

THE FICTIVE WORLD OF ERNEST HEMINGWAY

by

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## THESIS STATEMENT

When examining the four novels, The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, The Old Man and the Sea, one recognizes a development in Hemingway's work. Utilizing a process of structural analysis, it is possible to identify an evolution in characters as they move through a disjointed world of alienation to a sense of unity with the universe. As this sense of unity develops, there is in the works of Ernest Hemingway an increasing attention to the relationship of the characters to their natural surroundings and a deepening and more purposeful relation to other characters. The purpose of this paper is to identify the Hemingway vision of life or underlying assumptions within the fictional lives of his characters.

## INTRODUCTION

Hemingway's fictional world is one shaped by World War I and its aftermath. Beginning with In our Time, written after World War I, one sees it and his following works as reactions. To understand Hemingway's works, one must look for and identify his reactions. Questions must be posed which seek to identify his major preoccupations.

What do his novels say about the world, about the relationship of one individual to the world, the relationship of one individual to another, the kind of world the individual found himself in, or the value the world had in terms of its reality? What defects did this world have which worked against the life of the individual? What was the place of traditional values and attitudes: hope, dignity, glory, life and convention in the post World War I setting? What were the heroes' quests in his novels? Do they seek a way to live or a way to exist? What does Hemingway seek to expose? How does he order his novel to present his view? What human conditions does he render? What do we see in the exploration of the experience of his characters? How does he structure this world by patterning the events, the realities, and the controlled world?

A structural analysis is a technique for examination of a novel by looking into the organic relationship within the structure which conveys meaning. In this paper several areas are considered in approaching the analysis: The movement, both spatial and temporal, the relationship of the characters, the choice of title, the organization of the text, the choice of language, narrative mode, and symbolism.

## CHAPTER 1

### THE SUN ALSO RISES

The fictive world of The Sun Also Rises is a sick world like its narrator, Jake. Impotent, he moves in an impotent world. Somewhat as a steer, he and his herd move from the world of Paris to Spain. They cover their inadequacies with activity, drunkenness, emotionlessness and clipped language. What appears are bankrupt people in a bankrupt world. Each follows the code of non-involvement.

Jake is the nucleus of the novel. In a first person narrative all is seen through him as all the characters and action revolve around him. His code reflects the code of the other characters. Book 1, Chapter 1, rapidly states part of his code; "It is very important to discover graceful exits like in the newspaper business, where it is such an important part of the ethics that you never seem to be working."<sup>1</sup> Graceful exits are important later for Jake when coming together again with Brett. Incapable of a normal sexual union, he covers his emotions and exits. The coldness of the graceful exit is clearest when he acts as a pimp for Brett with the bullfighter, Romero.

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<sup>1</sup>Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1954), p. 11.

Practiced at having learned to exit in his world, Jake has also as part of his code, "Nobody ever lives their life all the way up except bullfighters."<sup>2</sup> He no longer tries and no longer worries about it. Here we see him in contrast to the Jewish romantic, Cohn. In the story Cohn, with his ideas from books, still feels that with a change of scene he could gain an advantage over life. Jake knows better.

Control is the way to keep life in place. Anger, as other emotions, has to be controlled. The language of Jake reflects this best. On seeing Brett enter with a group of young men, we hear,

I was very angry. Somehow they always made me very angry. I know they are supposed to be amusing and you should be tolerant, but I wanted to swing on one, anyone, anything to shatter that superior, simpering composure. Instead I walked down the street and had a beer at the bar at the next Bal.<sup>3</sup>

As there is little action, there is also a minimum of words. The sentence structure is simple, the words minimal and the expression understated. The essentials of emotion remain under the surface. In Jake's encounters with Brett, we hear very little and sense much. Little is said in words which are themselves carefully controlled.

"Don't touch me" she said, "Please don't touch me."

"What's the matter?"

"I can't stand it."

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<sup>2</sup>Ibid., p. 10.    <sup>3</sup>Ibid., p. 20.

"Oh Brett."

"You mustn't. You must know. I can't stand it, that's all. Oh, darling please understand!"<sup>4</sup>

It is Jake's encounter with Brett which exposes another aspect of the code. One pays for everything and one rarely gets his money's worth. All areas of life have a payment due on delivery. France was simple for Jake in that he knew the exchange value; Spain was different. Here where the people were more open and natural, he was less sure of the payment. Life itself, though, was quite clear to him. His only concern was how to live in the world.

I thought I had paid for everything. Not like the woman pays and pays and pays. No ideas of retribution or punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time. Either you paid by learning about them or by experience, or by taking chances, or by money. Enjoying living was learning to get your money's worth and knowing when you had it.<sup>5</sup>

Thus life was a large arena of barter and exchange where you take what you're willing to pay for. If you learned the code, you learned how to exist in the world and found it comfortable.

You also learned not to be alone. In the night alone, life became very real, and the thoughtlessness of the day and the group gave up to thought and feeling. The reality of his war wound floods over him in the night; his hopeless love for Brett presses in on him. The control which the day and the

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<sup>4</sup>Ibid., pp 25-26.    <sup>5</sup>Ibid., p. 148.

group exercise over thought disappears.

I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away, I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry.<sup>6</sup>

Held in contrast we see Jake of the day world walking down the Boulevard, the street bustling with activity in the morning full of work. The evenings are full of people, wine, dinner and dancing which allow him again to ignore the tension, clamp down the feeling, and hold all beneath the surface.

The other characters also reveal the sick world of The Sun Also Rises. Cohn, the antithesis of Jake, can't follow the code and is seen in tension to Jake's values. Cohn is essentially a romantic, sensitive and thinking. Rather than having learned how to exist in life, he is possessed and led by it. He feels one can live his life full up. He had married the first girl he met who later left him for a miniature painter. Later he was taken over by the forceful figure of Frances. Forceful as her name, she had led him along and possessed him. Under the impetus of an amorous book, Cohn had decided to live his life all the way up, a life Jake knew was impossible. Having broken with Frances, Cohn pursues Brett into an affair. Although he is put forward as the most intellectual, he gets his ideas from books rather than life.

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<sup>6</sup>Ibid., p. 31.

Actually an inconsequential figure, he is looked upon by Jake and Harvey as a case of arrested development. He is an innocent among the initiated. As Jake sees him, if Brett had wanted someone she could have had one of her own people. It is his Jewishness, his superiority, and his romanticism that set him apart. The accumulation of reactions to the one who doesn't fit climaxes with Mike's insults to Cohn after his affair with Brett. In his role as steer, it is Jake who gets Cohn from the room after his fight with Mike. Appearances must be maintained, tension ignored, and the code kept.

