the repetitive "in him, in him" is ironically echoed in the earlier, "No, he would not be afraid...Not he. He knew he would not be afraid" [p. 47]).

Hemingway's unique presentation of Paco's wounding elicits a "surprised" response from us even though we have been "prepared" for it in the ebb-and-flow rhythms of the cowardly matador's sexual rebuff by Paco's sister and his retrospective account of his wound

and in the rhythm of defeat portrayed in Enrique's flashback-reminder of his amateur fight. Sheldon Grebstein notes the "ironic parallel of Paco's un-manning by the matador's rebuffs first by Paco's sister, later by a prostitute." ²⁴ In the cowardly matador's account of his wound inflicted three years earlier, the sense of integration (his voice had been the same in the ring as in the café) and the verbal "ascension" in the story's most poetic passage (pp. 43-44) are deflated by the penetration of the horn.

Again, as with Paco, the wound is ironically associated with the "easy push" of a sword (complemented by the pushing of a hand into the bull's pommel)--"as easy as into a mound of stiff butter" (p. 44). In a curious reversal, it is the knife signifying the bull's horn which later slips into Paco's flesh "as easily as into a wineskin" (p. 49). In the earlier passage, however, the shock is not diverted by the bullfight ritual's poetic "flow" (and the "forward" thrust of a left shoulder), but, rather, slammed home through an abrupt cessation of rhythm and the shifting of physical weight: "...and then his weight wasn't on his leg. [caesura] His weight was on his lower belly ..." (p. 44).

The matador's wound in "Capital" comes on the heels of the same easy thrust which rewards Manuel Garcia in "The Undefeated"

after a sequence of "messy" attempts. The ebb-and-flow of thrust and denial is punctured by a series of shocks, vertical eruptions, and the inertia of the bull who "would not charge" (p. 261). The preparatory "sighting along the dipping blade of the sword at the spot high up between the bull's shoulders" (p. 261, repeated in the cowardly matador's prefatory "sighting ...along the point-dipping blade at the place in top of the shoulders" in "Capital" [p. 43]) is met with a "shock" as Manuel feels himself go "up in the air" (p. 261). There are frantic "kicking" gestures ("Manuel kicked at the bull's muzzle...kicking, kicking, the bull after him...kicking like a man keeping a ball in the air..." [p. 261]), the "rush" as the bull goes over him, and then the "motionless bull," another "shock" as Manuel is "borne back in a rush to strike hard on the sand," and still another "messy" attempt to plant the sword: "...he pushed...the sword shot up in the air" (p. 262). Manuel, like the cowardly matador in "Capital," is permitted the momentary taste of a fulfilling "contact" before the ebb-force takes over: "He felt the sword go in all the way...four fingers and his thumb into the bull. The blood was hot on his knuckles" (p. 264; the matador in "Capital" pushes the bull's pommel "with the palm of his hand" [p. 44]).

In the passage cited earlier from "Capital," where the cowardly matador recalls his "professional rebuff" three years earlier, the deflation of rhythm (he, like Manuel Garcia, was "going good") and the psychic "come-down" through shock are buttressed by an immediate descent in the stage direction as the camera plummets downward to the dining room, where the ebb-force resumes through images of loss ("the picador...lacking women or strangers...stared...at the two priests" [p. 44]), receding movements (the auctioneer, ironically anticipating Paco's feeling of life "going out of him" [p. 50], "went out, leaving over half the wine in the last bottle he had ordered") and incompleteness (he did not finish the bottle). These isolated incidents in "Capital," particularly the cowardly matador's sexual and professional repulsions seen in time-present and time-past, respectively, and Enrique's movement of retreat in his first amateur fight ("I couldn't keep from running" [p. 46]) exert both a singular and cumulative effect. They provide ironic parallels to the test about to take place on the dingy floor of the pension Luarca, and they mutually reinforce each other to confirm the story's dominant mood of frustration and defeat and also to establish a powerful sense of inevitability concerning Paco's fate.

IV

After Paco's fatal wounding, there is a deceleration from "flow" to "ebb" conveyed in the dreamlike, almost surreal, "winding down" of the action. The subtle counterpoint of motion as Paco slips "forward on the chair" (p. 49) and then downward is followed by the almost imperceptible "widening" of a warm pool of blood. The tempo shifts at this point through an imaginative renewal of "flow" suggested in the rapid, affirmative motions of rescue: "In the ring they lifted you and carried you, running with you to the operating room. If the femoral artery emptied itself before you reached there, they called the priest" (p. 49). The illusory rescue movements in Paco's imaginative vision are repeated authentically in the rescue of Manuel Garcia in "The Undefeated": "They carried him across the ring to the infirmary, running with him across the sand...they took him up the stairway [echoed in the doctor's vertical movement "up the stairs" in "Capital," (p. 50)] and then laid him down" (p. 264-265). In "The Capital of the World," illusion shifts to reality, and the urgent rhythms of the rescue are suppressed by Paco's "holding tight" of the napkin against his lower abdomen (p. 50). Again the pace of "Capital" accelerates after another assertion of disbelief (Paco "could not believe that

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this had happened to him" [p. 50]): the unchecked rapidity of Paco's death-ebb is reinforced by the literal swiftness of Enrique "running down the Carrera San Jeromino to the all-night first-aid station..." (p. 50) and counterpointed by the doctor's vertical movement up the stairs. Paco is now "alone," and Hemingway modulates the pace to a beautifully protracted ebb in Paco's slow-motion descent to the floor. Again the almost surreal sequence of descent: "...first sitting up, then huddled over, then slumped on the floor, until it was over, feeling his life go out of him as dirty water empties from a bathtub when the plug is drawn" (p. 50). Paco's tragedy is "framed" by the responses of the movie-goers and Luarca patrons. The expectation of Paco's sisters prior to the Garbo film (they were "on their way" to see 'Anna Christie' while Enrique "was binding the two...knives" [p. 47]) reflects Paco's simultaneous anticipation as to the outcome of his "test," and the preparatory "ebb gestures" of the Luarca patrons provide a "foreboding" preface. These variations of the ebb-force are firmly restored in the aftermath of Paco's tragedy. Thus, the vital "flow" of Paco's dance with death is sensed as an interruption of the dominant ebb-force: the sisters "are intensely disappointed" as their illusion, like Paco's, is shattered by the discomfiting reality of "miserable low

surroundings [a repetition-with-variation of the "incredibly primitive" conditions of Paco's birthplace, p. 38]...when they had been accustomed to see [Garbo] surrounded by great luxury and brilliance" (p. 50). Paco's "going out" is accompanied by the subtle movement of the gray-haired picador's drink to another table, his "going out" later with a houseworn prostitute, and the two priests' "preparation for sleep" (p. 50).

