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The purpose of this research was to determine how alcohol functions in four main texts: The Sun Also Rises, A Farewell to Arms, The Old Man and the Sea and In Our Time. Because of Ernest Hemingway's self-perpetuated image as a literary celebrity, scholars have historically used his public persona (and their diagnoses of his perceived alcoholism and other medical conditions) to speculate about its impact on his work. This study establishes the importance of first addressing the textual evidence relating to Hemingway's crafting of symbols, characters and plots before the biography of the author enters the critical conversation. The project defines and examines important terms relevant to Hemingway's representation of alcohol, including "saturated" and "dry" fiction, "situational dryness," "communal consumption" and "restorative drinking." When applicable, Hemingway's characters are viewed within the context of their Lost Generation existence to challenge the critical notion that the post-war experience for the author's characters (particularly those who consume alcohol) is static from text to text. Hemingway's drinkers are explored instead as individuals with varied impetuses for imbibing (whether in moderation or in excess), and his non-drinkers and occasional consumers are examined at length to provide a complete picture of the role of consumption across the four works. The data taken from these considerations leads to the conclusion that contrary to the critical

consensus, Hemingway's depiction of alcohol sometimes reverses the dichotomous relationships it has long been believed to support. This project illuminates moments where consumption can function both positively and negatively for a character, as can abstinence from alcohol. In the end, the supposed glamorization of consumption in Hemingway's fiction is undercut, replaced instead with a dynamic view of alcohol's role in the lives of his characters.

HEMINGWAY'S MIXED DRINKS: AN EXAMINATION OF THE
VARIED REPRESENTATION OF ALCOHOL
ACROSS THE AUTHOR'S CANON

by

Ashley Yarbrough Oliphant

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Committee Chair

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This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

In “Alcohol and the Writer: Some Biographical and Critical Issues (Hemingway),” Roger Forseth warns, “It is not a simple matter to be an alcoholic. Nor to be called one, nor to live with one — nor to write about one” (372). This dissertation, which will explore Ernest Hemingway’s relationship with alcohol, proceeds with the notion that alcoholism, its causes and its consequences are not easily figured out. In no way will this study provide answers to the lingering biographical questions about Hemingway’s physical condition and possible medical disorders that critics and researchers have sought for years. My goal here is to offer a new understanding of the function of alcohol in Hemingway’s fiction in a way that shows respect to his literary legacy. I feel sure he would be disheartened to see how the biography of his drinking has taken precedence over a close examination of the way he presents alcohol in his fiction. It is my sincere hope that this dissertation can bring Hemingway scholarship about alcohol back to the text, where it rightly belongs.

The title suggests the double purpose of this dissertation — (1) to explore the contentious dialogue about and the commercialization of Hemingway’s drinking and (2) to complete the unfinished work of examining the way alcohol functions in Hemingway’s writing. Therefore, my study will investigate the

biographical, the historical and the cultural in order to find a meaningful way to dialogue about textual connections related to alcohol. The evidence presented in the following chapters will reveal that drinking in Hemingway's fiction is almost always about something larger and more significant than the beverage itself. Characters who drink to get drunk do so for a variety of reasons, none of which are directly linked to alcohol. Likewise, characters who do not consume alcohol or who choose to do so in moderation are influenced by conditions entirely unrelated to drinking. Decisions about consumption, therefore, turn out to be signposts that indicate to the Hemingway reader the need for further textual exploration.

The first section of this introduction will offer a brief review of the literature about the links between authors and alcoholism, including an examination of scientific studies that explore the consumption of alcohol and its effect on creativity. The results of such studies will be used to analyze what has been alleged about Hemingway's consumption by alcoholism experts, the author's own personal physicians, his family members, his close friends and his biographers. Next, the introduction will plot Hemingway's meteoric rise to fame as a literary celebrity and the resultant commercialization of his persona as a branded image, a process that in many ways was accelerated by his own deliberate self-promotion. Without question Hemingway was the most celebrated drinking writer of the twentieth century, and it is important to understand exactly how this status

was achieved and how it impacted the crafting of his fiction and its subsequent critical reception.

Was Hemingway an Alcoholic?

Forseth claims no literary researcher should embark on a study about an alcoholic writer without first taking steps to specifically define one's concept of alcoholism. The most logical place to seek that definition would be the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR). However, a "Cautionary Statement" appearing in the book advises the reader that the proper use of the criteria in the manual "requires specialized clinical training that provides both a body of knowledge and clinical skills" (xxxvii), and the text's introduction further proclaims its "diagnostic categories, criteria, and textual descriptions are meant to be employed by individuals with appropriate clinical training and experience in diagnosis" (xxxii). In very clear terms, the contributors to the manual insist it is not to be "applied mechanically by untrained individuals" (xxxii). Considering that I have no "specialized clinical training," the use or explication of such sources will be avoided; nevertheless, numerous Hemingway critics have opted to utilize the DSM-IV to support their arguments about Hemingway, including Forseth, who offered the warning to scholars who attempt to write about drinking authors that appeared in the first paragraph of this introduction.

On a very basic level, an alcoholic is one who is addicted to alcohol and continues to consume it excessively even when its consequences interfere with everyday life. An alcoholic tries to limit consumption or abstain altogether but

repeatedly fails. Even when drinking makes alcoholics sick or results in their incarceration or loss of employment, they continue to partake. As a result, intimate and familial relationships suffer because loved ones very often have to assist alcoholics in recovery after a time of over-consumption. While formulating a definition for a medical disorder is a simple task, attempting to apply the designation is much more problematic for numerous reasons.

First, properly diagnosing a man who has been dead for nearly fifty years is, without question, impossible. No critic, biographer or researcher has had the opportunity to view Hemingway's complete medical record — the public does not have access to such information and it is likely scattered in separate files all over the world. Hemingway's medical care was administered by a number of physicians, from Dr. Sotolongo in Cuba to the specialists at the Mayo Clinic, with a host of other physicians in between. Furthermore, it is conceivable (even when Hemingway was alive) that such a group of doctors would be unable to come to a consensus about the precise conditions that afflicted him, so it is laughable to think such agreement could be reached by literary researchers half a century later by utilizing an incomplete record.

In Alcohol and the Writer, Donald W. Goodwin outlines a second difficulty associated with diagnosing alcoholism. According to Goodwin, the most troublesome diagnostic issues are “not with the unequivocal alcoholics [but] drinkers who, like Hemingway and Steinbeck, go out of their way to deny a personal problem with alcohol” (5). Hemingway vehemently refuted the charge of

alcoholism, though he readily admitted that he was fond of drinking. Goodwin reports that Hemingway once said, “Drink all you want, but don’t be a drunken shit. I drink and get drunk every day, but I never bother anyone” (63). However, Alfred Kazin aptly points out in “‘The Giant Killer’: Drink & the American Writer” that “Writers are not the best analysts of their own alcoholism” anyway (45). Goodwin’s discussion ultimately leads him to the question, “Should we exclude Hemingway from the list of American writers who were alcoholic?” and his answer is that “Ultimately this depends on the definition of alcoholism” the researcher selects (64). Because there are hundreds of books about alcoholism in existence, there are likely hundreds of varying definitions of alcoholism as well.

A third reason Hemingway’s alcoholism is nearly impossible to study is that the researchers who wish to examine the author’s consumption are forced to make hypothetical medical diagnoses based on conflicting data for a person they have never met and who they have not been trained to treat. Lisa Firullo, M.Ed., a Licensed Professional Counselor practicing in Charlotte, N.C., argues that it is unethical for a mental-health professional to offer a diagnosis without first consulting with the individual in person. A further complication, according to Firullo, is that individuals may present vastly different behaviors but still suffer from a common mental condition. Conversely, patients may present similar behavioral characteristics while actually being afflicted by different disorders. Extensive training in the proper use of the DSM-IV and long-term clinical instruction teach professionals in the field to correctly diagnose a patient. In order

to identify the sometimes subtle distinctions which separate one disorder from another, the counselor must interview the patient and then incorporate data from the DSM-IV into the diagnostic process.

However, many researchers (even some with mental-health credentials) have been willing to diagnose Hemingway with a wide variety of mental disorders without ever having treated him personally. Peter Hays, who has a Ph.D. in English from Ohio State University and teaches in the English Department at the University of California at Davis, uses the DSM-IV in “Hemingway’s Clinical Depression: A Speculation” to argue that Hemingway’s weight gain, as evidenced in photographs from late 1923 to early 1925, “was a symptom of his bipolar mood disorder, a sign of the affective illness that would ultimately lead to his death” (50). One of the byproducts of Hemingway’s mental disorder, Hays asserts, is his drinking, which often causes mental symptoms to be elevated (58).

Hays closes by claiming

there is no doubt about his depression, but I believe it was bipolar, alternating with hypomanic states of creativity, and that these cycles began, if not with his reactive depression over Agnes von Kurowsky’s rejection, then with his cycles of creativity and lack thereof, accompanied by weight loss, gain, and loss, in 1923 through 1925. (59)

Primarily using pictorial evidence, Hays diagnoses a man he never met with bipolar mood disorder, an affliction that a trained mental-health professional would likely only feel comfortable diagnosing with extended consultation, blood tests and possibly diagnostic brain scans. Armed with only his Ph.D., Hays is

willing to go on record with a diagnosis, and many of his colleagues have done the same.

Goodwin is perhaps the most qualified researcher of our time to investigate Hemingway's consumption of alcohol. He is an M.D. and the author of many seminal works, including Alcoholism: The Facts, Alcoholism and Affective Disorders and Psychiatric Diagnosis, which was a precursor to the DSM in its first edition (1974). While Goodwin admits that "diagnosing a psychiatric illness in a person who is drinking heavily is impossible" (196), earlier in the same text he attempts to do just that, asserting that Hemingway was a hypochondriac (60). He also goes so far as to assert that Hemingway was a "possible lifelong, world-class counterphobe," (55) a person afflicted by a condition that compels him or her to participate in the activities that are most feared. And Goodwin echoes Hays's appraisal of Hemingway's mental unrest, claiming the writer "could easily have been called hypomanic (mildly manic) much of his life" (69).

An equal number of critics are also willing to diagnose Hemingway's alcoholism, including Goodwin, who asks, "Did Hemingway fit the standard medical definition of alcoholism?" His response is that Hemingway did (64). Similarly, Tom Dardis, author of The Thirsty Muse: Alcohol and the American Writer, argues that Hemingway "certainly did rate as an alcoholic" (157). The main difficulty with such diagnoses is the fact that the literary researcher must rely on biased reports to make a determination about an author's perceived

alcoholism. Goodwin claims that “friends and relatives of a writer [. . .] see him at different times drinking more or less than at other times [and friends and relatives are not always reliable, either]” (5). The literary investigator must come to terms with the fact that everything Hemingway drank was not observed by a third party; only a miniscule percentage of Hemingway’s overall drinking activity was recorded for publication. Goodwin rightly points out that “the ‘invisible’ drinks in the life of an alcoholic greatly exceed those consumed for the public record, and only Hemingway really knew how much he had been drinking” (57). Apparently, though, Goodwin feels he has seen enough evidence to posit a diagnosis.

Sometimes even the testimony from a physician who actually treated Hemingway brings to light more questions than answers. A useful illustration of the confusion that exists in relation to Hemingway’s drinking can be found in James D. Brasch’s discussion of the interviews conducted with Jose Luis Herrera Sotolongo, who was Hemingway’s physician for 20 years. “Hemingway’s Doctor: Jose Luis Herrera Sotolongo Remembers Ernest Hemingway” outlines the highlights of two interviews with Sotolongo, one conducted in November of 1970 by Felipe Cunill and another which took place in early 1971 with Laurel Dean Graham. Evidence from both interviews proves that even the testimony of a trained physician who treated Hemingway for an extended period of time can be fraught with inconsistencies. Sotolongo describes to Graham what he terms “a fantasy about Ernesto’s drinking habits,” which he counters with his claim that Hemingway “was not a drunk.” Sotolongo insists, “I had read somewhere that

Hemingway had cirrhosis of the liver, but that was not true” (188-189). On the same page, though, Brasch cites Sotolongo’s explanation to Graham of Hemingway’s battle with hepatitis in the mid-1950s, during which time Hemingway was “rationed to one ounce of whiskey in the afternoon and one in the evening” (189). Clearly a person who is “not a drunk” does not need his alcohol rationed by outside parties.

Later in the article, Brasch reveals information from the Cunill interview. Here Sotolongo completely contradicts what Brasch cited him as saying in Graham’s interview. Sotolongo told Cunill:

There was a season when he [Hemingway] did not keep the proper composure. It was too much drink. I was always watching somewhat his drinking because that had become legendary. He drank more than is generally known in that he drank directly from the bottle. For those of us who were accustomed to the life of the drinking man in Spain or France where men drink, he was not an extraordinary drinker. Any person in those countries used to drink more than he did. Here it attracted more attention because a legend about his drinking grew up. There was a time when he began to drink so that he was not able to write. It was then that I said to him, ‘If you keep on drinking this way you’re not going to be able to write your name.’ It was the season when he became an alcoholic. It was ominous for us because I don’t like people who drink and I told him so: ‘Chico, you have transformed yourself into a habitual drunkard and I repudiate that kind of person. If you are a habitual drunkard I can do without your friendship because it goes against my principles. We’ll have to break this friendship of ours if you don’t change yourself. I have tried so far as I could to get you to stop it and if I don’t succeed there will be nothing for us to do but to go our separate ways.’ (208-209)

With contrasting statements such as “Hemingway was not a drunk” and “It was the season when he became an alcoholic” both coming from Hemingway’s

doctor, the researcher exploring the topic quickly sees how reliable sources about the biography of a writer's drinking are virtually impossible to locate.

Goodwin concludes his argument by conceding that the problem of alcoholic writers "may be unstudyable" (181), and I agree with his evaluation, particularly in Hemingway's case. Any critic who claims to have Hemingway's drinking behavior appropriately catalogued is mistaken, though some of the unsubstantiated evidence that exists is tempting to use. In Hemingway, Kenneth Lynn cites famous Hemingway interviewer George Plimpton as saying that the bulge of the writer's diseased liver "[stood] out from his body like a long fat leech" (529). Many acquaintances have estimated Hemingway's daily alcoholic intake in *liters*. Numerous documents indicate that Hemingway tried to reduce his intake or quit altogether and was always unsuccessful. However, I am unwilling to use such data to offer my own lay diagnosis or to pursue any other kind of medical argument about Hemingway's condition. To do so would be unfair to Hemingway and not very useful for literary discussion. It is doubtful that a critic's ability to definitively prove that Hemingway was an alcoholic would significantly change the course of the critical discussion, and no arguments advanced in this dissertation will be predicated on proof of Hemingway's alcoholism. Kazin asserts "psychiatry (a notorious failure in curing *compulsive* drinkers) is not much better [than the authors themselves] about pinpointing *the* reason why" writers drink the way they do (45). Even with all of the biographical and medical evidence in place, trained medical professionals are still unable to determine why an

alcoholic's behavior occurs. Why a literary critic would attempt such a step in a publication is puzzling.

What the literary critic does have control over, however, is the extent to which his or her reading of Hemingway's texts is influenced by a personal knowledge about his intake of alcohol. Forseth identifies a "very real sense in which the literary researcher becomes to some degree a co-dependent [for the author]," with "the degree being determined by how much he allows the alcoholism of his subject to control his judgment" (369). He goes on to assert that a "sensible application of knowledge about co-dependency is [...] a precondition to the examination" of biographical documents by researchers (372). However, I would qualify Forseth's theory of critic/author co-dependency by pointing out that only trained mental-health professionals are capable of properly labeling and discussing the phenomenon of co-dependency. The application of such a theory by a literary critic who lacks medical training would be severely limited and yield results with minimal usefulness. "Playing psychologist" is just that — *playing*.

On the other end of the spectrum are the critics who approach Hemingway's drinking with a naivete just as limiting as the diagnostic hypotheses discussed thus far. In Samuel Rogal's dissertation, For Whom the Dinner Bell Tolls: The Role and Function of Food and Drink in the Prose of Ernest Hemingway, he writes:

The degree to which food and drink could or actually did emerge as instruments of Hemingway's creativity has no role to play in a really serious discussion of his work. Indeed, he always claimed that he did not drink before

or during the hours he spent writing, and one should accept and believe that. (189)

As a general rule, critics should approach the claims of any author with at least a degree of disbelief. There is no reason, as Rogal seems to think, for a reader to believe everything a writer says. Hemingway also told Lillian Ross of *The New Yorker* that he was awake to view every sunrise of his lifetime (Ross Portrait 27), but I seriously doubt a man who allegedly drank liters of alcohol one day could make it out of bed to see the sunrise of the next day. Art Hill aptly points out in "The Alcoholic on Alcoholism," that

All alcoholics lie. It is intrinsic. They lie to their friends, they lie to themselves, they even lie to other alcoholics. Non-addicted drinkers often brag about how much they drink; alcoholics almost always minimize it. (36)

The point to be made here is that critics should approach any writer's personal commentary with the proper level of skepticism; we should not believe everything we are told without investigation, but at the same time we ought not move to the other extreme and disregard everything a writer says because the possibility exists that he or she was an alcoholic. And while I am ready for the alcohol in Hemingway's fiction to be examined more for its textual significance instead of its biographical connections, I disagree with Rogal's statement that alcohol in Hemingway's personal life should have *no* place in a study of his texts.

Alcoholism and Creativity: A Literature Review

With the twentieth century passed, there is still no consensus among researchers about whether or not a connection exists between writers of that century and a heightened level of alcoholism, though nine critics out of ten do assert that the phenomenon was legitimate and worthy of future study. The difficulties in scientifically proving that an inordinate number of twentieth-century writers were alcoholics are numerous: an enormous sample of participants from many professions would be required, a study time frame to judge the phenomenon would be lengthy, and now that we have entered the twenty-first century, expending the amount of time, energy and money necessary to accurately study the phenomenon seems unrealistic. Thus, researchers discussing the connection between twentieth-century authors and alcoholism must speak in hypotheticals and generalities. In "The Alcoholism of F. Scott Fitzgerald," Goodwin writes:

Alcoholism is unevenly distributed among groups. [...] The group, however, with possibly a higher rate of alcoholism than any other consists of famous American writers. Whether, as Hemingway said, most good writers are alcoholic is uncertain, but apparently a large number are. Of the seven Americans who were awarded the Nobel Prize for literature, four, according to their biographers, were alcoholics and a fifth drank heavily. If we compile a list of well-known American writers of the past century, quite possibly one third to one half could be considered alcoholic. (86)

Goodwin echoes the same ideas in Alcohol and the Writer, where he reveals that "In the case of American writers who have won the Nobel Prize in literature, the alcoholism rate is over 70 percent" (2). In all of the evidence Goodwin provides,

his statistics are derived from diagnoses made not by trained medical professionals but by *literary biographers* whose own knowledge about mental-health practices is questionable. So, even though Goodwin offers what appears to be useful evidence in the debate, his own research methods (and the methods of those he cites) are difficult to validate.

However, in “The Muse and the Martini,” Goodwin casts a shadow over his previous findings by claiming that despite the “‘charms of drunkenness,’ most writers are not drunkards. In America, it just *seems* that most writers are drunkards [. . .] because so many of them have been famous and visible” (38). In “Genius and Intemperance,” Barnaby Conrad echoes Goodwin’s claim: “The public sees most working people while they *are* working. [...] The visible writer is off duty when seen” (40). Furthermore, Goodwin points out that the writing profession allows the author to craft his or her workday at will; he or she can decide if there is time for afternoon drinks or an evening cocktail party, a flexibility of schedule the average worker does not enjoy.

Numerous researchers and critics have posited ideas about why writers as a specific set might be more drawn to alcohol than other professional groups. Conrad asserts many writers “drink at night to wipe the slate clean in preparation for the next day’s work” (39). John Crowley claims in “Bulls, Balls, and Booze: *The Sun Also Rises*” that Hemingway “never thought of alcohol as a means to inspiration,” viewing drinking instead as “an anodyne, a reward, a soporific — a way to cut the overheated engine of imagination and cool it down restoratively at

the end of a good day's work" (44), though many question whether Hemingway in later years was capable of actually reserving the soporific for the end of the day.

The second explanation Conrad gives for the phenomenon of drinking writers is that alcohol allows authors to compensate for intense shyness, a trait resulting from what can be considered a very isolating vocation. He labels alcohol as a "companion" for a person "pursuing one of the loneliest professions in the world" (40). Consequently, Conrad reveals most of the writers he knows "who feel they drink too much blame their drinking on the social parties and the fact that they feel they are supposed to perform, to scintillate in public" (39) and share their wonderful creativity with the rest of the partygoers who are stifled in boring jobs. No matter if the culprit is shyness or performance anxiety, alcohol does have the potential to temporarily appease the writer's worry.

The facts outlined above would be true for all writers across cultures and time periods. But most critics agree that a specific set of factors influenced *American* writers of the twentieth century in a way that other writers across geography and time were not affected. Goodwin reports that "In early twentieth-century America, writers and poets were expected to be tragic, lonely, and doomed" (183), and many of them, including Hemingway, embodied the characteristics the American audience expected. "If alcoholism is a 'disease of individualism,'" Goodwin writes, "then America, the home of 'rugged individualism,' should have its share of it" (199). Additionally, he points to Leslie Fiedler's concept of the "charismatic flaw." Each age, according to Fiedler,

“required that its geniuses have a fatal ‘charismatic’ flaw: blindness in the Homeric age, incest in Byron’s time, homosexuality in the *fin de siècle*, and in twentieth-century America preeminently drunkenness”(185). Essentially, Goodwin argues that American writers in the 1900s delivered the image that the public demanded.

In “A ‘Reverence for Strong Drink’: The Lost Generation and the Elevation of Alcohol in American Culture,” Robin Room situates the debate about writers and alcoholism in the context of an early twentieth-century birth cohort and offers some of the most specific data available. She asserts that “Over one-half of famous American authors with reputations for drunkenness were born between 1888 and 1900” (540), which would include Hemingway, born in 1899. There does seem to be “a clear association of problematic drunkenness not only with American writers but with a particular generational cohort that came of age in 1909-1921,” according to Room. Therefore, “part of the explanation for literary drunkenness must thus be sought in factors that would drive a particular literary generation to drink” (540). For the cohort that entered adulthood and the workforce between 1909 and 1921, the most obvious influential factor would be World War I, which included the introduction of mass-killing weaponry that the world had never before seen. This “generational cohort,” which came to be known as the Lost Generation, was also one of the first to be faced with the changing role of the worker, a position that transformed rapidly with the rise of mechanization and globalization.

Goodwin goes on to claim that American writers who started their careers as journalists in the early part of the century tended to imbibe excessively because drinking heavily was expected of a reporter (204). And Hemingway was a newspaperman for the *Kansas City Star*. According to Goodwin, Hemingway himself had his own theory to explain the phenomenon of drinking American writers:

It was because they had mixed feelings about their craft: they wanted to be great writers who would be remembered forever but also rich and famous writers. They didn't want to wait for posterity to judge them; they wanted to be successful right now. (206)

As the most well-known twentieth-century drinking writer, Hemingway should know.

Numerous studies about the connection between the writing process (from invention all the way through revision) and alcoholic consumption have been completed in the last 50 years or so. In "Drinking and Creativity: A Review of the Alcoholism Literature," Marcus Grant argues

there is a higher proportion of heavy drinkers amongst creative writers than would be expected in a general population sample of similar size. It would seem, therefore, if only in terms of counting heads, that there *is* some relationship between heavy drinking and literary creativity, or, possibly, between heavy drinking and literary success. (88)

Grant, likely aware of the research hazards associated with an exploration of alcoholism, chooses instead to focus on "heavy drinking," which is a much easier activity to quantify. Aside from informal studies that simply count heads, like one

conducted in 1978 by *Writer's Digest*, in which 21 well-known writers were asked questions about their own alcoholic consumption, there is no empirical way to prove that there is a disproportionate number of alcoholic writers when compared to any other professional group. Grant's properly qualified findings, therefore, are among the best the field has to offer, and Grant himself, as the director of the Alcohol Education Centre in Denmark Hill, London, is one of the few qualified voices being heard in the conversation about writers and alcoholic consumption.

What is more readily measured, however, is the question of whether or not alcohol can be seen to improve or impede the creative process. Alan Lang, Laurie Verret and Carolyn Watt conducted several experiments in the late 1980s to determine if alcohol enhanced creative performance, and they reported their findings in "Brief Report: Drinking and Creativity — Objective and Subjective Effects." Participants were asked to compose and then evaluate their performance after receiving beverages, some of which were alcoholic and some of which were not. Lang, Verret and Watt's results demonstrated that there were

minimal effects of beverage manipulations on measured creativity even when a priori belief and concurrent mood scores were covaried. However, those individuals who thought they had received alcohol gave significantly more positive evaluations of their creative performances than did subjects who believed they were in the non-alcohol treatments. (395)

These results reveal an underlying belief in the public that alcohol may have the ability to work some sort of creative magic for the writer. However, the study also demonstrates that "people apply more lenient standards to evaluation of their

creativity when they believe they have been drinking”; when this is the case, “[p]erhaps quality becomes less relevant since products created while ‘handicapped’ by intoxication do not need to be defended as representative of one’s ‘true’ ability” (399). So, while the presence of alcohol makes amateur writers believe something may be added to their writing experience, that benefit can just as quickly be negated and viewed as a handicap. How much the participants’ performance may have been influenced by knowledge of the supposed phenomenon of drinking writers is impossible to gauge but could have had significant effects on their responses.

In “The Influence of Drugs on Literary Imagination,” Linford Rees concludes that a small amount of alcohol may act as a “temporary help” for writers “in whom severe emotional distress prevents effective work” (4). Rees argues that “Despite the fact that man has, from time immemorial, used sedatives, narcotics and hallucinogens to induce changes in mental state and behaviour,” in reality “drugs are of strictly limited value for enhancing work and literary productivity” (9). Rees’s findings, therefore, undermine the common assumption that alcohol can help an author break through writer’s block or elevate creativity. However, excessive drinking can certainly hinder the writing process, as we will see in the next section, which will offer a portrait of Hemingway’s consumption.

The fact that alcohol cannot positively affect literary production is clearly established. The question of whether or not more writers are alcoholics, or

whether creative people (like painters, musicians and writers) are genetically predisposed to be alcoholics, is another question altogether. What is important for this study is the idea that knowledge of a drinking writer's consumption can affect the way his or her products are read. To this point, Grant argues

[w]riters who drink heavily certainly do write about drinking in their books. It is of less interest whether they do so more or less frequently than writers who only drink moderately or who abstain. Rather, their own descriptions of drinking experiences, even when located in works of fiction, are likely to provide excellent source material for an analysis of their special views about what drinking means to them, particularly when comparisons can be made with documented biographical material. (92)

But as we will see in the following section, sorting through such biographical data and establishing its credibility can be a troublesome exercise.

Hemingway's Consumption

The question of whether or not Hemingway was under the influence of alcohol while he penned his texts and the further suspicion about the degree to which he may have been impaired by alcohol is one of the most hotly contested debates in the Hemingway literature. Very little factual information exists about the amount that Hemingway drank, but many have speculated about how his health was compromised by his consumption. Interestingly, the critics who continue to argue that his alcohol use affected his work (always in a negative way) are scholars who are relatively new to Hemingway studies, and from my research on the subject, I have found these critics usually never return to the subject in a published work. The relatively small group of Hemingway critics who

continually publish scholarship in the field generally gave up this critical discussion long ago. Aside from the biographers, the old guard of prolific Hemingway critics has remained tight-lipped on the issue.

Whether alcohol affected his creative work is a question that will never be definitively answered now that Hemingway himself has passed, even though I suppose critics will always try. And, frankly, even in Hemingway's lifetime the answer to this query was still probably impossible to obtain. But how this critical debate has unfolded historically is of interest. In fact, much of the scholarship that begins with the premise that Hemingway was an uncontrollable alcoholic who was inebriated nearly every time he put pencil to paper ends with negative appraisals of both the man and his work. In very few other cases of twentieth-century fiction has the biography of the author been used so frequently as a ground for textual criticism. To a large extent, Hemingway encouraged the perpetuation of this hard-drinking image (an idea that will be explored at length later in this introduction), and many would argue (including myself) that he is largely responsible for producing the Hemingway drinking legend that so many critics have used to formulate their arguments about his writing.

Attempting to piece together Hemingway's drinking biography and charting the effects of this consumption on his health is tricky business because of the research difficulties discussed previously, and there is no space here to try to reconstruct what all of the biographers have asserted about Hemingway's drinking. What can be included here, though, is a brief review of some of the

contradictory claims about Hemingway's drinking that have been posited by family members, friends and biographers.

It is hard to deny that a profound pattern of mental disturbance is prevalent in the Hemingway family, and this condition still afflicts the generations that are alive today. Ernest Hemingway's father, Dr. Clarence Hemingway, killed himself. Three of his children (Ernest, Ursula and Leicester) committed suicide, and some suggest that Ernest's sister Marcelline's death should have been classified as a suicide as well. Ernest's granddaughter, Margaux, was a suicide death also. Some critics have even gone so far as to speculate that the Hemingway family is afflicted by a curse similar to the one that is said to haunt the political Kennedy family. Even Hemingway's descendants speak freely about the family's troubled past. Mariel Hemingway, Ernest's granddaughter, has acknowledged the challenges her family's history of mental illness has presented for her. In an article entitled "On Balance: How my family's legacy nearly did me in" found in a recent issue of *Reader's Digest*, she writes that "Though I come from a family of talented, passionate people, the Hemingway legacy of mental illness, addiction, and eating and drinking to excess was all around me" (68). Ernest killed himself four months before Mariel was born, but growing up she was acutely aware of the family's addictions, and she speaks about them in this article as though they were common knowledge.

For Hemingway in his lifetime, discussions about any family mental illness were always avoided. Michael Reynolds explores the history of mental unrest in

the Hemingway family, including what has been classified as his father's "nervous condition," in "Hemingway's Home: Depression and Suicide" (600). Reynolds points to the doctor's mental disturbance and his subsequent suicide as a difficult hurdle for Ernest, who was unwilling to consider the fact that his biological connections to his father could pose problems for his own mental health later in life (606). Reynolds even reports that Hemingway found it easier to blame his father's decline and subsequent death on his mother rather than face the truth about his father's mental condition.

Standing in contrast to the frankness of Mariel Hemingway's appraisal of her family's genetics are the claims of the author's fourth wife, Mary Welsh Hemingway. Included in the notes to John Crowley's chapter about The Sun Also Rises in The White Logic: Alcoholism and Gender in American Modernist Fiction is this passage:

Among those who have denied that Hemingway had a drinking problem was his fourth wife Mary, who was probably referring to [Donald W.] Goodwin (or else George Wedge) when she snapped, 'Some chickenshit professor who teaches English in Arkansas or Kansas listed him as an alcoholic, without ever having apparently made much of an investigation. It is so mistaken. I have been told by mutual friends that Faulkner used to go on week-long benders. Ernest never did that. I only once or twice saw him a little unsteady on his feet – in 17 years.' (169)

Interestingly, Dardis argues that Mary herself was an alcoholic (199). To a large degree this guarded stance on the part of some of his family members during Hemingway's lifetime and in the few decades that followed his suicide was erected not necessarily to protect the author's personal privacy but to prevent

any negative impact on book sales. Following his death, the family has been fiercely protective of his estate. What the Hemingway family says usually has to do with the protection of his/their literary fortune, so their statements should not necessarily be taken as fact.

The biographers have also presented disparate views about the extent of Hemingway's drinking. One of the trends that can be noted about the representation of Hemingway's drinking in the biographies is that the authors have tended toward a more frank depiction of Hemingway's affliction as time has progressed, which is a common pattern with literary biographies. It is fascinating, for instance, to catalogue the critical and biographical sources for their labels relating to Hemingway's condition. Goodwin calls Hemingway an alcoholic on page two of Alcohol and the Writer, and Forseth includes Hemingway in the "pantheon of famous alcoholic writers" (362). Tending toward a more careful classification is Kazin, who does not categorize Hemingway as an alcoholic but as a "heavy drinker" and writes that he "was also a lover of wine, regularly had champagne with lunch when he lived in Cuba, and (at least in warm climes) drank for pleasure rather than to knock himself out" (44). And somewhat naively, Rogal writes that "Unlike certain of the characters from his fiction, however, [Hemingway] did not rely on the bottle to escape from his personal problems. Rather, he found an agreeable mode of escape in his work" (190). A complete survey of all the labels that have been attached to Hemingway's name reveals that about 75 percent of critics (like Goodwin and Forseth) feel comfortable

classifying the writer as an alcoholic, while about 24 percent take Kazin's more guarded stance about a drinking label and one percent (like Rogal) deny there was a problem at all. Even though critics wrangle over labels, they all find common ground when it comes to the issue of Hemingway's remarkable celebrity, an image that was heavily influenced by his reputation as a drinking man.