The rest of the characters in the book are also sick. Jake tells Georgette, a prostitute, that he is sick. She replies that she and everyone else is sick, too. Sick, also, are bankrupt Mike Campbell and Edna. Edna wants action so badly that she wants Mike and Bill to go into the bull ring to be tossed by the bulls. Harvey Stone is a drunkard. Frances is sick because she's now too old for another alliance. Brett moves from man to man after her husband came home from the war with strange bedroom habits. Throughout the story drinking reveals the sickness and crookedness that has even spread to the bullfighting and bike races.

What arises is a sick sexuality. The women all possess names with masculine origins; Georgette, Frances, Edna, and Brett. Brett, the main female character, not only has a masculine name, but her description is also masculine. She wears her hair short, brushed back like a boy and topped with

a felt hat. Even though she has a romantic interlude with the bullfighter, Romero, she resists growing her hair out even to look more womanly. Her affair is interpreted as wiping out Cohn, and cleansing her. But the affair was more of a ritual associated with the purity of the bullfight rather than with love.

The men in the book fail to project a normal sexuality. Jake is impotent, Cohn is manipulated by women, and Bill Harvey and Jake together remind one more of a brotherhood than of men. Even Romero, who comes forth as the most uncorrupted character, really does not need women. His union with the bulls is in itself described in sexual imagery.

What Hemingway reveals is a world of loners incapable of making a real connection. Sexually distorted, they move along in a night world, moving from place to place, from Paris to Spain and back with nothing really having happened in between. No full union takes place. The situation of Jake Barnes reinforces the alienation. In Book I Brett and Jake meet again. She goes off with Cohn. She and Jake cannot make a union. She sends off Cohn at the end of Book I and is attracted to the bullfighter in Book II. She makes no real union there either. In Book III she sends for Jake to help her out. Her affair with Romero had unnerved her. He wanted her to be more womanly by growing her hair out. He had also wanted to marry her so she couldn't go away from him. He had at least wiped out Cohn.

I could feel her crying as I held her close,  
 I'm going back to Mike. He's my sort of thing.  
 He's so damned nice and he's so awful.<sup>7</sup>

The characters drift apart. This drift is evident in the structure of the book. The movement of the book is from the daytime world where things are clear-cut and understandable. Paris is the day world of work and controlled emotions. It is where the values are known and understood. Safe and urbane, the characters know how to operate in Paris. Everything is on a clear, financial basis where one knows even how much to tip. In contrast to France, Spain becomes a nightmarish world of drinking where the code does not work as well. It is here that the fight breaks out with Cohn, and where Jake loses a friend because he acts as a pimp for Brett. In what becomes one long night, the Fiesta accentuates the alienation of the group as the seven days and seven nights run together. The only view of what life could be takes place in the scene in Burguete. Away from Paris and the Fiesta, the characters are refreshed and natural. The cold stream, the fishing, the comradeship, and the monastery give a positive tone to the characters of the lost generation for whom there seemed no hope. It also amplifies the disjointed, valueless lives they live. The responsiveness to the setting seems spiritual in its significance. Although they found nothing in the church, they did find a sense of brotherhood together.

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<sup>7</sup>Ibid., p. 243.

The spiritual significance of the fishing trip points to another problem of this sick world. The church scene here and earlier reveals the loss of the old values which had given coherence and meaning to life. As other values had fallen away, religion has lost its sustaining qualities for the characters. The Fiesta itself is a religious celebration. It is presented as a garish nightmare.

Jake goes to the cathedral alone to pray for everyone he could think of. But his prayers are full of money, Fiesta, and bullfighting, and his mind wandered,

I was a little ashamed, and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion and I only wished I felt religious and maybe I would the next time.<sup>8</sup>

In Spain, Brett is turned away from a church. She feels bad in the religious atmosphere. The sense of guilt she carried after her affair with Cohn reflects the quality of her soul. Her own disgust in herself reveals her feelings of immorality and her need to cleanse herself. It is not in church that she can do so. Instead, she bathes herself very frequently. That is not enough. Her affair with Romero in Book II is used to "set herself up" again.

The world of the lost generation, which gyrates in and out of Jake's sphere is a transient world which crosses and crisscrosses the orbit of his consciousness but which

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<sup>8</sup>Ibid., p. 97.

never remains. Paralleling the movement of the earth both cyclically and continuous are the lives of the characters.

In the forward of The Sun Also Rises is:

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

--Ecclesiastes

Jake moves cyclically day and night and spatially from France to Spain and back, from metropolis to village from the mountains to the plains. The other characters that come into his view move in and out and away. None are permanent. As the quotation in the preface of the book from Ecclesiastes foretells, the generation passes away; the earth abides.

It is as though Jake lost not only his sexual capacity but also his capacity for any significant relationship with the rest of humanity, any relationship that is not based upon an exchange of money or a communion of souls who share the same debilitating effects of their times. It seems questionable not to see Jake as a defeated hero. His trip to Spain and into the mountains seem to suggest a kind of spiritual renewal and reawakening to what is elemental. They do not sustain him or strengthen him, however, to the extent that something in his life improves. Instead, as he completes the cycle in his return to France, he does not return with

more, but with less. One can accept the concept of an undefeated hero who endures the realities of the aimless alienation. He is the hero who has reduced the values, emotions and morals to only the most emphatic good feelings. But the undefeated hero thesis suffers strained credibility under the impact of the examination of four other characters in relationship to Jake.

In the juxtaposition of Jake and Cohn, one notes the death of innocence and romantic allusion in Cohn. Pedro Romero, the character who contains the most idealized qualities, and apparently the most admirable style, undergoes the same kind of destruction. It doesn't make Jake feel good. In fact, Romero makes him feel worse than he felt about Cohn. This bad feeling is associated with Jake's values: good feeling must be morality: bad feeling must be immorality. Consequently, the analysis suggests that Jake is consciously aware of his immorality because he has bad feelings about Brett's relationship with Romero. It is the loss of Montoya's respect that most brings home his degenerating stance. Montoya, an aficionado like Jake, shares with him the knowledge of purity of style in contrast to the decadence that is spreading evil in bullfighting. It is Montoya's looks that impress the loss of dignity and morality which Jake experiences when through his pimping for Brett, he threatens the one pure thing that crosses his orbit. With the final character Brett, there is an obvious change. It is not merely that Jake cannot physically relate to her, but that

now he is her percurer. Not that he was just aware of her multiple sexual experiences as outside of their relationship, but he has participated in securing her a sexual partner outside the tribe. It would seem then, in view of his relationship with the other characters, that within this generation of Israelites, Jacob is a defeated hero because of his oblique morality.