Paco's "diminutive" rhythm of extinction is repeated with an interesting variation in the ebb-and-flow of the bullfighter Maera's death in In Our Time. Hemingway simulates contraction, expansion, and an acceleration of tempo. The reference to a film is significant in light of the "cinematic" portrayal (and the Garbo film) in "Capital": "There was a great shouting going on in the grandstand overhead. Maera felt everything getting larger and larger and then smaller and smaller. Then everything commenced to run faster and faster as when they speed up a cinematographic film. And then he was dead." Earl Rovit notes "The movement of the narrator into Maera's point of view...his shockingly abrupt removal in the final sentence...the careful regulation of tempo in the passage--the accelerated pace of the words themselves" and "the ironic contrasting staccato of the last sentence [which] stops the action like a bullet...." In "Capital of the World", this rhythm is modified and protracted to

produce a cadence of moral desolation and despair. Here, too, an "ironic contrasting staccato" is effected in the closing rhythms of a "matador's" career: having checked the urgent "flow" of momentum generated by the mock-bullfight in "Capital," Hemingway again revives it with the story's most effective display of "incremental repetition." The "strong, mounting sentence rhythms...in the concluding paragraphs...suggest a mood ironically in contrast with the message contained in the paragraphs":²⁷

The boy Paco had never known...
He had no idea how...
He did not even realize...
He had not had time...
He had not even had time...

Grebstein notes an augmentation of the effect "by the repetition²⁸ of the word 'disappointed' in the story's last sentence."

Usually, however, the psychic disruption which results from a fatal wound is abated by a sense of residual "flow."²⁹ In "The Snows of Kilimanjaro," for example, Harry Street's imminent death is accompanied by the ebb-and-flow of despair and a budding awareness. Harry's stasis on the cot is counterpointed with the "rush" of awareness that he is going to die: "It came with a rush; not as a rush of water nor of wind" (p. 64). The theme of waste is reflected as Harry thinks of the life which has eluded him; his comment that he had "worn it all out" is echoed by the waiting priest in "Capital": "'You must be broken and worn out

by waiting!" (p. 45). Another motif suggested in "The Capital of the World"--the sense of a potentially redeeming impulse converted to a destructive force through excess--emerges in "Snows": Harry had "loved too much, demanded too much" (p. 64). The lurking ebb-force in "Snows," which has momentarily abated, comes back again, but its tempo has diminished: "This time there was no rush. It was a puff, as of a wind that makes a candle flicker and the flame go tall" (p. 67). Harry's emotional "steadyng" of himself in the current of death is signaled by the stabilizing phrase "All right. Now he would not care for death" (p. 72; emphasis mine). The sense of protracted despair which informs "Snows" as well as "Capital" is eased in the former story by a sense of release from the imagined, physical weight of death which accompanies the lifting of Harry's cot ("...it was all right and the weight went from his chest" [p. 75]) and the ascension to Kilimanjaro. The "rising" movement is sustained even in the face of the sharp intrusion of reality in the concluding lines.

The death ebb of Manuel Garcia, Paco's "professional" counterpart in "The Undefeated," is also partially deflected through affirmation. The ebb-force asserts itself in the guise of a "communication failure" as Manuel lies on the operating table: He "could not hear" his own voice nor that of Zurito (p. 265; in "Capital," Paco's own voice sounded "far away" [p. 49]). Manuel's

emotional distancing of himself from the reality of death is a heroic tenacity born of awareness, not the naive assurance of an "uninitiated one" evidenced by Paco. Manuel's post-wound sensations are, like Paco's, mollified in the rituals of the bullfight, and for a moment death's reality is thwarted by what "should be": "There would be a priest if he was going to die" (p. 265; "There should be a rubber cup," said Paco [p. 49]). Manuel's experience has been genuine; his craft is enacted in an actual bullring, and the most recent trial has produced a physical pallor: "...his face was changed. He looked pale" (p. 236). The fact that "he had been on many operating tables before" (p. 265) clashes against the sterile re-enactment in Paco's imagination ("He had done it too many times..." [p. 47]). The ebb of Manuel Garcia's life-force is tempered by a last-moment "flow" of clarity--"He heard suddenly, clearly, Zurito's voice" (p. 265)--and then a courageous refusal to accept death. Then the ebb-force affixes itself permanently with the deep inhalation of the matador's breath, and the story is sealed with the inertia induced by the anaesthetic ("The doctor's assistant put the cone over Manuel's face") and with the immobile Zurito (p. 266).

The ebbing of the life-force is repeated in A Farewell to Arms after Frederic Henry, like Paco, has been struck down

unheroically (he is wounded while eating). The wound is the first lesson to Henry of what he has to lose. The explosion of the mortar shell triggers an "explosion" in his consciousness--the realization that he does have a vulnerable "me" which is involved in the war: "I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind. I went out swiftly ["...it was over very quickly. A severed femoral artery empties itself faster than you can believe," p. 50], all of myself, and I knew I was dead and it had all been a mistake to think you just died." ³⁰ There is an even more intense portrayal of the ebb-force here than in "Capital." Paco feels his life "go out...as dirty water empties from a bathtub when the water is drawn"; Henry feels himself "rush...out of myself and out and out and out." But in the second case, the ebb movement levels off and is then countered by a restorative "flow"--a coming back: "Then I floated and instead of going on I felt myself slide back. ³¹ I breathed and I was back." The ebb-and-flow of Henry's dance with death is apparently drawn from the author's own experience. The "fictional" rhythm is captured in Hemingway's report of a war injury sustained in 1918: "I died then...I felt my soul or something coming right out of my body...it flew around and then

came back and went in again and I wasn't dead any more."