Hemingway as Literary Celebrity

Goodwin asserts at the end of Alcohol and the Writer that the drinking author is not the celebrity he once was (177), which leaves the literary researcher interested in why such a phenomenon occurred when it did and why the glamour of the drunken writer eventually wore off to ponder what happened. The middle part of the twentieth century, when Hemingway's own literary celebrity was at its peak, was a time of great upheaval in American culture. Some would argue that the 1950s was the last gasp of blindly happy American existence. The 1960s were to bring challenges to established ideas of gender, for instance, which called into question the roles that comprise the long-standing model of the nuclear American family. Americans in racial minorities organized and brought about changes in civil rights. The decade's most passionate and popular leaders (Dr. Martin Luther King, Jr., President John F. Kennedy and Senator Robert Kennedy) were assassinated. The Vietnam War rattled the country, as young adults openly challenged the government in its handling of the war.

On the eve of such cultural upheaval, during a time when the imminence of these changes was being felt, many Americans were clinging to the idea of what America used to be. The Hemingway image played on this developing fantasy in a way that Americans found appealing. Sven Birkerts claims in “Papa” that Hemingway was “an emblem, an icon, a permanent orbiting fixture in our firmament,” a figure that “accepts all of our projections, stands for whatever we need a writer to stand for” (38). Jeffrey Meyers echoes this idea in Hemingway: A Biography, claiming that the public “wanted to believe in the existence of a phenomenal human being who fought, hunted, loved and *wrote* so perfectly. The heroic image satisfied the needs of the public,” (238) a generation wishing to retreat into the fantasy. If the gray-haired Hemingway who survived a lifetime of mind-boggling historical changes was still fishing, hunting, carousing, drinking and writing, all was still right with the world and Americans could likewise endure whatever changes were around the bend. This set of cultural conditions is precisely why the Hemingway legend gained steam when it did.

Once the Hemingway image emerged, his persona quickly transitioned from image to legend to celebrity to brand name. An integral part of the Hemingway persona even from the very beginning was the drinking component, and strangely enough, his consumption developed as a *celebratory* aspect of his public character. The negative, emasculating aspects of an unmanageable drinking habit (including dependence on others and a lack of self-control) were overlooked, and a positive image of the hard-drinker (including a life-of-the-party

attitude) emerged. The celebratory nature of Hemingway's drinking is especially interesting when compared to another literary celebrity and Hemingway contemporary like F. Scott Fitzgerald, whose own problems with drinking were not glamorized. The most marked difference between the two writers is that Hemingway took control of his own public relations campaign and crafted the drinking image to his specifications. There are three main outlets Hemingway used to build the foundation of his own legend: his writing, popular magazines and movies. The commercialized Hemingway persona had a direct source — Hemingway himself — and it is fascinating to chart his own participation in the crafting of his public character.

The main arena for Hemingway's PR blitz was his non-fiction, which reached a vastly different audience than the fiction. Rogal points out that in A Moveable Feast, "Hemingway boldly paints himself as the discriminate but hardy eater and the equally enthusiastic but well-conditioned drinker," characterizing himself as "the potent, disciplined, and prolific artist who can engage in but not allow himself to be overcome by excess" (86), unlike his counterpart in the text, Fitzgerald, who clearly cannot keep up with Hemingway's rigorous pace. In "*Death in the Afternoon*, and the Legendary Hemingway," John Raeburn explores how Hemingway used his non-fiction to create the precise image he desired:

The proportion itself of non-fiction to fiction suggested that he was reorienting his relationship with his audience; rather than remaining the anonymous presence behind the mask of his fictional narrators, he more often than not was discarding that mask in order to address his readers directly. [...] In all of his non-fiction he elaborated a public personality which, in turn, became the

cornerstone of the legend which journalists helped to build around his life. The 'legendary Hemingway,' in short, was created by an ongoing dynamic relationship between his self-advertisement in his non-fiction and the mass media's exploitation of his public personality. (244)

Raeburn even identifies nine roles Hemingway adopted in the book: "sportsman, paradigm of masculinity, destroyer of pretention, arbiter of taste, world traveler, exemplar of the good life, insider, battle-scarred stoic, and heroic artist" (256). For Hemingway, many of these roles involved the consumption of alcohol. As a paradigm for rugged masculinity, Hemingway took pride in his ability to hold his alcohol well. Part of traveling well included partaking in the food and wine of the locales visited. A strong drink at the end of a workday was his idea of living the good life. By presenting these various roles as characteristics of his persona, Hemingway was *writing himself* for the public in the same way that he developed his fictional characters. In "Hemingway at Fifty," David Wyatt writes: "As with his other pastimes, Hemingway amplified his drinking with a body of self-generated lore. His Cuban doctor assured him, he claimed, that 'my tolerance for alcohol is about ten times that of a normal person'" (600). Similarly, Conrad asserts "Hemingway always gave the impression that he, the great Hemingway, spilled more booze per day than other thimble-bellies, like Fitzgerald, drank and, of course, never showed it one whit" (36).

Next, Hemingway participated in a host of articles about his life outside of his writing for popular magazines. This deluge of biographical information chronicled his fishing exploits, his African safaris, his boxing interests and

sometimes just his day-to-day adventures. Ross's Portrait of Hemingway, an hour-by-hour description of everything Hemingway did (and everything he drank) over a two-day span in New York City in 1949, is a prime example. Published in *The New Yorker*, Ross' account drew much criticism as many readers felt it made Hemingway look like an alcoholic and a fool. Interestingly, Hemingway loved it! Other similar articles appeared in publications such as *Life*, *Time*, *Parade* and *Esquire* and usually included a disproportionate number of photographs of the author in action and a relatively small amount of text. For these articles, Hemingway consented, participated and likely approved of the final versions before they went to print, so he clearly had a hand in shaping the representation of himself that the public consumed. This self-promotion outside of his own writing became most prominent in the last years of his life, when many critics argue his ability to write was waning. More importantly, though, these magazines introduced "Hemingway: The Man's Man" to a readership likely in the millions that would never have come to know "Hemingway: The Writer" otherwise. Oddly enough, these popular magazines are still finding new audiences for Hemingway even today. Antique shows and flea markets are filled with vintage magazine dealers who are recycling these images of Hemingway for a new generation, and Hemingway memorabilia of any sort continues to be highly sought after at such markets.

Lastly, Hemingway's popularity soared because his fiction (which many Americans did not read) was depicted in major Hollywood movies. The fame

garnered from these film productions made Hemingway a “literary celebrity” according to Frank M. Laurence in Hemingway and the Movies. Laurence asserts that even after his death, “the mass media still print and broadcast the Hemingway name and the Hemingway image all through the culture,” arguably even more so than it was transmitted during his lifetime (4). Laurence’s classification of literary celebrity relies to a great extent on one’s public personality. Even though most critics agree the last decade of Hemingway’s writing was not his best, Laurence claims these years were his greatest as a photogenic literary celebrity (4-5). Laurence writes:

Often the origins of myths are remote and obscure. But the Hemingway myth is recent and of a comprehensible scale; therefore one sometimes can know when and by whom the actuality of his life was made into legend. Hollywood was an important agent in this. (258)

Dardis goes so far as to say that after the movie rights to For Whom the Bell Tolls were sold, Hemingway was not just a literary celebrity, he became a commercial “property”(182). This bit of history serves as useful context for the previous discussion of the protection of Hemingway’s image by his family and friends; as a property or brand, his image is much more valuable long-term. And even when he was not actively involved in a movie project, Hemingway cultivated relationships with recognizable actors from motion pictures, including Ava Gardner, Marlene Dietrich and Gary Cooper. In this way, he was his own agent and strategically placed himself in the line of sight of the mainstream public.

As a result of the last two factors that influenced the Hemingway image, it became conceivable that many people knew a great deal about Hemingway (because of their readings in popular magazines and newspapers and their visits to the movie theater) without ever having read a piece of his fiction. And though Hemingway constructed this image by carefully selecting the articles he would participate in and the movie productions he would consent to, the Hemingway image machine was likely fueled by brilliant marketing strategists for film production companies and savvy newspaper and magazine editors who knew what image would sell.

In Against the American Grain, Dwight Macdonald argues Hemingway “like[d] being a celebrity and he liked celebrities” (167). Macdonald, along with many other critics, feels in his later years Hemingway lost some of his potency as a writer. Macdonald argues “Mr. Hemingway the writer was running out of gas but no one noticed it because Mr. Hemingway the celebrity was such a good copy” (168-169). The argument could be made that Hemingway sensed a creative decline within himself and purposefully ramped up his self-promotion to compensate for the loss. Also plausible is the possibility that as an aging man ready to slow down the velocity of his life, Hemingway found it easier to live as a literary celebrity than to continue as an active writer. John Aldridge argues in “Afterthoughts on the Twenties and *The Sun Also Rises*” that

there was never before in our literary history a writer of such force of personality, such public presence, so highly skilled in the complex art of self-manufacture and self-promotion that he created and embodied our very

conception of literary celebrity in this age. (121)

It is also possible that Hemingway's promotion of his celebrity status rather than his genius proved to be more profitable. Who would not take the job that required less effort, was far more glamorous and offered a higher salary?

In his article "Papa," Mark Shechner coins the term "Papalotry," which he defines as "the admiration beyond reason of Papa Hemingway" (214). Such unreasonable admiration (which can be a result of what is termed "overexposure" in twenty-first-century PR lingo) is one of the hazards of worldwide celebrity. Artists attempting to change their public persona or switch artistic arenas run the risk of gaining notoriety for being a celebrity, not necessarily for the craft that initially made them famous. This clearly happened to Hemingway, but the extent of his own self-promotion leads me to believe that he would have approved of the transition. Almost 50 years after his death, scholars are still talking about his fiction, and revelers totally unfamiliar with his fiction are still drinking in his name at Captain Tony's in Key West. If that is what "Papalotry" entails, I think Hemingway would be proud.

Birkerts labels the moniker "Papa" as Hemingway's "brand name" and claims the writer's "extreme photogenic celebrity" is part of the phenomenon (36). The Hemingway code, according to Birkerts, now works only as "nostalgia fare" (39), but Hemingway nostalgia is still marketable. One granddaughter can pose nude for *Playboy* and another granddaughter (who never met him) can write a story for *Reader's Digest* about her life and both will sell magazines. Birkerts

closes by claiming: "So long as there is a penny to be squeezed from the name, the image, or the work, Hemingway will be exploited" (39). I am not so sure "exploited" is the most appropriate word because Hemingway did so much to market himself, but what we have seen in the last 25 years or so is the commercialization of Hemingway's image finding new markets with demographic groups that were not even alive when Hemingway wrote, a trend that suggests his literary celebrity is far from expended.

The Commercialization of Hemingway's Drinks

The popular media likes to perpetuate the idea of Hemingway as the hard drinker because it is a profitable venture. Various media outlets, bar and restaurant owners and manufacturers of memorabilia have steadily built on the foundation that Hemingway established in his own writing, in the articles he agreed to participate in and the film productions he sanctioned in his lifetime. Scores of articles chronicling Hemingway's drinking behavior have appeared in both popular and academic publications, their only substance being a bar anecdote from a patron who witnessed Hemingway drinking or one of many "authentic Hemingway drink" recipes. Not only does the public want to read about Hemingway's drinking, we want to actually drink the beverages he consumed. Don Vivant's "5 Literary Drinks," published in *Forbes* in 1995, lists the recipes for five famous authors' favorite drinks: Hemingway's Daiquiri (which he made famous at the Floridita, where, Vivant is quick to point out, it is rumored the writer drank 16 daiquiris [60 ounces of rum] and left under his own power), Walker

Percy's Famous Gin Fizz, Kingsley Amis' Lucky Jim Half-Bottle of Port, Dylan Thomas' Legendary Last One and The Jolly Grog from Melville's Spouter Inn.

Published late last year was Hemingway & Bailey's Bartending Guide to Great American Writers. The text chronicles the drinking exploits of the country's best-known novelists and provides recipes so the reader can mix the beverages at home. The publisher took great advantage of the Hemingway and Bailey names: the book's *illustrator* is Edward Hemingway (no relation to Ernest), and the writer is Mark Bailey (presumably not connected to the Bailey cocktail mix producer). But with the words "Hemingway," "Bailey's" and "bartending" in the title, the book sells. Even though the title and the cover illustrations exploit the Hemingway name and likeness, Hemingway himself is given the same number of pages as the rest of the included authors.

Even the cookbooks that are predominated by food recipes include drink recipes, such as Craig Boreth's The Hemingway Cookbook, which offers the same measurements as Vivant for the "Hemingway Daiquiri," also widely known as the "Papa Doble": 2.5 jiggers of rum, the juice of two limes, the juice of half a grapefruit and six drops of maraschino cherry juice (181). Boreth can also instruct the reader on how to make Hemingway's Gin and Tonic or his Bloody Mary. The public wants to consume some piece of the perceived glamour of Hemingway's own consumption, and such articles and books provide instructions to achieve that experience.

Even the bars and restaurants, like Sloppy Joe's, Captain Tony's, The Floridita, Harry's Bar, Chicote's and the Hostal Burguete, have a vested interest in continuing the tradition of Hemingway's drinks. As these establishments capitalize on their Hemingway connections, the owners experience the benefits of becoming tourist magnets. In Alcohol and the Writer, Goodwin explains the tourist draw Hemingway has become for these entities:

Starting in the 1950s, travel guides of Europe almost invariably included Ernest Hemingway in the index. [...] It is never explained why tourists should be interested in Hemingway's favorite bars (no other literary figure receives this attention), but writers of travel books know their audience and indeed tourists by the thousands and maybe millions have sought out the bars where Hemingway drank and maybe even had one themselves to commemorate the occasion. (58)

Nowhere can this enthusiasm for Hemingway's watering holes be seen more markedly than in Key West, Florida. Meyers claims that "In Key West Hemingway was (and is) not only a living legend, but also the main tourist attraction" (237), arguing that the "public image, which he helped to create, sold his books, attracted the interest of Hollywood and made his private life a subject for public consumption" (238). For an illustration, simply grab a bar stool at Captain Tony's Saloon (the original location of Sloppy Joe's) in Key West, and you will be amazed at the number of patrons who know what Hemingway's favorite Sloppy's drink was but who cannot name one thing he ever wrote. Some bartenders will even go so far as to claim that Hemingway actually wrote *at* the

bar, and, coincidentally, the interested patron is almost always sitting on the exact stool where Hemingway preferred to compose!

One can stumble out of Captain Tony's into the Key West heat, wander down Whitehead Street (past Hemingway's Home and Museum) and go to the Southernmost Point in the United States to look toward Cuba, just 90 miles to the south. Hemingway's presence in Cuba is still felt today, though it is terribly difficult for Hemingway scholars to gain permission to visit. Victoria Moore writes in "Buena Vista from the Bar" that

[e]veryone who comes to Cuba drinks one of two things: a mojito or a daiquiri. It's Ernest Hemingway's fault, and every tourist taking a sip from one of those lime-hued cocktails probably hopes it will endow them with a few moments of macho contemplation, as if being a drinker were a precursor to being a writer. (49)

Hemingway lived and drank heavily in Cuba in the last decade of his life, and Cuban tourism has benefited greatly from its Hemingway connections.

The establishments that continue to reap maximum financial benefit from their Hemingway history are the ones that the author described most colorfully in his writing. In "Across the River and into the Ritz," John Mariani writes:

His vivid descriptions of the particular places where he ate and drank have left the world trying to live up to the Hemingway versions. This, of course, has made for very good tourism. Whole quarters of Paris, not to mention countless clean, well-lighted cafes in Madrid and tangy bars in Key West, survive intact only because of a fleeting mention in his work or because he was once a visitor. A major tour-bus stop in the Old Havana circuit is Papa's favorite bar, El Floridita, recently turned into an elegant restaurant (which it wasn't in Hemingway's day) by the Gran Caribe hotel group. [...] The Hemingway market is intense enough that there is even a restaurant in Madrid whose

awning proudly proclaims, 'ERNEST HEMINGWAY NEVER ATE HERE.' (42)

While Hemingway has been called everything from a literary celebrity to a brand, Allyson Nadia Field labels him as a tourist monument. She writes in "Expatriate Lifestyle as Tourist Destination: *The Sun Also Rises* and Experiential Travelogues of the Twenties" that the "relationship between Hemingway and tourism makes it fitting that Hemingway himself has become a destination of sorts for literary critics and curiosity seekers" (40). She argues "Hemingway wrote of experience and contributed to the experiential travelogue, but has himself become a monument" (41) that continuing generations want to pay homage to.

A burgeoning Hemingway festival market also exists, with celebrations taking place yearly all over the country in cities where Hemingway lived. Alcohol is almost always a focal point of these festivals, and most in the crowd are unfamiliar with his fiction. The most notable of these gatherings are the Ernest Hemingway Festival every September in Sun Valley, Idaho, home to Hemingway's suicide site, and the Hemingway Days Festival in Key West, which draws thousands to the tiny island paradise in July. With bar crawls and Hemingway look-alike contests, the city stops long enough to commemorate the life of its most famous past resident who remains its biggest tourist draw. Interestingly overlooked are some of Key West's other famous literary residents: Tennessee Williams, Elizabeth Bishop, Wallace Stevens and Shel Silverstein. And President Harry Truman, treasure hunter Mel Fisher and singer Jimmy

Buffett also called Key West home, but none of them are afforded a week-long tribute like Hemingway enjoys, likely because, with the exception of Buffett, their lives on the island were not defined by their consumption in the local bars. Even for those who have never read any of Hemingway's fiction, these festivals provide an occasion to drink and to buy a T-shirt to validate the experience. (In Key West, the Hemingway Days souvenir market booms all year round.)

Because of Hemingway's extensive travel, the commercialization of his drinking, whether it involves a look-alike contest at a festival or the promotion of his "house drink," became an international phenomenon. Someone in just about every city he ever visited is still getting a piece of the Hemingway pie. The time period when Hemingway's image entered the tourist market as a commodity was important to the future longevity of his international branding power. Michael Reynolds reveals in *The Sun Also Rises: A Novel of the Twenties* that between 1925-30, a staggering "two million Americans — one out of every fifty-five — visited Europe" (62). A substantial portion of these travelers were likely familiar with the glamorous trend of American writers escaping to Europe to retreat from Prohibition, to be influenced by the world's most important art and artists or to leave behind an America that was becoming increasingly alienating after World War I.

It is curious, though, that of all of the expatriate writers living in Paris with Hemingway in the 1920s, he comes to the forefront in most people's minds as the drinking celebrity. Crowley claims that during this time period "no one did

more to set the trends of expatriate life, including heavy drinking” (43). The other expatriate writers with equal or greater appetites for alcohol did not gain a legendary drinking reputation like Hemingway’s. Conrad asserts that while Fitzgerald and Hemingway “did not invent literary drinking, [...] they probably did more than anyone to enhance and promote its reputation as a splendid and glamorous hobby for the American writing man” (36). However, people nowadays do not slide up to the bar to drink like Fitzgerald, whose inability to handle alcohol has been well documented, even by Hemingway himself. Raeburn argues that

[f]rom the very outset of his career Hemingway attracted more attention than young novelists usually do, but his fame in the 1920s was primarily literary in character and confined for the most part to the intellectual elite; by the mid-1930s, however, not only had his fame become as much personal as literary, but it also had spread beyond the intellectual elite to a much larger and more heterogeneous audience. More than any other novelist of his generation [Hemingway] fit the definition of a celebrity: a public figure who is more renowned for his personality than for his accomplishments, however substantial and meritorious those accomplishments might be. (242)

Something happened between 1920 and 1930 that allowed Hemingway to transition from literary personality to public celebrity, a transformation that was nothing like the world has seen for any other American writer. The level of celebrity Hemingway reached was due to a specific confluence of factors. First, he recognized the glamorous perception particularly Americans had about his expatriate lifestyle, which included the freedom to drink, something Americans in the early part of the twentieth century were not allowed to do legally. Kazin writes “In the 20s, drinking was the most accessible form of prestige for would-be

sophisticates” (44). Hemingway’s lifestyle was the stuff of fantasies for many, and he was savvy enough to recognize that his representation of this fantasy was marketable.

Next, Hemingway capitalized on the timing of the expatriate image by tapping into the American market in Europe. But more than that, he set himself apart from the other expatriates by *writing about his drinking* (including details about when, where, with whom and how much) in both his fiction and nonfiction and in popular magazines. Hemingway recognized a market and gave the public the proper outlet to access it. As his drinking image became established in certain bars in particular cities, his lifestyle provided the further opportunity for him to foster the persona everywhere else he visited and lived. In this way he can be seen as the first literary franchise established by way of a non-literary persona. Because of his voracious appetite for travel and his corresponding love of consuming the sights and sounds, foods and drinks, of the cities he visited, the impact of his drinking image is still felt in Paris, Venice, Havana and Key West, and there is no end in sight for his remarkable popularity.

This vast set of cultural and historical circumstances leaves the reader with a whole host of unanswered questions. How does Hemingway’s real-life persona compare to the projected image (or versions of an image posited by friends, family members, biographers, critics, bartenders and Hemingway himself), and to what extent does this image have an impact on how his fiction is read? What is at stake when the knowledge of an author’s drinking problem

colors the interpretation of his or her work, and are such appraisals true to the text itself? Can the reality of Hemingway's persona ever really be pinned down, and what would that mean for the interpretation of a work of fiction filled with scenes of consumption?

As this dissertation makes the move from the introduction's critique of the pattern of critical scholarship that focuses heavily on biographical data toward the more text-based approach the remainder of the project will adopt, a broader, more important question emerges: If (as the previous discussion suggests) biographical, historical and cultural connections found within a written text potentially offer important avenues for discussion about the work's larger themes, how does the reader of such fiction proceed interpretively without overstepping the boundaries many of the critics outlined in this chapter have traversed? The first part of the answer is to be found on the page: the work itself will provide the reader with all he or she really needs to know about the consumption of its characters (though some biographical, historical and cultural evidence can provide important context), and any interpretation that leans heavily on the author's biography for support will still require substantial textual evidence to warrant its claims. The central arguments in this study will always be grounded first in data from the fiction, with *secondary* proof from Hemingway's life being offered when it is appropriate. The critics who have inappropriately utilized Hemingway's biography are the ones who fashion their claims primarily on their knowledge of his life (such as their familiarity with his consumption of alcohol)

and then subsequently manipulate the textual evidence and their analysis of it to suit their argumentative needs.

The reader may note that Hemingway's public persona (and the tremendous level of celebrity that accompanies it) has the potential to complicate the approach advocated here. Hemingway's direct involvement in the crafting of his image in the public sphere in many ways intrudes upon my attempt to recover the data the "pure" text houses, evidence that will in later chapters be utilized to formulate arguments about character development, symbol and plot construction. If, as I argue, a return to the text will produce all of the necessary proof to substantiate the various claims future chapters will posit, how is the reader to reconcile the fact that Hemingway did everything he could to draw attention to the adventurous aspects of his biography? Are we to disregard his presence, pretend he is not there and get on with the business of explication? For all practical purposes, ignoring such a dominating persona is unrealistic and would be untrue to the spirit under which many of his texts were created. Chapter IV, for instance, will explore how Hemingway's inclusion of details about the cultures represented in his work (particularly descriptions about food and drink) was designed to teach the audience about the locales he was fortunate enough to visit in his lifetime. To appreciate this instructive turn, the reader must acknowledge the writer's biography.

Because of the widespread knowledge about Hemingway's real-life exploits, I argue that a reader's reception of his texts will almost always be

colored by one's awareness of his biography. But critics must handle the details of Hemingway's life within the criticism in an ethical manner — refraining from offering diagnoses when they lack the proper medical credentials to do so, presenting various perspectives within the debate about his drinking when the textual evidence is contradictory and refusing to speculate when insufficient evidence exists in order to establish a well-supported claim.

The dissenting reader may counter the approach advocated here by arguing my methodology is flawed in that it is overprotective of Hemingway as a public figure and aims to conceal the negative aspects of his biography while highlighting his positive and marketable characteristics. At numerous junctures this dissertation will openly acknowledge Hemingway's well-documented character flaws — in many arenas of his life he proved to be cruel, intolerant, prejudiced and difficult to endure. However, the existence of these character flaws does not give scholars free license to judge his texts based solely on his biography. To do so is irresponsible and unfair to the readers because it draws their attention away from the source in question. By bringing the focus of the debate back to the text, the richness of Hemingway's prose will come to the fore and scholars will be able to continue the work of exposing the complexities of his craft.

CHAPTER II

THE SATURATED FICTION

A useful way to approach the study of Hemingway and alcohol is by defining helpful critical terms, beginning with the idea of *Hemingway's saturated fiction* — those texts that are inundated with drinking moments. The majority of the characters in saturated pieces are drinkers (some of them heavy drinkers), and the act of consumption pervades the narrative, both in the characters' dialogue with each other and in the author's crafting of narrative details. In saturated fiction, alcohol functions as a main topic in nearly every aspect of the storyline. Works like The Sun Also Rises and A Farewell to Arms can be categorized as saturated fiction by these criteria. My discussions about drinking characters within the saturated fiction will purposefully avoid the label "alcoholic," opting instead for terminology like "heavy drinker," "drunk," "drunkard," "imbiber" or "lush" so readers will not be asked to make diagnostic assumptions about a character's possible medical conditions. The study's introduction outlined the dangers associated with critical interpretations predicated upon the diagnosis of the author's own alcoholic intake; the same care should be taken in arguments about the behaviors of fictional characters.

The people inhabiting Hemingway's consumption-filled narratives spend a great deal of time talking about alcohol (particularly its effects and its pleasures) and frequently taking part in the act of drinking. My concept of saturated fiction is

both an extension and a revision of many similar theories about fiction with a high level of alcoholic content. In The White Logic: Alcoholism and Gender in American Modernist Fiction, John W. Crowley classifies The Sun Also Rises as “a major example of the *drunk narrative*, in which alcoholism is inseparable from the modernist ethos of despair” (44). Crowley’s idea is valuable as it deals with both narratives containing alcohol and the themes of modernism (which will be discussed at length in Chapter III). But the concept of the drunk narrative is not applicable to texts that contain drinking but not full-on alcoholism, such as The Old Man and the Sea and select passages from In Our Time. These works include scenes where drinking takes place, but they do not always involve drunkenness and the consumption may or may not be a reflection of the “modernist ethos of despair” in the way Crowley characterizes it. Therefore, more precise terminology is necessary to accurately depict the representation of drinking in all of Hemingway’s texts. In the case of The Old Man and the Sea, where drunkenness is described in flashback but does not appear in the present-tense action of the tale, the abstaining characters and the scenes containing no consumption of alcohol will be categorized as *dry*.

Many scholars working on a project about saturated fiction would be compelled to include the parallel biographical aspect of how much Hemingway was drinking when these texts were penned. In “The Barnes Complex: Ernest Hemingway, Djuna Barnes, *The Sun Also Rises*, and *Nightwood*,” Ellen Lansky argues the two modern novels are “agents and products of *alcoholic melodrama*,”

fiction that is “informed by the catastrophic melodrama of their authors’ lives” and in turn serves as a “conduct [book]’ for their readers” (219). Meaningful arguments about the function of alcohol in Hemingway’s texts can be made without comparing the events in the fictional works with the “catastrophic melodrama” of Hemingway’s personal life, even though this dissertation will often illuminate moments when biographical and fictional exploration can converge in productive ways. As for Lansky’s idea that The Sun Also Rises is a conduct book for Hemingway’s readers to follow, my examination of the novel in Chapters IV, V and VI will reveal that the reason Jakes Barnes and his cohorts consume so much alcohol is connected to a very serious modern desperation (a desperation related to but not precisely like Crowley’s “ethos of despair” and a despondency that is anything but glamorous or worthy of emulation).

Not all of Hemingway’s novels are saturated with alcohol, and not all of his characters drink. By isolating the fiction into interpretive categories (dry and saturated) and categorizing the characters accordingly, I will expose how alcohol functions for each character, sometimes for each scene, and for each piece of work as a whole in order to prove that contrary to popular critical opinion, Hemingway’s representation of alcohol is a fluid construct that changes over time. The author did not decide what he thought about alcohol as a young writer and afterwards depict consumption in a similar manner for the remainder of his career. This study will reveal that Hemingway’s depiction of a variety of perspectives about alcohol and its effects on both individual drinkers and

abstainers forms a dynamic continuum of representation that has not yet been examined in the criticism. The heterogeneous nature of Hemingway's description of consumption will be established based on four main texts: The Sun Also Rises, A Farewell to Arms, The Old Man and the Sea and the short-story collection In Our Time.

The Critical Assumptions

The need to isolate and explore Hemingway's saturated fiction is due in large part to the widespread critical misunderstanding of alcohol's varied roles across the author's canon. In most cases, these misguided interpretations are the result of the scholar's preconceived notions of an alcoholic author or his works, notions that have been propagated and accepted in decades of criticism but for which there is little or no supporting textual evidence. There are two main misguided assumptions that have persisted: (1) Because Hemingway had a drinking problem, his characters must necessarily be drunks, too; and (2) Alcohol itself is merely a physical detail used by an author to describe a person, place or scene but is not written into the text in a way that is complicated enough to function as a thematic symbol. Oddly enough, critics who commit one of these missteps or demonstrate a belief in one of the assumptions tend to exhibit them both.

We begin by combating the assumption that all of Hemingway's characters are alcoholics, a claim best evidenced by critics like Carol Gelderman, who argues in "Hemingway's Drinking Fixation" that the "typical Hemingway

character nearly always needs a drink” (12). The slippery slope associated with the first assumption leads the critic into the realm of generalizations like “Hemingway drinkers are _____.” Once a critic has constructed an argument like “The typical Hemingway character nearly always needs a drink,” the explication of individual scenes containing consumption is no longer viewed as relevant. The hasty generalization that all of Hemingway’s characters were drunks is founded on the underlying warrant that they have to be alcoholics because their creator was, a connection few critics would agree with outright but that many demonstrate in the way they write about Hemingway’s work. The impact of stereotypes resulting from such generalizations has proven to be powerful and lasting. In “Hemingway Told Me Things,” Lillian Ross discloses Hemingway once wrote to her, “I may be a no good son of a bitch and lead a highly criticizable life. But I am a good and conscientious writer, and they ought to give you that” (73). The details Ross provides about her personal interactions with Hemingway for her work with *The New Yorker* (information which was later compiled for her book Portrait of Hemingway) reveal that Hemingway was aware of the extent to which his public consumption made him an easy target for critics, many of whom made careers out of penning arguments founded upon the idea that Hemingway was a despicable character in real life.

In “A Rejoinder to Matts Djos on Drinking in The Sun Also Rises,” David R. Goodman illustrates how Djos, in his article “Alcoholism in Ernest Hemingway’s The Sun Also Rises: A Wine and Roses Perspective on the Lost Generation,”

takes a similar ride down the slippery slope. Goodman asserts, “Some contemporary critics actively blur the line between Hemingway and his work, campaigning as it were to have us judge the value of the latter by the reputation of the former” (48). He continues:

Djos [...] criticizes Hemingway’s fiction with several deceptive tactics, all of which are intended to graft the author’s alleged alcoholism upon his characters. The most frequent of these is a use of summaries over direct quotations that allows Djos to alter the meaning and tone of the Hemingway he does cite; yet the most significant is an overall lack of textual support. More often than not, Djos plays psychologist, rattling off entire paragraphs of jargoned analysis in an effort to force all of Hemingway’s characters into the genus ‘alcoholic,’ not only without literary evidence, but also without substantial psychological evidence. (48-49)

Criticism of the Djos variety, predicated as it is upon a fallacious assumption, must resort to “deceptive tactics” like the ones Goodman exposes because it will otherwise crumble when tested against the text. Up until very recently in Hemingway studies, the level of close reading of alcohol as a theme that is required to deconstruct arguments based upon fallacious underpinnings had not been completed.