## CHAPTER II

### A FAREWELL TO ARMS

A Farewell to Arms provides the second view of Hemingway's world. A deliniation of the contrasts present in the setting, the condition of war, aloneness, and love best reveal the fictive world in which Hemingway places Fredrick Henry.

A Farewell to Arms is divided into five books. Book I and II consist of 12 chapters each. Book III contains 7 chapters, Book IV contains 4 chapters, and Book V contains 4 chapters. Book I is about war, Book II is about love, Book III is about war and escape from it, Book IV is about love and Book V is about the loss of love.

Book I begins with Fredrick Henry in late summer in the war. In a panoramic scene, the war is presented on both the plains and in the mountains. A controlled, flat tone renders the deadening quality of the scene in which a sense of anti-life is created. The gray armored cars and leather boxes, the thin, bare branches, the wet brown and dead autumn, and the brown and bare mountains present a sterile and death-filled view of the war. Fredrick Henry's house is described in a fine, flowering town in contrast to a green forest which has been destroyed. With the forest,

life has gone, too. As autumn comes, man and war are suspended by nature. The sky goes dull as nature brings war to a halt.

Chapter 3 of Book I begins in the spring when Fredrick Henry has returned to the front. The contrast which developed here is one between the real world of the priest of Abruzzi and the unreal world of Fredrick Henry's vacation.

I had gone to no place where the roads were frozen and hard as iron, where it was clear, cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you lord and there was good hunting. I had gone to no such place but to the smoke of cafes and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed drunk, when you knew that that was all there was, and the strange excitement of waking and not knowing who was with you, and the world was unreal in the dark and so exciting that you resume again unknowing and not caring in the night, sure that this was all and all and all and not caring. Suddenly to care very much and to sleep to wake with it sometimes morning and all that had been there gone and everything sharp and hard and clear and sometimes a dispute about the cost.<sup>9</sup>

It is the unreal world of not thinking or feeling or caring that is the posture of Fredrick Henry throughout Book I. He exists in a world where nothing means anything to him. The war seems to go on well while he was away. It ground on whether he was there or not. Nor does the war itself seem real.

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<sup>9</sup>Ernest Hemingway, A Farewell to Arms (New York: Charles Scribner's Sons, 1957), p. 12.

This was a strange and mysterious war zone, but I supposed it was quite well run and grim compared to other wars with the Austrians.<sup>10</sup>

In fact he does not even feel a part of the war in which he is in. He comments,

Well, I knew I would not be killed. Not in this war. It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies.<sup>11</sup>

The war itself is unclear. It seemed to have no important reason for beginning. In a conversation, Passini says,

"There is a class that controls a country that is stupid and does not realize anything and never can. That is why we have this war."

"Also they make money out of it."

"Most of them don't," said Passini. "They are too stupid. They do it for nothing. For stupidity."<sup>12</sup>

Even the conclusion of war is unclear.

"It doesn't finish. There is no finish to war."

"Yes there is," Passini shook his head.

"War is not won by victory. . . . One side must stop fighting."<sup>13</sup>

Fredrick Henry's decoration adds to the unreality of the war. He is no real hero and he knows it. He is no real soldier and yet he is decorated. When Rinaldi informs him he will be decorated, Fredrick Henry says, "No, I said I was blown up while we were eating cheese."<sup>14</sup>

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<sup>10</sup>Ibid., p. 36.    <sup>11</sup>Ibid., p. 32.    <sup>12</sup>Ibid., p. 51.

<sup>13</sup>Ibid., p. 50.    <sup>14</sup>Ibid., p. 63.

In Book III the war takes on a futile reality in contrast to Book I. The war was now going very badly. "It has been a terrible summer," said the priest. He was surer of himself now than when I had gone away.

You cannot believe how it has been, except you have been there and you know how it can be. Many people have realized the war this summer. Officers whom I thought would never realize it, realize it now.<sup>15</sup>

In the rain the fearful reality of the war is present. Retreating, Fredrick Henry sees the confusion as the wounded are left behind and the hospital equipment taken. All are caught up in the retreat: the soldiers, two virgins, and the peasants with their mirrors and ducks. The farms are deserted. So mad is the reality of the war that Fredrick Henry says,

The whole bloody thing is crazy. Down below they blow up a little bridge. Here they leave a bridge on a main road. Where is everybody? Don't they try and stop them at all?<sup>16</sup>

The insanity of it all becomes sharpest as the Italians begin shooting their own soldiers. "We are in more danger from Italians than the Germans," I said. "The rear guard are afraid of everything. The Germans know what they're after."<sup>17</sup>

The stupidity and the meaningless, glory words are put forward by the officer who questions the lieutenant-colonel who is captured.

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<sup>15</sup>Ibid., p. 178.    <sup>16</sup>Ibid., p. 211.    <sup>17</sup>Ibid., p. 214.

"It is you and such as you that have let the barbarians onto the sacred soil of the fatherland."

"I beg your pardon," said the lieutenant-colonel.

"It is because of treachery such as yours that we have lost the fruits of victory."

"Have you ever been in a retreat?" the lieutenant-colonel asked.

"Italy should never retreat."<sup>18</sup>

The glory words stand out in contrast to the situation of disorder and indignity. Fredrick Henry commented earlier.

I did not say anything. I was always embarrassed by the words sacred, glorious and sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity.<sup>19</sup>

Therefore for Henry in the rain the execution of soldiers for abstract words was obscene. At the end of Book III he says a farewell to arms for the first time. He escapes to the river to wash away the anger and obligation. For the first time in a long time, life takes on a clear, cold reality.

In contrast, also, in Book I and III are the life views of Rinaldi and the priest. For Rinaldi, the surgeon,

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<sup>18</sup>Ibid., p. 223.    <sup>19</sup>Ibid., pp 184-5.

there are drink, girls and his work. Of the priest Fredrick Henry says, "He had always known what I did not know and that when I learned it, I was always able to forget."<sup>20</sup> The priest's view most amplifies the contrast of the world view in the text against which Fredrick Henry's view becomes clarified. Between Chapters X and XI of Book I, the priest and Rinaldi are in counterpoint. Rinaldi visits Fredrick Henry in the hospital after Fredrick is wounded. Like a garrulous, war brother, he brings cognac to Fredrick Henry. Even though he is a surgeon, Rinaldi does not concern himself with Fredrick Henry's wound. Everything is splendid. The war is fine. The wound represents a medal for glorious conduct. His skill is improving. He learns to work more smoothly. But the whores are now tedious. "They aren't girls; they are old war comrades."<sup>21</sup> Is Fredrick Henry more like Rinaldi or the Priest? Rinaldi says,

"Oh I knew it. Sometimes I think you and he are a little that way. You know."