There is no returning "flow" to counter Paco's final ebb-- no plug to end it. Just as Henry "went out swiftly," so with Paco it "was over very quickly." Unlike Paco, however, Henry learns from the wound and is granted an opportunity to put that learning to use. When the impact comes, he "knows" what death means and that it can happen to him. Up to the very end, Paco never does acknowledge the "now-ness" of death: "He could not believe that this had happened to him" (p. 50). This response echoes Hemingway's portrayal of a young soldier's loss of illusion which appears in his introduction to Men At War: "When you go to war as a boy, you have a great illusion of immortality. Other people get killed, not you. It can happen to other people, but not to you. Then, when you are badly wounded the first time, you lose that illusion and you know it can happen to you." ³³ Paco's "first" wound is his last; as a "victim of illusions" which he does not "lose" completely, Paco does not, like Frederic Henry, make a separate peace.

The prayer with which Paco concludes might be interpreted as an indication of self-awareness on Paco's part. According to this interpretation, Paco might appear to realize his "sin" of unawareness and attempt to atone for it. This is an invalid reading.

The aborted prayer comes to his lips instinctively on the heels of his fear (Paco "wanted to be a good catholic" [p. 42]). The impotence of the prayer--its intent versus its fulfillment--"connects" Paco with the sterile pronouncement of the priest's rosary and with the soldier's ineffectual prayer at Fossalta in In Our Time:

...he lay very flat and sweated and prayed,
'Oh Jesus Christ get me out of here...please,
Christ...I'll tell everybody in the world that
you are the only thing that matters...' The next
night...he did not tell the girl...about Jesus.
And he never told anybody. 34

V

Before dealing with the implications of Paco's death, I would like to focus briefly on the characterizations of Paco and Enrique. Earl Rovit labels Paco "a young tyro hero...
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killed in a fight with a symbolic bull...." Paco, according to Rovit, "sacrifices himself with the same kind of naïve idealism that Emelio, the Cuban revolutionary, [in To Have and Have Not] entertained...In Hemingway's writings which precede 'Captial,' the tyro does the killing exclusively; here it is sacrifice rather than destruction which is emphasized, which indicates that the movement away from the separate peace has
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commenced." Rovit elsewhere describes the tyro as the man "who will make his play and then back it up [Paco is true to his

old illusions]; unable to become a fully responsible mechanism of instincts, he can try to condition himself to force [as Jake Barnes does] the right responses under stress." ³⁷ It is on this point that Rovit's application of the tyro theory to Paco breaks down: Paco's flaw, as even DeFalco recognizes, is his failure to "emerge triumphant over the forces of instinctuality." ³⁸ It is this flaw, too, which weakens the "sacrifice" theory concerning Paco's death. Paco's turning to prayer under stress is an instinctive response, as is his imaginative retention of the bullfight frame of reference: he is anchored to its rhythms in his manipulations of the mock-bull, and now, after the wound, finds "solace" in the terminology of a matador's "rescue." Yet, although there is a wisp of thought-repression on Paco's part earlier (when he thinks, "Even if he was afraid...he could do it anyway" [p. 47]), the sense of a forced response elicited to choke off a disrupting thought, which we see, for example, in "A Way You'll Never Be" ("Nick...felt it coming on again...he was trying to hold it in...he knew he could not stop it now" [p. 413]), is absent in Paco's case.

In many ways Paco is suggestive of Rovit's tutor hero: he is free in his innocence and he senses the weight of no human burden (factors which again detract from the sacrificial aspects of his death). The bullfight ritual serves a similar

function for Paco as the "code of professionalism" does for Hemingway's code hero. Both serve to "minimize the multiplicity of possibilities...in any challenging situation"; both serve as arbitrary "charts of the future--like a contour map of pre-selected terrain--in which only a few items are considered significant and the rest are ignored" ³⁹ ("the only ones who really existed [for Paco] were the bullfighters" [p. 39]). There is a significant difference, however. Both Paco and the Major find themselves in "another country" which they are not prepared to defend--Paco because of an unexpected wound and the Major because of his commitment to love and his shock at his wife's death--but, whereas Paco is able to ward off "chthonic" implications before he is transformed by them, the Major must confront and deal with the ebb-force. Both Paco and the Major "hold tight" to the "superficial conventions...the empty forms" which have sustained them, but the latter is aware of the "chaos ⁴⁰ of unmeaning" which surges beneath the psychic barrier. The Major's victory, like Manuel Garcia's in "The Undefeated," lies in ⁴¹ his refusal to deny the "actuality of...fearsome defeat." Hemingway's tutor is "free" from human burden because he has transcended it. Paco's instinct is neither the forced response of the tyro nor the "fully responsive mechanism of instincts" ⁴² of the tutor-professional: it is grounded in the never-transcended

matrix of boyhood illusions.

If we use the idea of real experience as the crux of the distinction between tyro and tutor, the dishwasher Enrique is the more legitimate tutor in "Capital." Enrique's previous contact with the ebb-force and his sense of the need for protection are symbolized by his soiled apron. The fact that Paco wears no apron ("'Lend me your apron,' said Paco" [p. 47]), while it is logical in terms of the story (Paco is a waiter and thus does not need an apron), is also symbolic of his non-involvement. The possessor of amateur experience, Enrique tries to dissuade Paco: "'Don't do it Paco...you will be [afraid] when the knives come'" (p. 47). This echoes the warning of Zurito, a more legitimate tutor in terms of age and experience: "'You ought to quit, Manolo...You got to quit...You got to cut the coleta'" (p. 244). Paco, like Manuel in "The Undefeated," fails to heed the advice of his tutor. Enrique's recommendation that "'it's better to do three and then a media'" is shrugged off in Paco's urgency to meet the charge: "'Come straight.'" The only place where an effective tyro-tutor exchange seems to occur is in the dishwasher's advice to "hold in" Paco's hemorrhage (p. 49), but, even here, Paco's response is instinctive and not the result of a tutor's counseling. Enrique tells Paco to "hold in" the hemorrhage, and Paco does "hold the napkin tight against his lower

abdomen" (p. 50). This "holding tight" is significant on another level. Paco's response is repeated with variation throughout Hemingway's fiction since, as in Paco's case, doctors are not always immediately available and are often of little help; holding tight in response to pain is frequently demanded of the Hemingway hero. Nick Adams practices it to no avail in "A Way You'll Never Be" ("He felt it coming on again. He was trying to hold it in" [p. 413]); a doctor advises the sergeant in "A Natural History of the Dead" to "'hold [the blinded lieutenant] tight...He is in much pain...Hold him very tight'" (p. 449); in another context, Manuel Garcia "holds tight to the place" as he is driven backward by the bull's horn (p. 263); in "Fifty Grand," Jack "holds himself in with one hand..." as he confronts the fallen Walcott (p. 325). We see in Paco, therefore, at least a slimpse of the Romero-Villalta code hero who exhibits a tight holding-in of self until the last moment.