Also implicit in the first assumption is the belief that Hemingway’s perceived lack of control over his own alcoholism would necessarily *have to be* manifested in his fiction. When readers conclude a direct link between an author’s purported alcoholic biography and his or her fiction, they sometimes infer a lack of authorial control that may or may not be present. Such readings presuppose that a writer who is an alcoholic will also regularly incorporate

unbridled consumption into his fiction because as an alcoholic he cannot help it. For this reason, many critics make sweeping generalizations about alcohol in Hemingway's fiction, and unfortunately the academy has accepted them without textual substantiation by rationalizing that poor Ernest was simply a lush who could not restrain himself.

Leo Gurko argues in Ernest Hemingway and the Pursuit of Heroism that heroism, the predominant theme of the longer fiction, is embodied by a central figure "who by force of some extraordinary quality sets the standard for those around him" (55), the standard being what is commonly known as the *Hemingway code*. Gurko outlines the characteristics of the code hero more thoroughly than any other Hemingway scholar. The Hemingway hero will: "perform great deeds [and...] surmount severe difficulties through a constant exercise of self-disciplining willpower" (57); demonstrate "courage as grace under pressure" (64); "travel light" and "strip down to the bare minimum" (70); "Live, act, do, with a minimum of reflection and analysis" (71); display "coolness under physical pressure" (89); portray his "physical toughness and mental alertness" (95); complete every action "with as little emotion as possible, holding himself in reserve" (95); "keep emotion under tight control" (142); exhibit "professional technique" and precision in all he does (168); and rely on himself and his own fortitude (169). Gurko claims Hemingway's "principal aim is to measure the capacity to endure under difficulties" (228); to persevere, the hero must be in physical and emotional control of himself at all times. The critics are free to

assume what they will about Hemingway's lack of self-control, but his personal traits should never be carelessly applied to his characters, many of whom never deviate from the codes of behavior they have established for themselves and who exhibit an extraordinary level of self-control. (Individual examples of characters loyal to various codes of conduct will be offered in Chapter VII.)

I am not making the argument here that there is no place for the biographical within textual analysis. This dissertation will proceed, however, with the understanding that an unflattering aspect of a writer's biography can be used as a foil that draws the reader's attention away from the very pieces of textual evidence that need to be scrutinized the most. More than 45 years after Hemingway's death, so many unresolved issues with respect to alcohol in his fiction remain. While many critics argue Hemingway's inclusion of alcohol in his fiction is haphazard, the work of a drunk writer who has nothing else to write about than drunk characters and their escapades, this project will prove that alcohol is weaved into Hemingway's prose with control and precision. Within Hemingway's fiction, control is a form and content parallel — he writes with a meticulously controlled style about characters that often discuss their own attempts to control their actions and emotions. (Nick Adams in Part II of "The Big Two-Hearted River" from In Our Time does his best not to "rush his sensations any," [151] for instance.) Critics who fall into the trap of the first assumption will miss this parallel in total because their preconceived notions about Hemingway's personal consumption cloud their vision and make it impossible for them to

consider him as a man with any sort of self-control, whether professional or personal. As a result of the first critical assumption, Hemingway's authorial precision has become perhaps the most misunderstood aspect of his writing style.

The second misstep critics have made in handling Hemingway's saturated fiction is their tendency to consider alcohol only on the surface level. Many scholars have not attempted to fully explore the circumstances that surround the act of consumption, circumstances that by now would have been fully examined in the fiction of an author without a hard-drinking reputation. Most importantly, critics have not considered alcohol as a theme that may appear in the text in a patterned way. Gelderman writes that within The Sun Also Rises,

People are either drinking, passing out, feeling hung over or are talking about their drinking, their passing out and their hangovers. They do little else than drink and talk about their drinking. (12)

Various chapters in this study will outline the historical and cultural conditions that contribute to the character behaviors that exacerbate Gelderman's frustration. The point to be made here is that her analysis of the role of drinking in the narrative is stunted due to her acceptance of alcohol as a surface-level descriptor throughout the novel, and the result is that the pivotal issues on which the characters' consumption hinge (including war trauma and various forms of emotional distress) are eliminated from the critical conversation before it even begins.

Goodman identifies and attacks a similar misreading by Djos: “To see the drinking in The Sun Also Rises as rampant alcoholism [as Djos does] is to contrive a meaning, not to discover one” (53). A byproduct of this second critical assumption is a lackadaisical reader who accepts a surface-level meaning and does not initiate any further exploration of alcohol as a trope. Consequently, shaky generalizations stand in the place of textually supported claims. Gelderman, Djos (who cites Gelderman extensively) and others who make similar mistakes are missing the very important undercurrents flowing through the characters’ discussions, which on the surface are about drinking, as many critics have noted. Consumption is what these men and women converse about because they are unable to articulate the realities of their lives — those unspeakable horrors that are part of a post-war existence.

Because alcohol is not read as a theme, scholars have not analyzed the passages that contain alcohol closely enough. As a result, their assumptions about Hemingway’s saturated fiction are then falsely substantiated by shallow readings, which oftentimes lead to erroneous conclusions. The Old Man and the Sea, Gelderman says, is Hemingway’s best work that “significantly [. . .] never describes drink nor drinking” (14). Even a casual reader of the novella will remember several references to drink and drinking; Santiago himself even consumes a beer with Manolin on page 11. Gelderman continues her appraisal of Hemingway: “The very first story, ‘The Three-Day Blow,’ in his first collection of short stories, In Our Time, is about drinking and getting drunk” (12). In actuality,

the story is centered around male camaraderie between Bill and Nick, Nick's attempt to deal with his painful break-up with Marjorie and the human desire to get out into nature and forget one's own personal problems. Gelderman thinks "A Very Short Story" is about a man who "agrees he would not drink, he would get a job and thus be able to marry his sweetheart" (12). In her summary, Gelderman altogether misses the emotional thrust of the brief tale — it is actually a story of heartbreak, as the man finds out his love did not wait for him and slept with another soldier. "Mr. and Mrs. Elliot," a narrative about a married couple struggling through infertility, is depicted by Gelderman as the tale of Mrs. Elliot, who "prefers her lady friend to her husband who consoles himself by drinking wine" (12). Interestingly, Mr. Elliot's wine drinking is mentioned only once in the story, but it takes precedence in Gelderman's summary. She claims "Out of Season" is the tale of a Cortina peasant who is looking for money to buy wine (12). The focus of that story is actually the tension existing between the expatriate husband and wife whom the guide (Peduzzi) takes fishing; Peduzzi is secondary and is included largely as comic relief. Gelderman's misreading here of basic plots and themes illustrates the outcomes that very often follow from the second assumption. Because her primary frame of reference is predicated upon the author's personal drinking problems, her textual readings are colored through a skewed critical lens that tends to view every alcoholic beverage as just another drink, when, in reality, the cocktail in question may have larger implications

across the text in areas like character development, plot construction and thematic expansion.

Not only are the scenes containing alcohol misread, the dry scenes and characters have been viewed as thematically unimportant to or disconnected from the scenes involving consumption, leading most critics to ignore them altogether. As Chapter VII will prove, sometimes the more telling moments about Hemingway's representation of alcohol do not involve alcohol at all. Those passages are illuminated, however, only when the critic is able to isolate all of the saturated scenes in order to compare them to the dry ones. By delineating between the dry and saturated moments, many times patterns of consumption across the canon come into view. Such an example can be found with the stories from In Our Time, which was first published in 1925, and The Old Man and the Sea, which was released in 1952 and helped Hemingway garner the 1954 Nobel Prize.

We will begin with the short story "The Three-Day Blow" from In Our Time, which presents a view of the relationship between Nick Adams and his friend Bill, who decide to get drunk one day just after a fall storm. As Nick enters Bill's home, Nick removes his wet shoes and reveals he is not wearing socks. Bill then admonishes Nick, saying, "It's getting too late to go around without socks" (40) as he brings Nick a pair from upstairs. Nick then toasts his feet directly in front of the fire, and Bill asks Nick to be careful not to "dent in the screen" (40). These two instances (along with many others in the text) demonstrate Bill's almost parental

treatment of Nick, even though they are very close in age. (Interestingly, there is no indication within the narration that Bill's scolding of Nick offends his friend in any way or puts the two on unequal footing in the relationship.) Instances of men providing similar care and guidance for other men are very common in Hemingway's fiction; within the same collection one can look to "The Battler," where Bugs fries ham and eggs for Nick. The parental nature of Bill's interaction with Nick ends, however, as the pair begins to consume alcohol with the intention of getting drunk.

Manolin in The Old Man and the Sea is seen caring for Santiago, the aged fisherman, in a similar manner at the beginning and end of the text. Manolin helps Santiago carry his fishing gear very early in the story (15). When it is clear the old man does not have any food for supper (though he claims to have yellow rice and fish [16]), the boy goes to the Terrace and gets beans, rice, fried bananas and stew (19). Later Manolin thinks to himself, "I must have water here for him [. . .] and soap and a good towel. [. . .] I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket" (21). After Santiago's great battle with the marlin, Manolin is seen going back to the Terrace to obtain more food and back issues of the newspaper, because the old man likes to keep up with the American baseball scores (126). In the same way that Bill cares for Nick as a friend by attempting to make him more comfortable, Manolin is providing the necessities of life for Santiago, who is too poor to care for himself. Likewise, Manolin's provisions for Santiago do not alter the

rookie/mentor relationship the two have established. The full extent of the parallels between these two scenes is not readily apparent, though, until the reader connects their baseball references, which eventually relate to the consumption of alcohol.

Returning to “The Three-Day Blow,” Bill and Nick converse about the politics of baseball while they consume Bill’s father’s whiskey. Bill has information about the most recent happenings in American sports from a newspaper and shares it with his friend. Nick asks:

‘What did the Cards do?’

‘Dropped a double header to the Giants.’

‘That ought to cinch it for them.’

‘It’s a gift,’ Bill said. ‘As long as McGraw can buy every good ball player in the league there’s nothing to it.’

‘He can’t buy them all,’ Nick said.

‘He buys all the ones he wants,’ Bill said. ‘Or he makes them discontented so they have to trade them to him.’ (40-41)

Twenty-seven years later in The Old Man and the Sea, Santiago and Manolin engage in the same kind of baseball dialogue. Santiago asks, “Should we talk about Africa or about baseball?” (22). Manolin decides on baseball and asks the old man to tell him “about the great John J. McGraw” (22). Santiago explains:

He used to come to the Terrace sometimes too in the older days. But he was rough and harsh-spoken and difficult when he was drinking. His mind was on horses as well as baseball. At least he carried lists of horses at all times in his pocket and frequently spoke the names of horses on the telephone. (22-23)

Manolin then reveals, "He was a great manager" (23). The McGraw the reader sees through Bill and Nick's eyes in 1925 is a ruthless manager who knows how to persuade the players he needs for his team. The McGraw of 1952 is a "difficult" drunk whose mind is distracted from baseball by gambling. While Manolin says his father feels McGraw was the best manager in baseball, Santiago insists this glowing evaluation results from the fact that McGraw used to visit their small fishing village.

The representation of consumption in these two narratives is telling. Santiago's two criticisms of McGraw are his drinking and his gambling, which took his mind away from his work in baseball. Santiago himself is able to focus on his professional responsibilities because aside from a small quantity of beer consumed after he has come back from sea on the first day of the novel, he remains dry to complete his work well. (See Chapter VII for a complete discussion of Santiago's minimal consumption.) Just after Bill and Nick's discussion of McGraw, they resolve to "get drunk" (43). Bill and Nick, as very young men just setting out to explore the world for themselves, try (unsuccessfully) in this scene to get drunk, mainly so Nick can forget his recent break-up with his girlfriend. In contrast, Santiago is critical of drunkenness on more than one occasion in the novella. What is perhaps most intriguing is that Hemingway's presentation of alcohol as a theme changes drastically over time, a transition that could be attributed to a number of factors, including lessons he may have learned from his own consumption or from his maturation as an

individual over the 27 years that separate the writing of the two texts. The impossible-to-prove biographical reasons that may explain the change are secondary here to the more significant conclusion to be drawn from this intertextual evidence — from beginning to end, Hemingway's canon does not present the static, stereotypical view of alcohol that many critics wish to impose upon it.

The balance of this study will explore Hemingway's alcoholic fiction in an effort to correct the misguided critical assumptions outlined in this chapter and to bring to the conversation new perspectives on scenes and characters that have been discussed for decades. Chapter III will offer a close examination of the members of the Lost Generation and their fictional counterparts in order to challenge the view of the modern condition as a one-size-fits-all experience and to establish the continuum of emotions a wartime existence entailed, all of which can be directly linked to consumption levels in both real-life and fictional people. Chapter IV will prove just how allusive and symbolic much of Hemingway's saturated fiction is, particularly as it relates to alcoholic consumption. Chapter V will reveal the ways in which Hemingway uses minor details about alcohol to develop the broader structures of both plot and scene. Similarly, Chapter VI will examine the use of alcohol for the purposes of character development. Finally, Chapter VII will present an explanation of the dry characters and dry scenes in order to bring together the project's major conclusions: Hemingway's representation of alcohol is dynamic rather than static, and it attempts not to

glamorize excessive consumption but to put a realistic face on it, one that acknowledges both its pleasures and its consequences.

CHAPTER III

THE LOST GENERATION

The most important discussion missing from the published commentary about Hemingway's fiction is a closer look at the relationship between the frequent and often excessive consumption of alcohol by his characters and the historical reasons that may at least in part explain it. Critics focusing largely on how Hemingway's fictional references to alcohol are related to his own personal condition have missed the larger cultural significance that can be extracted when the same scenes are read not biographically but with an eye toward cultural critique. The events of novels like A Farewell to Arms are centered around World War I, and novels such as The Sun Also Rises and the short stories of In Our Time examine life for those who survived the war and provide fertile ground for the exploration of the cultural impact of the first World War on the men and women (both real-life and fictional) who would come to be known as the Lost Generation.

Attempting to discuss the consumption of alcohol by characters in a fictional piece about world war or its effects without also considering the Lost Generation context is similar to trying to discuss a novel like Gone with the Wind without taking into account the impact of the Civil War. The far-reaching effects of war become an inextricable part of the characters who lived through it; therefore, discussions that exclude war as an influencing factor will inevitably miss the

whole picture. For instance, in “Alcoholism in *The Sun Also Rises: A Wine and Roses Perspective on the Lost Generation*,” Matts Djos never explores the Lost Generation context his title announces. Carol Gelderman’s “Hemingway’s Drinking Fixation,” published in the *Lost Generation Journal*, also ignores the cultural significance of the post-war years. Many other scholars mention the idea of the Lost Generation when analyzing modern fiction, but very few go into the necessary detail to explain its relevance. For many of the literary critics who have entered this discussion, exploring the *what* without considering the *why* has hindered their progress. The main goal of this chapter is to fill in some of the gaps that remain in the critical conversation about war and consumption.

The term “Lost Generation” was first coined by Gertrude Stein, though the stories explaining the origin of the term vary widely. According to Charles M. Oliver in Ernest Hemingway A to Z: The Essential Reference to the Life and Work, Stein overheard the owner of a Paris automotive garage scolding an employee by saying, “You are all *une generation perdue*.” Oliver contends Stein then used the term in reference to the troupe of American expatriate artists living in Paris in the 1920s. She reportedly explained to Hemingway

That’s what you are. That’s what you all are. [. . .] All of you young people who served in the war. You are a lost generation. [. . .] You have no respect for anything. You drink yourselves to death. (201)

While some versions of the tale have Stein first conceiving of the phrase herself and then applying it to other types of workers (including a gardener), the idea of a

whole cohort completely confused and disenchanted by the enormity of world war remains the same across various tellings of the story. And if Oliver's version of events is to be accepted, an integral part of Stein's initial characterization was excessive drinking.

While Stein's original application of the term concerned the small group of American expatriates, its scope of usage has expanded over the years to encompass not just a specific handful of writers but a worldwide population in the millions that experienced the shock of world war simultaneously. Around the time when Stein adopted the term, the expanded group that would later be counted among the members of the Lost Generation had not yet established its voice. However, the writers of the 1920s (both those living in Paris and elsewhere) like Hemingway, Stein, F. Scott Fitzgerald, Ezra Pound and T.S. Eliot, and indeed all artists, from sculptors to painters to musicians, had the means to be heard and thus took it upon themselves to help the world comprehend and sort out the tremendous confusion that had swept the globe. Hemingway's decision to address Stein's characterization of the Lost Generation in the epigraph of The Sun Also Rises aided in the recovery of the group's voice and furthered the cause of unifying a world shattered into seemingly disparate pieces.

The attempt by these artists to offer some sort of explanation or guidance by way of their art has been analyzed differently over time, and ultimately one's perspective about the thrust of the movement (whether hopeful or hopeless) depends largely on one's reading of the phrase "Lost Generation." Is the

generation lost in a way that sets them only temporarily off course, or are they permanently and irretrievably gone? Is it possible for them to ever find their way, or will they forever be wandering? Most importantly, does art have the power to provide avenues for emotional and psychological retrieval that may eventually lead to recovery? Underlying the heaviness and despair of a good deal of modern art is the artist's desire to create despite difficult circumstances, an endeavor in itself that is demonstrative of at least some level of hopefulness. Take as an example T.S. Eliot's "The Waste Land," the text poet William Carlos Williams held responsible for "dropping a bomb" on modern thought. In 434 lines, Eliot is able to encapsulate seemingly every emotion that was part of the post-war experience, just a few of which include fragmentation, overwhelming grief, disorientation, miscommunication and paralyzing confusion. For Eliot, the aftermath of the war produced a landscape stripped bare of everything familiar, a world in which culture itself had appeared to collapse. But instead of allowing himself and the world he knew to be consumed, Eliot turned to his craft for solace. He continued to produce art under the assumption that out of fragmentation, new styles and ultimately a new order could be established. Malcolm Bradbury and James McFarlane argue in Modernism, 1890-1930 that modern artists labored under the assumption that the world "is discontinuous till art comes along, which may be a modern crisis for the world; but within art all becomes vital, discontinuous, yes, but within an aesthetic system of positioning" (25). Without the possibility for art to aid in the reconstitution of a fragmented

reality, there would be no need to continue producing it; the moderns clearly believed this recuperation was achievable.

The adjective “lost” also begs the question of whether or not this generation, as it matures and copes with its circumstances, can actively put itself back on course by the force of individual will. Is the generation as a whole a lost cause, despite the progress made by individuals within it? The products of the modern artists and writers effectively demonstrate the movement’s belief in the power of art to alter the course of humanity, and products of individual artists must be examined closely so the creator’s perspective can be fully realized. Thus, a work like The Sun Also Rises must be scrutinized in order to ascertain Hemingway’s position on the fate of the Lost Generation and how he feels his art can affect their outcome in some way. Simultaneously, the critic must keep in mind that the artist may represent various perspectives about the modern condition from text to text.

The historical and cultural impact of World War I is best viewed as a confluence of individual factors. And while at first glance it might appear that the relationship between the modern condition and its influence on humanity can be categorized as a purely causal one (that modern life *caused* excessive drinking during the post-war decades), James Nicholls in “Barflies and Bohemians: Drink, Paris and Modernity” is quick to point out that this relationship is an intricate one that cannot be reduced so easily. Instead, he argues that

notions of fluid identities within the crowd, the dizzying speed of movement

both human and technological [and] the dissolving of social barriers in the new urban spaces where people gather [. . .] were all social conditions which shaped the work of modernist artists and writers. (17-18)

In this light, heavy drinking is simply one of many products that can result from the convergence of a number of sociological, historical and cultural phenomena. However, Nicholls does recognize excessive drinking as one of the most significant traits of the stereotypical image of the expatriate artists, and he goes so far as to characterize the brief period in between World War I and World War II as “the heyday of [the] affair between the book and the bottle” (5). This chapter will briefly outline several of the factors associated with the multi-faceted relationship between modern life and their consequent impact on consumption levels.

The Effects of Modernity

The main reason the expatriate writers convened in Paris in the first place was what they perceived as the troubling phenomenon of American Prohibition. In *The Sun Also Rises: A Novel of the Twenties*, Michael Reynolds notes that the Lost Generation was also the “generation of the Jazz Age,” though it

was never really lost, nor was it at all times jazzy. It was the generation that drank more than it should have because it was illegal to drink in the United States during Prohibition; the Volstead Act (1919-33) had made half the country into criminals. In Paris, Americans were conspicuous consumers of alcohol in clubs, bars, and cafes that catered to them almost exclusively. (1)

Americans, following human nature and wanting most what they do not have, flocked to Europe, where they could partake in an activity they felt they deserved

to enjoy. The argument can be made that had Prohibition not been enacted in America, excessive drinking would not have become such a glamorized and celebrated pastime for young Americans. Underlying the migration to Europe was a need to escape, both for the temporary visitors and especially for the Americans who became full-time residents. (The idea of escaping a difficult situation in search of a better alternative is one that this chapter and the rest of the study will revisit.) For many Americans restrictions on alcohol were seen as just one of many ways the country was becoming increasingly intolerant of worldviews, lifestyles and artistic expressions that varied from the mainstream. “The Land of Opportunity,” where people of all races, religions and creeds are welcome, was restricting freedoms instead of granting them.

In “‘The Saloon Must Go, and I Will Take It With Me’: American Prohibition, Nationalism, and Expatriation in *The Sun Also Rises*,” Jeffrey Schwarz argues the novel’s characters, particularly Jake Barnes and Bill Gorton, “are affected not solely by the results of the war and the devastated Europe that surrounds them, but by the political and social climate in America as well,” including the effects of Prohibition (181). Schwarz claims

Jake is either constantly drinking or discussing drinking throughout the novel, revealing not only his desire to escape from the effects of the war through alcohol, but also a desire to escape from the effects of American prohibition and its ideologies. (188)

In the early twentieth century, the best place for free thinkers and rebels to retreat was Paris, and Nicholls emphasizes the role the city played in shaping the

kind of modern art that emerged from the expatriates living there. Everything America outlawed and frowned upon, Paris allowed and embraced. In Paris, the young artist was allowed to be exactly what he or she wanted to be. "To come to Paris in the 1920s," Nicholls explains, "was not simply to enter a social world, but an artistic world profoundly involved with the aesthetic and philosophical problems of modernity" (5). By the time Hemingway arrived in 1921 (a full three years after the end of World War I), the difficulties of the modern condition had been explored at length by artists in Paris and elsewhere. Actually, numerous scholars have asserted that the bulk of the truly innovative work that was to come out of the Paris moderns had already been completed before Hemingway even arrived. Furthermore, Nicholls notes that "by the 1920s the true work of the artist had all too often been usurped by the superficial trappings of bohemia," none of which was "more potent or symbolic than drinking, being seen drinking, and getting drunk," (6) a pastime Hemingway and his contemporaries were happy to undertake. The Paris of this day "had assumed the image of a city in which drink and art had become almost organically intertwined," though the extent to which the consumption of alcohol overshadowed and ultimately impeded the production of art is hard to determine (6). Perhaps Reynolds characterizes the attitude of the expatriate artist best:

In Paris, the jazz played late in the clubs and the cheap champagne flowed on. What was the point of worrying about the next war? No one had faith any longer in the politicians who had started the last war. No one believed any longer in the values that had taken the men into the trenches of the Great War, as it was now called. Honor, glory, country no longer moved this

generation of which Hemingway was a part. (2)

Many (if not most) of the expatriate writers living in Paris represented this drinking culture in their work, but for reasons discussed in the introductory chapter, Hemingway gained a reputation as the preeminent heavy-drinking expatriate and became most well-known amongst the Lost Generation writers for including alcohol in his fiction. Reynolds defends Hemingway's consumptive reputation here, arguing, "If Jake and his friends drink too much too often, do not place the blame on Hemingway," as "he did not create the moral climate that turned drinking into an indoor sport" (62-63). But Hemingway did sometimes characterize alcoholic consumption as a celebratory pastime in a way that appealed to the masses, especially those who were financially unable to jet off to Paris when America became disagreeable. (Later chapters of this study will demonstrate how Hemingway's perceived glamorization of drinking is often undercut and negated across his canon.) For Americans who could not afford to retreat to another continent, reading about the exploits of those who had the means to do so would be the next best thing, and Hemingway capitalized on this opportunity.

For those who retreated to Paris for an extended stay, pre-war America became an even more remote memory. Rogal defines the members of the Lost Generation as being "more and more distant from the lands of their origins," (51) asserting that

[a]s with their creator, Hemingway's fictional characters, more often than not, appear unwilling to affix themselves to a single locale, a single space, a single time of day, a single action or activity. Thus, the episodes featuring food and drink assist the writer to identify and underscore that restlessness, no matter where Hemingway chooses to indulge the appetites of his men and women. (100)

The European retreat suited this kind of post-war restlessness well because of the number of countries and distinct cultures that were only half a day's travel away. The expatriate who was disillusioned with his or her own country and felt alienated from the culture he or she once knew had the ability in Europe to experience new cultures and different worldviews. A major component of this experimentation involved alcoholic consumption, and Hemingway's fascination with the alcohol of the world in his fiction can be attributed at least in part to this modern impulse to experiment with all facets of art and culture.

In "A Reverence for Strong Drink: The Lost Generation and the Elevation of Alcohol in American Culture," Robin Room outlines many of the previously discussed factors that shaped the drinking practices of the writers of the Lost Generation, including war and expatriation, but she also covers Prohibition, café culture and the influence of French drinking habits on American consumption. By characterizing the generation through their literature, the expatriate artists made a substantial impact on the perception of drinking to the general public. Room asserts that

[f]or the lost generation of writers and for the collegians of the late 1920s who followed in their footsteps, drinking and, indeed, drunkenness served as a rhetoric of emancipation [. . .] from the claims of an older America for moral

hegemony. (545)

However, as this chapter will later prove, the feeling of emancipation and freedom European drinking provided for American expatriates like Hemingway offered a false hope; for those who felt they could fill an emotional void with alcohol, fulfillment often eluded them.

What is most useful about Room's approach is her demonstration of the thematic links between war and food/drink that Hemingway incorporated throughout The Sun Also Rises. Many of the novel's allusions are so complex and obscure that an extensive knowledge of World War I history is required to interpret them. (For instance, Room cites a scene from Chapter VI in which Jake has just left a press conference at the Quai d'Orsay, where the Paris Peace Conference was held. Jake drinks a Jack Rose, a name, Room points out, which was coined for one of Napoleon's officers at Waterloo, French General J.F. Jacqueminot [129].) Room reveals these references to establish how the "already happened," or the events of the past, have a continuing and profound impact on Jake, his fellow characters and his entire generation. She depicts the "war-food/restaurant associations" in the novel as "secretive almost to the point of invisibility," citing the difficulty of these allusions as a possible reason why Hemingway felt the novel was never fully understood by critics (133). The larger implication of Room's work for this study, though, is its proof (even if just for one particular novel) that for Hemingway, the concepts of war and consumption were directly linked.

According to Leo Gurko in Ernest Hemingway and the Pursuit of Heroism, the “twentieth century is a dark, blank, mutilating age to Hemingway. His art is a complex attempt to control its effects, a passionate call to endure it bravely and humanly” (237). While slipping away into the oblivion of alcohol was the chosen escape mechanism for many, others, like Hemingway, knew the best medicine for what ailed his generation was a representation of the world that was true to the experiences they had all endured, one that adequately expressed the specific set of complicated emotions that now confronted them. Whether Hemingway himself slipped away into the oblivion of alcohol has no bearing here. Unfortunately, attempting to determine whether his personal life (particularly his drinking habits) offers evidence about his “giving in” is just the kind of work that has preoccupied many critics. In no way did Hemingway give in (artistically) to the despair that faced his generation, and the same can be argued of his colleagues in Paris.

In “Afterthoughts on the Twenties and *The Sun Also Rises*,” John Aldridge asserts that for writers like Hemingway, Stein and Fitzgerald,

no other standards derived from other historical periods seemed quite applicable to them, if only because so much of their significance resulted from their collective belief that they had transcended the past by confronting a new reality in ways wholly unique to it and to them. (112)

It was the power of the collective experience that likely gave the expatriate writers such influence, in that (1) they fed off the creativity that resulted from their close proximity to other artists who were also attempting to deal with a changing

reality, and (2) the subject matter of their published art resonated so clearly with other citizens of the world who were likewise searching for a new way forward.

Aldridge pinpoints World War I as an event that “annihilate[d] past history and the old styles of history,” leaving this generation with the “urgent” need to “establish new premises, to redefine the terms of existence” (115). He goes on:

Some of their best work has the incandescent quality of the astonished spectator, privileged to be on the scene of first encounters involving people who suddenly seem no longer to know by what assumptions they should behave. (116)

This firstness, according to Aldridge, gave the expatriate writers the sense that “their experience was indeed unprecedented”; therefore, “the older modes of literary statement were inadequate to describe it.” As a result, they “became excessively preoccupied with their own experiences” and often replicated these incidents in their fiction (118). Interestingly, it was precisely this attachment to personal experience and the worship of detail that made it so difficult for Hemingway to handle the negative appraisals reviewers sometimes offered. (Without question, though, part of Hemingway’s contempt for the critics was the result of his own considerable arrogance.) But when we consider that the expatriates essentially started with a clean slate and invented new ways to look at and cope with the world, facing criticism gracefully for a project that required such ingenuity and personal strength would be a difficult undertaking. Compounding Hemingway’s frustration were the critiques of his wartime books by readers who had never personally experienced the front lines of war. In

Portrait of Hemingway, Lillian Ross writes: “The closest competitors of the critics among those he wished least to see, he said, were certain writers who wrote books about the war when they had not seen anything of war at first hand” (17). Because of the war’s profound impact on all of humanity, Hemingway considered the stakes to be very high for an artist attempting to represent it. This leads us finally to a closer look at Hemingway’s own representations of the post-war experience.

Hemingway’s Lost Generation

The aftermath of World War I brought about a time of great confusion and left many members of the Lost Generation (both those who fought in the war and those who watched from the sidelines) with a tremendous mental strain. How this pressure is portrayed fictionally varies widely depending on genre and artist and often from piece to piece. Rogal claims in a chapter entitled “Strange Diners at Strange Tables” that within the arenas where Hemingway’s characters act, they

labor under heavy social and psychological pressures which, at some point, need to be released or relieved. Thus, a number of them eat and drink more than they should or want. [. . .] No matter how strenuous the game, people need to pause for sustenance or comfort. Some, obviously, pause for too long a time to get back into the game. (36)

While war is not among the arenas Rogal explores in this particular passage, the emotional consequences of war are certainly applicable. Psychoanalyzing Hemingway’s characters is not my aim, but any reader working with fiction

situated around such historical circumstances should at least be aware of their residual effects.

Because the experiences of the real-life Lost Generation translate differently into fiction for each author and within individual texts, it is important to pay attention to the specific aspects of modern existence authors like Hemingway select for their characterizations. Existing in a world where the old rules no longer apply could be seen as a state of freedom. All aspects of human life under these conditions have the possibility to expand in endless directions, including art, religion, culture, language and sexuality. When the old rules are on the way out and the new ones have yet to emerge, there is a moment in time when one senses an autonomy with the possibility of no negative consequences. Within this framework some might conclude that it does not really matter how much you drink, what you say or how productive you are in a day, and many of those who experienced the atrocities of war returned to their “normal” lives and adopted this careless philosophy.

One of the marked aspects of Hemingway’s fictional Lost Generation is a perceived lack of consequences, particularly in relation to alcohol. While the advocates of Prohibition in the nineteenth and early twentieth centuries published prolificly in order to warn the public about the dangers associated with over-consumption, the alcoholism treatments available to medical professionals were relatively few compared to current treatment options, which include support group meetings like Alcoholics Anonymous (which had not yet formed in

Hemingway's day) and rehabilitation centers. Tom Dardis writes that "The Three-Day Blow" (the story of Nick Adams and a friend passing a rainy day together after Nick ended a romantic relationship) from In Our Time "reveals much about Hemingway's early perception of alcohol: it could dispel pain with no ill effects on the drinker" (159). Indeed, much of what Hemingway said publicly about his own drinking minimized the possible negative consequences it could have on his health or his profession.