"No you don't."

.....

"Oh I love to tease you, baby. With your priest and your English girl, and really you are just like me underneath."

"No, I'm not."<sup>22</sup>

In reality he is neither like Rinaldi or the priest. He has neither Rinaldi's view of the war, nor the priest's commitment to life.

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<sup>20</sup>Ibid., p. 14.      <sup>21</sup>Ibid., p. 65.      <sup>22</sup>Ibid., p. 66.

In Chapter XI the priest's visit stands against Rinaldi's visit. The priest is very tired and quiet. He brings Fredrick Henry vermouth, the newspaper and mosquito netting. Whereas Rinaldi has passed over the wound, the priest is careful and concerned about Fredrick Henry's suffering and attempts to bring him comfort. Their discussion of the war reveals a different view than that of Rinaldi. The priest hates the war and sees the unreality of it; whereas, the officers see nothing. The priest maintains a guarded hope that the war will end. What is clear to him is Abruzzi where life is good. "I would be too happy if I could live there and love God and serve him."<sup>23</sup> Here the attitude toward love is contrasted. Rinaldi never talks of love. His only reference to women is in terms of sexual gratification. The priest instead speaks of love and not of women. As he speaks of love, he speaks of God.

"You understand, but you do not love God."

"No."

"You do not love him at all?" he asked.

"I am afraid of him in the night sometimes."

"You should love him."

"I don't love much."

"Yes," he said. "What you tell me about the nights. That is not love. That is only passion and lust. When you love you wish to do things for. You wish to sacrifice for. You wish to serve."

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<sup>23</sup>Ibid., p. 71.

"I don't love."

"You will. I know you will. Then you will be happy."<sup>24</sup>

This Fredrick Henry is yet to learn and does. Rinaldi never does. He believes in nothing. When he is seen again in Book III, Chapter XXV, he has the disease of lust, syphilis. With the war going badly, Rinaldi has no beliefs. He is becoming a lonely surgeon. He sees himself as a great Italian thinker who believes in nothing except his work, drink, and sex. "No, I only like two other things; one is bad for my work and the other is over in half an hour or fifteen minutes. Sometimes less."<sup>25</sup> His negative belief is rational and complete. "No, we never get anything. We are born with all we have and we never learn. We never get anything new. We all start complete."<sup>26</sup> Since his life holds no hope, he is on a self-destruction course every day. Here the contrast with the priest is most vivid. For the priest there is the goodness of Abruzzi, hope though guarded, and the positive statement of love. In contrast to Rinaldi, who is near exhaustion and negation in Book III, the priest has hope that the war will end soon. At this point he is surer of himself; whereas, Rinaldi has nothing to sustain him. Poised between these two characters is Fredrick Henry, who through Catherine gains a life of greater meaning.

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<sup>24</sup>Ibid., p. 72.    <sup>25</sup>Ibid., p. 70.    <sup>26</sup>Ibid., p. 71.

The growth of the love of Fredrick for Catherine is the focal point of the fictive world of A Farewell to Arms. The setting of the love story and the progress of that love are also delineated by an examination of the contrasts. In the examination of these contrasts meaning arises. In the midst of the unreality of war in Book I, Henry meets Catherine. It is a casual encounter of the soldier and the nurse on an evening off. Fredrick Henry sets out to set her up and string out his line. "She was looking at me in the dark. I was angry and yet certain seeing it all ahead like the moves on a chess game."<sup>27</sup> Quickly crowded around Catherine from this point on are expressions of something pending.

"Oh darling," she said, "You will be good to me, won't you?"

What the hell, I thought. I stroked her hair and patted her shoulder. She was crying.

"You will, won't you?" she looked up at me.  
"Because we're going to have a strange life."<sup>28</sup>

Later as he sees her, he lies as part of the game.

She looked at me, "And you do love me?"

"Yes."

"You did say you loved me, didn't you?"

"Yes," I lied. "I love you." I had not said it before.

.....

"I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some

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<sup>27</sup>Ibid., p. 26.      <sup>28</sup>Ibid., p. 27.

stakes. Nobody had mentioned what the stakes were. It was alright with me."<sup>29</sup>

But this casual sexual contact with Catherine has a perceptible difference when he goes to see her and she isn't there.

I went out the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly. I had gotten somewhat drunk and had nearly forgotten to come, but when I could not see her there I was feeling lonely and hollow.<sup>30</sup>

It is Catherine whose action first signals love as the priest expressed it in terms of caring, serving and sacrificing. It is in this context that Catherine gives Fredrick Henry a St. Anthony medal even though she is not traditionally religious. It points to her care for his safety. The concern is in Fredrick Henry, too, who wants to marry Catherine because he worries about her having a child, and he thought she would want it. But she has submerged herself in him. She has put him in place of all else including her own identity. When she gets pregnant, they worry for each other. She worries that she'll make him unhappy or worry him.

It is at this point that their oneness and apartness from others begins to grow and become their stance in the world.

". . . there's only us two and in the world there's all the rest of them. If anything comes between us we're gone and then they have us."

"They won't get us," I said. "Because you're too brave. Nothing ever happens to the brave."

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<sup>29</sup>Ibid., pp. 30-31.      <sup>30</sup>Ibid., p. 41.

"They die of course."

"But only once."

"I don't know who said that?"

"The coward dies a thousand deaths, the brave but once?"<sup>31</sup>

This segment poignantly reveals an outstanding part of the fictive world. The lovers stand against the world, and it is love that protects them. It is a stance; a way of coping. She knows and wants to be brave.

Out and away from Catherine in the rain and retreat, Fredrick Henry finds that the war catches up with him. In his sleep he dreams of Catherine. His need for her is now complete in contrast for his need for nothing earlier in the book.

Blow, Blow ye Western wind. Well, it blew and it wasn't the small rain, but the big rain down that rained. Look at it. Christ that my love were in my arms and I in my bed again.<sup>32</sup>

The persistence of the rain in the retreat in contrast to the rain in his parting with Catherine acts portentously. When they are at the hotel in Milan, the rain dominates the atmosphere. Even though they make a home there as they did in the hospital, the image of death comes to him.