The dishwasher's loss of poise in "Capital" ("'ay! ay! Let me get it out!'" [p. 49]) "connects" him to the cowardly matador's seduction attempt. Rovit says, ironically, that "the human burden the tyro must always carry but from it the tutor is free." ⁴³ And yet, Enrique (the tutor figure) "sweats" from the

heaviness of the mock-bull. His burden suggests the cumulative weight of the human burden--the summation of the ebb-force in the story. The ineffectual communication of tyro and tutor is in keeping with the aura of failure which enfolds "Capital" and contrasts with the tyro-tutor interchange in "The Light of the World," where Tom saves Nick from himself and from the possibility of choosing a wrong alternative. The failure appears again in "The Revolutionist" when the potential tutor figure declines to assume the role of guide, deciding that he cannot "say anything" (p. 157) in the face of the boy's blind idealism.

VI

In its affirmation of the ebb-force, Paco's death scene seems mired in negative implications. Paco's "surprise" in the face of death is suggestive of the hyena's "agitated surprise to find death in him"⁴⁴ in Green Hills of Africa. The deaths of man and animal are both heralded by a "comic slap" ("'Don't worry,' said Paco... 'But bring the doctor'" [p. 49]), but after the mock bullfight, one is left "very sad" but not "very fine."⁴⁵ Throughout "The Capital of the World," we are always made to feel, partly because of the relentless ebb-and-flow rhythm, the inevitability of failure. The inevitable extinction, which manifests itself throughout Hemingway's fiction, becomes even

more pressing for the individualist, and Paco's conspicuous violation of the dominant ebb-force provides a dramatic illustration of the "intruder" motif. Killinger deals beautifully with this concept. Paco is an individualist, and "reproach is a price the innovator must pay; the world has always crucified individualists." ⁴⁶ (Again, the word "crucify," if taken to imply "sacrifice," is not applicable to Paco.) The final scene of "Capital" is evoked again in "A Clean, Well-Lighted Place" and "The Killers." As Robert Weeks notes, "It is the scene in which the hero has finally been cornered, but as he... suffers his defeat he is not alone..." ⁴⁷ As DeFalco points out, the emergence of such a personage (as Paco in the role of the traditional pastoral hero) into a "sophisticated environment" such as Madrid necessarily involves a "direct exposure to the forces of evil." ⁴⁸ It also involves a destruction by those forces. Manuel Garcia Maera is the innovator who intrudes upon the environment of Andalucia in "Banal Story"; he has made "waves" on the placid surface and must be snuffed out: "Bullfighters were very relieved he was dead...he did always in the bull-ring the things they could only do sometimes" (p. 361). We are also reminded of Manuel's brother, "the promising one," killed in the bull-ring nine years prior to the events in "The Undefeated" (p. 236).

At best, the Hemingway hero can effect only a temporary respite from the pervasive ebb current, a tributary of which cuts through and ravishes the pension Luarca. The bullfight itself is an appropriate vehicle for the projection of "impermanent control."⁴⁹ In Death in the Afternoon, Hemingway speaks of the fleeting affirmation of the bullfighter's art and of the futile consolation of its "mementos": "It is...an impermanent art... it finishes with whoever makes it...it is an art which deals with death and death wipes it out...Looking at photographs,⁵⁰ reading descriptions, or trying to recall it too often can only kill it in the memory of an individual"⁵¹ (we are reminded of the photographs of Maera in "Banal Story" and the clippings held by the matador who was ill in "Capital"). One can only hope to find a viable "opiate" or to postpone the inevitable death through a precise assessment of the odds (where Paco fails) and, where possible, an "alteration" of the odds. Manuel Garcia, in "The Undefeated," and Nick Adams of "The Killers" are rebuffed in their attempts to impede the tempo of extinction through a "fixing"⁵² of the odds, which would enable the "pursuit race" to continue: Nick asks Ole Andreson, "'Couldn't you fix it up some way?'" (p. 288) and Manuel is denied his request for a good picador which would permit "an even break" (p. 238). The latter tells

Zurito, "'If I can fix it so that I can get an even break, that's all I want.'"

When the transcendent possibility emerges--when it appears that Paco will catapult out of his world, borne by the "flow" of his capework--extinction occurs. Paco becomes another valiant, though unaware, performer whose prize is taken away. He never has time to learn the rules. "He had not had time...even at the end, to complete an act of contrition" (p. 51): "You never had time to learn. They threw you in and told you the rules and the first time they caught you off base [or, as in Paco's case, with a left foot "two inches" out of position] they killed you...You could count on that. Stay around and they would kill you." ⁵³ The "feelings of immortality" which Hemingway drew from the ritual of the bullfight leave on the ebb-tide of Paco's life.

VII

Paco's life succumbs to the ebb-force, and yet, in terms of the story, Paco's death can be regarded as fortunate. When one considers the alternative to death in "Capital"--the prolonged despair and disappointment which are the fate of the "survivors"--Paco's is the better way. We have, by the end of the story, been exposed to the ebb-force of "Capital" "too bloody long." Paco's ⁵⁴ very quick extinction comes as a catharsis. The sense of release is felt by the reader, although not made explicit in the

story (Harry Street's "moral" release in "Snows," for example, is accompanied by the "physical" removal of "weight...from his chest"). Whereas, in "A Clean, Well-Lighted Place," there is a slow decline without reason, consolation, or escape, Paco is permitted an escape. The story's most significant affirmation is projected simply through the quality of action in Paco's response. His violent death is preferable, in the context of the story, to the deadening foretaste of it--to the profound spiritual inertia, the inner vacancy and impotence. A sensitive comment by D.S. Savage, in his essay "Ciphers at the Front," can be applied to the reader's feeling of catharsis in "The Capital of the World": "...the deadening sense of boredom and negation [which informs "Capital"]...can only be relieved by violent--though essentially meaningless--activity. The more violent the activity the greater the relief from the sickening vertigo of boredom." ⁵⁵ Paco's brisk, though "hollow" (lacking a bull and an audience), movements of the cape fulfill one purpose of violent action, "that while it cannot produce a convincing sense of meaningfulness, it can, at any rate, produce ⁵⁶ an illusory sense of life." The flow of Paco's action against odds provides us with a fleeting sense of the life which has vanished in "Capital of the World"--an "absolute" contrast with

the ebb-forces of death. The uplift is only momentary: "Violent action is...almost always destructive action. Its end is in death." ⁵⁷ The "feeling" of a merciful termination of life is reflected in the ironic shift of the story's concluding lines. The negative implications of "not enough time" are transformed into the victory of an "athlete dying young" ⁵⁸ as Paco, unlike the Major of "In Another Country," escapes the "absurdity of his own continued life": ⁵⁹ "He had not had time to lose any of [his illusions], nor even, at the end, to complete an act of contrition." And then the ironic shift in tone: "He had not even had time to be disappointed in the Garbo picture which disappointed all Madrid for a week" (p. 50).