One illustration of the Lost Generation's attitude toward the consequences of over-consumption is the repeated phenomenon of "restorative drinking" in Hemingway's fiction. A restorative drink is one the consumer believes will revive the mind and restore it to its previous condition. When Hemingway's hard-drinking characters who are seeking emotional restoration turn to the bottle, many of them discover that alcohol does not have the power to retrieve what has been lost. After the party atmosphere fades and the hangover sets in, many Hemingway heroes and heroines articulate the belief that more drinking will wipe away the effects of previous consumption and even bring back memories that were lost during drunken episodes. Nowhere is this philosophy more prevalent than in The Sun Also Rises, Hemingway's most saturated novel.

In Chapter VIII, when Bill explains to Jake that he does not remember much from his trip to Vienna because he was so "tight," Jake says, "That's strange. Better have a drink" (76). Jake then insists, "Go on. Take that drink and remember" (76). After Bill regales Jake with tales from his trip, he admits,

“Remember the whole thing now” (76). Similarly, when Brett tells Mike in Chapter XV that she is “limp as a rag,” his solution is, “Oh, you’ll get a drink” (173). In Chapter XVI Brett says to Jake, “Let’s have one more drink of that [amontillado brandy]. My nerves are rotten” (186). In Chapter XVII, through Mike’s dialogue, we observe the level of his inebriation: He says, “I’m rather drunk. [. . .] I think I’ll *stay* rather drunk. This is awfully amusing, but it’s not too pleasant. It’s not too pleasant for me” (207). But right after that statement Mike consumes more beer. Finally, in Chapter XVIII when Jake tells Bill he feels “low as hell,” Bill insists, “Have another absinthe.” But Jake responds by saying, “It won’t do any good.” Jake eventually does partake, but he realizes that he still does not feel better. Bill then assures him, “Try it. You can’t tell; maybe this is the one that gets it” (227). Jake consumes another cocktail rapidly, though Bill cautions him to slow down. Jake reports, “I feel tight,” and Bill agrees, “You ought to.” Jake then responds, “That’s what you wanted, wasn’t it?” and Bill says, “Sure. Get tight. Get over your damn depression” (227). Bill and Jake’s exchange here in Chapter XVIII is a reversal of their dialogue in Chapter VIII following Bill’s trip, as Jake encourages the restorative drink earlier in the text. As a whole, these five examples illustrate the varied characters’ beliefs that drinking can do everything from restore memory to improve a nervous condition to cure a depression. Through a twenty-first-century lens, though, the reader recognizes that alcohol has a tendency to only exacerbate such afflictions and can merely offer a momentary escape.

The restorative drinking philosophy can also be seen in other texts, including In Our Time. The couple on the fishing expedition with the inebriated tour guide in "Out of Season" demonstrates it as well. The waitress in the bar pours the group three glasses of marsala wine, and the husband insists to his wife, "You might as well drink it, maybe it'll make you feel better" (99). The husband's aim is actually to improve the rather foul mood his wife displays in the story, and he hopes alcohol has the potential to alter her feelings in a positive way.

Whether or not these characters actually believe alcohol will heal their ailments is difficult to determine. Their dialogue and activities in the aforementioned scenes could be evidence only of their denial of the larger emotional issues they face. It is possible that the bits of dialogue included in the previous passages are representative of the internal dialogue of an alcoholic, one who has to tell himself that alcohol has the power to cure what ails him in order to justify having another drink.

Such rationalization could be connected to the avoidance of consequences discussed earlier. Harold Krebs from In Our Time's "Soldier's Home" reveals to the reader his feelings about his own post-war existence and his desire to escape consequences altogether. The narrator says that when he first came home, Krebs "did not want to talk about the war at all" but that eventually "he felt the need to talk." When that time came, though, "no one wanted to hear about it" (69). The narrator describes the "complicated world" that

now faced a soldier who had witnessed what Krebs likely did (71) and says that after the war, “He did not want any consequences. He did not want any consequences ever again. He wanted to live along without consequences” (71). This desire to “live along without consequences” represents a complete disengagement from all aspects of civilized life (the same kind of disconnection with reality that Brett Ashley would need to convince herself that another drink will settle her nerves). In talking about adjusting to the dating life, the narrator says that Krebs liked the girls that were “walking along the other side of the street. He liked the look of them much better than the French girls or the German girls. But the world they were in was not the world he was in” (72). In essence, Krebs (and millions of other soldiers like him across the world) came home to a foreign land.

Krebs illustrates a number of the other common factors associated with the post-war experience, including the feeling of being out of touch with activities that should interest him. He mentions the urge to communicate with someone and describes his subsequent inability to find a listening ear. A complicating factor for many of those who returned from the front lines was the fact that psychiatry did not yet have a diagnostic term for the residual mental complications that were often experienced by front-line soldiers. According to Dr. Stephen R. Paige, the term “Post-traumatic Stress Disorder” was not in the vocabulary of mental-health professionals immediately following World War I. It was not until the Vietnam War that the lasting effects of combat on former

soldiers who participated on the front lines were appropriately researched. (The United States government did not recognize PTSD as a diagnosis until 1980.) In the absence of the necessary terminology, the diagnostic tools and the treatment options needed to properly care for returning soldiers, many of these men were tormented by the memories of their experiences. In fact, Paige characterizes PTSD as an affliction in which one “can’t stop remembering” (www.emedicinehealth.com). With this in mind, the fiction involving the influence of the past on the present and the recurring trope of memory (which Hemingway utilizes frequently) take on new meaning. Furthermore, the idea of a lost generation wandering through a now strange world with little guidance emerges as a vital component of any reading from this period.

What is most interesting about Krebs as a post-war Lost Generation figure in Hemingway’s fiction is that there is no mention of him ever consuming alcohol. This abstinence may be the result of his being underage, which is certainly a possibility. Though his age is never disclosed, the reader comes away from the story with the sense that Krebs is a very young man, mainly because he returns from the war and lives with his parents once again. It could also be that in the future (outside of the scope of the story as we have it) Krebs will eventually turn to alcohol to cope with his trauma. Hemingway opted instead to craft the picture of a young soldier returning home and dealing with his new reality without the aid (or hindrance) of alcohol. The absence of alcoholic consumption in the story does not mean that Krebs is necessarily handling his reorientation any better than the

cast of characters in The Sun Also Rises, who partake to the extent that their bodies will allow. In fact, of all of the post-war characters Hemingway created over the course of his career, Krebs seems to be among the most volatile. There is a pressing feeling in the narrative that he is on the verge of a critical moment in his handling of his war experiences, and his approach to this moment has nothing to do with alcohol. When characterizations like Krebs' are compared to individuals like Jake Barnes and Brett Ashley, the true complexity of Hemingway's view of the Lost Generation comes to the fore.

While Krebs merely dreams about living along without consequences, the main characters of The Sun Also Rises appear (at least on the surface) to get away with it. The novel provides the reader with a unique view of post-war experience because the characters themselves live much like Hemingway and his cohorts in Paris. Whether they have found wealth through an advantageous birth, a well-planned marriage, a well-timed divorce or professional success, all of the main characters in the text find a way to live the glamorous expatriate lifestyle. Because of the wealth of these characters, the audience is able to see how the rich experience life's consequences differently, though in the end they do "pay up" for their choices.

After the Pamplona fiesta reaches a fever pitch in Chapter XV, Jake the narrator describes the atmosphere:

The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences. It seemed out of place to think of consequences

during the fiesta. All during the fiesta you had the feeling, even when it was quiet, that you had to shout any remark to make it heard. It was the same feeling about any action. It was a fiesta and it went on for seven days. (158)

Many would argue the characters in this story drink so much because they rarely have to face the aftermath of their actions. If they say the wrong thing, punch the wrong bar patron or sleep with the wrong person, they have the means to move on to another town. They can start over in a new social circle, unless, of course, they cross paths with the wronged party at a later date, as Mike Campbell does late in the storyline.

At the beginning of Chapter XVII, Jake finds Bill, Mike and Edna standing outside Bar Milano, where they have been ejected because of a drunken scuffle. Later Jake speculates the fight may have been the result of one of Mike's outstanding debts (193). The police are involved and ask them all to leave the establishment. Jake's hangover at the end of Chapter XVII could also be considered as an example of a character facing the consequences of his actions, but the only description Jake offers the reader is this: "I woke with a headache and the noise of bands going by in the street" (199). With no further mention of the hangover, the reader assumes the discomfort was short-lived. Additionally, the audience gets a brief glimpse of the physical effects that long-term drinking has had on Brett, as Jake the narrator points out her uncontrollable shaking at various points in the novel. Even in the very early stages of the novel, before the tumult of Pamplona transpires, Brett acknowledges that in the larger scheme of life, we "pay for all the things we do" (34). In discussing with Jake the romantic

relationships of her past (including her affair with him), Brett admits: “When I think of the hell I’ve put chaps through. I’m paying for it all now” (34). Despite this revelation, though, Brett continues over the course of the narrative to involve other chaps (and even Jake himself) in her turmoil. The most far-reaching consequence the Sun characters face, however, is the realization that their individual choices have resulted in the disbanding of the group after the fiesta’s climax, with Jake retreating to France for some relaxation. If reconciliation outside the scope of the text is not possible (which the reader suspects will be the case based on the conditions of their parting), Jake and his cohorts will be faced with the task of starting over once again in their quest to build meaningful relationships. (Later chapters will outline additional ways in which Jake and his friends pay for their actions by the time the story ends.)

Unlike the cast of expatriates in The Sun Also Rises, many of Hemingway’s characters articulate in detail their comprehension of the larger scope of their actions, particularly their drinking. Not only does Frederic Henry in A Farewell to Arms face the consequences of his consumption, Hemingway allows the audience to see his subsequent attempts to negotiate them. In Chapter III at dinner with his fellow officers, Frederic must explain to the priest why he did not go to visit the priest’s family while he was on leave. Frederic the narrator notes that the priest was “disappointed and suddenly hurt” that he had not made the trip (13). Though Frederic does not say his visit was prevented by his inebriation, he does mention the “nights in bed, drunk” that were part of his

journey. And at several other points in the narrative, Frederic cannot see Catherine because he has had too much to drink, so this behavior is part of a repeated pattern. Additionally, Frederic explains that after consuming “much wine and afterward coffee and Strega,” he tells the priest “winefully” why he did not make the visit (13). Frederic’s explanation makes things “almost all right” for the priest, but the reader senses that the hurt Frederic’s drinking caused was great. This example stands as one of the only moments in Hemingway’s fiction when a character’s drinking habits very obviously injure someone else emotionally, and it offers a bit of foreshadowing as well. At this early juncture in the plot, Frederic recognizes how his consumption impacts others, but it is later in the text that he becomes cognizant of the more immediate and personal consequences.

The ramifications of the scene in Chapter III are emotional in nature, but in Chapter XXII the effects of Frederic’s behavior are manifested physically, as the audience learns of his jaundice. Hemingway constructs an interesting scene in which Frederic drinks brandy (despite its foul taste) and is then nauseated in the morning (142). (Catherine’s father is also depicted later in the text as a drinker with physical consequences. In Chapter XXIII, Frederic says that wine “is a grand thing” that “makes you forget all the bad.” Catherine agrees, “It’s lovely. But it’s given my father gout very badly” [154].) The extent of Frederic’s habit is revealed in Chapter XXII when Miss Van Campen discovers his liquor armoire (which included “mostly vermouth bottles, marsala bottles, capri bottles, empty chianti flasks and a few cognac bottles” [143]). Interestingly, the porter had already

disposed of most of the bottles, so this stash was not even the entire load.

Among the remaining containers is a bottle of kummel, which was modeled in the likeness of a bear. Frederic explains to Van Campen, "The best kummel comes in those bear-shaped bottles. It comes from Russia." Van Campen then asks, "Those are all brandy bottles, aren't they?" He responds, "I can't see them all but they probably are." She then says, "I will send for some one to take them away. Those are all the empty bottles you have?" and he retorts, "For the moment" (143).

The most significant aspect of this scene is the way Frederic's comical perspective is undercut by the seriousness of Van Campen's accusation, as she argues he is "producing jaundice with alcoholism." Frederic pretends to not hear her claim and asks, "With what?" and she replies, "With alcoholism. You heard me say it" (144). The exchange results in Van Campen revoking Frederic's upcoming leave. Although Hemingway's canon repeatedly confronts the plight of "drunkards" and "rummies," this scene represents the only instance (at least in the texts this study analyzes) in which alcoholism is named as a specific affliction. In addition to the revocation of the leave, Frederic also must face the unraveling of his advantageous living situation (by war-time standards). He had the pleasure of recovering from a minor injury in the comfort of a hospital where his girlfriend is employed, and because of his status as an officer, he can take visitors and up until this scene maintain a liquor cabinet to be able to offer his visitors a beverage. Once the extent of his drinking is made known, though, his

personal belongings are rifled through and he is scolded like a child, an occurrence that is painful enough for him to pretend not to hear Van Campen's diagnosis.

But unlike the other Hemingway characters who face the consequences of their consumption but never stop drinking (like Brett Ashley), the scenes following Frederic's confrontation with Van Campen reveal a changed man truly striving to reduce his intake. In Chapter XXV after Rinaldi and Frederic reunite at a house away from the front, Rinaldi tells Frederic, "This war is killing me. I am very depressed by it" (167). On the next page Rinaldi reiterates, "This war is terrible. Come on. We'll both get drunk and be cheerful." But Frederic replies, "I've had the jaundice [. . .] and I can't get drunk." Then Rinaldi teases, "Oh, baby, how you've come back to me. You come back serious and with a liver. I tell you this war is a bad thing. Why did we make it anyway?" Frederic then gives in and says, "We'll have a drink. I don't want to get drunk but we'll have a drink" (168). With that they proceed to consume cognac together. Later in this same scene, Frederic's resolve again wavers. Rinaldi mocks Frederic by insisting, "I will get you drunk and take out your liver and put you in a good Italian liver and make you a man again" (168). Rinaldi's joke about Frederic's ability to hold his alcohol persuades Frederic to push his glass forward for a refill, but a few lines of dialogue later Frederic is seen attempting to discard the cognac without his friend seeing him. Rinaldi discovers the disposal and scolds him by saying, "Don't throw the cognac out the window. If you can't drink it give it to me" (169).

Several other moments in the novel reveal Frederic's attempt to abstain in an alcohol-saturated environment. In Chapter XXV, he says the "half a tumbler of cognac" that Rinaldi poured was "too much" (172). Rinaldi then jokes with him by saying, "Self-destruction day by day. It ruins the stomach and makes the hand shake. Just the thing for a surgeon." Frederic then asks, "You recommend it?" and Rinaldi explains, "Heartily. I use no other. Drink it down, baby, and look forward to being sick" (172). Frederic's effort to reduce his alcoholic intake is not welcomed by those around him, most notably Rinaldi. Rinaldi voices his displeasure in Chapter XXV during a drunken outburst. Frederic attempts to calm his friend, but Rinaldi shouts, "You're dry and you're empty and there's nothing else" (174). At the end of the scene, Frederic is advised by his major to encourage Rinaldi to reduce his intake of brandy.

This collection of scenes portrays a man continually faced with the physical and emotional consequences of his drinking. Frederic is the only major character Hemingway puts in this specific position. And his resolve seems strong until his refusal of alcohol prompts other male characters to challenge his masculinity (even if in jest). His attempt to moderate his intake ends with the aforementioned scenes, however. Once Catherine becomes pregnant and the pair begins to travel, Frederic is once again an unbridled drinker, and he imbibes all the way through the last chapter. As Catherine is in childbirth in Chapter XLI, Frederic consumes beer with lunch. He then returns to the hospital to learn that his child has died, and a nurse encourages him to leave for supper while

Catherine recovers. There he consumes several more glasses of beer and keeps ordering them because he was “not ready to leave yet” (329) and face what turns out to be news of Catherine’s death. As the text concludes, the reader is left to wonder how the loss of Catherine and his child and the residual effects of his war experiences will impact Frederic’s life and consumption level. No matter what becomes of Frederic after the story concludes, what sets him apart in the Hemingway canon is that he recognizes the consequences of his drinking and tries to address them.

Hemingway also represents his characters’ recognition of the realities of their lives through his inclusion of numerous metanarrative moments (particularly in The Sun Also Rises) in which they speak openly about their circumstances, often in ways that reflect the world’s stereotypical view of the American expatriates. For example, at breakfast before their first fishing excursion in Burguete in Chapter VII, Bill says to Jake,

You’re an expatriate. You’ve lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes. (120)

Jake responds by teasing, “It sounds like a swell life. [. . .] When do I work?” (120). Bill’s accusation, “You drink *yourself* to death” mirrors Stein’s exact wording in her characterization of the Lost Generation (“You drink *yourselves* to death”). But Bill’s claims pick up on other aspects of the expatriate condition: a lack of connection to home, an unwarranted attachment to the standards of other

cultures (with a corresponding rejection of American standards), excessive participation in social activities and an avoidance of work. In Chapter XVI, Pedro Romero, the celebrated young bullfighter, inquires about one of Jake's acquaintances by asking "What does that drunken one do?" and Jake says, "Nothing." Romero then asks, "Is that why he drinks?" and Jake says, "No. He's waiting to marry this lady [Brett]" (180). In this instance, Mike is portrayed as a man who does not work but passively waits for an advantageous marriage. (And while he waits, he drinks.) Throughout Hemingway's fiction the reader observes a sense of purposelessness that afflicts many characters, a laziness they willingly joke about, but their aimlessness is very often countered by an acute desire to escape, particularly when the joke turns on them in a painful way.

For most of Hemingway's characters, the escape is from their emotional realities via a retreat into a party lifestyle. In many cases, these individuals (even when they are not drinking) demonstrate a tendency to evade the impact of their feelings by burying emotions instead of confronting them. Krebs, for instance, cannot effectively deal with his emotional baggage with two well-meaning parents looking over his shoulder. His avoidance tactic is to ignore the real root of his problem and lash out at his family. In The Sun Also Rises, Jake says after Cohn and Mike get into an argument in Chapter VIII that the dinner they have "was like certain dinners I remember from the war. There was much wine, an ignored tension and a feeling of things coming that you could not prevent happening" (150). Many Hemingway critics would contend his fiction is filled with ignored

tensions that are never constructively confronted or resolved either by the characters in the fictional realm or by Hemingway himself in his personal life. Aldridge even goes so far as to characterize Jake and his friends as “resurrected casualties, stuffed human animals to whom any feeling, when aggressively acted upon, is a threat to psychic harmony and the security of nonfeeling” (127).

But for Hemingway’s cast of characters, the perceived security of nonfeeling is shattered, and many of them, like Frederic, do come to realize the coping mechanisms they have used in an attempt to cover what they are feeling do not work. Even Brett, Hemingway’s resident party girl in The Sun Also Rises, comes to the realization, “I can’t just stay tight all the time” (187). And it is at this juncture that many critics have misread Hemingway’s representation of alcohol, viewing it as static and predictable instead of as a varied phenomenon worthy of close attention. To say, as many critics have, that novels like The Sun Also Rises are books that merely celebrate drinking is to ignore pivotal moments like Brett’s realization. Of all the characters whose drinking behavior seems most out of control, Brett would appear on the surface to be the worst case. And while her moment of clarity about her consumption is really the only one she has in the novel and it may be the only one she experiences for the rest of her life, Hemingway’s decision to include it is part of his acknowledgment of a possible hope for his characters and in turn for the Lost Generation. They may appear to want to avoid consequences, but at the same time some of them recognize the implications of their actions. They might not have the tools to remedy their

situations, but Hemingway shows them at least in a state of acknowledgment. Partly to blame for the critical misreading of these scenes is the tendency to analyze them from a twenty-first-century perspective, utilizing as a gauge what we know about the treatment of alcoholism and PTSD now instead of what Hemingway and the rest of society knew about it in the early part of the last century.

What the reader of Hemingway's Lost Generation fiction is to take away from these characters is the understanding that there is no such thing as a "one-size-fits-all" wartime or post-war experience. Even though this chapter has only examined portions of three texts and brief encounters with six or seven Hemingway characters, the discussion has highlighted numerous personal reactions to the war and an equal number of coping mechanisms (all with varying levels of effectiveness for the characters who utilize them). The term "Lost Generation" has fallen into such common usage that critics appear to have forgotten what it really means. The enormity of world war was for this generation larger than anything anyone had ever conceived. And the fact that the modern artists attempted to pull themselves through it by continuing to produce art for the world speaks volumes about their belief in the strength of all humanity to endure.

So much critical ground can be covered when scholars are willing to broaden their scope and look to the macrocosm (the cultural impact on an entire generation in the moment that these changes take place and a lasting impression on the generations that followed) instead of the microcosm (the impact on one

famous drinking writer). Following the representation of only one effect of the modern condition (like excessive alcohol consumption) throughout one writer's canon, as this study does, can lead readers to a better understanding of its larger cultural impact. By examining portraits of drinkers and non-drinkers from all walks of life and through varied circumstances and events, literary critics can piece together a collage of fictional experiences that then translate into data about the real-life culture as a whole. When studies of one author are then compared in cross-section to similar studies about other authors, the field of literary criticism has the potential to contribute significantly to mankind's understanding of the world — past, present and future. The history books record the anatomy of war, the cut-and-dry logistics of it, the newspapers report the plot of war (from beginning to middle to end) and governmental documents record how many soldiers died. But literature has the power to capture what war is really like, what it can do to the soul, what one has to do to endure it while it is happening and what one must do to cope with its effects years later. Hemingway's fiction, and indeed literature as a whole, can be viewed as an excavation site for cultural recovery. We as critics simply need to know where to dig and what to do with the pieces we unearth.

CHAPTER IV

ALCOHOL AND SYMBOL

Forseth argues in “Alcohol and the Writer: Some Biographical and Critical Issues (Hemingway)” that the author “made, at times, superb artistic use of his knowledge of alcohol” (380), and the next three chapters will demonstrate how Hemingway utilized his familiarity with the beer, wine and spirits of the world to craft symbols and metaphors, to depict his unique cast of characters and to construct innovative narrative plots and scenes. For Hemingway, a drink is rarely just a drink, and the depiction of consumption in his texts almost always functions as a tool to show the audience something larger and more significant. In this way, Hemingway’s profuse details can be seen as having a predominantly didactic thrust. By using the word “didactic,” I do not intend to suggest that Hemingway included descriptions of alcohol to impart to the reader any sort of moral lesson. Instead, the concept of didacticism is utilized here to capture the instructive nature of these details insofar as they provide a form of cultural education for the audience. Hemingway was known in his lifetime as a voracious reader and was usually in the process of studying a handful of texts at any given time. He gained extensive knowledge from his readings, and, in turn, it can be argued that a great deal of what he wrote was designed to reveal to the audience the places and cultures they might never get the chance to explore except through his writing.

Hemingway claimed in a letter to F. Scott Fitzgerald on May 28, 1934, in which Hemingway reviews Tender is the Night, that “you ought to write, invent, out of what you know” (Baker, Selected Letters 407), and Hemingway had traveled enough even very early in his life to possess a considerable base of travel knowledge. Aldridge asserts Hemingway

took the greatest pleasure — and gave us, vicariously, the greatest pleasure — in the hotels, bars, and restaurants of Paris, and with his quickly acquired inside-dopester knowingness, he appointed himself the official instructor in where and how to live wisely and well. (122-123)

The methodical manner in which Hemingway reveals the details of the narrative is usually received by the audience in one of two ways: (1) readers interested in the connections between Hemingway’s personal travels and his fiction will vigorously consume this information, and (2) other readers will be put off by what is perceived as evidence of Hemingway being a self-indulgent writer inappropriately interested in the minutiae of his own life. Aldridge’s phrase “inside-dopester knowingness” insinuates that the author was arrogant about the presentation of details gleaned from his first-hand experience, and in describing how he “appointed himself the official instructor” of travel etiquette, Aldridge implies Hemingway somehow put himself above the reader who had not experienced the cultures being depicted. In The Thirsty Muse: Alcohol and the American Writer, Tom Dardis insists Hemingway was not just conceited he was simply out of touch with reality. In writing about Across the River and Into the Trees, Hemingway’s 1950 novel, Dardis maintains

There is something of 'cloud cuckoo land' in the ritualistic manner the characters muse over the name-brand drinks they order, but Hemingway was seemingly oblivious to reality here because this was the way *he* then drank in order to maintain himself comfortably in daily existence; *as he saw it, he was clearly portraying the reality he knew.* (189)

If, as Aldridge and Dardis contend, Hemingway's fiction containing descriptions of alcohol is nothing more than a charade, evidence of a self-important alcoholic writer attempting to boost his own ego by bragging about his exploits, then we find ourselves back to the decades-long impasse discussed in the introduction: Hemingway was simply a drunk who liked to write about other drunks. The sequence of chapters to follow will attempt to take the conversation about Hemingway's representation of alcohol as it relates to symbol, plot and character beyond this critical stalemate into a more productive examination of this very important theme in twentieth-century fiction.

This chapter will explore the way alcohol functions in the saturated fiction as a symbol, theme or metaphor for another idea. Hemingway's economic style is often misread as metaphorical simplicity, and many readers hold the erroneous view that his texts do not house complexities such as allusions and other figurative tropes. Though Hemingway himself was notorious for vocalizing his distaste for critical interpretations that involved what he considered to be unintended symbolic meanings, the reality is his fiction is loaded with metaphors that beg to be unpacked.

H.R. Stoneback calls food and drink “crucial signs and thematic signals” in Hemingway’s writing (“Memorable” 27), but in a canon as large and as cluttered with food and drink as Hemingway’s, the tendency for the casual reader is to assume these items are present simply because the characters need to eat and drink. In essence, alcohol is seen as a prop necessary to achieve verisimilitude — without it, the fictional world would not seem realistic. The challenge for the reader is determining when a drink is just a drink and when a drink may be operating on a symbolic level. More often than not, Hemingway’s inclusion of symbols relating to consumption functions *metaphorically* (with two seemingly unrelated things being brought together in comparison), though sometimes he opts for *metonymic* representation (with one item being represented by another thing it is commonly associated with). Examples of both metaphoric and metonymic comparison will be offered throughout the chapter.

In “Barflies and Bohemians: Drink, Paris and Modernity,” James Nicholls argues that in the years leading up to the 1920s,

drink had been raised from a pastime and occasional source of poetic inspiration to become the object of, means to, metaphor for, and signifier of the work of artists engaged in a sustained attempt to redefine our perceptions of the world itself. (6)

Nicholls asserts that “within the modernist aesthetics of the Parisian avant-garde, drink — the fluid intoxicant — became a profoundly important metaphorical and explanatory trope” (18) for all sorts of thematic purposes. Within Hemingway’s canon, one can look to *A Moveable Feast* for evidence of Hemingway’s interest

in metaphorical hunger and thirst as a symbol of the artist's craft. Susan Beegel's "Hemingway Gastronomie: A Guide to Food and Drink in *A Moveable Feast* (with Glossary)" posits the argument that the demonstration of his knowledge about potables is superior to his acquaintance with various types of food in the book, even though food is the more commonly examined theme. She writes that over his lifetime, Hemingway "pursued a connoisseurship of alcoholic beverages in general, and of wines in particular" (15), and she proves that within the novel, he "deliberately selects and shapes such references to serve his thematic ends" (15). Beegel exhibits how the trope of alcohol is used to bring to fruition other themes in the novel, like thirst as good discipline for a writer. The balance of this chapter will illuminate the very common Hemingway trope of thirst (and characters' attempts to satisfy this metaphorical thirst through the consumption of alcohol) as a representation of longing or desire in various contexts. For Hemingway, sometimes the yearning to quench thirst can be sought very aggressively by his characters. Much of the verbal banter that occurs between the characters in The Sun Also Rises, for instance, can be attributed to the desire to satisfy thirst. While the modernist connection between hunger or thirst and artistic desire is one of the more recognizable themes of the period, of interest in this chapter will be the less-well-known symbols that are equally important to the discussion.

In addition to operating on the figurative level through metaphor, Hemingway often relies on allusion to achieve specific narrative effects.

Stoneback claims that

[q]uite contrary to the usual view, Hemingway is a most careful and frequent practitioner of the art of allusion, and however skillfully he may obscure his allusions, they often provide a key to the omitted parts of the tale, the sonar with which we can take a reading on the rest of the iceberg. (24)

(Here Stoneback references Hemingway's famous theory of omission outlined most clearly in Death in the Afternoon. "If a writer of prose knows enough about what he is writing about," Hemingway argued,

he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing. [192])

The metaphoric iceberg is controlled solely by the author, who is charged with "writing truly enough" so as to provide the reader with the compass he or she will need to effectively navigate the work. However, this is not to say that the audience has no part to play in the creation of the text; the responsibility of identifying and analyzing allusive and metaphorical moments still rests solely with the reader. Robin Room's "A 'Reverence for Strong Drink': The Lost Generation and the Elevation of Alcohol in American Culture," discussed at length in Chapter II, and James Plath's "Santiago at the Plate: Baseball in *The Old Man and the Sea*," which explores the intricate network of hidden baseball references in the

novella, reveal the extent to which Hemingway relied on allusion to properly fill out the unseen girth of the iceberg.

Critics operating under the assumption that Hemingway's allusiveness is not vitally important to a reading of his fiction are the ones who tend to misread the way alcohol functions. Rogal, who ironically is responsible for the only book-length examination of Hemingway's representation of food and drink, is guilty on this count. In the closing remarks of his dissertation, Rogal writes:

Frankly, [Hemingway's] prose proves to be not so complicated that one must engage in extensive hunts for symbols and allusions and hidden meanings — although all of those do, to an extent, exist. All the reader actually needs to do is to digest what appears on the printed page and to accept words, phrases, and sentences for WHAT they have been intended to represent. However, to do that, the reader must first recognize and then admit to the existence of the WHAT, and that recognition emerges as the point of this entire project relative to drink and food in Hemingway's prose. (194)

This passage illustrates Rogal's underestimation of the importance of Hemingway's symbolic and thematic work. While Hemingway's fiction can be read on a literal, "not-so-complicated" level, his texts reward close reading, and subsequent interpretations are almost always enriched when his allusions are exposed. Secondly, the idea that one can simply study what is on the page, "accept[ing] words, phrases, and sentences for WHAT they have been intended to represent," is misguided. Literary criticism as a field is proof that different readers will view the text in an endless number of ways, and most reader-response theory is predicated upon the belief that determining authorial intent is a futile exercise. While I certainly advocate Rogal's return-to-the-text philosophy,

his attachment to authorial intention hinders the progress his study had the potential to make. In my view, critics are capable of determining the WHAT; as Chapter III made clear, it is the WHY that still requires our attention.

Any reader attempting to tackle Hemingway's symbolism, plot construction or characterization must first recognize his tendency to write away from certainties and toward ambiguities so as to produce a text that two (or more) equally close readers could experience differently. It is true that most well-written texts will yield this kind of varied interpretation, but many readers do not give Hemingway the credit he deserves for his ability to construct storylines that support numerous readings and reward focused explication, mainly because his plots and characters seem to be so uncomplicated on the surface. This is the same reason many readers do not anticipate his level of allusiveness. A shallow, efferent reading will carry the reader through a Hemingway text without a problem, unlike the texts of many of his contemporaries. For this reason, The Old Man and the Sea remains a staple in most high school curricula. Much of Ezra Pound's poetry, in contrast, does not lend itself so easily to surface-level interpretation. Without an extensive study of Pound's allusions, including etymological scavenger hunts and exhaustive cross references to other texts (like Dante's "Inferno"), his poetry does not reward the casual reader. The efferent reader of Pound, in fact, does not stand a chance by the author's own design. A vital component of the Imagist movement's philosophy was its belief in challenging the reader to re-appraise familiar images. Imagist poet Marianne

Moore composed her work with the notion that if a text was difficult to write it should be difficult to read. Hemingway's artistic philosophy diverges from many of his contemporaries in that he offers a deceptively simple text with built-in allusive surprises, a creative objective that is arguably much more difficult to achieve.

The reader who is not so easily diverted by the façade of simplicity Hemingway's fiction first presents will discover the challenging, ambiguous world the author created. The Old Man and the Sea, for instance, can simultaneously be read as a success story and a tale of failure, and a figure like Santiago can be characterized both as a determined hero and a crazy old man who has finally lost touch with reality. Similarly, the closing line of The Sun Also Rises, when Jake Barnes responds to Brett Ashley's claim that they could have had a "damned good time together" with the now-famous question, "Isn't it pretty to think so?", leads some to anticipate their reconciliation while others are convinced their relationship is finished (251). The reader of fiction that is based on such narrative ambiguity should be cautious when approaching the surface-level appearance of the seemingly small details. When the discussion turns to Hemingway's representation of consumption, the best one can do is read the texts in question as closely as possible and determine how many readings are appropriately supported by the text. Then the reader must decide if Hemingway's depiction of alcohol as a symbol or within plot formation or character development takes on a mostly positive, mostly negative or mostly neutral tone within a given narrative.