"But at my back I always hear

Times winged chariot hurrying near."<sup>33</sup>

She tells him, too, that she does not like the rain because she sees herself dead in it. It is Fredrick Henry

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<sup>31</sup>Ibid., p. 139.    <sup>32</sup>Ibid., p. 197.    <sup>33</sup>Ibid., p.154.

who is in love for the first time, to whom tomorrow holds significance, who begins to be concerned about death and time. This new meaning and concern are in sharp contrast to the Fredrick Henry of Book I.

The rain of the retreat covers Fredrick Henry's desertion as he says farewell to arms for the arms of Catherine. Switzerland, their last home, is clear and cold and mountainous as the setting of Abruzzi, about which this priest spoke. Book IV provides an interlude between war and death. The characters, however, are propelled along. Switzerland is no war. It is love and purity like that of which the priest spoke. Alone together they are not afraid of the day or night, Night now is not when he fears God as before or when his life is full of whores and drunkenness. Instead, it is now he that feels religious in the night. But even in this interlude, the portent of death is there.

If people bring so much courage to this world the world had to kill them to break them, so of course it kills them. The world breaks everyone and afterwards many are strong at the broken pieces. But those that will not break, it kills. the very good and the very gentle and the brave impartially.<sup>34</sup>

Whereas Book IV is the escape from Italy to the love of Catherine and the clarity of Switzerland, Book V begins as an idyllic time of peace, bright cold hard days and love. These are intruded upon by the war in the papers and the feeling that something is hurrying them along. They must

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<sup>34</sup>Ibid., 249.

not lose time. Catherine's nine month cycle comes to an end as the time span of a year comes to an end. The sense of time rushing on sets the mood. The coming of the baby, the rain during the delivery, and the other portents that exist in the novel crowd in. "This was the end of the trap. This is what people got for loving each other."<sup>35</sup> The product of that love brings an end of love as she dies.

The brave one has died and paid. Fredrick Henry, the initiated hero, but not so brave, has learned. He has learned to love and has learned the price.

Now Catherine would die. That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you.<sup>36</sup>

She'd known all along and the priest had known. His love dies away, but he does not. This appears to be the positive note. He made his connection into the world, learned of love and caring, learned of death and lives. Some it breaks and in the broken places they're stronger.

The title, A Farewell to Arms, has dual meaning. Farewell to arms takes place for Fredrick Henry as he dives into the river and deserts from the army and again as he leaves Catherine dead from childbirth in a hospital in Switzerland. It is not, however, merely a war story or a love story. Instead, it is an illumination again of the

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<sup>35</sup>Ibid., p.320.      <sup>36</sup>Ibid., p. 327.

condition of men as Hemingway sees it. It is a fictive telescoping of the reality of a generation in which values have fallen away, and man has to learn how to exist or die. As life breaks some, Fredrick Henry emerges from the meaningless world and makes a meaningful connection with life in his love of Catherine. He found what the priest knew. To love is to wish to serve... to do. But he also learned that without risk, life is meaningless.

### CHAPTER III

#### FOR WHOM THE BELL TOLLS

No Man is an island; entire of itself; every man is a piece of the continent, a part of the main, if a clod be washed away by the sea, Europe is the less as well as if a promontory were, as well as if a manor of thy friends or if thine own were; any man's death diminishes me, because I am involved in mankind and therefore never send to know for whom the bell tolls; it tolls for thee.

Devotions XII  
--John Donne

It is the continuity and interdependence of life against a background of death set forth in the John Donne quotation in the forward of For Whom the Bell Tolls that establishes the historical context of this Hemingway novel. The historical perspective of the novel is one of successive war and death from the American Civil War, World War I to the Spanish Revolution. Against this background is Hemingway's fictive world and the stance of his hero in relationship to it. War, the great destroyer, which, turning loose again the four horsemen, has distorted the state, the church, the people, the ethics and human relationships. The only permanency or assurance that Robert Jordan finds is in the job well done.

Through an analysis of the characters' response to the life situation in which they are placed, the fictive world of For Whom the Bell Tolls is revealed. Together for seventy-two hours, the characters are revealed through their roles in the blowing of the bridge, the central situation around which all the action revolves. It is this event which is the purpose of their presence together. Against this minor abortive and unnecessary action, the life of Jordan is played out and his stance altered.

For Whom the Bell Tolls' temporal setting covers three days in forty-three chapters. Chapter I opens in the pine-needled forest with Jordan and Anselmo. This is also the setting for the love of Jordan and Maria. It is also the setting for the final scenes of death in Chapter 43. Against a panoramic view of the mountains of Spain, the small part of the war is waged. The treachery and courage, strength and fear of each of the characters is contrasted. The fruitless battle on the mountain top in which Sordo's band is slaughtered is portrayed in a series of contrasts. The planes, which are like the sharks in The Old Man and the Sea, rain death down on the tiny band equipped only with their horses and guns.

Focusing closely on the combat between the Fascist and Sordo's band is the scene which reveals much about the state of the war, the Spanish people and the values. The obscene language of the Catholic commander is juxtaposed to the prayers and Hail Marys as the heads of the band are cut

off. The boy, Joaquin, has conviction in the Communist cause; whereas, the others are aware of the treachery and lies. As his death approaches, Joaquin's pleas return to the Virgin to sustain him. The courage of the band in the face of destruction is contrasted to the cowardice of the regular soldiers. The soldier will not take the command of his officer to advance. Sordo, in contrast, fights until his last breath with no fear of death. He accepts it. His stance is viewed as a comment on life.

Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and a valley and the hills beyond.<sup>37</sup>

The scenes of the band inside the cave alternate with the pine-needled setting and the mountains. There are articulate, descriptive passages of the setting. Similar to the thought of Jordan, the language used is expressive of detail and feeling. Jordan is portrayed as an articulate, evaluating character who is well educated. Chapter 4 begins with a detailed, concret and progressive passage that introduces the warm and smoky cave. A refuge for the band, it becomes centered structurally in establishing further contrasts among the characters. The cave later becomes the setting

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<sup>37</sup>Ernest Hemingway, For Whom the Bell Tolls (New York: Charles Scribner's Sons, 1940), p. 312.

for a power struggle between Pablo, the coward, and those who follow Jordan who are dedicated to the Republic. Crowded around the description of Pablo are animal images of the pig, fish, cat and the porcupine. Pilar is dedicated and subordinate to the Republic. She is a primitive mixture, foretelling the future and sustaining the present. She speaks of Pablo of the past. Now after so much fighting and killing, he drinks and is no longer dangerous. His only concern is for survival of himself and his band. He looks upon the intrusion of the foreigners, including Jordan, as destructive. Each character further reveals himself in the discussion of killing Pablo. Pilar, the dedicated Republican, sees it as a necessity as does Fernando, who uses bureaucracy to justify the killing. Agustin, who suffers for the others and would die for Jordan and the bridge, cannot condone the killing of Pablo. Agustin, like Anselmo, does not believe in the killing of a man. They, themselves, are dedicated and will follow orders, but much miss the values of life which are lost in war.