Hemingway's juxtaposition of the sad and redemptive aspects of an early exit produces a unmistakable sense of uplift in the story's concluding moments, but it is not enough to relieve the awful burden of despair--to dispel the foreboding atmosphere of Hemingway's "dark and bloody capital." The story's hope is delivered through "backhanded" strokes: Sheldon Grebstein finds "the matter of craft, trenchantly documented by Paco's death [and the technical error which produced it],...the one consistent and profound affirmation in Hemingway's writing of the early and mid 30's." ⁶⁰ In Paco's refusal to compromise, he ⁶¹ fulfills DeFalco's requirement of a true hero; yet it is this

same refusal which dooms him to defeat. There is a "softening" of the tragedy as we hear the hiss of an "escape valve" in the last line of "Capital." It is a softening which does not appear in such studies in despair as "A Clean, Well-Lighted Place." But neither Paco nor the older waiter in the latter story is permitted a heroic affirmation. The affirmation in "Capital" is crystalized not in the altered psyche of a young bullfighter, but in the "flow" of a momentary control and the "stability" lent by the prescribed movements of the bullfight ritual, enacted not on the burning sands of Madrid, but on the hardwood floors of a second-rate pension.

Conclusion

I have tried to demonstrate in this study the literary import of "The Capital of the World," both as a summary of Hemingway's more prominent themes and character types and as a masterwork in its own right. Grebstein's sensitive reading of "Capital" as a "microcosm" of Hemingway's work in the 30's is perhaps too limiting: the spiritual wasteland of "Capital," along with its inhabitants and attendant rhythms, is repeated with variation in The Sun Also Rises (1926). The triumph of "Capital" lies in the totality of its mood--a devastating climate of "rebuff" and despair which is somehow more terribly felt after a brief respite from it. It is a mood of bleakness, non-resilience, and sterility which is rendered in such works as Shakespeare's Coriolanus and Conrad's Heart of Darkness. Emotional doors are periodically opened in "Capital"--and quietly shut by the backlash of impotence and fear.

"The Capital of the World" is in many respects a capstone of Hemingway's technical artistry. The story reveals a marvelous coherence, achieved through the counterpoint and parallel of incident, movement, and human impulse. Disparate forces collide

as the stark vitality of Paco and the bullfight is played against the sterile whispers of a death-in-life. But most of all, there is the ebb-and-flow rhythm, the pulse of a lost generation which beats throughout Hemingway's fiction,¹ but which nowhere has been depicted and sustained with such magnificent intensity. The relentless push and pull of the story's ebb movement upon an obscure Madrid pension are momentarily relaxed or deflected by a variety of "shields"--youthful anticipation and illusion, dignity, the urgency of a ton-load of fear, the hope of a cinema goer, and the nostalgic glimpses of a lost glory--but never extinguished.

Paco, our last barrier against the terrible inertia, has paid the price for his illusions, and with the young "matador's" payment, our last psychic "prop" is kicked away. We stand, at the end of "The Capital of the World," disappointed and vulnerable to the ebb-force which has been momentarily repressed in the face of Paco's imaginative vision. And now the terrible come-down as Hemingway presents us "with the bill."²

Notes

Introduction

¹Sheldon Grebstein, "Hemingway's Dark and Bloody Capital," The Thirties: Fiction, Poetry, Drama, ed. Warren French (DeLand, Florida: Everett Edwards, Inc., 1967), p. 27.

²Earl Rovit, Ernest Hemingway (New York: Twayne Publishers, Inc., 1963), p. 72.

³Chaman Nahal, The Narrative Pattern in Ernest Hemingway's Fiction (Rutherford, Madison, Teaneck: Fairleigh Dickinson University Press, 1971), p. 26.

Chapter I

¹ Rovit, p. 91.

² Ernest Hemingway, The Short Stories of Ernest Hemingway (1925; rpt. New York: Charles Scribner's Sons, 1966), p. 38. Future references to this source will appear in the text.

³ Joseph DeFalco, The Hero in Hemingway's Short Stories (University of Pittsburgh Press, 1963), p. 93.

⁴ Ibid.

⁵ Ernest Hemingway, The Sun Also Rises (1926; rpt. New York: Charles Scribner's Sons, 1954), p. 216.

⁶ Ernest Hemingway, Death in the Afternoon (New York: Charles Scribner's Sons, 1932), pp. 206, 86.

⁷ "The Gambler, the Nun, and the Radio," p. 485: "Religion is the opium of the people."

⁸ John Killinger, Hemingway and the Dead Gods (Lexington: University of Kentucky Press, 1960), p. 75.

⁹ Paco's attempt is "sanctified" by his use of a napkin "one of the priests had used" (p. 45). The authenticity of the encounter is enhanced by Hemingway's comparison of the torero's muleta to a "large napkin" in a 1932 article:

--Ernest Hemingway, "Bullfighting a Tragedy,"
By-Line: Ernest Hemingway, ed., William White
(New York: Charles Scribner's Sons, 1967), p. 97.

Chapter 2

¹ Jackson Benson, Hemingway: The Writer's Art of Self-Defense (Minneapolis: University of Minnesota Press, 1969), p. 26.

² Robert Lewis, Hemingway on Love (Austin and London: University of Texas Press, 1965), p. 9.

³ Ernest Hemingway, A Farewell to Arms (1929; rpt. New York: Charles Scribner's Sons, 1957), p. 249: "The world breaks every one and afterward many are strong at the broken places."

⁴ Ibid., p. 13.