Hemingway's Symbols: The Known and the New

An examination of Hemingway's most commonly discussed symbol — masculinity — demonstrates how various texts can offer sometimes contradictory readings, even with a theme that appears to have been sufficiently explored in the criticism. Most scholars depict the connection between masculinity and alcoholic consumption as causal in nature, either reading drinking as an arena for the demonstration of one's *machismo* (pride in one's masculinity) or for challenging the masculine ideals of another. Oftentimes these displays are characterized by the man's desire to prove how much alcohol he can ingest while still maintaining his composure. (In "The Three-Day Blow" from In Our Time, for instance, the narrator explains how Nick "wished to show [Bill] he could hold his liquor and be practical" [44].) Numerous critics have analyzed the tumultuous relationship between the masculine ideal and its connected behaviors. Jesse Bier's "Liquor and Caffeine in *The Sun Also Rises*" argues that the bantering remarks made about liquor and caffeine by its characters show aggressiveness, which is sometimes displayed in order to compensate for an insecurity. Interestingly, Forseth points out it is "the alcoholic behaviour [that] most concerns society, not the personal condition of the drinking (367). Likewise, most of the criticism about alcohol and masculinity concentrates on the public behavior of the drinker, whether it is inebriation, aggression, violence or general unruliness. The outward displays of problematic consumption (such as the bursts of violence between the male characters in The Sun Also Rises) are therefore used as the

critical foundation for our ideas about masculinity and for Hemingway's code of machismo, when, in fact, these particular moments alone do not provide the complete picture of Hemingway's representation of masculine behavior. Largely ignored by critics are the instances when alcohol is connected not to masculine aggression but to sincere tenderness between men. The likely reason these examples have been disregarded is because in many ways they challenge what has become established as the masculine male code and they undercut the rough-and-tumble public persona of Hemingway the writer in ways that (if they were fully acknowledged) would call into question the entirety of the Hemingway legacy.

Several scenes in Hemingway's alcoholic fiction depict men caring for other men in various capacities, creating wonderfully complex characters that are far more interesting than the strictures of the Hemingway code hero would necessarily allow. Many male characters adopt domestic behaviors that might normally be performed by women but for the extreme conditions under which the narrative takes place, including war. One scene in particular from A Farewell to Arms stands out in its portrayal of masculine caretaking. In Chapter IV, as his men wait in a foxhole for the offensive to begin, Frederic Henry leaves the group to procure food for them all, a move that is remarkably dangerous considering the setting. As the bombardment commences, Frederic asks the major for some food, and he is provided with "pasta asciutta," which is essentially cold macaroni and cheese, and some wine in a canteen (52). Even though the major warns

Frederic of the danger, advising him to “wait until the shelling is over” before returning, Frederic insists that his comrades “want to eat,” and he runs back to the dugout with the food and wine (53).

Upon his return to the trench, Frederic consumes some of the macaroni and cheese and wine before sharing it with the others. Shortly after this distribution takes place, a mortar tears through the foxhole, injuring Frederic and many of his fellow diners. Even though Frederic sustains injuries to his head and leg, he tends to the wounds of the other soldiers and even constructs a tourniquet for Passini before he dies. This part of the narrative contrasts the two kinds of care Frederic offers to his men — first in procuring food and then in providing first aid. And Hemingway juxtaposes these forms of care by situating them within the same paragraph narrated by Frederic:

They were all eating, holding their chins close over the basin, tipping their heads back, sucking in the ends. I took another mouthful and some cheese and a rinse of wine. Something landed outside that shook the earth. (54)

While the food Frederic locates is not particularly good (he characterizes the wine as “rotten” [54], and he has to “pare off the dirty outside surface of the cheese” with a knife [53] before it is edible), this is the best he can offer in an embattled dugout on a war front, and the reader gathers from the narration that the other soldiers are grateful for it. In this particular situation, the wine consumed has nothing to do with setting a party mood, escaping a dreadful reality or proving one’s manhood; its importance is the sustenance it provides for

a group of men who may not get another meal for quite some time and who may not even live through the scene. In this way, the wine plays a secondary role to the equally bad food. Frederic consumes only “a rinse of wine” to wash down his macaroni and cheese (54).

What becomes primary in the scene, though, is the spirit of male bonding and camaraderie that is symbolized in the passing around of the pasta and wine. The food and wine are consumed *methodically* (“They were all eating, holding their chins close over the basin, tipping their heads back, sucking in the ends” of the spaghetti [54]) and *communally*, as they share one basin and one canteen, which, if this is viewed for its representation of masculinity, is behavior these men would likely never participate in if they were in a restaurant or in the presence of women. This whole sequence of events could have been written in an entirely different way to present the masculine ideal in a contrasting light. Instead of macaroni and cheese (which even cold is considered a comfort food), the soldiers could have consumed their military-issued rations. Rather than eating with the same utensils and out of the same bowl, the soldiers could have used their fingers to scoop out their portions. The way we have the scene, however, sets up a space where males must take on an element of domesticity to provide care for each other. The foxhole, then, functions as a hearth where the men gather for shelter, sustenance and communion with each other, and they must let their social guards down to eat in a way that would be questioned under any other circumstances. The reader should not forget that a few sentences later

Hemingway also chooses to shatter the safety of this domestic space with a mortar shell that ends the lives of several soldiers, and Frederic's role as the primary caregiver in the space is reversed, as he is unable to save at least one of his soldiers and two pages later he is taken from the battlefield by a rescue team (56). But the scene does provide a much different picture of masculine drinking than has been discussed in the criticism and brings to the fore an aspect of Hemingway's portrayal of masculine behavior that often goes unacknowledged.

Another symbol common to Hemingway's fiction is the idea of ritual or communion, whether it involves travel, sport or religion, and often the consumption of food and drink serves as part of these rituals. In "‘Mais Je Reste Catholique’: Communion, Betrayal, and Aridity in ‘Wine of Wyoming,’” Stoneback categorizes some of the major consumption motifs in Hemingway's later work: “drink as symbolic act, drink as sign of life fully lived, [and] drink as communion” (213). Stoneback's work over the years has succeeded in pushing Hemingway criticism in a more productive direction mainly because he recognizes the benefit of reading the mundane on a more symbolic level, and within the framework of thematic ritual or communion, the individual ritualistic steps usually turn out to be functioning parts of a very organized whole, no matter how trivial the parts may at first seem. In writing about Hemingway's use of ritual, Rogal insists

[t]he process — or call it routine, ceremony, or ritual — must unfold at its own natural pace, no matter what has happened or what portends to happen. Further, the simple act of preparing the drinks becomes the brush stroke with which Hemingway can, with his usual attention to economy, paint the backdrop for the opening of his drama. (101-102)

The presence of ritual performance is very strong all through Hemingway's fiction, especially as it relates to sport, and the precision with which characters carry out these rites is vitally important. Through the lens of the Hemingway ritual, his lists of details, which have been read by many critics as tedious, self-indulgent or evidence of sloppy writing, fit into a framework that supports his larger thematic goals. Rogal continues:

In such highly ritualistic and meaningful human activities (meaningful, at least, by Hemingway's standards) as hunting, fishing, soldiering, bullfighting, and boxing, food, drink, and their preparation and consumption fit in fairly easily with the extensive and significant relationships that exist between the total ceremony and its individual stages. (54)

Rogal's acknowledgment of the importance of ritualistic behavior supports the notion that Hemingway's attention to detail (not just with respect to alcohol) is part of his larger design, a recognition, the reader may note, that handily contradicts Rogal's previously discussed assertion that the author's work is symbolically "not so complicated."

Closely associated with the idea of ritualistic behavior is its corresponding connection to communion of various types. The Webster's New World Dictionary of the American Language offers multiple definitions of the word "communion": "1. a sharing; possession in common; participation. 2. a communing; sharing one's thoughts and emotions with another or others. [and] 3. an intimate spiritual relationship," in addition to the more common religious connotations of the term,

including the celebration of the Eucharist, often referred to as “Holy Communion” (297). The obvious association of the Eucharist and the consumption of alcohol has been covered at length by critics. Stoneback’s readings of these religious connotations are particularly interesting. But more often than not, Hemingway’s scenes of ritual usually have less to do with organized religion and more to do with fellowship between characters or between a character and nature, though Hemingway sometimes does include direct religious references in his depiction of rituals to add to the ambiguity of the symbol. (Santiago’s promises to recite an appropriate number of “Hail Marys” and “Our Fathers” if God will help him reel in the fish and Jake Barnes’ visits to churches in The Sun Also Rises are just two examples.) On the whole, though, Hemingway seems to be more interested in communion as a form of interpersonal connection.

Nowhere is this desire to achieve personal communion illustrated more clearly than in the Basque scenes in The Sun Also Rises, as Bill and Jake take a bus to Burguete in Chapter XI. While Robert Cohn saves Jake’s seat (he is not going along on the excursion), Jake purchases several bottles of wine (109). Once the journey begins, the drinking ensues, and Jake and Bill learn how to drink the customary way from the locals. Jake the narrator describes the scene:

A Basque with a big leather wine-bag in his lap lay across the top of the bus in front of our seat, leaning back against our legs. He offered the wine-skin to Bill and to me, and when I tipped it up to drink he imitated the sound of a klaxon motorhorn so well and so suddenly that I spilled some of the wine, and everybody laughed. He apologized and made me take another drink. (109)

One page later, Jake describes the communal drinking scene that takes place on the bus:

The man next to Bill was talking to him in Spanish and Bill was not getting it, so he offered the man one of the bottles of wine. The man waved it away. He said it was too hot and he had drunk too much at lunch. When Bill offered the bottle the second time he took a long drink, and then the bottle went all over that part of the bus. Every one took a drink very politely, and then they made us cork it up and put it away. They all wanted us to drink from their leather wine-bottles. They were peasants going up into the hills. (110)

The locals refuse the offering of Bill and Jake's wine, insisting they learn how to drink out of the customary wine bags instead. Bill is then seen lifting the bag and "let[ting] the stream of wine spurt out and into his mouth, his head tipped back," and when he stops drinking, he spills some of the wine on his chin (110). The Basque locals then say, "No! No! Not like that." Jake explains

one [local had] snatched the bottle away from the owner, who was himself about to give a demonstration. He was a young fellow and he held the wine-bottle at full arms' length and raised it high up, squeezing the leather bag with his hand so the stream of wine hissed into his mouth. He held the bag out there, the wine making a flat, hard trajectory into his mouth, and he kept on swallowing smoothly and regularly. (111)

The bus then stops at a posada, where the locals share several more rounds of drinks with Jake and Bill.

A comparable example occurs in Chapter XIII, as the whole group of expatriates is present at a wine shop. Jake the narrator paints the scene in which the visitors again participate in communal drinking with the locals. Brett sits on a wine cask in the bar while three of the native Spaniards teach her to drink from a

wine skin (just as Bill had learned previously), and as Jake offers his money to purchase more wine, the men in the shop put the money back in his pocket (159-160). He then visits another establishment to buy hand-stenciled wine bags and have them filled. As he stands at the counter and attempts to pay, he says,

[s]ome one at the counter, that I had never seen before, tried to pay for the wine, but I finally paid for it myself. The man who had wanted to pay then bought me a drink. He would not let me buy one in return, but said he would take a rinse of the mouth from the new wine-bag. He tipped the big five-litre bag up and squeezed it so the wine hissed against the back of his throat. (161)

Mike then thinks he hears the fiesta procession beginning outside, but someone from the crowd insists, "It's nothing. Drink up. Lift the bottle" (161).

The distinction should be made here between regular consumption and communal consumption. Just because one is drinking with friends does not mean that the drinking is communal. In fact, I would argue that aside from these two particular scenes (and possibly the Burguete fishing scenes involving Bill and Jake in Chapter XII), no other communal drinking takes place in the narrative. In order for drinking to be considered communal, it must involve some sort of beneficial exchange between the parties and include the "sharing" implied by the dictionary definitions. The beneficial exchange that takes place in these explicated scenes is cultural in nature, as the locals (often at their own financial expense) instruct the visitors about the tools and methods of consumption indigenous to their region. Essentially, all of the communal consumption takes place in a 40-page span between Chapters XI and XIII, which is the exact center

of the text, with approximately 110 pages beforehand and 100 pages afterward. I argue these scenes are strategically placed at the mid-point of the narrative to stand in contrast to the non-communal and destructive nature of the drinking that occurs before and after these examples. Even when characters imbibe in large groups, if the consumption occurs in an attempt to escape a harsh reality and avoid confronting circumstances that will not disappear on their own, the consumption ends up fragmenting the group instead of uniting it, as a communal experience would. For the bulk of the narrative, the Sun characters are retreating into the cultural realm of the fiesta instead of celebrating it as a means of fellowship, the main reason the locals value it.

Stoneback points out the structure of The Sun Also Rises

derives from the ritual of drinking. At the most obvious level, there is not a single chapter without a drinking scene. Examination of the text reveals that there are at least 26 varieties of drink consumed in some 34 specific establishments. These facts have led some readers to regard the novel as a pointless chronicle of a group of rather tacky drunks. Some may even regard the novel as the best evidence *for* Prohibition. But it is nothing of the kind: it is, rather, a scrupulously orchestrated work bound together by four interwoven strands of ritual-centered activity, four precincts of the sacramental vision: drinking, fishing, the bullfight, and the Catholic church. [...] It must suffice here to say that the matter of drinking is examined from various angles of vision: from the angle of taste and the formation of values, from the angle of moderation as well as necessary excess, and from the angle of communion. (214)

One of the main reasons the novel has been misread as a book that glorifies drunkenness is that the cultural importance of the fiesta has been largely overlooked. Critics tend to analyze Jake, Brett, Mike, Cohn and the others as

isolated cases, as if they are the only drinkers in Pamplona, when, in fact, Hemingway goes to great lengths in the narration to depict the cultural significance of alcohol to the fiesta. Everyone in the region is drinking during these weeks, and many of the locals are described only in their relation to their consumption. Jake characterizes one native as a “Basque with a big leather wine-bag in his lap,” for instance (109).

Imagine, for a moment, a hypothetical novel set in New Orleans during Mardi Gras with a cast of characters visiting from another country, one in which drinking alcohol was illegal. Analyzing the activities of those characters outside of the Mardi Gras context of their city and the Prohibition context of their native country would yield an incomplete representation of the characters in total. The fiesta in itself is symbolic of other cultural drinking rituals, whether it is Mardi Gras, Carnival or Oktoberfest, in which the locals (along with thousands of inebriated tourists) gather to celebrate the native traditions. Almost any narrative that chronicled the exploits of revelers at such festivals would appear to be representative of a “group of rather tacky drunks,” to borrow Stoneback’s phrase. The contrasting factor for the Sun characters is that the light-hearted spirit of the celebration and the fellowship of their imbibing (even when it is communal) cannot overcome the emptiness that pervades their narrative, and the reader is cognizant of the fact that this group of expatriates is unable to find peace and unity on even the most celebratory of occasions. The fiesta, then, is a symbol of

their inability to achieve happiness, and chances are the group will simply move to the next cultural experience once this one is spent.

The emptiness of the Sun characters is also reinforced by the patterned theme of empty containers. In most cases the empty glasses serve as symbols of corresponding emotional emptiness. In Chapter XVI after Jake introduces Brett to Romero, Jake comes back to the bar to discover that they have departed together. Jake then narrates:

When I came back and looked in the café, twenty minutes later, Brett and Pedro Romero were gone. The coffee-glasses and our three empty cognac-glasses were on the table. A waiter came with a cloth and picked up the glasses and mopped off the table. (191)

Similarly, in “Cross-Country Snow” from In Our Time, Nick reveals to George that he and Helen are expecting a child and that he must return to the United States, a fact that threatens the possibility of future travel and bonding between the two young men. Nick also admits he does not want to go back to America to face his responsibilities. Then the narrator explains, “George sat silent. He looked at the empty bottle [of wine] and the empty glasses” (111). George and Nick’s conversation implies that the same kind of skiing fun they have enjoyed will now have to end because of the baby, and this is clearly troubling to both of them. The empty bottle and glasses parallel this impending loss of fellowship.

The drinks themselves can also operate allusively as symbols of larger ideas. Often by following one particular type of drink throughout a text, the close reader can discover a thematic function. The inclusion of Capri in A Farewell to

Arms is one such example. The wine first appears in Chapter VII as Frederic imagines a date with Catherine. He speculates that they would ask for “a bottle of capri bianca in a silver bucket full of ice” (38). In Chapter XVIII Frederic recounts the enjoyable summer he and Catherine shared. The overall tone of the chapter is romantic and cheerful. Of one outing, Frederic the narrator says, “We drank dry white capri iced in a bucket; although we tried many of the other wines, fresa, barbera and the sweet white wines” (112). Later in the same scene, the pair orders a bottle of margaux, but they do not like the taste, so they go back to drinking Capri (113). Then at a hotel in Chapter XXIII, Frederic and Catherine have “a bottle of Capri and a bottle of St. Estephe,” mirroring the date Frederic imagined in Chapter VII (153). Finally, in Chapter XI, the couple travels to Lausanne, where their baby will be born. At dinner, Catherine wants wine and suggests, “Maybe we can get some of our old white capri” (309). The couple ends up drinking two bottles of it.

Beegel explains that “Capri is an Italian white wine noted for its gaiety, so highly perishable that it must be drunk when young, and cannot be transported outside of its region” (18), and Alexis Lichine’s New Encyclopedia of Wines and Spirits suggests that the wine is made in such small amounts that it is usually all consumed by the locals, so it cannot be exported widely (139). Also, the reference in the novel seems particularly important because it is the only text out of the four this study focuses on that even mentions Capri. On a symbolic level, Capri functions metonymically as a marker of sentiment for Catherine and

Frederic. After the number of references the novel includes, Capri is not just a drink; for this couple, it is “our old white capri,” the drink of good times, the wine of Frederic’s fantasies. And because the drink emerges for the final time just a handful of pages before the death of Catherine and her child, the simple wine takes on an even more important thematic significance.

Charles Norton writes in “The Alcoholic Content of *A Farewell to Arms*” that “attention to the alcoholic content of this work is important to a proper interpretation of its meaning in many of its finer points” (313). Norton reveals that approximately 30 percent of the text (“104 pages out of a total of 342 printed pages”) refers to alcohol in some way, and that the narrative mentions 30 types of alcohol (309). While there is no space here for this type of statistical work, the close reader could cross reference the other 29 types of alcohol just as we have explored Capri here and find similar results.

Until critics give suitable credit to Hemingway as a symbolic writer intensely concerned with the techniques of allusion and a literary structure that allows smaller elements to support larger thematic goals, the intricacies that will keep his fiction interesting, especially for students, for years to come will go untapped. This chapter only touched on a handful of symbolic elements and their relationship to alcohol. An enormous amount of work is still needed, even within my very specific scope of study. This chapter, for example, did not even address the way that Hemingway uses alcohol as a symbolic marker of social status (particularly in his war-time fiction). And much more consideration needs to be

given to the passages I pointed out here that challenge established notions about Hemingway's masculine code. His representations of alcohol are just one arena where revisions of the code are warranted and from which critics can begin to approach and ultimately revise what the academy thinks it has known about Hemingway studies for decades.

CHAPTER V

ALCOHOL AND PLOT DEVELOPMENT

As a figure in twentieth-century literature, Hemingway became famous for blurring the lines between his life and his art. Because he utilized the carefully crafted image of himself just as much as his fiction to market himself to the paying public, and due in large part to his belief that a writer should translate into art what he knows from life, critics attempting to separate Hemingway from his characters (who appeared on the page to closely resemble the author) or to distinguish Hemingway characters from real-life individuals encounter tremendous difficulty. Because he was a deep-sea fisherman, a wartime ambulance driver, an amateur boxer, a big-game hunter and a wannabe bullfighter and due to the extensive travel required to partake in these activities, he was able to present those realms to his reader realistically through the lens of first-hand experience. As such, parts of his non-fiction read more like fiction (particularly the bullfighting literature), and his fiction parallels reality so closely that many speculate about whether it should be reclassified as non-fiction. His readers, therefore, often find themselves questioning how to approach the words on the written page. Further complicating matters is the fact that there is no definitive answer to the quandary. Within this context, following one particular theme through the author's canon becomes deceptively tricky business.

In “The Barnes Complex: Ernest Hemingway, Djuna Barnes, *The Sun Also Rises*, and *Nightwood*,” Ellen Lansky explores this complex dichotomy between life and art in the work of the two authors. Because Barnes and Hemingway “lived lives that were sometimes indistinguishable from the fiction they wrote,” Lansky asserts, “trying to separate their lives from their fictions is frequently futile, especially when the authors themselves may not concern themselves with maintaining a boundary or aesthetic distance between life and fiction” (215). Furthermore, she argues the text of an alcoholic author “resists distinctions between ‘fiction’ and ‘life’” because for many alcoholics, “life may resemble fiction” (214). As a result, problem drinkers “often begin with a factual event and bring imagination and invention to bear on it in order to produce a cohesive, powerful narrative” (214). Due to this lack of distance and through “pronoun shifts and other rhetorical strategies,” Lansky claims, Hemingway demonstrates the desire for his readers “to participate in his drinking enterprise” (216) by making the readerly transition from passive to active involvement as a “drinking buddy,” or

someone who will drink right along with him and assure him that his drinking is fine. [...] Hemingway doesn’t want distance; Hemingway wants you to participate in his novel. He wants you to have a drink. For the ‘drinking buddy’ reader of *The Sun Also Rises*, verisimilitude becomes virtual reality. (217)

Verisimilitude is of the utmost importance to Hemingway (arguably even more so than to many of his contemporaries), and because of what I perceive to be the

didactic aim of much of his work, I concur with Lansky's identification of the participatory element that Hemingway's fiction encourages. (The reader will recall Chapter IV's distinction between didacticism designed to teach a moral lesson and didacticism intended to impart cultural education to the reader, the latter model standing as Hemingway's preference.) However, Lansky takes this form of audience involvement a step further, claiming that Nightwood and The Sun Also Rises "publicize drinking and authorize readers to participate in the drinking culture" (218). The "drinking buddy" persona Lansky constructs and her further reading of the audience as a group of co-dependents for an alcoholic writer suggest that she believes Hemingway wants his audience to have more than just *one* drink with him. The implication that if Hemingway's readers imbibe along with him his own drinking behavior will somehow be justified is farfetched. While he certainly manipulated his public drinking persona to market himself, his fiction does not provide enough evidence to suggest that he was using his art (and in turn his readers) to justify his own consumption.

Instead, Hemingway's achievement of verisimilitude, his desire to replicate the fictional environment he envisions in a realistic manner, should be attributed to his instructive aims. As a lifelong student of the world, Hemingway soaked up even the most minute details about the cultures he experienced, and he seems to have taken great pleasure in sharing the particulars of his travels with others, especially his readers. If nothing else, his fiction provides the audience with an education of international wines and spirits. To fully participate, the audience

does not necessarily need to have a drink in hand, but a willingness to explore the patterns of alcohol's representation in the author's texts (especially with respect to individual scenes and overall plot construction) will assist the reader in fully experiencing the intricacies of his craft.

In "Food for Fiction: Lessons from Ernest Hemingway's Writing," Linda Underhill and Jeanne Nakjavani examine the role food plays in plot construction, claiming the victuals the author includes

[provide] accurate, or what Hemingway would call 'true,' information about foreign foods. Hemingway gives expatriate characters status as citizens of the world. By eating the foods the natives eat, often even sharing the same bowl, bottle, or plate with them, the expatriate heroes take sustenance to strengthen themselves for an adventure in a foreign land and absorb the native culture through the food, taking part in the culture so as to experience the adventure truly, as a native would. (87)

The Basque drinking scenes from The Sun Also Rises outlined at length in Chapter IV corroborate Underhill and Nakjavani's argument about food: consumption often functions as a marker of cultural experience for the outsider. Not only do Jake and Bill (and later the entire expatriate group) ingest the same kind of alcohol the locals prefer, they learn to drink in the traditional style from decorated wine bags. Underhill and Nakjavani go on to suggest Hemingway's goal in his depictions was to "[lend] 'truth' to [his] characters' adventures by including very accurate, specific details about foreign food and drink, those which would probably only be fully appreciated by food 'aficionados,'" (90) which Hemingway himself was.

Jake and Bill's acceptance of the traditions of the land they are visiting and their willingness to participate in authentic cultural practices and to consume native-preferred libations illustrate Hemingway's ideas about good tourists, which the two men clearly are. The novel also outlines for the audience the characteristics of bad tourists in the way that Jake as the narrator describes individuals and settings. In Chapter VIII, Jake criticizes Madame Lecomte's restaurant for being "crowded with American tourists," which results in Jake and Bill having to "stand up and wait for a place," a delay that turns out to be 45 minutes long (82). The reader learns through Jake's narration the cause of the establishment's corruption: "Some one had put it in the American Women's Club list as a quaint restaurant on the Paris quais as yet untouched by Americans" (82). For the aficionados of good travel, as Hemingway would define them, the moment a restaurant, bar or attraction makes it into the locale's guide books, its atmosphere is forever altered by the presence of tourists (like the obnoxious Americans Jake and Bill encounter on the train to Bayonne in Chapter IX). In fact, Jake depicts Cohn's reading of travel literature as one of his character flaws in Chapter II. Condemning both the publishers and the audience of tourist literature, Hemingway carves out a space for Jake to make good tourists out of the reader as he or she explores the landscape of the novel.

Allyson Nadia Field argues in "Expatriate Lifestyle as Tourist Destination: *The Sun Also Rises* and Experiential Travelogues of the Twenties" that Hemingway's food and drink descriptions take the text beyond simple

verisimilitude and serve instead as “guides to the lifestyle of his [travel] ‘club’” (38); Field goes so far as to classify Hemingway’s work as part of “a body of travel literature describing the places that constitute the geography of the infamous expatriate lifestyle” (30). Likewise, Underhill and Nakjavani make the claim that “Hemingway wanted his fictional expatriate heroes to be more than tourists, to know ‘the truth’ about foreign food and drink, and to have true adventures” (153). By including specific and heavily researched details about the individual cultures he depicts, the author thus achieves a dual purpose: He establishes verisimilitude *and* expands the worldview of his audience simultaneously. Hemingway readers who possess the means to travel take what they have learned from his creations into the field, so to speak, and treat the fiction itself as a travel guide. On the other hand, the texts also provide entertainment value as travel narratives for readers who cannot afford to take a trip. It is clear that the sustained popularity of Hemingway’s fiction is due in large part to the fact that his unique marketing model was designed to multi-task, appeasing various audiences with varying reasons for reading.

The fact that Hemingway himself became a figure of interest of the tour guides of Europe is a logical extension of the kind of culturally educative literature his fiction very often turns out to be. The irony of this relationship between life and art is that, as Field points out, the author was “reputedly disdainful of tourists” (29), the very tourists his popularity depended on. The only acceptable tourists in Hemingway’s view were the ones who explored out of

sheer curiosity, not because their favorite author had traced the same steps. By this definition, Cohn is again singled out as a bad tourist. Jake the narrator wonders in Chapter VI “where Cohn got that incapacity to enjoy Paris” (49). Jake then speculates, “Possibly from Mencken. Mencken hates Paris, I believe. So many young men get their likes and dislikes from Mencken” (49).

Rogal claims that within the author’s canon, “specific foods and drinks, their quality and quantity, and the locale of the diners [. . .], individually or in combination, [. . .] form meaningful scenery” (42) for the plot as a whole. He demonstrates how Hemingway reveals to his readers “what his people eat and drink, and where they eat and drink it exist as terribly important indicators in his total but rather obviously defined scheme for living” (31). Even the seemingly meaningless details about alcohol serve the goal of achieving scenic verisimilitude. Across Hemingway’s fictional world we find instances of alcohol used to accurately portray the setting. In “Cross Country Snow” from In Our Time, Nick and George visit an inn with “wine-stained tables” (109). In A Farewell to Arms, Frederic notices a wine shop as he enters Milan in Chapter XIII. Inside he meets a man who smells of garlic and red wine (82). Later in Chapter XXXIII, he visits another wine shop for coffee. As the narrator, he describes how the establishment “smelled of early morning, of swept dust, spoons in coffee-glasses and the wet circles left by wine-glasses” (237). From these seemingly minor details, Hemingway paints the complete picture of the scene for the reader, including the senses of sight, smell and taste, and divulges to the reader, one

minute detail at a time, the larger cultural picture he wishes to paint. The Hemingway reader quickly learns to take stock of these clues and search for similar patterns of description throughout the text.

Setting the Mood for Adventure

The first major pattern of detail to note consists of the textual moments when alcohol serves as an indicator of the scene's tone. According to Underhill and Nakjavani, "food and drink in Hemingway's fiction become, at moments of crisis in the story, a code to signify the mood, lending truth to the setting and representing [the] adventure" (90) that is still to come. In the cases of the more cosmopolitan texts, certain geographical settings require specific kinds of wine and spirits for the scene to seem realistic, and as Susan Beegel and others have pointed out, Hemingway is a master at matching the authentic drink with the appropriate locale. Sometimes the functions of food and drink overlap; sometimes they do not. Therefore, each relevant scene has to be examined individually to determine how drink plays a part in setting the intended tone. Underhill and Nakjavani further argue that within Hemingway's depictions of food,

he frequently drew upon his experience as a self-proclaimed gourmet to add the heightened awareness necessary to create a mood in critical scenes. The 'romance' of food, as he called it, or the adventure of food, becomes, in Hemingway's novels, a way of heightening the mood of a scene whenever the characters themselves are in for an adventure. [. . .] In moments of intense excitement or danger, however, every detail is important. The way people eat, and *what they eat* at these points of crisis suggest the heightened emotional state of the characters in the scene. At these times, food becomes a code which signifies the prevailing mood of the adventure. (87)

Because the moments before the commencement of adventure are so exhilarating and the corresponding consumption (whether it involves food or drink) can operate as an adventure in itself, many times the anticipatory occasions are accompanied by celebratory and sometimes communal drinking. The festive atmosphere in A Farewell to Arms is very often connected to social drinking in between battle experiences on the war front. In Chapter II, the men help themselves to “wine from the grass-covered gallon flask” (7) and revel in bawdy jokes. Likewise, in the mess hall in Chapter VII, Frederic the narrator reveals, “I drank wine because to-night we were not all brothers unless I drank a little and talked with the priest” (38). Frederic even endures the terrible taste of the wine (which he classifies as “bad but not dull,” despite the fact that it “took the enamel off your teeth and left it on the roof of your mouth” [39]) for the sake of perpetuating the party mood. As the scene progresses and the soldiers’ consumption increases, the stories they tell each other become more exaggerated. Frederic reveals, “The major said he had heard a report that I could drink. I denied this. He said it was true and by the corpse of Bacchus we would test whether it was true or not” (39-40). Even though these soldiers find themselves on the front lines of one of the deadliest wars in the history of mankind, they seize every moment to relax and laugh together, usually before the next episode in their journey commences.

Hemingway also uses alcoholic consumption to highlight the anticipation leading up to an adventure for the expatriates in The Sun Also Rises. At the end

of Chapter X, as Bill and Jake prepare for their fishing expedition in Burguete, Bill announces, "We're going trout-fishing. We're going trout-fishing in the Israti River, and we're going to get tight now at lunch on the wine of the country, and then take a swell bus ride" (108). Here alcohol serves as the conduit through which Jake and Bill experience Basque culture, and the announcement of what will shortly ensue actually heightens the anticipation of the adventure for both the characters and the reader. The audience also gets a sense of the impending celebration of the fiesta through other specific scene details about alcohol provided by the author. At the beginning of Chapter XV, Jake sets the scene for the opening of the grand party: "The peasants were in the outlying wine-shops. There they were drinking, getting ready for the fiesta. [. . .] [T]hey had been in the wine-shops of the narrow streets of the town since early morning" (156). Through Hemingway's descriptions of specific scenes, the audience perceives the enormity of the celebration that is about to erupt.