Throughout the novel are highly descriptive and evaluating passages by Jordan. These are in contrast to the novels discussed previously. The use of language is consistent with the historical context which follows Jordan's family and the Spanish people back through other wars. The language also allows for the commentary on the Spanish people who have always been used by the Church and State. These people with their formal, classical language are yet

close to the tribal, primitive level. Their religion which is pious and formal is inconsistent with their filthy language and brutality. The cutting off of the heads of Sordo's band is in itself brutal enough. However, the graphic description of the Republican's barbarian brutality to the Fascist in Avila is rendered in terms of the killing of the bulls. In Chapter 5, outside the cave, the gypsy, who has no political qualities or discipline, sings. The scene is again one of the earth and primitive man quite in contrast to the rigid formality of the Spanish language spoken by the tribe.

The central situation of the novel is the blowing of the bridge. That action in itself is contrived by Vincente Rojo, the unsuccessful professor. The whole plan seems destined for failure as we sense the fatality of Jordan's attitude while lying in the pines and Pablo's pessimism. Jordan, however, even though he is aware of the corruption and incompetence of the command, sees himself as an instrument used to perform a task. It is the task and the execution of it that is his primary purpose in life. He has no fear except the fear of failing to do his duty properly. He lives each day at a time with past and future subordinate to the present. His code is essentially how he had lived.

He had learned the falseness of the war earlier. He had reckoned with the false statistics, the false economist and the glorious troops dying ingloriously. Earlier he'd felt a part of something really important like being a

soldier in a religious crusade.

It gave you a part of something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it.<sup>38</sup>

Less than a year into the war, Jordan's attitude was all changed. The reality of the war, the brutality, futility and incompetence revealed the impurity.

You learned that fall, he thought, how to endure and how to ignore the suffering in the long time of cold and wetness, of mud and of digging and fortifying.<sup>39</sup>

As he comes into the mountains to blow the bridge, his stance is that of the man alone. He counts only on certainty and concreteness. Reconnoitering the location of the bridge, he has only one thing to think about. Any other thinking is unnecessary and bad for his work. It is also bad to worry. He realizes that the retreat from the bridge will be very difficult, that Pablo has lost his courage, and that the primitive Spanish peasant has few loyalties beyond his own band. But, it is bad to worry. He thinks little of himself other than his professionalism.

Jordan's brief encounter with Maria becomes the pivotal point of the change in his stance. For both of them, life is lived out in their short time together. Both learn of life from one another. Before each is nothing; together they are everything. Unlike Jake in The Sun Also Rises, the

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<sup>38</sup>Ibid., p. 235.    <sup>39</sup>Ibid., p. 236.

relationship Jordan establishes causes him to gain in stature as a hero. He becomes the man for whom life has meaning and fullness. The wheel of life turns each day as his life gains depth.

I suppose it is possible to live as full a life in seventy hours as in seventy years; granted that your life has been full up to the time that the seventy hours start and you have reached a certain age.

.....

So if your life trades its seventy years for seventy hours, I have that value now and I am lucky enough to know it.<sup>40</sup>

Maria, the despoiled virgin, submerges herself in Jordan. Like Catherine in A Farewell to Arms, her love of Jordan and care for him are the essential qualities of her life. In addition, like the priest in A Farewell to Arms, she seems to have always known that life is caring and giving.

"But we will be one now and there will never be a separate one." Then she said, "I will be thee when thou art not there. Oh, I love thee so and I must care well for thee."<sup>41</sup>

Similar to Catherine and Fredrick Henry, they find in the midst of war that the most important human experience, the single reality that gives meaning to all man endures, is loving and belonging.

Even though Jordan is aware that there is no future for them, he now speaks of one. Against the image of the

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<sup>40</sup>Ibid., p. 166.    <sup>41</sup>Ibid., p. 263.

wheel of life turning, Jordan wishes to slow up time. He has in the two days been learning so fast. If only at the end he could slow up time. In Chapter 43, Jordan gains a sense of relatedness and security in the natural setting of the pine needles. Before the pines had been a hiding place only for war. With Maria they were a sanctuary for love. Here at the bridge he smells the pines and sees the squirrel. All is clear and sharp. The pines now become the setting for death. Jordan's death, like Sordo's, becomes a comment on life. As the quotation from Donne's "Devotions XII" is recalled, Jordan's actions and thoughts witness his involvement in life. Maria leaves with a part of him, a new life, that gives continuity to the meaning of his death. Like Moses at the river Jordan, he sends the Israelites and the new generation on. The tribe has survived and the future is yet to be born. It is on this positive note that Hemingway's novel reveals a hero more in tune to the totality of life than either Jake or Fredrick Henry. This then is a more socially, interdependent hero in Hemingway's fictive world.

## CHAPTER IV

### THE OLD MAN AND THE SEA

The Old Man and the Sea is a short novel which temporally spans three days in the life of Santiago. The story moves full circle spatially. During those days and nights he is taken far out from man and back again. During this time he over-reaches the limits of man alone. As he comes to the shore again, he returns to the community of man which he has left with a greater realization of his need for the community.

In the first twenty-eight pages of the novel, the hero, his problem and his disciple are introduced. The hero, Santiago, is a fisherman as was his namesake, St. James, who was also a martyred apostle of Christ. Having fished in his skiff in the Gulf Stream for eighty-four days without any luck, he is looked upon by the other fishermen as most unlucky. Each day he returns in his skiff with no catch. "The sail was patched with flour sacks, and furled, it looked like a flag of permanent defeat."<sup>42</sup> It is on the question of defeat that one of the themes of the story is now developed.

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<sup>42</sup>Ernest Hemingway, The Old Man and the Sea (New York: Charles Scribner's Sons, (1952) p.1.