⁵ The Sun Also Rises, p. 186.

Chapter 3

¹ Grebstein, p. 24. A comment by Edmund Wilson in response to Death in The Afternoon might well be applied to "Capital": "Death... has its value as an exposition of bullfighting; and Hemingway is able to use the subject as the text for an explicit statement of man eternally pitting himself...against...the odds of death."

--Edmund Wilson, "Hemingway: Guage of Morale," Ernest Hemingway: The Man and His Work, ed. John K.M. McCaffery (Cleveland and New York: World Publishing Co., 1950), p. 243.

² The Sun Also Rises, p. 10.

³ Ibid., p. 168.

⁴ Death in the Afternoon, p. 213.

⁵ Ibid., p. 145: "All of bullfighting is founded on the bravery of the bull."

⁶ Melvin Backman, "Hemingway: The Matador and the Crucified," Hemingway and His Critics, ed. Carlos Baker (1961; rpt. New York: Hill and Wang, 1968).

⁷ Ernest Hemingway, "Bullfighting, Sport and Industry," Fortune, I March 1930, p. 146.

⁸ Death in the Afternoon, p. 91.

⁹ The Sun Also Rises, p. 214.

¹⁰ Benson, pp. 140-141.

11
Death in the Afternoon, p. 263.

12
Grebstein, p. 25.

13
Grebstein, p. 24.

14
Lincoln Kirstein, "The Canon of Death," Ernest Hemingway; The Man and His Work, ed. John K.M. McCaffery (Cleveland and New York: World Publishing Co., 1950), p. 61.

15
DeFalco, p. 97.

Chapter 4

¹ Leo Gurko, Ernest Hemingway and the Pursuit of Heroism (New York: Thomas Y. Crowell Company, 1968), p. 228.

² Philip Young, Ernest Hemingway (London: G. Bell and Sons, 1952), p. 36.

³ Ibid.

⁴ "...The movement of the forward action comes to a standstill. Then follows the diastolic period, when the individual returns to a deep mystery within himself through passivity and makes himself ready for the next systolic move" (Nahal, p. 26).

⁵ Gurko, p. 78.

⁶ Ernest Hemingway, To Have and Have Not (1934; rpt. New York: Charles Scribner's Sons, 1965), p. 175.

⁷ The Sun Also Rises, p. 148.

⁸ Rovit, p. 114.

⁹ The game of billiards indulged in by the dark-haired picador is a "diminutive" of the larger game simultaneously enacted by Paco (p. 48).

¹⁰ Harry Levin, "Observations on the Style of Ernest Hemingway," Hemingway and His Critics, ed. Carlos Baker (1961; rpt. New York: Hill and Wang, 1968), pp. 114-115.

¹¹ To Have and Have Not, p. 93.

¹² Yet, in another sense, Harry's experience has come first-hand: "He had been in it and he had watched it" (p. 66).

¹³ Nahal, p. 109.

¹⁴ Killinger, pp. 75 -76; Cantwell's motto in Across the River and Into the Trees.

Chapter 5

¹ Grebstein, p. 23.

² DeFalco, p. 183. Again in "Big Two-Hearted River" where "the story, like the river, is divided into two parts" (Gurko, p. 202).

³ DeFalco, p. 183.

⁴ Gurko, p. 73.

⁵ Ernest Hemingway, In Our Time (1925; rpt. New York: Charles Scribner's Sons, 1958), Chapter V.

⁶ Rovit, p. 47.

⁷ Grebstein, p. 29.

⁸ DeFalco, p. 180.

⁹ Ibid.

¹⁰ Lewis, p. 117.

¹¹ Pier Francesco Paolini, "The Hemingway of the Major Works," Hemingway and His Critics, ed. Carlos Baker (1961; rpt. New York: Hill and Wang, 1968), p. 138.

¹² Lewis, p. 116.

¹³ Ibid., p. 124.

14
Ibid., p. 136.

15
Ernest Hemingway, "Bullfighting a Tragedy," pp. 96-97.
Joseph DeFalco notes a "tripartite division" in Hemingway's
"Homage to Switzerland," which gives, as in "Capital," an "added
dimension to the theme" (pp. 179-180).

16
Death in the Afternoon, p. 98: "The first act is the
trial, the second act is the sentencing, and the third the
execution."

17
Ibid.

18
Ibid.: "In the second act [the bull] is baffled
completely by an unarmed man...."

19
Ibid.

20
Gurko, p. 80.

21
Grebstein, pp. 26, 29.

22
Grebstein, p. 24.

23
DeFalco finds, in the advance man's retreat "to a womb-
like existence of dope, liquor, and lying in his bed completely
covered by a sheet, " an "impulse to escape from life," and an
act which "perfectly characterizes the negative way" (p. 58).

24
"It is in Madrid only that you get the essence" (Death
in the Afternoon, p. 51).

25
Grebstein, p. 28.

26
Ibid.

27
Ibid.

28
Ibid.

29
Ibid., p. 27.

30
The Sun Also Rises, p. 113.

31
Death in the Afternoon, p. 255.

32
Rovit, p. 83.

33
The novel charts the emotional peaks and valleys of Jake Barnes; after the emotional high-point of the fiesta comes the inevitable "draining" ("We both took a bullfight very hard" [p. 221]) and then a restoration of the ebb-force which has been held momentarily at bay: "'I feel like hell,' I said...It was beginning to get dark. The fiesta was going on. I began to feel drunk but I did not feel any better" (p. 222).

34
Nahal likens his "systolic" and "diastolic" rhythms to the pulse of a human heart-beat (p. 25).

35
Paolini, p.132.

36
Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation (New York: Rinehart and Winston, Inc., 1967), p. 32.

37
Backman, p. 255.

38
Paolini, p. 137

39
"...the systolic, the active action, and the diastolic, the passive action... the unit of arrest" (Nahal, pp. 25-26).

40

The matador's sexual rebuff is echoed, on a lower key, by Mr. Wheeler's "ineffectual" tempting of the waitress in "Homage to Switzerland" ("Homage," Part I).

41

Rovit, p. 111.

42

Grebstein, p. 26.