For fans of travel fiction, the whole impetus for reading is to experience the text's ability to whisk them away on a fictional journey and satisfy their need for excitement. By living vicariously through eccentric characters and by soaking up the details of their adventurous lives, the audience can transport themselves to a new and exciting place all from the comfort of home. The audience reading with this goal in mind craves as many setting details as possible, thus it becomes increasingly important for Hemingway to "match the proper conditions and the

proper drinkers with the proper drinks” (Rogal 25) in order to provide the audience with an enjoyable journey into a realistically portrayed fictional world.

Despite Hemingway’s masterful use of alcohol within individual scenes to set the tone, for instance, food and drink do not always serve some larger artistic purpose; sometimes a drink really is just a drink. Underhill and Nakjavani highlight several occasions in the author’s canon “when meals are simply meals” and point out that at these times “Hemingway gives no details regarding food” (87). Similarly, Rogal argues Hemingway’s inclusion of consumption “brings forth the reader’s realization that he can appreciate the significant and the insignificant; he demonstrates little concern for separating one from the other” (24). The business of categorizing the important and the miniscule is but one area where the reader is seriously challenged by the deceptive simplicity of Hemingway’s descriptions.

There are particular moments when Hemingway chooses to be vague about the consumption of his characters (either about the quantity of alcohol ingested or about specific kinds of alcohol consumed) to achieve various thematic ends. For example, Rogal cites the short story “The Snows of Kilimanjaro” as proof that “should the fictional context not demand attention to food and drink, Hemingway will force-feed neither his characters nor his readers” (104). Rogal goes on to claim that

[t]he time frame and the episodic elements certainly provide opportunities to eat and drink, but to do so would detract seriously from the thesis of the piece. [. . .] Food and drink have no roles to play here, no purpose to perform. No

glutton for the unnecessary, Hemingway judiciously abstains. He will have done that on more than one occasion. (104-105)

Rogal's textual readings demonstrate his understanding of the author's tremendous control as a writer. As a human being Hemingway may not have been able to manage his consumption, but when it comes to his writing, he can "judiciously abstain" in the fictional realm when necessary.

In The Sun Also Rises, patterns of seemingly insignificant scene details involving alcohol can lead the reader to meaningful insights about the characters themselves. One such pattern involves the descriptive thread of beads of condensation that appear on bottles of wine or drinking glasses in three particular situations. In Chapter V of the novel, before any of the drama of the Pamplona escapade commences, Jake Barnes is seen strolling to his office one morning. Jake comments on the serenity of the situation: "All along people were going to work. It felt pleasant to be going to work" (43). After accomplishing "a good morning's work," (44) Jake heads off to lunch with Robert Cohn at Wetzel's, and Jake notes, "In the restaurant we ordered hors d'oeuvres and beer. The sommelier brought the beer, tall, beaded on the outside of the steins, and cold" (45).

The second scene involving condensation occurs during Bill and Jake's getaway to Burguete for a short vacation in Chapter XII. Following a successful day of fishing, Jake returns to the place in the stream where he has hidden some wine. He explains:

I walked up the road and got out the two bottles of wine. They were cold. Moisture beaded on the bottles as I walked back to the trees. I spread the lunch on a newspaper, and uncorked one of the bottles and leaned the other against a tree. (125-126)

After both Bill and Jake sample the chilled wine, Jake the narrator reveals, "The wine was icy cold and tasted faintly rusty" (126). Bill then remarks, "That's not such filthy wine," and Jake replies, "The cold helps it" (126).

Beaded condensation surfaces for a third and final time in the last chapter. In the bar of the Palace Hotel in Madrid, Jake and Brett enjoy numerous martinis. As they prepare to consume their first round, Jake describes the scene: "We touched two glasses as they stood side by side on the bar. They were coldly beaded. Outside the curtained window was the summer heat of Madrid" (248). Here the chill of the drinks and the swelter of the heat outside is contrasted, a distinction that is underscored by the formation of condensation on the glasses.

There is certainly a thread of desire for cold drinks running through the novel. Count Mippipopolous, so proud of his costly addition to the party of a basket of expensive champagne, will not allow an eager Brett to drink before the beverage is cool in Chapter VII. Brett says after an interlude of conversation, "This is a hell of a dull talk. How about some of that champagne?" (65). The Count then reaches down to stir the bottles in the ice bucket and explains, "It isn't cold, yet. You're always drinking, my dear. Why don't you just talk?" (65). (The significance of Brett's lack of interest in conversation and the Count's preoccupation with the perfection of his gift will be explored in Chapter VI.) Five

very short exchanges of dialogue later, the Count is convinced that the champagne is now suitably cold for consumption. After he wipes the bottles, the Count reveals, "I like to drink champagne from magnums. The wine is better but it would have been too hard to cool" (65-66).

Even though this preoccupation with cold drinks exists, there are only three occasions in which the alcoholic drink is described as being cold enough to produce beads of condensation on the glasses or bottles: (1) in Chapter V before the drunken drama of the novel ensues, (2) in Burguete as Bill and Jake are on a holiday before the fiesta begins and (3) at the conclusion of the novel when the drunken cast of characters has disassembled. These three scenes contain many commonalities. First, they arise in a situation where Jake is only with one other person (Cohn, Bill and Brett, respectively) and when he is not inebriated. Jake seems to be much more comfortable in consumptive scenes that involve fewer people. In the final chapter before he receives the message to meet Brett in Madrid, he stops in Bayonne alone for some rest. There he drinks a bottle of Chateau Margaux in a café and remarks, "It was pleasant to be drinking slowly and to be tasting the wine and to be drinking alone" (236).

Secondly, these scenes involving beaded drinks occur at three of the most peaceful stages of the novel, where there is no verbal bickering or physical fighting between the characters. The very complicated group dynamics have faded away for three key moments, allowing both Jake and the reader to catch a breath before the next wave of drama. But this peace is quickly negated because

the descriptions of beaded drinks are followed almost immediately by painful revelations for Jake. In Chapter V, the peaceful scene is interrupted within a half a page when Cohn reveals to Jake that Brett is divorcing her current husband and marrying Mike Campbell. In Chapter XII, as Bill and Jake drink the wine cooled from the spring, Bill brings up Jake's painful past: "What about all this Brett business? [. . .] Were you ever in love with her?" Jake responds, "Off and on for a hell of a long time" but "I don't give a damn any more" (128). In the final chapter the beaded glass is followed within three pages by Jake and Brett's famous exchange: Brett insists, "Oh, Jake [. . .] we could have had such a damned good time together," and Jake remarks, "Yes. [. . .] Isn't it pretty to think so" (251)? The acknowledgment by both Brett and Jake that their relationship cannot sustain itself functions as the climax of the narrative and produces the ultimate realization that should they decide to remain together, this group of expatriates will never find satisfaction from their dysfunctional interactions.

While on the surface these three seemingly unrelated situations are connected only by the beads of water, they were placed there by the author so the reader would consider them as a unit. A comparison of these scenes (spaced at fairly even intervals at the beginning, middle and end of the novel) can support a reading of the ambiguity of the final scene between Brett and Jake. If Jake is emotionally at peace in the first and second scenes when the beaded drinks appear, he is likely at peace when the third example surfaces in the final pages of the book. Critics have proven over the last 80 years or so that the final

exchange between Brett and Jake can be read in various ways. The connections between the condensation and the corresponding peacefulness of the scene lead me to argue that Jake is also at peace with the realization that he and Brett are not going to be together. The contrasting argument could also be posited that because the serenity accompanying the previous two scenes in the pattern is ultimately shattered by emotional discord too, even after the narrative concludes Jake's stability will continually be thwarted by the chaos of his social world. However, the patterns of empty containers noted in Chapter III and other similar patterns that will be examined in Chapter VI suggest recognition on Jake's part that the current group dynamic will hinder his ability to recover individually.

At various narrative junctures Hemingway characters can also be seen manipulating alcohol to advance the plot of the scene in the direction that is most advantageous for them. On three occasions in The Sun Also Rises, characters remedy stalled social situations by using consumption as a remedy. Jake refuses Cohn's invitation to visit South America (with Cohn offering to pay for both of their expenses) in Chapter II, but even after Jake rebuffs the offer, Cohn insists, "I want to go to South America." In order to change the subject and handle an awkward situation delicately, Jake implements a diversionary tactic, suggesting that the pair go "down-stairs and have a drink" (18). But then Jake as the narrator exposes his scheme to the audience: "I had discovered that was the best way to get rid of friends. Once you had a drink all you had to say was: 'Well, I've got to get back and get off some cables,' and it was done" (19). Once they arrive at the

bar, Jake explains to Cohn, "Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another" (19). After participating in dialogue for a sufficient period of time, Jake says, "Well, [. . .] I've got to go up-stairs and get off some cables" (20). Jake's plan then backfires as Cohn finds a way to extend their excursion. Cohn asks, "Do you mind if I come up and sit around the office," and Jake has no choice but to let him (20).

In the same way, Brett uses alcohol to bail out on Jake in Chapter IV. After a brief and rather vague discussion of their past relationship and Jake's war injury, the pair find they have nothing to say to one another while riding in a taxicab. Jake the narrator depicts the uncomfortable moment by explaining, "We were sitting now like two strangers" (35). To break the conversational impasse, Jake asks, "Where do you want to go?" and as the narrator he explains that she "turned her head away" (35). After a pause, Brett replies, "Oh, go to the Select" (35).

Finally, in Chapter VI Jake uses alcohol in a diversionary capacity to prevent a fistfight between Harvey Stone and Cohn. As Jake sits at the Select with Stone, an old friend, Cohn joins the pair, and Harvey is immediately agitated. While Cohn approaches, Harvey reveals his low opinion of Cohn to Jake. Then after Cohn and Harvey argue, Harvey says to Cohn, "I misjudged you. [. . .] You're not a moron. You're only a case of arrested development" (51). When Harvey continues by telling Cohn, "You don't mean anything to me," Jake

insists, "Come on, Harvey. [. . .] Have another porto," though Harvey refuses.

Here the drink invitation is an attempt to escape from the uncomfortable nature of the conversation and to prevent any physical violence.

All three instances illuminate a main character who because of his social experiences has become adept at manipulating the direction of a scene to prevent negative outcomes. The reader recognizes that more than once Jake has probably had to entertain a hanger-on like Cohn at the expense of his work. (Conversely, though, Jake is not afraid to lie about his employment obligations to escape from other uncomfortable situations, mainly those instances involving Brett and another man, as is the case in Chapter IV). The reader can also envision more than one awkward moment between Jake and Brett when it becomes clear there is no remedy to their relationship that will ever make both parties happy and that if kept on the same path, their interactions will end in further heartbreak for Jake. Because Jake realizes the magnitude of Brett's drinking, using alcohol as a diversion is an effective way to transition into an easier social activity. He likely knows just asking her where she wants to go will guide the scene into a bar. Finally, the masterful way in which Jake diffuses the aggressive behavior between Cohn and Stone indicates he has had frequent practice with difficult circumstances. These three scenes establish Jake as a man living within a plot that requires frequent manipulation, and he demonstrates his mastery in the first six chapters with three different sets of players (Cohn,

Brett, and Cohn and Stone) and three drastically different situations with potentially different outcomes (irritation, heartbreak and bone break).

Most interesting, though, is that Hemingway decided to reveal this quality in Jake so early in the narrative, before the group begins traveling together and before the consumption of alcohol is revealed as problematic for these characters. After these three instances, Jake is still occasionally seen attempting to maneuver through uncomfortable social situations, but he no longer frees himself from these circumstances by using alcohol as a tool. Various arguments can be made for this change of tactic. It may be that Jake comes to the realization that using alcohol as a diversion (particularly with characters with drinking problems) is unethical and in the long run will not delay or prevent the emotional consequences that accompany the difficult situation. Maybe this change is an indication that he has tired of breaking it up and smoothing it over for a group of people that never seems to learn its lesson. It is also conceivable that Jake recognizes that the liminal space of Pamplona, with all of its excess, cannot be so easily manipulated. Whatever the reason, Jake alters his strategy once the narrative shifts away from Paris, precisely at the moment when the reader begins to observe other changes in Jake's handling of his relationships with others.

As with each of the chapters in this collection, the ideas posed here open the door for more exploration. This chapter devoted to alcohol's role in plot and scene development examined the way consumption can set the mood for a

scene, but it barely touched on the idea of setting. As Rogal has pointed out, very often the “simplicity of the food and drink parallels the natural simplicity of the outdoor setting in which the meal will be prepared and eaten” (56). Such is the case with Nick Adams in the pair of “Big Two-Hearted River” stories, in which the “the preparation of the food and drink and the consumption of both” operate as “an integral part of the fishing, of the entire experience” (60). The same can be said of Santiago’s deep-sea adventure in The Old Man and the Sea. The old fisherman’s only provisions are a canteen of water warmed by the sun and raw fish taken from the ocean. The particulars of his meager sustenance parallel the simplicity of the majority of the novella’s setting.

A closer look at the way Hemingway uses an individual trope like alcohol to create realistic settings and to advance narrative plots reveals the extent to which he relied on patterns of miniscule details to support larger overarching structures, and there remains a great deal of critical investigation left to be done, not only with alcohol as a building block in a story’s setting and plot but with other themes as well. The next chapter will offer an in-depth examination of the function of alcohol in character development.

CHAPTER VI
ALCOHOL AND CHARACTER

There are very few areas of Hemingway's craft where critics can find a place of consensus, and his controversial and hotly contested characterizations are no exception. As was pointed out in Chapter III, the critical interpretations of Hemingway's post-war characters must be considered in relation to their historical position. Without this grounding, critics have the opportunity to use the alcohol in Hemingway's fiction as a foil that diverts their attention away from the meanings the text actually supports. Take, for example, Matts Djos' reading of Jake Barnes and his colleagues in The Sun Also Rises:

Drinking isolates the characters and fragments their relationships, culminating in rebellion, anti-social behavior, and an addiction to social fakery and make-believe. Even their conversations are maddeningly incongruent. We sense that each character talks to himself through a muddled backwash of trivia and banality. Connections are short, focused on externals, and filled with non-sequiturs. Most of the talk is centered on bullfights, food, the quality of the wine, the festival at Pamplona, affairs, or banalities of an insufferable texture; but we never know how anyone really feels or even if any intelligence or sensitivity supports this masquerade of maturity and self-sufficiency. (69)

Djos further complains that "any opportunity for a genuine conversation about the pain, the frustrations, and the limits and possibilities imposed by circumstance" is spoiled by "denials, evasions, unanswered objections, tentative groping, or simply a refusal to consider the matter any further" (710). The fact that the

audience “never knows how anyone really feels” is the direct result of these characters themselves not knowing what they really feel, and they certainly do not possess the wherewithal to articulate their predicament. If the speech of Jake, Brett, Mike and Cohn had appeared in any other modern novel that was not doused in alcohol or was written by anyone other than Hemingway, the type of communication Djos cites (with its incongruence, banal topics and excessive non-sequiturs) would be characterized as a function of the modern condition. A few pages earlier Djos does acknowledge that Jake was “emasculated in the war,” but this context is the only one offered for his plight (67). Djos continues:

Playing, drinking, and seducing are far more important than work; and risk-taking and ‘running’ command a high priority. What is more to the point, however, is the fact that we, as readers, have hopefully seen enough insanity, enough emptiness, enough self-destruction and self-reproach to discredit the friendships, the values, the drinking, and the lives of these characters. Those who regard the bullfights, the fishing, and the festival at Pamplona as the central focus of the novel could be missing the point. The Sun Also Rises is not simply about sterility or the ‘code’ or about rebellion or running in meaningless circles. [. . .] [I]t is a portrait of what can begin to happen when emotionally damaged people seek refuge from themselves in the desensitizing and addictive effects of liquor where ignorance, insanity, escape, and waste are manifested in abundance. (75-76)

Djos’ argument is included as an introduction to this chapter to illustrate the importance of analyzing the personalities of the characters, not just their behaviors, in an effort to fully understand their motives. Simply reading the actions of Jake and his friends led Djos to “discredit [. . .] the lives of these characters,” and all of his analyses seem to lead up to his one main goal: to prove Hemingway’s characters are all “typically alcoholic” (73). It does not take a

literary critic to observe that Jake and his cohorts retreat to the bottle to avoid dealing with their problems head-on; the efferent reader can make this observation based on even a shallow examination of the text. And as the introduction to this dissertation revealed, Djos is not the only critic using alcohol as a scapegoat for his own underlying agenda. On the whole, readings like Djos' do not advance the conversation in a constructive manner, and it is the goal of this chapter to revive the debate by presenting new ways of looking at Hemingway's use of alcohol as a tool for character development. This discussion will yield the evidence one needs to make significant conclusions about the motivation of individual characters to partake or abstain in social situations involving the consumption of alcohol.

The Pleasure Principle

The reasons that would persuade any person (fictional or real-life) to consume alcohol are numerous. On the most basic level we must consider the fact that Hemingway's characters drink because they enjoy the way it tastes and feels. In "Hemingway at Fifty," David Wyatt claims that "Food and drink are the most reliable pleasures in Hemingway" and points out that the author maintains in Death in the Afternoon that wine presents "a greater range for enjoyment than possibly any other purely sensory thing which may be purchased" (598). Though he acknowledges that "Jake has his reasons for drinking," Wyatt claims that for the most part, "Hemingway's characters drink because they like the tastes,

sensations, and rituals involved” (599). Rogal explores similar territory, arguing that

in the discussion of the roles of food and drink in the activities of Hemingway’s people, the transition from one medium or genre to another becomes a fairly simple task. Essentially, although they must eat to sustain themselves, they enjoy drinking to the greater extent, perhaps as the better and the quicker means toward their own self-destruction. Yet, whatever the specific reasons, their drinking habits prove even more irregular and abnormal than their eating practices. (20-21)

For a significant percentage of Hemingway’s characters, their motivation to drink is driven by the pleasure they extract from it. In Chapter VII of The Sun Also Rises, when Jakes suggests to Count Mippipopolous that he compose a wine book, the Count declines, insisting, “All I want out of wines is to enjoy them” (66). For others, though, the reader suspects that addiction has ruined the pleasure of the drinking experience; instead their physical need for alcohol drives their consumption. While it is impossible to determine the level of any character’s alcohol dependency, Hemingway does provide moments that offer brief glimpses into the compulsive drinking behaviors of some figures, including Mike Campbell. In Chapter XVII, Mike admits, “I’m rather drunk. I think I’ll stay rather drunk. This is awfully amusing, but it’s not too pleasant. It’s not too pleasant for me” (207).

Conversely, the Hemingway reader can locate numerous moments when characters achieve just as much (if not more) pleasure by other stimuli, such as their communion with nature, and for the most part critics have not acknowledged these very pleasurable moments for their lack of alcoholic content, which has led

to the static view of Hemingway's representation of consumption that exists today. Wyatt asserts "Hemingway's good places are usually sustained by the presence of alcohol" (598), but I argue there are far more good *dry* places in Hemingway's fiction, and the pleasure these non-alcoholic environments supply is much more satisfying, potent and long-lasting than the delight experienced as a result of consumption. Santiago's love affair with the ocean (which he characterizes as "la mar" because it is "what people call her in Spanish when they love her" [29]) in The Old Man and the Sea is a prime example. The old fisherman finds perfect contentment in the beauty of nature, and even through his difficult struggle with the marlin, his respect and admiration for the sea never waver. Approximately three-quarters of the text take place in this fulfilling dry sphere, and as Chapter VII will show, the brief instances in the novella that do contain consumption are designed to highlight Santiago's commitment to maintaining his personal code of behavior.

Similarly, the frustration, devastation and confusion that the majority of the In Our Time narratives pile on the reader are alleviated by the serenity of the setting in the concluding "Big Two-Hearted River" sequence. Nick Adams finds satisfaction in small tasks such as constructing his camp, preparing a meal and setting his fishing lines expertly, and none of his happiness is derived from consuming alcohol, though the reader knows Nick to be a drinker from stories like "The Three-Day Blow" and "Cross-Country Snow." So, while Hemingway himself basked in the pleasures of alcohol and many of his characters do, his

fiction does not present a homogenous view of consumption. As Chapter VII will demonstrate, the Hemingway characters that manage to find contentment are the abstainers or those who only drink moderately.

The Hemingway characters seen concentrating on the pleasure alcohol supplies usually do so in order to mask a deficit that plagues them. While their dialogue may indicate their drinking provides sensory pleasure, in fact their primary impetus for drinking is to compensate for their various shortcomings. With a character like Jake Barnes, the deficit most critics deliberate is his sexual impotence. Lansky rationalizes in “The Barnes Complex” that Jake “can’t serve Brett’s sexual needs, but he can serve her drinks, and he must glean some pleasure or satisfaction from this kind of service” (210). Because he cannot consummate his relationship with Brett, Lansky claims, “drinking provides a way for Jake to give Brett ‘what she wants’ — or, more precisely, what he thinks she wants, or what he wants her to want” (210). Michael Reynolds classifies Jake’s consumption as “a way of not thinking about his sexual and moral condition” (62). However, psychology has taught us that the *emotional* implications of one’s perceived shortcoming are much more far-reaching and critically important than one’s physical insufficiency. Even if Jake was able to make love to Brett, it is highly unlikely that they could engage in a successful long-term relationship together, especially considering that Brett is willing to forego their connection simply because of their lack of physical intimacy. For Jake, the hurt comes not from the fact that he has a physical disability but because the woman he loves

needs to experience physical love in order to be satisfied in a relationship with him. Over the years, many critics have detoured around discussions about Jake and Brett's drinking behavior to instead focus on relatively minor character traits, such as Jake's impotence or Brett's promiscuous sexual behavior, leaving a surprising amount of critical ground left uncovered with regard to Hemingway's depiction of alcohol in his most analyzed narrative.

Jake Barnes and Brett Ashley:

A Drinking Biography

The reasons Jake drinks, encourages others to drink and sometimes refuses the invitation to drink are connected to the emotional aftermath of the events of his life and can only be fully understood by closely examining the various patterns of his consumption throughout the narrative. The first pattern worth noting is the four occasions on which Jake becomes severely intoxicated. First, in Chapter III, after a night out with Georgette, Jake admits, "I was a little drunk. Not drunk in any positive sense but just enough to be careless" (29). This occurs just one page after Jake sees Brett enter the bar with a "crowd of young men" (28). Jake says of the group,

I was very angry. Somehow they always made me angry. I know they were supposed to be amusing, and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure. Instead, I walked down the street and had a beer at the bar next to the Bal.
(28)

Then in Chapter XIV in Pamplona, Jake is already intoxicated when he opens the text by explaining,

I do not know what time I got to bed. I remember undressing, putting on a bathrobe, and standing out on the balcony. I knew I was quite drunk, and when I came in I put on the light over the head of the bed and started to read. (151)

Jake then hears Brett and Mike talking through the wall. One paragraph later, Jake mutters to himself, "To hell with women, anyway. To hell with you, Brett Ashley" (152). The context for this drunken episode is a previous exchange between Mike, Brett and Jake in Chapter XIII in which they make fun of Robert Cohn's tendency to linger in social situations where he is not wanted. Here Jake is forced to listen to a discussion about Brett's sexual exploits with other men. Mike explains, "Mark you. Brett's had affairs with men before. She tells me all about everything. She gave me this chap Cohn's letters to read. I wouldn't read them" (147). Brett then refers to her lovers as "damned good chaps" and proudly states, "Michael and I understand each other," apparently in a way that Jake does not understand her, or else they would be together. Jake's third drunken incident occurs in Chapter XVII, when he awakens in an alcohol-induced stupor. The previous evening Jake became so drunk that he could not find his bathroom (199). This episode arises approximately 12 pages after Jake introduces Brett and Romero and she exits the café with the young bullfighter (191). Finally, after the final bullfight of the fiesta in Chapter XVIII, Jake admits, "I began to feel drunk but I did not feel any better" (226). This admission occurs two pages after

Romero is triumphant in the bullring and gives Brett the bull's ear as a sign of his affection (224) and one page before Mike informs Jake that Brett has left town with Romero (227). Jake admits again on page 227, "I was very drunk. I was drunker than I ever remembered having been" (227).

In all four instances, Jake responds to Brett's sexual activity with other men with intense jealousy, and within a page or two of receiving new information about her exploits, Jake is inebriated. In Chapter X Jake verbalizes his jealousy when he learns that Cohn has rendezvoused with Brett in San Sebastian. Jake admits, "I was blind, unforgivingly jealous of what had happened to him" (105). And in all four instances, Brett has flaunted the other man (or group of men) in front of Jake publicly. In moments when Jake is not confronted face to face with one of Brett's affairs, he seems to handle their strained relationship reasonably well. It is the emotional impact of seeing another man in the position he desires that pushes him to over-consumption.

John W. Crowley argues that Hemingway does not want the reader to view Jake as a drunk because the author presents his consumption as a "carefully controlled" enterprise (49). Crowley insists Hemingway never shows Jake "drinking compulsively; instead he drinks deliberately. [. . .] If things get too intense, if Jake finds himself pushed beyond the limits of his endurance, then he self-consciously gets drunk" (49). Crowley's ultimate conclusion that "Excessive drinking happens only at Jake's worst moments" (50) misses the mark in several ways, primarily in that delineating between a fictional character's "compulsive"

and “deliberate” behavior is an even more difficult task than making the same determination about a real-life patient in a clinical setting. What Crowley does discover, however, is an important pattern of consumptive behavior associated with external factors. Even if it is impossible to determine if Jake’s drinking is controlled or not, the reader can use the insight to delve further into Jake’s relationship with others. Lansky posits the idea that both Jake and Nora [Flood, from Nightwood] “can ‘blame’ their drunkenness on the alcoholics, whose behavior has evidently ‘driven them to drink,’” but that “What is clear [. . .] is that their drunkenness is connected to their frustration over not being able to control the alcoholics’ behavior and desires” (212). Lansky’s approach, which utilizes non-clinical terms such as “frustration,” is much more appropriate to literary rather than medical discussion and can provide the reader with access to a conversation about Jake’s consumption without the presumption of a diagnosis.

Another aspect of Jake’s drinking profile the critics have wholly ignored is his repeated refusals of drink invitations. The main reason these situations have been overlooked is that they contradict the copious arguments that simply write off the novel as an extended drunken escapade. Chapter III explored the moments when Frederic Henry refused alcohol due to his recognition of the consequences of his consumption. Jake Barnes exhibits five similar moments that are instead driven by very different motives.

The first occurs in Chapter IV when Brett has just met Count Mippipopolous and is drinking up the social atmosphere of Café Select. Jake,

aware of Brett's pattern of promiscuous behavior, likely recognizes that this relationship will produce Brett's next sexual adventure. While out on the town that evening, Jake meets Braddocks, who invites him to a drink: "Barnes, [. . .] have a drink," Braddocks insists. The subject of conversation then changes to the girl (Georgette) Jake entertained in the previous chapter. Then Braddocks says again, "Do stay and have a drink," and Jake says, "No, [. . .] I must shove off" (36). Jake takes his leave of the group, but the Count inquires, "Will you take a glass of wine with us, sir?" (36). Jake replies, "No. Thanks awfully. I have to go" (37). Brett then assures Jake that she will meet him at the Crillon at five o'clock the next day. Jake returns home and later that night utters the famous phrase, "To hell with Brett. To hell with you, Lady Ashley" (38). Later in the chapter Brett and the Count arrive unexpectedly at Jake's apartment in the early morning hours. When Brett reveals to Jake that she and the Count have a "dozen bottles of Mumms. Tempt you?" Jake replies, "I have to work in the morning" (41).

One of the major themes of Chapter IV is the constant battle Brett and Jake wage in their attempt to fight their attraction to each other. There is much about Lady Brett's persona that "tempts" Jake, but his refusal of alcohol in this scene operates as a parallel for his refusal to become emotionally involved with Brett, who will simply hurt him once again. (Here, the reader remembers a moment at the beginning of the chapter in which the couple kisses in a taxicab, so the possibility of reconciliation is at least on the table.) Interestingly, Jake refuses the drink on the ground that he has to work the next day, but in the

following chapter, he interrupts a day at work to enjoy alcoholic beverages at lunchtime, evidence that leads the reader to the realization that Jake's stated reasons for refusing these particular drinks are, in fact, not legitimate but are presented in order to mask his real motive for escape from the social situation — his attraction to Brett.

Jake's second refusal comes in Chapter VI. After he observes Cohn's girlfriend, Frances, publicly scold him and make him look foolish, Jake is stood up by Brett for their date at the Crillon. Jake then meets up with a drunken Harvey Stone and must referee Stone and Cohn to prevent a scuffle. After the drama subsides, the bartender offers Jake a beverage, but Jake explains, "I told the barman I did not want anything to drink and went out through the side door" (58). It is possible this drink refusal could be attributed to the melodramatics Jake is forced to endure in the chapter, first from a dysfunctional pair of lovers and then from a set of male adversaries. Jake also may realize that alcohol will not repair the terrible evening he has experienced.

A third example of a drink refusal occurs in Chapter XVI after Brett and Jake take a walk through the city together. Brett invites him into a wine shop, but Jake declines the offer (186). This refusal takes place five pages after Montoya observed Jake corrupting Romero with wine and women and four pages after Mike and Cohn almost came to blows during an argument. Following this particular refusal, Brett reveals to Jake, "I'm a goner. I'm mad about the Romero boy. I'm in love with him, I think" (187).

In Chapter XVIII, the same chapter in which Mike violently overturns a table in a cafe and the group attends the final bullfight, where Romero gives Brett the bull's ear as a sign of his affection, Jake does his best to refuse Bill's drink offer but is ultimately unsuccessful. After Jake discloses that he feels "low as hell," Bill insists, "Have another absinthe." Jake again tries to rebuff the offer by saying, "I feel like hell" (226). When Bill again suggests that he consume another absinthe, Jake rationalizes, "It won't do any good" (226). The final refusal comes one page later when Mike reveals to Jake that Romero and Brett have left town together. Mike says almost immediately afterward, "Have a drink? Wait while I ring for some beer" (227). Jake, who is already inebriated at this point, retires to his room instead.

Every instance involving Jake's refusal of a drink is preceded by (and often followed by) a moment of social turmoil that impacts him directly. Immediately preceding his moments of refusal are his recognition of Brett's impending affair with the Count, the quarrel between Frances and Cohn, the diffused argument between Harvey Stone and Cohn, Montoya's revelation that Jake is willing to corrupt the talent of a promising bullfighter with the temptations of the social world, Mike and Cohn's dispute, the violent outburst by Mike, Romero's public display of fondness for Brett at the bullfight and finally the news that Brett has fled with the matador. The common denominators in each of these instances are Brett and various types of social discord, and because very often his interaction with Brett results in emotional dissonance, it is conceivable Jake's

refusals as a whole parallel his resolve to never again become involved in Brett's tumultuous world.

In contrast, throughout the whole novel Hemingway never offers a moment when Brett refuses an invitation to drink. Almost everything the audience learns about Brett as a character (and a drinker) is filtered through Jake's lens as a narrator, and the majority of his descriptions incorporate some element of her consumption. In Chapter IV as Jake and Brett prepare to enter Café Select together, he notes that "[h]er hand was shaky" as he helped her out of the taxicab" (35). At the beginning of Chapter VIII, we learn that she passed out on the train while en route to Pamplona and that she and Mike had to stop in San Sebastian to give her time to recover (130). On page 173 Brett explains that she is "limp as a rag," which Mike suggests could be remedied with a restorative drink. In Chapter XVI, before she and Jake decide to take a walk, she recommends that they "have one more drink" because her "nerves are rotten" (186). In Chapter XVIII, the last chapter of the fiesta, Jake the narrator reveals, "The beer came. Brett started to lift the glass mug and her hand shook. She saw it and smiled, and leaned forward and took a long sip" (210). When Jake and Brett reunite in Madrid at the end of the novel, Jake notes that she was "trembling in [his] arms" (245). Two pages later, Jake comforts Brett and feels her "shaking" (247). On the next page Brett visits the bar again, and this time her "hand was steady enough to lift [the glass] after that first sip" (248).

As the narrator, Jake is acutely aware of the physical manifestations of Brett's drinking to the point that he includes it in his unflattering characterizations on eight different occasions. This situation begs the question: What is the reader to do with a situation in which a man increasingly disenchanted with the trappings of social life is attracted to a woman who is addicted to the world he wishes to escape? The dilemma, which is the main concern of the novel, is complicated even further by the fact that Jake's position as the narrator allows the audience to see exactly what he sees in Brett. Had the plot been constructed in the third person with an omniscient narrator, the audience may have been able to formulate arguments about Jake's drinking based upon the fact that he was not privy to information revealed in certain scenes. However, the first-person framework puts the audience on equal footing with Jake and forces the reader to judge (based on the totality of the evidence) what Jake really thinks about his complications with Brett. Based upon this pattern of the acceptance and refusal of drinks, the reader gets the sense that Jake recognizes the destructive nature of their relationship and is fully aware that he should not become involved further with her. When read in this light, the closing exchange of the novel between Jake and Brett takes on a decidedly hopeless tone.