The old man is seen weather-beaten by the sun and sea and scarred by his profession. His eyes, however, remain cheerful and undefeated. After eighty-four days he does not give up, but plans the next day to go far out alone. The boy, Manolin, who cares for the old man wishes to serve if he cannot fish with him. To him the old man is the master, and he the apostle; moreover, he is youth and physical strength, contrasted with the advanced age of the man. He is also Santiago's main social attachment.

Manolin's father is a marked contrast to Santiago. He is a man without faith, an inshore fisherman who plays it safe. He will not share the work with the boy. Between the boy and the old man is complete understanding. The old man allows him to serve, shares the work and teaches him. From Martin, the symbol of charity, the boy gets food and drink for the old man. The old man accepts the service and the charity for he had gained humility. "But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride."<sup>43</sup>

His hope and confidence rising with the breeze, he is going to sea the next day to fish far out. As he and the boy talk, the boy expresses that Santiago is the best fisherman, but Santiago disagrees with him. Santiago only hopes that no fish will come to prove the boy wrong. The old man tells the boy that he has resolution even if he is not

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<sup>43</sup>Ibid., p. 14.

strong. As the story moves to his dreams that night, he dreams of his youth and young lions on the beaches of Africa. Lying under the heart of Christ and the Virgin,

He no longer dreamed of storms, not of women, nor great fish, nor fights, no contests of strength nor of his wife. He only dreamed of places now and of the lions on the beach.<sup>44</sup>

The next day before the dawn, he leaves the shore. Equipped with his hope, his resolution, his confidence, his pride and his humility, Santiago set out alone into the sea, beyond the inshore fishermen. He will be beyond the hole that always yields fish, far out of sight of land, but never out of sight of life. He will be pulled out against the current and by the end of his voyage he will have been brought full circle to the knowledge of himself. He will suffer the agony of the fish and the agony of Christ. He will lose his pride in his realization that he has gone too far out beyond the limits of man alone.

The setting of the voyage is the sea which Santiago calls La Mar, the feminine, for he does not see it as the young fishermen do. Instead, he sees her as capricious, but feminine as she is affected by the cyclic influences of the moon. In this setting, Santiago feels both love and hate. He loves the turtles, the flying fish who give sustenance, the little bird who as a spirit leads him out to sea to his fish. Equally he hates the Portuguese man-of-war,

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<sup>44</sup>Ibid., p. 25.

who is beautiful and deadly and which he enjoys killing. The wind, too, he sees as both good and bad. The natural universe is seen by Santiago in its reality more completely than the heroes previously discussed. He is more in tune to the natural universe with its good and bad ever present and ever operative in man's life. Santiago is a realist. As he has hate for the bad, he has compassion for the good. To the bird he speaks, "Take a good rest, small bird," he said. "Then go in and take your chances like any man or bird or fish."<sup>45</sup> In his expression one sees the universal unity or the identity that Santiago has with his brothers. Even more, one sees the reality of life's continual struggle for survival against the natural odds that are all a part of learning to live, for Santiago, as a man should.

As he proceeds further and further out, the imaginative leap the author takes becomes more and more apparent. The old man talks out-loud to the creatures. He speaks to the bird, the fish and the elements as brothers. He blends into the elements and unites with them. The tunnel clouds envelop him and he wonders if it is a dream. He becomes just another creature taking his chances.

As the fish bites, Santiago uses the name of Christ for the first time. He will use it again. He will say his prayers and he will promise more. But, it is not from his religion that he gains his strength. As the fish, the social

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<sup>45</sup>Ibid., p. 55.

symbol rendered in sexual and Christian terms, now takes him out to sea, dragging him northwest on the first day, neither has seen the other. But like himself, he sees the fish as strange, and for him he has compassion. He wonders of his age and whether he has knowledge of his adversary. The fish who was far out beyond the nets and traps and the man who has so carefully set his lines far out, now on this first day are heading further out united by the line.

As Santiago heads out, the narrative shifts between a dream state and reality. In his dream, most prevalent in the night, he longs for the boy, but recognizes that he has only himself and his own skill and strength. From his thoughts of the boy, however, he seems to gain strength. Too, as he thinks of DiMaggio, he also seems to gather courage and the drive to execute his professionalism against the odds. As Jordan, the task done well is paramount in his mind. It is in the dream state that he recalls the test of strength and considers the need for man to constantly prove himself. Outside of this state, conscious of the reality of his attempt, acutely aware of his aloneness, he thinks to bait his lines, to eat, to prepare for the catch and consider his left hand. The left hand, the traitor, which causes him so much pain and makes him most feel the need for the boy. Manolin would do so many things that could help him in his struggle. Thus, Santiago, though physically alone, is not alone in his thoughts of others.

In the night he expresses his pity for the fish which he has not seen but to whom he is united. The fish, as he, is seen alone. Santiago expresses his love and respect of the fish, and yet the fact that he will kill him.

"... Christ, I did not know he was so big. I'll kill him though," he said. "In all his greatness and his glory." Although it is unjust, he thought. "But I will show him what a man can do and what a man endures."<sup>46</sup>

Here is the stance of combat and endurance of the Hemingway hero.

He identifies with the fish as brother and as friend. This relationship is further developed as the agony of the hooked fish who suffers as Santiago suffers. Each bears his pain. Now the fish is heading east as he tires on the sunrise of the third day. Both have suffered the agony of the fight. When the circling is almost finished, when Santiago has reached the point of almost complete exhaustion, his hands torn and bleeding, his back torn and his head wounded, he says,

"Fish," the old man said. "Fish, you are going to have to die anyway. Do you have to kill me, too?"

.....

"Come on kill me. I do not care who kills who."<sup>47</sup>

They are equally great, equally noble, equally strong in adversity. The tension relaxes. When he has just about let himself go, he clears his head and tries again. In a

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<sup>46</sup>Ibid., p. 66.      <sup>47</sup>Ibid., p. 92.

succession of movements, tensed and relaxed, between the dream state and reality, the suspense heightens, the union of the fish and the man becomes ever closer.

He took all his pain and what was left of his strength and his long-gone pride and he put it against the fish's agony and the fish came over onto his side and swam gently on his side, his bill almost touching the planking of the skiff and started to pass the boat, long, deep, wide, silver and barred with purple and interminable in the water.<sup>48</sup>

Achieving the proportions of the matador at the supreme moment of sacrifice, he drives the harpoon into the heart of the fish. The master fisherman, who like DiMaggio, does all things with perfection, even with pain, is at the height of his glory in the blazing sun of the third day.