43

Gurko, p. 193. The sordid climate of "Capital" is a repetition-with-variation of the "sphere of sterile unfeeling" and "mood of estrangement and alienation" reflected in Hemingway's stories dealing with the "Marriage Group" (DeFalco, pp. 153, 169), the "slow decline without reason, consolation or escape--as in 'A Clean, Well-Lighted Place,' which is a Magna Charta of nihilism in its most acute phase" (Paolini, p. 143), and the "sense of terror...evoked by the inevitability of misfortune suggested by the rain" in Chapter V of In Our Time and A Farewell to Arms (Benson, p. 120).

44

Leo Gurko notes the "menacing atmosphere...The jarring effect at every turn" in Hemingway's "The Killers." The mood of frustration is conveyed in such stories as "Soldier's Home," where all of Krebs' "emotions and emotional efforts seem futile" (Gurko, p. 182), and "In Another Country," where wounded veterans submit to a hopeless ritual of exercise. In both "Capital" and "Mr. and Mrs. Elliot," physical sickness (the matador who was ill and Mrs. Elliot who was 'sick') and the Elliots' ineffectual attempts to "have a baby" reflect a more pervasive moral debilitation.

45

"Capital" adds to the gallery of "'sick' heroes fixated at the level of inaction" (DeFalco, p. 70) in Hemingway's fiction.

46

In "Snows," Harry Street is stricken by remembrance of "all the stories he meant to write" (p. 71, emphasis mine).

47

The "static" image of defeat suggests the Major "looking out the window" at the conclusion of "In Another Country" (p. 272).

⁴⁸ A theme which is prominent in the novels and in such stories as "Soldier's Home" and "Snows": Krebs "acquired... nausea in regard to experience...he lost everything" (p. 146); in "Snows," Herr Lent "lost more at cards when the stakes were higher...Finally he lost it all" (p. 56), and Harry Street "had loved too much, demanded too much, and he wore it all out" (p. 64).

The sense of loss is also reflected in the motif of "spoilage" which appears in "Snows" and To Have and Have Not: Harry Street "was not going to spoil the one experience [death] that he had never had. He probably would. You spoiled everything" (p. 67).

⁴⁹ Paco's tragedy is enacted, ironically, in the context of a "Clean, Well-Lighted Place" (The Luarca), which elsewhere suggests a temporary stay against confusion and terror.

⁵⁰ Benson, p. 142.

⁵¹ Ibid., p. 131.

⁵² Ibid. In A Farewell to Arms, Frederic Henry immures himself "in an ivory tower of trying not to feel. But an indifference preserved in the face of such underlying emotion is precariously held. It breaks down upon his meeting with Catherine Barkley."

--Edgar Johnson, "Farewell the Separate Peace," Ernest Hemingway: The Man and His Work, ed. John K.M. McCaffery (Cleveland and New York: World Publishing Co., 1950), p. 135.

⁵³ Benson, p. 131.

⁵⁴ Ibid.

⁵⁵ Ibid., p. 137. In both "Capital" and "Big...River," physical ("systolic") movements are used to suppress psychic ("diastolic") murmurings.

⁵⁶ Baker, p. 32.

57 In "The Snows of Kilimanjaro," Harry imagines "a hyena slipping lightly along the edge of ... a sudden evil-smelling emptiness" (p. 64).

58 Benson, p. 137.

59 "That was why he noticed everything in such detail to keep it all straight so he would know just where he was" (p. 409).

60 The return of a repressed ebb-force here is echoed in the cowardly matador of "Capital" as he feels "the nakedness of his cowardice returning" (p. 43). The note of loss as Nick Adams is "left alone" (p. 123) is reflected in the matador's wish for Paco's sister to "leave" him and in her reply: "'Leave you? What hasn't left you?'" (p. 43).

61 The Sun Also Rises, p. 146.

62 Ibid., p. 161.

63 In "A Way You'll Never Be," Nick's dreams "relate to past, ordered experience" (DeFalco, p. 117): his experiences in Paris and of fishing.

The cowardly matador's "integration" in the past is echoed by Pedro Romero, whose art reflects a model synthesis of the private and professional lives: "...he did it [fought the bull] all for himself inside, and it strengthened him, and yet he did it for her [Brett] too. But he did not do it for her at any loss to himself. He gained by it all through the afternoon" (The Sun Also Rises, p. 216).

64 The motif of "spoilage" is also repeated: Harry Street's anxiety about "spoiling" the experience of death (p. 67) is echoed in the "spoilage of the snow by the sun" in the silvretta as John and Nick's "idyllic" trek is transformed into a treadmill of disappointment, "where you could not rest" (p. 344).

Hemingway's "burden of time" is condensed into the book which Jake Barnes reads during the fishing interlude in The Sun Also

Rises: "A man had been frozen in the Alps...and disappeared...
and his bride was going to wait twenty-four years...while her
true love waited too, and they were still waiting when Bill
[Gorton] came up" (p. 120).

⁶⁵The urgent press of time is nowhere more acutely felt
than during Frederic Henry's interlude with Catherine before
his return to the front. The immediacy of Henry's departure
is verbalized in a quote from Marvell (A Farewell to Arms, p. 154):

"'But at my back I always hear
Time's wingèd chariot hurrying near'"

Chapter 6

¹ Killinger, p. 18.

² Frederick J. Hoffman, "The Secret Wound," Twentieth Century Interpretations of A Farewell to Arms, ed. Jay Gellens (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1970), p. 108.

--From Frederick Hoffman, The Twenties: American Writing in the Postwar Decade (New York: The Viking Press, Inc., 1955), pp. 67-72.

³ Ibid., p. 109.

⁴ Death in the Afternoon, p. 166.

⁵ Hoffman, p. 109.

⁶ As Manuel faces the bull in "The Undefeated," he "was worried. There was nothing to do but go in" (p. 262).

⁷ A similar effect is achieved in "Ten Indians," where the shattering of an illusion is softened by young Nick Adams' "comic" response: "'My heart's broken,' he thought. 'If I feel this way my heart must be broken'... After a while he forgot to think about Prudence" (p. 336).

⁸ Grebstein, pp. 29-30.

⁹ Ibid., p. 30.

¹⁰ To Have and Have Not, p. 253.

¹¹

The incongruent pause, almost delivered as an "aside," is echoed in Chapter XIV of In Our Time, as the doctor, who "had been sewing up picador horses...had to stop and wash his hands" before attending to a dying Maera.

¹²Richard K. Peterson, Hemingway: Direct and Oblique (The Hague: Mouton and Co., 1969), pp. 95-96.