No matter what one makes of the trouble that exists between Jake and Brett, it obviously has a great deal to do with their excessive consumption. To account for Jake and Brett's relationship, Lansky crafted the idea of the Barnes

Complex, a tool for understanding how alcoholics (real-life and fictional) juggle their partners and their varying levels of consumption (206). According to Lansky,

The Barnes Complex applies only to those alcoholics who try, but fail, to drink themselves into a state of permanent intoxication that comes with no negative consequences, and to their partners who try, but fail, to rescue or save the alcoholics from their own self-destructive behavior. The Barnes Complex is inscribed clearly in Hemingway's and Barnes' novels. (208)

Within this model, Lansky labels Brett as the alcoholic and Jake as essentially a co-dependent, one "devoted to Brett [. . .] and preoccupied with controlling [her] behavior — especially around alcohol" (208). She asserts this co-dependent role is adopted to

ward off negative consequences associated with the alcoholics' drinking, to drink right along with the alcoholics sometimes, and generally to protect the drinkers from any outside influences, forces, thoughts, people, places, or things that may impede the alcoholics' drinking and the behavior they exhibit while drunk. (208)

On numerous occasions Jake drinks excessively with Brett; however, there are only two specific instances when Jake encourages Brett to consume more alcohol than she already has. The first occurs in Chapter VII after Brett reveals she will be leaving for San Sebastian. When she explains, "I'm going away to-morrow," Jake is surprised and replies, "To-morrow?" When Brett confirms it, Jake insists, "Let's have a drink, then" (63). (What Jake does not know at this juncture is that Brett will be making the trip with Cohn.) The second instance occurs one chapter later, as Brett returns to Paris ahead of Mike. Jake

invites her to go to dinner with he and Bill, but she declines, saying, “Must clean myself” (80). He then insists, “Come and have a drink, then, before you bathe,” (80) and she agrees to that. It could be argued this invitation was the result of Jake’s desire to catch up with Brett after San Sebastian, and he knew a drink invitation would entice her to come along.

However, this arrangement between Jake and Brett, in which both parties pretend their needs are being met, is an unhealthy one that results in neither party achieving true happiness. Lansky writes that “Alcoholics and their partners rarely have ‘a damned good time together’; the Barnes Complex prohibits it” (213). In fact, when the drinking behavior of the novel’s entire cast of characters is examined as a whole, the glamour that some readers ascribe to the lifestyles of these expatriates is tarnished. Crowley aptly points out that the novel “may be awash in alcohol, but there is more than a hint of disapprobation — and even of moral revulsion — in Hemingway’s treatment of drinking” (53). As a collective, these characters are unsuccessful drinkers. Romero is potentially corrupted by alcohol; Brett is controlled by it; Jake retreats into it when he is threatened emotionally; and Mike and Cohn make fools of themselves with it, and despite their best efforts, no one ends the novel in a better position than whence they started. Hemingway’s representation also suggests that consumption (even when it is communal) is not enough to sustain this group socially, as they are all heading in different directions at the novel’s conclusion. Any claim that

Hemingway attempts to glamorize drunkenness is negated by the final condition of these characters.

Jake himself appears to recognize the plight of the problem drinkers most perceptively because aside from the two scenes when he persuades Brett to imbibe, there are only seven other instances where he is seen pushing others to drink, and these acquaintances do not display the signs of alcohol addiction. While the reader may assume seven occurrences of Jake encouraging others to drink is a large number for such a short narrative, when one considers the percentage of the text that takes place in bars and cafes and the numbers of situations in which alcohol is present, seven instances is actually relatively few. In Chapter VI, to prevent a physical confrontation between Harvey Stone and Cohn, Jake tries to calm Harvey by saying, "Come on, Harvey. [. . .] Have another porto" (51). After Bill has returned from Vienna in Chapter VIII, he reveals to Jake that he cannot recall most of his journey because he was so frequently intoxicated. When Bill claims his visit to Vienna was not pleasurable, he explains the reason was he was "tight" (76) in a way that suggests to the reader that he is ashamed of his behavior. Presumably to move beyond Bill's embarrassment, Jake insists, "That's strange. Better have a drink," which is convenient because Jake was already in the process of preparing cocktails (76). After dinner in the same chapter, Jake offers more alcohol to Bill as they walk through the city streets. Bill declines by claiming he does not need a drink (83).

The next occasion when Jake encourages another character to partake in alcohol occurs in Chapter XI during the bus trip to Burguete. Jake offers a fellow American tourist a drink, which is accepted (113). One chapter later, Jake proposes Bill take “another shot” of wine with lunch (127). As Bill and an English acquaintance named Harris spend some time in a pub in Burguete in Chapter XIII, Jake suggests they all have “another bottle around” (134). Harris consents, as does Bill, but only if he is allowed to purchase it. On several other occasions during this scene, Jake persuades Bill and Harris to imbibe.

The final and most interesting instance takes place in Chapter XVI, as Jake repeatedly attempts to persuade Montoya, the hotel owner and bullfighting aficionado, to drink with him. Despite two efforts, Montoya declines, and four pages later Jake realizes Montoya has observed what the aficionado perceives to be Jake’s corrupt intentions with Romero. Following Montoya’s refusal, Jake never again asks anyone in the novel to consume more alcohol.

With the exception of Harvey Stone in Chapter VI, all of the invitations to drink by Jake involve people who are not already drunk, and he never tempts Cohn or Mike to drink more, as they are notorious problem drinkers in the book. As well, aside from the scenes when Jake persuades Harvey and Brett to drink more, the group dynamic is always stable when Jake offers alcohol to others. The situation with Montoya prompts me to argue that because alcohol ruined Jake’s important relationship with the bullfighting expert, Jake is affected to the point that he will not offer it to anyone else for the remainder of the narrative.

Also of interest is the fact that (with the exception of the example with the American tourist) Jake only convinces his very close friends to consume more, and this encouragement almost always takes place in a social situation involving only Jake and one other character.

The Sun Also Rises can therefore be classified as the story of a failed social circle, one in which alcohol cannot sustain friendships and mend transgressions. When one is unable to be a successful social drinker, the only consumption that remains is the solitary variety. But Hemingway's other fiction warns about the dangers of solitary drinking; In Our Time thrice confronts the issue. The first time is in the story "The Three-Day Blow." Bill says his father will not care that he and Nick are drinking: "There's plenty more but dad only likes me to drink what's open. [...] He says opening bottles is what makes drunkards" (43). Nick agrees, and then the narrator explains that Nick "was impressed. He had never thought of that before. He had always thought it was solitary drinking that made drunkards" (44).

The second example is "Mr. and Mrs. Elliot," in which a couple trying unsuccessfully to have a baby is joined on their extended vacation by the wife's best friend. After her arrival, the narrator says

[Mr.] Elliot had taken to drinking white wine and lived apart in his own room. [. . .] Elliot drank white wine and Mrs. Elliot and the girl friend made conversation and they were all quite happy. (88)

This implied solitary drinking is exhibited by a man who is struggling with a dysfunctional relationship. The final instance comes in “My Old Man,” when a horse jockey drinks at a table with his son, who is too young to consume alcohol. In this story, the solitary drinking is a sign that this jockey is officially washed up. Drinking alone in this collection, consequently, is seen as pathetic. Similarly, in A Farewell to Arms Frederic is scolded by Miss Gage, a nurse at the hospital, after she discovers a vermouth bottle in his bed. She maintains, “It isn’t good for you to drink alone” (90). Contrary to the picture the critics have painted, these three examples establish that the situations in which drinking is successful are few and far between. In the end, none of Hemingway’s major figures are able to find lasting satisfaction from alcohol.

Neither are his minor characters. Often the audience can gather vital information about a minor figure based on his or her behavior around alcohol. The Sun Also Rises contains only a few scenes with the flamboyant Count Mippipopolous, but one of his most important character traits (his tendency to be overly impressed with himself and his fortune) is demonstrated through his discussion about alcohol in Chapter VII. When Brett and the Count come to visit Jake unannounced and interrupt his shower, Brett sends the Count out for champagne. He returns with a basket full of bottles and insists to the pair that what he has procured is “very good wine. [. . .] I know we don’t get much of a chance to judge good wine in the States now, but I got this from a friend of mine that’s in the business” (63). This “friend in the business,” the audience soon

learns, is “Mumms” (of the famous champagne manufacturing family, the reader assumes), and the Count is quick to add, “He’s a baron” (63). This brief exchange illustrates the Count’s pride in his personal connections and the costly gift he can provide to the party. Furthermore, he insists on being in control of the presentation of his offering. He orders his chauffeur to retrieve a bucket of salted ice and places two of the bottles in the bucket with some ceremony. After closely monitoring the temperature of the champagne and dealing with Brett’s impatience about opening the bottles, the Count finally agrees it is ready to drink and “wipe[s] the bottle dry and [holds] it up” for the group to see before declaring, “I like to drink champagne in magnums. The wine is better but it would have been too hard to cool” (65-66). Brett then raises her glass and suggests a toast “to royalty,” but the Count corrects her by saying, “This wine is too good for toast-drinking, my dear. You don’t want to mix emotions up with a wine like that. You lose the taste” (66).

Between the three characters, they consume three bottles of the champagne, and when the trio is ready to depart for dinner, the Count leaves the remaining bottles in Jake’s kitchen as a further gift to his host. After supper in the Bois, the Count continues to show off his wealth by calling to the waiter, “Sommelier! [. . .] What’s the oldest brandy you have?” (68), and he reveals to Brett, “I get more value for my money in old brandy than in any other antiques” (68). Embodied in the Count’s comments here is the notion of getting your money’s worth within the economy of the novel. Indeed, several characters

across the entire narrative indicate their concern about the cost of drinks, who is going to “pay up” for the next bar tab, how much their travel will cost, how much money is left in their bank accounts and how much other characters are spending. (See Jacob Michael Leland’s “Yes, That is a Roll of Bills in My Pocket: The Economy of Masculinity in *The Sun Also Rises*” for a further explanation of the various economies presented in the novel.) The Count’s behavior with respect to alcohol in various scenes across the text is clearly impacted by the desire to spend wisely in order to gain the most benefit from the expenditure.

Another character that values alcohol for reasons other than its intoxicating properties is Robert Cohn. In a bar scene in Chapter XVI with Brett, Cohn and Jake, Brett declares she is going to remain at the bar for a while longer, and Cohn informs her that he will stay, too. Brett then scolds him by saying, “For God’s sake, go off somewhere. Can’t you see Jake and I want to talk?” Cohn replies, “I didn’t. I thought I’d sit here because I felt a little tight” (184). Brett barks the order, “If you’re tight, go to bed” (185), and then she and Jake exit the bar to stroll in the city. In this brief scene, the audience is handed another illustration of Cohn’s tendency to cling to his past sexual relationship with Brett, and here he uses the fact that he is “tight” as an excuse to linger a bit longer.

On numerous other occasions Hemingway uses alcohol to shape the characterization of minor figures. In “The Battler” from *In Our Time*, the fact that Ad accuses Nick of stealing alcohol (which was never there) establishes him as a

mentally disturbed character. Ad says to Nick, "You come in here and act snotty about my face and smoke my cigars and drink my liquor and then talk snotty. Where the hell do you think you get off?" (59). In reality, none of the characters in the story smoked or drank anything. True to his economic style, Hemingway manages to convey a wealth of detail and craft complex characters like Ad with minimal narrative description.

Even though symbol, plot and character have been segmented into chapters for the purposes of this discussion of alcohol, I hope the reader recognizes the interconnectedness of these themes and patterns. This study's consistent use of details relating to the consumptive behavior of Jake Barnes across the span of these chapters exposes a plethora of arguments about his character that have as yet gone unnoticed because the novel has not been scrutinized from this particular vantage point. The exploration in Chapter IV of the pattern of empty bottles and glasses, the examination of condensation beads on glasses and bottles and Jake's repeated attempts to resolve stalled social circumstances in Chapter V, and this chapter's closer look at the moments when Jake is drunk, when he refuses an invitation to drink or when he encourages others to consume more lead the reader to the kind of textual evidence needed to make an informed decision about Jake's position at the close of the novel.

Based on the above data and in conjunction with the other evidence presented thus far relating to other characters and scenes, I perceive a marked change in Jake's attitude toward his friends and the velocity of his own life from

the beginning of the narrative to the end. His transformation is demonstrated on an artistic level by Hemingway through his inclusion of alcohol and is precipitated on a textual level by Jake's personal experiences with consumption. As the plot progresses, Jake appears to the reader to be increasingly disenchanted with parties, party-goers and the inevitable messes that always seem to accompany both. In the closing scene, as Brett ponders what might have been, Jake replies, "Yes. [. . .] Isn't it pretty to think so" (251)? What appears here to be a question really is not a question at all, and in this retort, the reader detects an overwhelming sarcasm and a level of cynicism Brett herself may not even recognize because these are likely the kinds of statements Jake has been making to her for years as he waits for her to accept him for who he is and what he can offer. The evidence posited here, however, suggests that this time is different. For 250 pages, Jake has steadily been moving away from Brett, from the expatriates, from the fiesta mentality, from the nonsense and, most importantly, from the alcohol. He seems tired of it all. Frankly, the reader feels fatigued and in need of detoxification by the end of the narrative as well. As a result, I conclude Hemingway's main goal in crafting this novel was not to glamorize alcoholic culture as so many critics have claimed but to reveal it for what it is really like, with its hangovers and fistfights, its broken relationships and broken furniture. The limited pleasure these drinkers might possibly extract from alcohol is overwhelmingly surpassed by the trouble it causes. Hemingway likely

knew this from his personal experience, and by the conclusion of the narrative, Jake Barnes does, too.

CHAPTER VII

THE DRY FICTION

While Hemingway's fiction seems to be awash in alcohol, not all of his characters drink to excess and some abstain altogether. Despite the fact that many critics believe every situation is an opportune drinking moment for Hemingway, there exist numerous key moments in his work where alcohol has no part in either the narration (the description of the scene) or the dialogue (what the characters say to and about each other). The dry moments and dry characters are outnumbered by their alcoholic counterparts, but for the sake of critical thoroughness, they should be examined just as closely (if not more so) than the alcoholic situations since they represent uncovered territory for the most part. This chapter will isolate these dry characters and situations to reveal Hemingway's overarching design for alcohol as a theme in his fiction. Examinations of these non-alcoholic moments will illuminate for the reader the heterogeneous nature of the author's depiction of alcohol, which is so often viewed as a static set of dichotomies: consumption=good and abstinence=bad. By delineating between the dry characters, the consumptive characters and those that sometimes cross over from abstinence to consumption, we will be able to more sharply define and expand the boundaries of these categories and

provide a more accurate picture of alcohol's significance as a trope within these narratives.

The Dry (Or Almost Dry) Characters

Carol Gelderman writes in "Hemingway's Drinking Fixation" that "what is most telling about Hemingway's love affair with drinking is the way he handles non-drinkers in his books" (13). The only major character in Hemingway's canon that does not drink alcohol regularly is Santiago from the 1952 novella The Old Man and the Sea. Numerous scholars have pointed out that food and drink are for the most part absent from the text because Santiago is too busy to eat and drink while wrestling the thousand-pound marlin. What critics have failed to note, however, is the relative absence of alcoholic beverages altogether in the text. For this particular novel, the exclusion of alcohol is keyed to Santiago's purpose-driven philosophy — catch the big fish and prove to the townspeople that I am not just a crazy old man.

Santiago has important work to complete; the funding for his next meal depends on his success at sea. Rogal contends that Hemingway "needs not overly concern himself or overburden his principal character with food and drink, essentially because the old fisherman [. . .] has more important matters to consider" (156). As a result, the novel contains only a handful of references to alcohol. On the third page of the narrative, Santiago and his young apprentice, Manolin, who has been forced by his parents to fish with a more profitable boat, have just come in (on separate vessels) from a day on the ocean. Manolin asks

Santiago, "Can I offer you a beer on the Terrace and then we'll take the stuff [fishing gear] home." Santiago responds, "Why not? Between fishermen"(11). Following this exchange there is no description of the pair's consumption. The narrator briefly describes Santiago "holding his glass" of beer two pages later, but no details about the act of drinking are offered. Due to this lack of narrative description, the reader does not know if Santiago even finished the beer.

With the day's work completed, the details of the story suggest to the reader that there is nothing wrong with two fishermen enjoying a drink together because the alcohol will not interfere with the activities associated with their profession. The narrator depicts the Terrace, a local bar, as a community meeting place where the fishermen gather for fellowship with other seamen in the afternoons. The drinking scene is interrupted, however, by the portrayal of the shark factory, where the profitable fishermen take their daily catches to be sold. As Santiago has just completed his 84th day of unsuccessful fishing, the audience knows he did not visit the shark factory today. The jovial nature of the scene is interrupted also by the revelation that "many of the other fishermen made fun of the old man," (12) presumably some of those who had gathered to drink that day at the Terrace. (Within this scope of defining the general atmosphere of the bar, the narrator does not provide sufficient details for the audience to determine if the activities transpiring there meet the standards of communal consumption as outlined in Chapter IV, though the reader is persuaded by the taunting of Santiago to conclude the drinking on the Terrace

does not meet the criteria required for true fellowship.) Nonetheless, Santiago is not upset by their jeers, and he continues to believe that the great fish still awaits him.

The focus of the scene then turns to the dialogue between the seasoned veteran and the eager rookie. After Santiago refuses to allow Manolin to abandon his lucky boat to fish again in the skiff, Manolin insists, "If I cannot fish with you, I would like to serve you in some way" (12). Santiago retorts, "You bought me a beer. You are already a man." Here the act of purchasing the beer is equated with manhood. According to Santiago's philosophy, the masculine ideal is not achieved in calendar years but in a recognition of and respect for one's elders, an esteem that is demonstrated in Manolin's gesture here. It is notable that neither the manufacturer nor the style of beer (whether light or dark) is mentioned because the reader of Hemingway's other works knows that he very often includes extensive details about alcohol. The main reason for Hemingway's vague description of the beer is that in this scene drinking is secondary; the primary focus is the string of narratives the boy and the old man recount, including stories about Santiago's hunt for turtles off the Mosquito Coast as a young man and Manolin's near miss with an enormous fish that nearly knocked him overboard when he was five years old. The reader may even forget alcohol is being consumed at all because he or she becomes so involved in the pair's remembrances. Because these stories allow the pair to share a common narrative of experience, the drinks consumed during the discussion do support a

communal atmosphere of drinking, an ambience that is established in spite of the heckling of the other fishermen. Within this specific scene, the overall atmosphere of the bar does not necessarily foster a communal drinking experience, but Santiago and Manolin manage to carve out a space for themselves to fellowship with each other. As a result of this depiction, one can argue that within an environment (even one as unruly as a bar) in which consumption remains secondary to a goal like camaraderie between two parties with similar interests, alcohol can provide enjoyment and beneficial communion.

After the pair departs from the Terrace and retires to Santiago's shack, Manolin returns to the bar to procure some stew for dinner. Martin, the owner, also sends beer for the pair to enjoy. Santiago says, "I like the beer in cans best," and Manolin replies, "I know. But this is in bottles, Hatuey beer, and I take back the bottles" (20). Hatuey is a Cuban beer that is traditionally shared with friends. According to Raul Musibay, Glenn Lindgren and Jorge Castillo, three Cuban cuisine experts who have written numerous tropical-themed cookbooks, Hatuey is usually served in one bottle with two smaller glasses for friends to share. The act of consuming Hatuey in Cuban culture is a sign of friendship, which is likely why Hemingway chose this specific brand for Santiago and Manolin to consume. (Interestingly, Hatuey beer was first brewed in 1926 by the Bacardi Rum Company at the Santiago Brewery in Cuba [<http://3guysfrommiami.com/beverages.html>].)

These Hatueys are followed by more remembrances: when Dick Sisler came to town to fish (21) and when baseball manager John J. McGraw used to visit the Terrace in the old days (22). Santiago notes McGraw “was rough and harsh-spoken and difficult when he was drinking,” (22) which the old man considers to be a character flaw in addition to McGraw’s gambling. The drinking scene at Santiago’s shack is also communal in that it provides the opportunity for Manolin and Santiago to sit down together and converse. However, the inclusion of alcohol has a different function as well: Manolin’s desire to provide for Santiago demonstrates the responsibility he feels for the old man’s well being. Manolin invited Santiago to the Terrace for the first round of drinks, and since the boy is part of the more successful fishing operation, the reader can safely assume that he paid for the beers. In this second scene Manolin extends his own line of credit at the Terrace to provide a hot meal for Santiago, with the Hatueys donated by Martin. The young boy’s decision to care for the old man at his own expense further illustrates that he has earned the privilege of being called “a man.”

As Santiago and Manolin chat over dinner, the boy asks, “Should we talk about Africa or about baseball” (22)? He has heard these stories before and is thoroughly familiar with Santiago’s repertoire. Again, the alcohol and the food fade into the background of the scene as the pair’s bonding takes center stage. Both the old man and the boy are linked by two commonalities: (1) their respect for the ocean and its creatures and (2) their outsider status in the community.

The younger fishermen in the village make fun of the old man for continuing to go to sea after nearly three months without a profitable catch and for embracing the old techniques of the trade. Gurko argues the old fisherman is “the first of the major figures in Hemingway who is not an American, and who is altogether free of the entanglements of modern life” (173). His skiff does not have a motor and is not equipped with a radio or a crew full of apprentices. In contrast, Manolin’s boat and the crafts of many of the fishermen at the Terrace are outfitted with these modern conveniences and safety features. Returning to the scene at the Terrace, the reader remembers the narrator’s explanation of the atmosphere:

[M]any of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen. (11)

Manolin, though a young man himself, is not included in this group of younger fishermen who mock Santiago; therefore, he is removed from the group of his peers and is likely viewed as an outcast himself.

The Hatuey beer is the last alcohol consumed in the novel. All that Santiago drinks for the remainder of the text is coffee and a miniscule amount of water. (Incidentally, the audience also learns Santiago likes to drink shark liver oil, though we do not see him consume the oil over the course of the narrative. The narrator describes how the old man

drank a cup of shark liver oil each day from the big drum in the shack where

many of the fishermen kept their gear. It was there for all the fishermen who wanted it. Most fishermen hated the taste. But it was no worse than getting up at the hours that they rose and it was very good against all colds and gripes and it was good for the eyes. [37])

As Santiago rises the next morning, the narrator explains: “The old man drank his coffee slowly. It was all he would have all day and he knew that he should take it” (27). The only liquid he packs for his sea adventure is a bottle of water. Though it is not implicitly stated, the reader knows Santiago would not consume alcohol before he embarked on a voyage because it might negatively affect his performance — abstinence is part of his preparation. While many other fishermen facing a similar plight may have been tempted to abandon their long-held beliefs after such a frustrating dry spell, Santiago is resolute. In fact, the disappointment of such extended failure would have likely pushed many fishermen in this village towards an increase in consumption. But years of experience have taught Santiago about moderation; he is the perfect example of balanced consumption in Hemingway’s fiction, as he demonstrates his own clearly defined notions about appropriate drinking habits. In the old man’s view, there is no place for alcohol in the world of work.

The only other scene in the novel that includes consumption occurs in a flashback Santiago imagines while he is in the midst of his great battle with the marlin. Santiago remembers the time he was in an arm-wrestling contest in Casablanca with “the great negro from Cienfuegos” (69). The battle lasted a full day and night:

The odds would change back and forth all night and they fed the negro rum and lighted cigarettes for him. Then the negro, after the rum, would try for a tremendous effort and once he had the old man, who was not an old man then but was Santiago El Campeon, nearly three inches off balance. (70)

Without alcohol, Santiago endures the fight and triumphs over his foe. In this scene the narration implies the “tremendous effort” following the swigs of rum gave Santiago’s opponent a sense of false strength. Simultaneously, the narrator’s description implies Santiago’s decision to abstain from alcohol kept his mind clear and ultimately contributed to his victory. The audience naturally makes the comparison between the arm-wrestling match and Santiago’s current battle with the fish, as their positioning within the narrative suggests we should. When Santiago pulls into the harbor at the end of the novella, the skeleton of the animal is all that is left of his great prize. The sharks have taken away the flesh of the fish in the night. What remains, though, is visual evidence for the townspeople to prove that Santiago single-handedly captured the biggest fish anyone in the harbor town had ever seen. Gurko proclaims Santiago is “the clearest representation of the hero because he is the only major character in Hemingway who has not been permanently wounded or disillusioned” (164). Instead of succumbing to the emotions that would naturally accompany such frustrations, Santiago perseveres and manages to triumph on the ocean and in the strength contest earlier in his life without the interference of alcohol.

At the conclusion of the tale, Manolin is visibly upset because he understands the magnitude of what the old man has endured. As the boy travels

to the Terrace to obtain food (just like he did in the opening scene of the tale), he weeps along the way, and the narrator explains, "He did not care that they [the townspeople] saw him crying" (122). (Crying in public and not being afraid of the scrutiny of the other fishermen are two other characteristics that set Manolin apart in his village.) The boy demonstrates throughout the text that his mentor's opinion is the only one that matters. When the proprietor of the Terrace sees the boy weeping, he asks, "Do you want a drink of any kind?" (123). Manolin immediately refuses and explains, "Tell them not to bother Santiago. I'll be back" (123). Here Manolin illustrates another one of Santiago's philosophies: alcohol should not be consumed when there is work to do. It is now up to the boy to nurse the old man back to health so they can resume their fishing together. Martin's assumption that Manolin might need an alcoholic beverage to calm his emotions is quickly countered by the boy, who is fully focused on his old friend's rehabilitation.

In The Old Man and the Sea, unless alcohol is consumed in moderation, after a day's work is complete and in good company, it produces negative consequences. McGraw's drunkenness contributes to his poor reputation amongst the fishermen in Havana, and Santiago's arm-wrestling opponent loses because of the false sense of strength his rum intake provides. Both Manolin and Santiago demonstrate an understanding of the potential harm of consumption in emotionally challenging situations. Even in his youth, Manolin recognizes that alcohol will not ease the sadness he feels for Santiago. Instead, he puts his

energies toward caring for the old man to improve his circumstances. Likewise, Santiago's dire state of affairs prompts him to cling even tighter to his philosophy when, in fact, such conditions would have driven many men straight to the Terrace to drown their problems. While Santiago is not a dry character, when he works, he chooses to abstain, and in the end his goal is achieved. The purpose of Santiago's character sets him apart from many of the characters in Hemingway's more drunken fiction, whose purposelessness is their defining characteristic and is arguably the fuel of their addictions.

The drunken cast of characters in The Sun Also Rises represents a perfect example of this purposelessness. The alcoholic escapades of the novel's individual characters were discussed at length in Chapter VI. Out of all of the characters involved in the plot, there is only one minor character that can be classified as completely dry in the novel: Montoya, the owner of the hotel in Pamplona where Jake Barnes and his friends reside during the fiesta.

The main reason for Montoya's abstinence is that as a citizen of Pamplona, where the sacred bullfighting festival unfolds, and a practicing bullfighting aficionado (one who has a passion [or 'aficion'] for the history of the sport), he sees it as his responsibility to guard the young matadors against the dangers of the corrupting world. He does not want them to drink, therefore he does not consume any alcohol himself. (Though Montoya never articulates his position on alcohol, he clearly demonstrates how much he detests consumption through facial expressions and other actions.) The audience can see the depth of

Montoya's afición in his conversations about the sport with Jake. Just the mention of the bulls in Chapter XIII causes Montoya to smile (136), and in his characterization of Montoya, Jake explains, "He always smiled as though bullfighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about" (136). In discussing the traits of the legendary bulls and bullfighters, Jake Barnes and Montoya commune together as fellows of the bullfighting brotherhood.

After Montoya introduces Jake to Pedro Romero, the town's most promising young matador, Jake implies that the whole gang (including Montoya) went to the ring together: "We found the big leather wine-bottle leaning against the wall in my room, took it and the field-glasses, locked the door, and went down-stairs" (167). (The "we" here could be Jake, Bill and Montoya, just Jake and Montoya or Jake and Bill; Jake's narration is unclear.) At the bullfight, Montoya sits "ten places away from the group" (167), and there is no indication from the narration that he drank from Jake's wine-bottle. In Chapter XVI, Montoya informs Jake that American bullfighting patrons are plotting to steal Romero away from Pamplona. During the conversation, Jake asks Montoya, "Let me send for a drink," and Montoya immediately says, "No, I have to go" (175). Jake then persuades Montoya to stay (without the drink). The veteran aficionado is genuinely worried about Romero's future: "People take a boy like that. They don't know what he's worth. They don't know what he means. Any foreigner can flatter him. They start this Grand Hotel business, and in one year they're

through,” (176) he tells Jake. Though Montoya resisted the drink the first time, Jake insists again, “Won’t you have a drink?” and Montoya refuses yet again (176). At this point, Jake the narrator tersely explains that Montoya “went out” (176). This is the first time the reader gets the sense that Montoya is frustrated by Jake’s social habits. Montoya intended to discuss something of great importance for Pamplona, and Jake repeatedly attempted to insert alcohol into the situation. Just a few pages later, Montoya’s aggravation is exposed when he sees Jake and his entourage serving drinks to and making raunchy toasts with Romero. Jake the narrator paints the scene:

Just then Montoya came into the room. He started to smile at me, then he saw Pedro Romero with a big glass of cognac in his hand, sitting laughing between me and a woman with bare shoulders, at a table full of drinks. He did not even nod. Montoya went out of the room. (180-181)

Here Jake’s choice of language parallels the previous scene when Montoya “went out” after the second drink proposal earlier in the chapter. Jake is revealed in this situation as the “foreigner” responsible for corrupting the purity of the young matador, who should be focusing not on women and wine but on his craft. (Jake’s actions here hurt Montoya as Manolin’s rejection of Santiago’s traditional methods of fishing would pain the old man.) For Montoya, alcohol is a corrupting evil that threatens the tradition of his land. He characterizes Romero as “such a fine boy” who should “stay with his own people” (176). In order for Montoya to protect Romero from outside influences, he must keep the young sportsman

away from alcohol. Equally, he must abstain himself so he is capable of properly guarding Romero's talents.

Another minor Hemingway character who chooses not to drink for vocational reasons is Nick Adams' father, the doctor in the short-story collection In Our Time. Dr. Adams' decision to avoid alcohol has to do with his constantly being on call as a physician, and in stories such as "Indian Camp," the audience gets to see Dr. Adams at work. In "The Three-Day Blow," Nick and Bill discuss the fact that Nick's father has never taken a drink in his life. Nick then admits that his father has "missed a lot" in his life because of his profession (44). Bill then compares his father's occupation with Dr. Adams': "Well, he's a doctor. My old man's a painter. That's different" (44). Ironically, Dr. Adams' abstinence from drink is discussed when Nick and Bill are getting drunk together.

These three (mostly) dry characters — Santiago, Montoya and Dr. Adams — have all made conscious choices not to drink for what may be classified as professional reasons. For these characters, one cannot fish, bullfight or doctor well under the influence of alcohol mainly because it dulls the senses, reduces reflex time and clouds the mind. (Interestingly, the characters from The Sun Also Rises [with the exception of Montoya] would embrace these side effects, as many of them drink specifically to dull the emotional and physical responses of their bodies.) Hemingway strategically situates these three men within their respective narratives to reinforce the sacred nature of the workplace. Because certain jobs cannot be completed effectively without one's full capacities, the

worker must erect a boundary between the work sphere and everyday life, compartmentalizing the professional space in order to protect its integrity. Effectively protecting these valuable professional roles requires considerable restraint and self-control, which is, perhaps, why many Hemingway characters are unable to measure up to the dedication of Santiago, Montoya and Dr. Adams.