Multiple symbolism is used to render the scene of the fish and Santiago. The fish is now seen as a saint in a procession, fully the crucified Christ. This figure has been reinforced as Santiago wonders of the worthiness of man to eat the fish. Later he, himself, eats the fish to gain strength to fight the sharks. He recognizes that he has killed the fish out of pride, but too, because he is a fisherman. It is in the killing that Santiago has lost his pride. Operative within the description of the fish and the catch are, in addition, sexual overtones. The catching of the fish, the movement, the tension, the relaxation, the thrust of the harpoon and the union of the man and the fish by the line,

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<sup>48</sup>Ibid., p. 93.

convey the sexual union which works to reinforce the social aspects of the Christian symbolism which is being simultaneously developed. Santiago achieves a position as a Christ figure through the union with the fish, and the intensity of his suffering.

As earlier suggested, life is both good and bad. In the reality of life is achievement and adversity. It is in this context that the sharks strike. The sharks are no accident, no quirk of fate, no irony, but a part of the reality for which Santiago has been prepared by life. The adversary of the bird, the hawk; the adversary of the fish, the shark; are now as in the normal course of life, man's adversary. Glory is not long sustained: in life man is ravaged and must rise to fight again and again. Santiago realizes the truth that he has killed in pride. He has also realized that man is not made for defeat. It is in the struggle alone against defeat that he faces his greatest contest. Still full of resolution, he has hope. With the intrusion of the narrator, the Christ figure is fully rendered.

"'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood."<sup>49</sup>

Each time as his hope and strength lag, he gathers his strength and skill until nothing is left. With his tiller

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<sup>49</sup>Ibid., p. 107.

he battles his last, the seventh shark. The cycle is complete. He has gone out, farther than any man should go. In his pride he has killed the fish, shared his agony and suffered himself. He is beaten, but not defeated. He sees his sin in having gone out alone beyond the limits of man.

" . . . I'm sorry about it, fish. It makes everything wrong." He stopped and he did not want to look at the fish now. Drained of blood and awash he looked the colour of the silver backing of a mirror and his stripes still showed.

"I shouldn't have gone out so far, fish," he said. "Neither for you nor for me. I'm sorry, fish."<sup>50</sup>

Although he musters to fight on each attack, he is beaten. He has no more luck which he has tried to buy. He knows as the other Hemingway heroes have expressed before him that he has to pay for everything. For this moment of glory he has paid with the fish and almost with his life.

In the night of the third day he drifts inshore with the current. As he mounts the hill to his shack, he carries the mast on his back. Bearing his cross in the midst of indifference from the cat, he falls, rises, falls, rises and rests before he finishes his climb. Finally, he rests on his bed in the cruciform position under the heart of Christ and the Virgin. There he will remain three days until he is restored as the wind blew outside. When he rises, he will be renewed for he plans with his disciple

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<sup>50</sup>Ibid., p. 110.

to fish again and to teach him.

At the shore the indifferent tourist, without knowledge of the suffering of a man alone, watches the remains of the fish return to the sea with the tide. In its continual cycle, the universe has taken Santiago out full circle and brought him back full of knowledge of himself. He has lost the fish, but he has learned that man is not made to struggle alone.

" . . . He noticed how pleasant it was to have someone to talk to instead of speaking only to himself and to the sea.

"I missed you," he said.<sup>51</sup>

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<sup>51</sup>Ibid., p. 124.

## CONCLUSION

Hemingway heroes project on the surface the basic characteristics of the code hero. There has been evidenced in the analysis, however, more to the stance than merely how to endure in life's struggle. The change in the code hero, beginning with Jake and moving to Fredrick Henry and Jordan and finally to Santiago, was expressed as a widening perspective of life and man's universality. The development of the hero in Hemingway's fictive world is portrayed by a gain in emotional depth and attachment within the larger social context.

All the novels moved cyclically, tracing the movement of the individual characters to some solution of conflict. As the leader of the alienated, lost generation, Jacob moved in a circle, but his resolution was one of acceptance. He took the world as he found it and made no attempt to change it. Tempering all reactions, he found only superficial pleasure. His morally oblique and unreflected stance provided him with a means to endure his world.

Fredrick Henry, as Jake, was aware of the reality of his time. Poised between the priest and Rinaldi, he was acutely aware of the lack of dignity and worth that his life had for him. Whereas, Jake submitted, Fredrick Henry

acted. His action, unlike Jake's, was not to continue to find ways to endure, but was, through his rejection of the war, an attempt to find another dimension to life. He chose the interdependence of one soul to another in the desert around them. There was no universal commitment in Fredrick Henry, no tuning in to the larger loyalties later found in Jordan and Santiago. Fredrick Henry's growth in Hemingway's fictive world over that of Jake was essentially a decision to create a purposeful relationship with Catherine.

Moving to Jordan, the Hemingway hero was delineated within a larger scope. He was still the code hero on the surface. Pure, clean, straight action was part of his stance. Within his fictive world Jordan developed social and political beliefs. He was an initiated hero, realistic in his view of life in his time. He, like Santiago, was unsubmitive in defeat. Jordan's solution to the conflict in his cycle expanded the fictive world and stance of the Hemingway hero. He related himself to the historical movement of man and intellectually chose to stand for life and liberty of all men. Fully cognizant of the crooked world, the repetition of war and death, and the absence of values, he rationally chose to make his contribution to man. As his cycle moved, his interrelatedness to others grew. Within the natural surroundings of the novel's setting, he gained the knowledge of loving and caring.

Santiago was Hemingway's most mature hero. Similar to the others, he had many of the obvious characteristics of the code hero. Life was action, individual choice, and lived full up. Woven within the fictive world of the novel were also images of purity, professionalism and courage. In The Old Man and the Sea, Hemingway created a fictive world in which Santiago's interrelationship with the natural universe was expanded far beyond the previous novels. Jordan was tuned into the natural setting, but the complexity of the novel disturbed the clarity of his position. The Old Man and the Sea, through the reduction of the basic elements of the novel to what was essential, portrayed the world of Santiago with simplicity and clarity consistent with the life of the character. Santiago's brotherhood with the universe was total. He was a participator in nature, not just an observer. He was absolutely absorbed in the unity of life and fully aware of its vicissitudes. These realities did not debilitate him as they had Jake. Instead, he was the constantly, contesting hero whose acceptance of life is positive. Fully aware of his need for others, his stance projected him as the most socially developed and successful hero in the fictive world created by Ernest Hemingway.

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