¹³In "The Undefeated," as Manuel sits in a café looking at waiters, "They had forgotten about him. They were not interested in him" (p. 241). Later, the crowd "laughs" as Manuel enacts his ritual of death with a "bull [who] would not charge" (p. 261).

In "The Gambler, the Nun, the Radio," Hemingway portrays the indifference of the townspeople of Hailey, Montana, to the fate of sufferers: "Many people in Hailey who owned radios protested about the hospital's X-ray machine which ruined their morning reception" (p. 474).

¹⁴Ernest Hemingway, The Old Man and the Sea (New York: Charles Scribner's Sons, 1952), p. 121.

¹⁵Ibid., p. 127.

¹⁶To Have and Have Not, p. 247.

¹⁷Ibid., p. 251 .

¹⁸Peterson, p. 98.

¹⁹These qualities are set off by subtle contrasts--Paco's "skin" by the auctioneer's "birthmarked face" (p. 41) and Paco's "ready and unpuzzled smile" by the cowardly matador's grimace, "...the contortion which, in the ring, he made into a constant smile" (p. 43).

²⁰In "A Pursuit Race," "Sliding Billy" Turner alludes to the escape-mechanism of sleep: "He [Turner] was a man who knew what things in life were very valuable [so] he did not wake [Campbell]" (p. 355).

²¹Grebstein, p. 29.

22
Ibid.

23
Paco's manipulations of the mock-bull represent a grotesque parody of the "stereotype" of the bullfight's moment of truth, portrayed most effectively in The Sun Also Rises and Chapter XII of In Our Time: "...for just an instant, [Romero] and the bull were one, Romero way out over the bull...the hilt of the sword had gone in between the bull's shoulders. Then the figure was broken. There was a little jolt as Romero came clear" (The Sun Also Rises, p. 218).

"The bull charged and Villalta charged and just for a moment they became one. Villalta became one with the bull and then it was over. Villalta standing straight and the red hilt of the sword sticking out dully between the bull's shoulders" (In Our Time, Chapter XII).

24
Grebstein, p. 29.

25
In Our Time, Chapter XIV.

26
Rovit, p. 128.

27
Grebstein, p. 29.

28.
Ibid.

29
In The Sun Also Rises, for example, Jake Barnes' psychic trauma induced by a protracted (though not fatal) impotence, which manifests itself in the structural ebb-and-flow of the novel, is relieved somewhat at the end of the novel by Jake's newly-emerged "clarity of vision": "I put my arm around her [Brett]...It was very hot and bright, and the houses looked sharply white" (p. 247).

30
A Farewell to Arms, p. 54.

31

Ibid. The rhythm of "recession and return" is echoed almost exactly in the emotional currents of the protagonist in "Now I Lay Me": "If I ever shut my eyes in the dark and let myself go, my soul would go out of my body...ever since I had been blown up at night and felt it go out of me and go off and then come back...I could only stop it by a very great effort...If I could have a light...I knew my soul would only go out if it were dark" (pp. 362, 367).

32

Reported by Malcolm Cowley and quoted in Hoffman, p. 108.

33

Ernest Hemingway, Introduction to Men at War, edited and based on a plan by William Kozlenko (New York: Crown Publishers, 1942), p. xiii.

34

In Our Time, Chapter VII.

35

Rovit, p. 72.

36

Ibid.

37

Ibid., p. 60.

38

DeFalco, p. 98.

39

Rovit, p. 63.

40

Ibid., p. 64.

41

Ibid.

42

Ibid., p. 61. Manuel Garcia, like Paco (except that the former's experience is genuine), thinks in bullfight terms: "He

[Manuel] did not have time to think about bulls. He just did the right thing" (p 260); in "The Short Happy Life of Francis Macomber," Wilson's "brain registers automatically" under stress (p. 53).

43
Rovit, p. 60.

44
Ernest Hemingway, Green Hills of Africa (New York: Charles Scribner's Sons, 1935), p. 37.

45
Death in the Afternoon, p. 4.

46
Killinger, p. 66.

47
Robert P. Weeks, introduction to Hemingway: A Collection of Critical Essays, ed. Robert P. Weeks (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), p. 12.

48
DeFalco, p. 94.

49
Retana tells Manuel in "The Undefeated," "'There aren't any bullfighters any more'... 'I'm a bullfighter,' Manuel said... 'Yes, while you're in there,' Retana said" (p. 237, emphasis mine).

50
Harry Street is wounded in "Snows" while trying to photograph a herd of waterbuck. Again the denial of consolation: "They had bolted...before he got the picture" (p. 62).

51
Death in the Afternoon, p. 99.

52
Perpetual "fixing" sustains Joe's father until his luck turns in "My Old Man."

53
A Farewell to Arms, p. 327 (emphasis mine).

54

The image of freedom and release in "The Undefeated," as the bull "charges in a gallop...glad to be free after the dark pen" (p. 248), is repeated with variation on a larger scale in Mr. Frazer's conception of "revolution" in "The Gambler, the Nun, and the Radio": "Revolution is a catharsis; an ecstasy which can only be prolonged by tyranny" (pp. 486-487).

55

D.S. Savage, "Ciphers at the Front," Twentieth Century Interpretations of A Farewell to Arms, ed. Jay Gellens (Englewood Cliffs, N.J. Prentice-Hall, Inc., 1970), p. 95.

--From D.S. Savage, The Withered Branch (London: Eyre and Spottiswoode, Ltd., 1950), pp. 23-36.

56

Ibid.

57

Ibid.

58

Carlos Baker concurs in his reading of "The Capital of the World" as a "fine story on the 'athlete-dying-young' theme."
--Carlos Baker, Hemingway: The Writer as Artist (1952; rpt. Princeton, New Jersey: Princeton University Press, 1967), p. 119.

59

Rovit, p. 63.

60

Grebstein, p. 25.

61

"The adjusted ones...like Zurito and Wilson...are not the true Hemingway heroes. Only those who grasp the ideal and follow it, whether through ignorant innocence or...full acknowledgement of the ideal, are truly the 'undefeated' in Hemingway's terms" (DeFalco, p. 219).

Conclusion

¹ Nahal's "systolic-diastolic" rhythm provides the closest parallel to this study. In "Capital," however, the interval after a moment of "flow" brings a re-installment of paralysis ("ebb"), not "creative passivity" (Nahal's diastolic phase).

²The Sun Also Rises, p. 148.

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