Not all of Hemingway's dry characters are depicted so favorably, however. Gelderman notes how Hemingway handles his abstainers differently from his drinkers, but her reasoning for this disparity is flawed. She says of A Farewell to Arms:

A Mr. And Mrs. Meyers appear briefly in A Farewell to Arms. They do not drink; they are described as 'a strange lot.' Catherine is a non-drinker, too; for revenge, perhaps, Hemingway has made her a non-person. 'There isn't any me any more. Just what you want,' [. . .] she moans over and over to Frederic. (13)

Gelderman is mistaken about Catherine Barkley — she certainly is a drinker. In Book Five, for example, which takes place in Switzerland, Catherine imbibes frequently, consuming a significant amount of wine and beer, even though she is pregnant. Gelderman seems to think Hemingway would fault a character for not drinking to the extent that he would desire revenge, when, in fact, the non-drinkers described earlier in this chapter are clear evidence of his admiration for one's decision not to drink for the right reasons. In the same way, Gelderman is erroneous in asserting Mrs. Meyers is an abstainer; the text does not support this assertion because nothing is said of her alcoholic intake.

In Chapter XX, Catherine, Frederic, Ferguson and Crowell Rodgers visit the horse track for a day of entertainment. When the group is cheated out of a big payday by underhanded betting, they retire to the bar for whiskey and sodas, where they meet several more acquaintances. Mr. Meyers is a gambler who hates to share the identities of the horses he is betting on with his wife. He does not want her to follow his bets, but he readily gives Frederic a tip on his next wager. Frederic asks, "Will you have a drink?" and Meyers responds, "No thanks, I never drink" (130). The reader later learns Catherine does not like Meyers. After Frederic asks her if she is enjoying herself after they joined the larger crowd, she explains, "But, darling, I can't stand to see so many people." When Frederic insists there were not too many people, she claims, "No. But those Meyers and the man from the bank with his wife and daughter..." (131). It is possible that Mr. Meyers' sobriety is the trait that leads to Catherine's suspicion of him, though the reader cannot know for sure.

The next dry character to discuss in A Farewell to Arms is the first-opinion doctor who examines Frederic in Chapter XV. Like Mr. Meyers, this physician is viewed skeptically for his decision to abstain from drinking. He refuses to have a drink with Frederic in the same chapter that he insists his patient needs to wait six months for the shrapnel to be "encysted" before an operation is undertaken, a prognosis Frederic dislikes (96). This doctor then calls on three other physicians for a second evaluation at the patient's request. After appraising their performance, Frederic concludes:

I have noticed that doctors who fail in the practice of medicine have a tendency to seek one another's company and aid in consultation. A doctor who cannot take out your appendix properly will recommend you to a doctor who will be unable to remove your tonsils with success. These were three such doctors. (95)

Once the house doctor agrees the other opinions are warranted, Frederic asks, "Will you have a drink?" The doctor then says, "No thank you. I never drink" (98). Frederic again insists: "Just have one" (99), and the doctor declines once more.

Frederic and the doctor's exchange is contrasted in the next scene when Dr. Valentini (the third-opinion doctor) arrives. Frederic asks, "Will you have a drink, Dr. Valentini?" and he replies, "A drink? Certainly. I will have ten drinks. Where are they?" (99). Then Valentini makes a harmless advance at Catherine: "Cheery oh to you, Miss. What a lovely girl. I will bring you better cognac than that" (99). This doctor agrees to perform the desired operation tomorrow, though Frederic's stomach will first need to be emptied of the alcohol consumed in this scene. The doctor promises he will bring improved cognac when he visits the next day. The chapter's last line reveals about Dr. Valentini, "There was a star in a box on his sleeve because he was a major," (100) as opposed to one of the trio of physicians the dry doctor called in, who was just a first captain (96). The ineptitude of the first doctor is underscored here by his additional inferiority in rank to the physician who appeased Frederic's request for a speedy surgery schedule. The contrasts between the dry doctor and his incapable crew and Valentini are highlighted by such close placement in the narrative. The first four

doctors agreed the knee needed six months to heal; the major determined it would be safe to operate tomorrow.

Ettore Moretti, an Italian from San Francisco who Frederic meets in the war, is the final dry minor character from the novel that warrants examination here. In Chapter XIX, after socializing at a bar, Frederic decides to leave and tells Ettore, "Keep out of trouble." Ettore replies, "Don't worry about me. I don't drink and I don't run around. I'm no boozier and whorehound. I know what's good for me" (123). Ettore strives to be captain and has been injured three times. Frederic the narrator then reveals: "He was a legitimate hero who bored everyone he met. Catherine could not stand him" (124). Catherine says of Ettore, "I wouldn't mind him if he wasn't so conceited and he didn't bore me, and bore me, and bore me." Frederic then admits that Ettore irritates him, too (124).

What has not been noted in the criticism about A Farewell to Arms so far is that every character that possesses any sort of depth or interest is a drinker. Many might assume this is because the creator of these characters was himself an alcoholic. However, I argue at least part of the explanation for this situation is due to the text's setting, which takes place entirely in Europe, where consumption is an accepted part of the culture of many countries. A non-drinker in Italy would be viewed with perhaps the same suspicion as a person in the United States who chose to not wear shoes, for instance. This is borne out in the book when Rinaldi, Frederic's best friend in the war, becomes very suspicious of Frederic when he tries to reduce his alcoholic intake. In one scene the audience

sees Rinaldi caught up in a drunken rage as Frederic tries to calm him. The unruly soldier shouts, “You’re dry and you’re empty and there’s nothing else” (174).

A soldier from In Our Time is likewise viewed with some suspicion for his lack of consumption. In “A Very Short Story,” the soldier, named Luz, falls in love with a nurse, but the narrator explains,

Luz would not come home until he had a good job and could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or any one in the States. Only to get a job and be married. (66)

Luz’s decision to abstain from drink is seen by the woman as a sign of fidelity and true love, but he is later hoodwinked after she has an affair with a major.

For the reader considering only Mr. Meyers, Ettore and the doctor from A Farewell to Arms and Luz from In Our Time, Gelderman’s theory about Hemingway’s desire to take revenge on the non-drinkers in his fiction might hold water. But the overwhelming evidence that exists for heroic characters such as Santiago, who drinks on a limited basis, and non-drinking characters like Montoya and Dr. Adams negates the revenge possibility. The reader comes to admire these three men a great deal by the time their narratives are complete. And in the larger scope of Hemingway’s fiction, Santiago, Montoya and Dr. Adams are characters the readers will remember; Mr. Meyers, the nameless doctor, Ettore and Luz fade away very quickly after the story has ended because of their status as minor characters, though their decisions to abstain are just as

commendable as the three major characters discussed. Because Meyers is gambling, it is probably a good thing that he is not also drinking; it is certainly best that the physician from the novel does not imbibe; and Ettore's abstinence on the grounds that he "know[s] what's good for [him]" will serve him well on the war front and after the war ends.

The status Santiago, Montoya and Dr. Adams are afforded within the Hemingway canon is likely the result of the author's own respect for their professional passion. Connecting all three characters are apprentices of sorts, younger boys or men who look to the veterans for guidance. Santiago steers Manolin through the paces of his fishing lifestyle. Montoya, as the Spanish native with extensive exposure to bullfighting, mentors Jake Barnes, though Jake himself is an adult who already possesses an impressive understanding of the sport. Dr. Adams is followed throughout In Our Time by his young son Nick, who watches his every move and constantly poses questions when he does not understand the situation. Of greatest importance to Hemingway in these three cases, therefore, is the mentoring relationship these pairs of men foster in their pursuit of their professional goals. In all three instances, alcohol has the potential to ruin available teaching moments and possibly interfere with the duties of the veterans, who are charged with maintaining the prestige of their chosen fields.

In order to truly recognize the stature afforded to Santiago, Montoya and Dr. Adams, they had to be isolated from their drinking counterparts and examined as a group. Sometimes, though, Hemingway includes otherwise dry

characters who cross the boundaries into the world of consumption for various reasons, and the circumstances surrounding their drinking must also be isolated to be fully understood. Within The Sun Also Rises we have two such characters: Robert Cohn and Pedro Romero. Cohn is the only member of the expatriate group that does not drink excessively. In Jake's view, "Mike was a bad drunk. Brett was a good drunk. Bill was a good drunk. Cohn was never drunk. Mike was unpleasant after he passed a certain point" (152). Cohn's decision to remain sober sets him further apart from his acquaintances. Unlike many of the men in the group, Cohn did not participate in the war and does not face the trauma that haunts many former soldiers. Additionally, Cohn is alienated from his male cohorts by his awkward social behaviors, such as his tendency to misread group dynamics, to say the wrong thing at the wrong time and to linger in situations where he is clearly not wanted. To compound matters, he does not drink the same way his fellow expatriates do, and he is ostracized for it. In Chapter XIII, Mike Campbell berates Cohn for his drinking habits. Cohn tells Mike, "Shut up. You're drunk," and Mike retorts, "Perhaps I am drunk. Why aren't you drunk? Why don't you ever get drunk, Robert?" (146-147). When Cohn attempts to leave, Mike mocks him, saying, "Robert Cohn's going to buy a drink" (147).

Whether it was due to peer pressure, some sort of emotional collapse or a combination of both, Cohn's drinking behavior transitions late in the fiesta as he becomes severely inebriated and scuffles with Jake in Chapter VXII. The episode reveals Cohn's inability to hold his liquor, a serious transgression in the eyes of

those who adhere to the masculine code. As he begs Jake for forgiveness after the brawl, Cohn admits that he has “felt so terribly” and that his breakup with Brett has put him “through such hell.” He then confesses that without Brett in his life, “everything’s gone” (198). Later the audience learns through Mike and Bill’s conversation that on the same evening, Cohn confronted Brett and Romero, her new lover. After bounding into their hotel room, Cohn assaulted Romero, nearly killing him in Mike’s estimation (205). By the beginning of the next chapter, Cohn had rented a car and departed from Pamplona.

Romero’s transition from abstainer to partaker is less detailed in the narration. His entanglement first with Jake, then with Brett and finally with the rest of their hard-drinking friends precipitates the physical fight that could quite possibly end his career. Furthermore, the bullfighting aficionados (including Montoya and the “hard-eyed people at the bull-fighter table” in Chapter XVI, who stare at Jake in an “unpleasant” way after seeing his corruption of the matador) probably doubt Romero’s commitment to the sport after his decision to socialize with the expatriates. Romero’s fall from grace is particularly disappointing for those aficionados who rely on his uprightness as the foundation for their love for the sport. Crowley argues Romero’s character is crafted to stand in contrast to the unruliness and lack of control exhibited by Jake and his friends. According to Crowley,

Not drinking is never acceptable and scarcely imaginable to Hemingway except for a man like Romero, who consciously chooses to abstain for the sake of his art. [. . .] Romero is the real thing for Hemingway; a paragon not

only of youthful virility, but also of artistic and moral integrity. [. . .] Just as Hemingway uses drinking to gauge the deficiencies of Campbell and Cohn, he uses it also to suggest Romero's superiority to the decadent expatriates. (54)

As many of the arguments made in this chapter and elsewhere prove, Hemingway does, in fact, present alcoholic abstinence as a noble ambition for numerous characters other than Romero. Moreover, Romero's position of "superiority" over the American lushes is short-lived, and his moral decline is even more shameful than the consistent drunken behavior of the expatriates because he abandoned such an honorable position for a fleeting temptation. Before the end of the tale, Brett has already disposed of him; all he has left is a bruised body, a broken heart and an irreparable reputation.

Both Cohn and Romero end up traversing previously recognized boundaries (Romero's with respect to bullfighting and Cohn's likely for a combination of reasons). Their downfalls are the result of the ease with which peer pressure influences their decisions. The irony is the desire to be a part of the group, including participation in alcoholic consumption, has contributed to Cohn's final expulsion from the clique and Romero's alienation from the bullfighting aficionados in Pamplona, whose sanction he needs to be a successful matador. Situational drinkers like Romero and Cohn receive the harshest treatment from Hemingway, which suggests it is not the act of drinking but the willingness of a character to abandon his or her beliefs for the temporary thrill of consumption that is detestable.

Situational Dryness

With the situational drinkers properly examined, our attention can now turn to other notable dry moments. By disentangling the dry scenes from the saturated ones, the close reader can more easily view the important moments when alcohol is not included. This phenomenon of dry moments appearing in an otherwise saturated narrative will be categorized here as situational dryness. The statistical information about the ratio of scenes containing alcohol to scenes that do not illustrates that alcohol is a pervasive theme in Hemingway's fiction. According to Rogal, "at least fifty-three distinct and principal categories of drink, from absinthe to champagne, cider to coffee, cognac to mineral water, tea to plain water, whiskey to wine" (21) appear in the author's texts. Rogal asserts there are

no less than ninety occasions upon which the writer's people drink or refer only to 'wine': on an additional 182 occasions, they drink or mention sixty-five types of wine, and within those types there reside an additional eleven variations and combinations. (21-22)

Also included are "eighty-three references to simply 'beer'" and another 23 examples of specific brands of beer (22). Just as significant, though, are the pages that have no references to alcohol at all. In a canon that contains this much drinking, it might seem impossible to locate any situational dryness, but those occasions do reveal themselves in Hemingway's fiction.

For example, there are four main sections of The Sun Also Rises that include a noticeable lack of alcohol, and they occur in the middle to late part of

the book. The first is during the unloading of the bulls in Chapter XIII, and it includes the five or so pages during and after Jake's explanation of the idea of "aficion" (136). (As the narrator, he characterizes an "aficionado" as "one who is passionate about the bull-fights" [136]). Then there is a brief interlude in a bar with Jake's friends when Brett and Mike resume their usual drunken talk about being "tight" (141). Following that is the second instance, as there are two pages devoted to the description of the ceremonial entrance of the bulls. The third example occurs in Chapter XV during the second day of the bullfights. (If the expatriates are consuming alcohol at the ring on this day, it is not disclosed by Jake the narrator or in their dialogue.) The final bullfight in Chapter XVIII is the last dry section, and it is the longest — nine pages (215). Within this narrative, description of the art of bullfighting or an aficionado's discussion about the sport are usually not mixed with alcohol. There are only two exceptions. In Chapter XVII, a "drunk" wants to run with the bulls and is tackled by police officers (200). Also, the drinking and dancing club buries a man who was killed while trying to run with the bulls (202). Aside from the fact that the festival in Pamplona is centered around drinking, actual consumption is not written into the narration or the dialogue under any circumstances during the scenes where bullfighting is presented or discussed by experts. The situational dryness in these scenes is an indication of the sacred cultural space of the bullring.

In Our Time, Hemingway's first literary success, also contains moments of significant situational aridity, but no critic has yet examined the role and function

of alcohol in its short stories. Nearly 63 percent of the collection (20 of the 32 vignettes and stories) contains no alcohol consumption, and in two of the other stories (“The Battler” and Chapter IX) alcohol is used only to describe a character — no alcohol is actually consumed in the tales. Out of the four texts this dissertation examines in detail, In Our Time is the second most dry. The collection is an exercise in extremes: characters either find themselves in the midst of the horrors of war (like the players in many of the wartime vignettes), or they experience moments of complete serenity (like Nick Adams on the Big Two-Hearted River). Likewise, most of the characters in this collection are either drinking expressly to get drunk or are abstaining altogether. As the following examples will illustrate, Hemingway uses alcohol in this text as an indicator of the emotional extremes the modern condition imposes on its participants. And the arrangement of the text has a similar effect on the reader. The audience finds it hard to deal with the very short but intense bursts of violence and gore, to the point that it is difficult to engage emotionally with all of the collection’s themes in one sitting. The constant juxtaposition of wartime and peacetime creates a jarring and unsettling experience for the reader that parallels the vicious range of emotions the characters experience.

As was mentioned earlier, 60 percent of the collection is completely dry, with no consumption or mention of alcohol. The significant dry moments in the text stand in contrast to the drunkenness in the other chapters and vignettes. In Chapter I, which is set during a military march, the narrator reveals, “Everybody

was drunk. The whole battery was drunk going along the road in the dark” (13). In “The Three-Day Blow,” Bill says to Nick, “Let’s get drunk,” and Nick agrees (43). Later in the same story, Nick again says, “Let’s get drunk,” and Bill replies, “All right [. . .] Let’s get really drunk” (48). In Chapter XI the audience is introduced to a disgraced bullfighter that is “quite drunk” (95). The story “Out of Season” begins with this revelation: “On the four lire Peduzzi had earned by spading the hotel garden he got quite drunk” (97). The couple that Peduzzi later takes on a failed fishing expedition point out that he is clearly inebriated — the wife asks her husband, “He’s drunk, isn’t he?” (98), and the husband later confirms that “This damned old fool is so drunk” (100). Chapter XIII includes another bullfighter who the narrator assures the reader is “drunk all right” (113). Therefore, five of the 12 stories that contain alcohol (just over 41 percent) include characters that are fully intoxicated or have expressed the intention of becoming drunk soon. With nearly half of the narratives involving some level of inebriation, it becomes clear that the state of the world (the explanation of which is even difficult for the reader to endure) exacts quite a toll on Hemingway’s fictional characters. The resultant numbness from the alcohol prevents these men and women from actually feeling these enormous pressures.

Hemingway critics and biographers have for decades taken up the task of comparing the escalation of drinking in his own life to a perceived corresponding decline in the quality of his work. Accompanying such discussions is the unstated assertion that a parallel exists between Hemingway’s control of his

consumption and his characters' abilities to manage their own alcoholic intake. My findings in this chapter debunk the trends in the criticism published about Hemingway and alcohol to date. From the earliest publications to the latest, from In Our Time to The Old Man and the Sea, Hemingway's fiction contains dry main characters and dry minor characters, and it includes significant moments of situational dryness. While Hemingway's biography may support the claim that his own alcoholism took his life into a downward spiral, his characters do not follow suit.

The amount of alcohol consumed in the Hemingway canon seems to lead some critics to make hasty generalizations (like the ones described in Chapter II) about the function of alcohol. The common assumption is that the sheer volume of liquor present in Hemingway's texts necessarily equates to his desire to promote intoxication. But the scholars who posit these claims would be hard pressed to name a single character in all of Hemingway's fiction that finds personal fulfillment and satisfaction at the bottom of a bottle. That character simply does not exist.

A character's stated desire to be inebriated or the consumption that takes place with that objective in mind is never the end goal. This chapter has posited the idea of alcohol as a marker for various social boundaries. For Hemingway's characters, these boundaries separate the spaces where drinking is appropriate from the spaces where it is prohibited. The situationally dry characters and narrative moments illuminate Hemingway's use of strategic saturation and aridity.

For Santiago, the spaces where he drinks and does not drink are clearly demarcated — drinking at work is forbidden and drinking for fellowship is a necessary and beneficial part of his camaraderie with the boy. For Montoya and Dr. Adams, who are never shown drinking, the responsibilities of their careers (Montoya as a guardian for the young bullfighters and the doctor as a caretaker for others) and their desire to be prepared at all times to perform their tasks guide their personal decisions.

While becoming drunk appears on the surface to be the primary goal of many of Hemingway's characters, finding happiness and contentment is the real prize. The drunkenness of the battery in Chapter I of In Our Time does not protect them from the fear of being on a major war front. When they sober up, they will still be "going along the road in the dark" (13). Nick finds he is unable to drink away the memory of Marjorie in "The Three-Day Blow," though he and Bill make a valiant effort. After Bill and Nick discuss the failed relationship, the narrator explains,

Nick said nothing. The liquor had all died out of him and left him alone. Bill wasn't there. He wasn't sitting in front of the fire or going fishing tomorrow with Bill and his dad or anything. He wasn't drunk. It was all gone. All he knew was that he had once had Marjorie and that he had lost her. (47)

The intoxicated bullfighters in Chapters XI and XIII discover that their drunkenness brings nothing but disgrace to their communities and forces others to handle them while they are inebriated. The matador in Chapter XI even comes to the realization, "I am not really a good bull fighter" (95). Though Peduzzi in

“Out of Season” thinks drinking good wine makes for a “wonderful day” (102), once the effects of the alcohol wear off, he will find he is no different than he was when the drinking commenced. Using the whole cast of characters from In Our Time as a test case it becomes apparent that happiness is the true objective. In “A Cross-Country Snow,” the narrator says that after a day of outdoor bonding, “George and Nick were happy” (110). In the “Big Two-Hearted River” chapters, the reader learns that “Nick was happy as he crawled inside the tent” (139) after setting up a good camp. Nick explains that it was “a good feeling” to have his fishing lines set (147). He feels “professionally happy with all his equipment hanging from him” (147) as he fishes. For Hemingway, Gurko argues, “human society is the arena of experience; the woods, the place of restoration” (61). He continues by arguing that for his heroes, “An act well done creates its own goodness,” (73) the kind of goodness we see Nick enjoying at the river. Interestingly, at the end of “The Three-Day Blow,” Nick finally realizes, “There’s no use getting drunk,” and Bill suggests, “We ought to get outdoors” (49), where the pair have a chance to venture into the wild together and escape the pressures of their everyday lives. All the contentment that is to be found in the collection comes when male characters are not drinking and are taking part in outdoor activities together. Here the standard the world imposes falls away and men are allowed to operate only under the strictures of the masculine code. For Nick Adams, this space provides complete satisfaction without the need to drink anything.

In all of these instances, Hemingway utilizes words such as “happy” and “good” to describe pleasurable moments, but the reader can sharpen his terminology considerably based on other textual evidence. His characters find happiness and contentment by establishing particular boundaries and operating properly within the particular spaces they have designed for their own lives. In the language of Hemingway’s characters, “happiness” is the personal gratification they experience by living their passions to the fullest extent. The author illustrates these borders so readers can distinguish the characters who abide by their own self-established rules, those who abandon their beliefs and those who never had any standards for themselves to begin with. The result is a system through which specific characters can demonstrate their integrity. Where do these characters search for contentment? Which characters recognize it when they find it? Who is willing to live by a standard no matter what the personal costs? Santiago establishes standards for his life and his work and finds ultimate contentment in the way he conducts himself. And he achieves this goal as a drinker. Characters like the old man and the others discussed in this chapter do not necessarily reverse the dichotomy, making consumption bad and abstinence good. Instead they refine it, so that controlled, deliberate drinking is seen as rewarding and relaxing while unbridled drinking is destructive and ultimately paralyzing. To use Jake Barnes’ phrase, there are no “good drunks” in Hemingway’s fiction, only happy drinkers who manage to achieve harmonic balance in their lives.

CHAPTER VIII

CONCLUSION

Much has been written by Hemingway biographers and critics about his tremendous ego and his desire to prove to the world that he embodied all the qualities of the ideal man. However, no critic before has properly acknowledged the tremendous vulnerability and insecurity he actually exposes in much of his writing. Many of the arguments that have been contested in this study, even work composed by authors who would likely never concede any humility or diffidence on Hemingway's part, actually reveal a more sensitive side to the author than the writers themselves may have intended. If, for instance, Hemingway tries to enlist the reader as a "drinking buddy" as Lansky claims, then this need for a co-dependent, someone to help justify his own addiction, paints him as a weak figure that has lost control of his own life. If, as countless critics have argued, texts like The Sun Also Rises stand as evidence that Hemingway can only write about drunkards because the alcoholic existence is all he knows, then Hemingway is no longer the man of myth their arguments need him to be; he turns out to be pitiable, one who deserves sympathy, not reverence. Dependency or addiction of any kind is an undeniably pathetic trait, and it certainly does not fit in with the masculine code of self-reliance many Hemingway characters attempt to fulfill. After all, a man cannot fight the bull elegantly or bring in the thousand-

pound marlin if he is inebriated. And the men in his fiction who are charged with enacting the code and doing well are never intoxicated. Never.

One of the most common mistakes young students of literature make is assuming the writer of a text is necessarily the speaker, particularly with the study of poetry. Somehow many Hemingway critics over the last fifty years have gotten away with making the same assumption about Hemingway and his legend. The Ernest Hemingway posing for the Life magazine photo layout is not the same Papa his close friends and family knew. Truth be told, the man and the image are likely on opposite ends of the spectrum. In Against the American Grain, Dwight Macdonald quotes Hemingway friend George Plimpton, who had this to say about the critics' inability to delineate between the man and the crafted public image:

I think your fundamental error is your assumption that Hemingway's writing, public personality and private thoughts were all of a piece. The man at home, at work, or with close friends bears little resemblance to the public personality of the columns and the magazines, sources prone to emphasizing the more picturesque aspects of his character. I was always amazed how shy he was. (183)

It remains to be seen if the reading public will ever be able to accept this split. Forseth argues that "by determining the precise nature of his [alcoholic] addiction we may better understand without sentimentality the alcoholic author and his work" (365). The sentimentality of the image is precisely what keeps us from letting go of the code hero we want him so badly to be. Unfortunately, countless scholars debate the code hero archetype as if Hemingway himself articulated it

as the grounds on which he lived his life. The Hemingway code hero, instead, is a critical construct pieced together by scholars based on the actions and dialogue of fictional characters. Hemingway never claimed to be a hero. He never even ran with the bulls.

Chances are the Hemingway legend will only continue to grow further and further away from what the man actually was in life. And as the people who knew the genuine Hemingway continue to pass away, it becomes increasingly unlikely that the misinformation that persists will ever be corrected (not that we actually ever had a very good handle on it in the first place). That is all the more reason that a study like this was necessary and that more examinations like it are needed in the future.

Hemingway gave the public what it needed at a point in history when there were very few certainties. His rise to celebrity status made him a symbol of masculinity, not just for the twentieth century but for the twenty-first century and beyond. The image he so expertly crafted stood as a living and breathing embodiment of what it meant to be a man. Whether this was all for show and in reality the Hemingway persona was just a smokescreen made no difference. And it still does not make a difference. Hemingway was just playing a character, but the reading public was so fascinated by him and desperate to have masculinity redefined after the world wars that they did not make that distinction. Very few other male figures in the twentieth century possessed the perfect storm of qualities. He was remarkably handsome, physically fit, tall and usually tanned.

He participated in exotic activities, like deep-sea fishing, bullfighting, hunting and boxing. For men stuck in their cubicles from eight to five, he was the escapist's dream. He actually went out and did all those things all the other men wished they could do. He socialized with movie stars and traveled the world, tasting fine foods and wines. Conversely, though, he possessed the very sensitive and perceptive nature the artist must have to represent the world as he did. He was a sportsman, a thinker and a father all at the same time, and there is no question he was the life of the party. The public overlooked the fact that he was mentally unstable and likely a terrible father and husband, a philanderer and a problem drinker. The public was happy to extract the appealing parts of his personality and overlook the rest.

Hemingway took a tremendous risk in portraying alcohol as he did, particularly considering that he fought the same demons many of his fictional characters do. The scenes many critics have labeled as glamorized portraits of the drinking culture are actually undercut by a very honest vulnerability on the writer's part. Yes, his characters often drink excessively, sometimes enough to kill the average person. But they are not fulfilled; their souls are not there anymore to be drowned in the alcohol. While several positive aspects of consumption were outlined in this study (including pleasure, communion and social festivity), in most cases the results of consumption are negative for Hemingway's people. On many social levels, drinking is an innocuous and often

enjoyable pastime. However, for the most part, Hemingway's fiction shows us that it does not work for the individual who partakes excessively.

To effectively portray both the fulfilling and the destructive drinking behaviors of his characters, Hemingway employs a complex system of representation that necessitates a very specific method of readership. Through the perspectives of character and omniscient narrators, the world of these narratives is brought into focus for the audience. The close reader sees the failures of the restorative drinking philosophy in action. No commentary from a narrator informs the reader that restorative drinking does not work. Through the various levels of characterization outlined in Chapter VI, the audience observes the long-term consequences of excessive drinking on the lives of these characters. For instance, the reader comes to know the extent of Brett's consumption through Jake's description as the narrator of her trembling. Additionally, Jake's changing attitude toward the expatriate lifestyle (particularly as it is experienced with his specific group of friends) is not explicitly stated; Hemingway asks the reader to make this determination by piecing together the evidence offered in the text. Most significantly, no Hemingway character ever says, "I think I might be an alcoholic. I should probably stop drinking altogether." Frederic's attempt to curb his alcoholic intake (as outlined in Chapter III) perhaps comes closest, but he returns to his previous drinking habits by the end of the narrative. Contrary to the simplicity that Hemingway's style suggests, he asks a great deal of his readership when it comes to drawing conclusions about his

representation of alcohol. The reader who overlooks any of the textual clues the author includes will not be able to see the larger picture Hemingway has constructed and will likely make one or both of the critical missteps posited in Chapter II.

Even though Hemingway publicly boasted about how much enjoyment consumption provided for him, he could not find fulfillment from the bottle. His fiction (perhaps more than any other writer of our time) has the ability to precisely place its finger on that painful rub that alcoholics experience: the intense desire to stop and the insatiable urge to continue. Even when the drinking takes place in a party atmosphere, the reader of the entire Hemingway canon (particularly one who has followed the representation of alcohol throughout his body of work) comes away with a very hollow and sad feeling for both Hemingway and his inebriated cast of characters. In the first exchange of dialogue in the Hemingway short story "Hills Like White Elephants," a girl asks her partner, "What should we drink?" (273). Later in the tale, the girl insists, "I wanted to try this new drink" before she experiences a realization: "That's all we do, isn't it — look at things and try new drinks" (274)? If we could see all of Hemingway's hard-drinking characters beyond their fictional portrayals, years down the road, they would likely come to similar conclusions. For all his ballyhooing, Hemingway himself came to that conclusion late in his life. He knew alcohol was exacerbating his other health problems (both physical and mental), and he knew that if he did not

stop it would kill him. That is why in his last years he charted his vital signs on the bathroom wall in his Key West home on Whitehead Street.

Despite all the criticisms members of the academy have offered about Hemingway's relationship with alcohol, the irony of the situation is that in actuality, he is probably the most qualified to represent the realities of over-consumption for the reader. His own theory that a writer should compose out of what he knows supports this claim. Who other than a problem drinker can offer such an informed account of an addictive lifestyle? Who else can appropriately portray that point at which drinking is no longer a choice but a controlling force in one's life? Who better to lay bare those humiliating moments in an alcoholic's life when others discover the problem is out of his control. Within this context, the instances when Hemingway's characters are faced with the negative consequences of their own drinking behavior take on a larger significance. The scene in Chapter XXII of A Farewell to Arms when Frederic Henry is scolded by Nurse Van Campen for having empty bottles in his bedroom, which is normally read as humorous, turns out, within this framework, to be a much more poignant and piteous moment for Frederic, one that is handled by Hemingway with great delicacy. He may have experienced many parallel moments in his own life.

As so many scholars have, Alfred Kazin attempts to concisely summarize the reasons why Hemingway and many of his twentieth-century literary contemporaries took to the bottle:

It was, then, the drive for success of every kind, the hunger for prestige, fame,

and money, that drove all these writers to drink: the burden put upon the creative self by so many contradictory pressures was overwhelming and cried out for relief. They drank to escape the hunger; they drank to disguise it from themselves and others; they drank to be different from the unsophisticated 'booboisie'; they drank to be the same as the 'regular fellers'; they drank to acquire class. In one form or another the Giant exacted a final sacrifice — themselves — from the writers who tried to kill their Great Fear over and over again. (50)

The question actually boils down to a much simpler conclusion than that: they drank because they could not help it and they did not know how to stop. Even with all of the resources available today, including Alcoholics Anonymous, alternative therapies and made-to-order rehabilitation centers, the problems persist for those afflicted with this unfortunate disorder.

All the medical evidence available suggests Hemingway's last years were not happy ones, and regrettably he chose to end his own suffering in the most selfish way possible. But what he left behind is so much more valuable than the tragedy of his biography. His legacy is his work, and as a field Hemingway studies has a great deal of work left to complete. The renewal in textual interest this study advocates must be approached with the proper perspective, with an eye toward the thematic clues Hemingway provides. Without a foundation in the Lost Generation context, the reader runs the risk of misreading characters. By underestimating the cultural significance embedded within the events of the narrative, chances are the audience will overlook the essential symbolic moments the text begs the reader to explore. Most importantly, our revitalized effort to focus on what the page offers should be undertaken with the recognition

that Hemingway put a lot more thought into the seven-eighths of the ice-berg that remains below the surface than most of us have ever given him credit for.

Ironically, Hemingway's own life turned out to be much like the ice-berg he made so famous. What we know about his adventures, his women, his sports and his drinking is only a one-eighth portion. The remaining share will never be known, but his biography is so intriguing the academy just cannot bring itself to stop talking about it. I am confident the mystery that still looms over the Hemingway image, the brand that he so carefully crafted, would thoroughly please Papa.

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