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THE HEMINGWAY HERO:
MODERN FICTION'S KNIGHT WITHOUT ARMOR

THESIS

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by

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In grateful recognition of Summer and Caitlin

whose prayers made it all possible

and with thanks to Jay

who never doubted.

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ABSTRACT

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After noticing unusually high identification with Hemingway's characters among my high school readers, I set out to determine why this identification occurs. Since these students do not know of Hemingway's life and since they have no critical knowledge from which to draw, I felt their personal reactions had to stem from something intrinsically present in the characters themselves. Thus began my odysssey to define the element in the characters that can so touch teen readers.

Examining both Hemingway's life and as many critical analyses of his work as possible provided insight into what finally emerged as a new hero who withstands the disillusionments of the twentieth century. Since most accepted scholarly theory on Hemingway's work concludes that his fiction is his life written down, I began by examining areas of convergence between his life and his fiction. What emerged from this study of well publicized convergences were telling areas of divergence.

Though Hemingway's life frequently touched his fiction, his characters' coping abilities far exceed any their creator ever acquired. This is the most profoundly important difference between the creations of Hemingway and the man himself. The man Ernest Hemingway took his own life when he realized that his creativce abilities were diminishing. The writer-artist Ernest Hemingway created a hero, who in his most mature version--Santiago, lives at peace with himself and the world, satisfied with his manhood and his humanity.

Studying the criticism of Hemingway's work helped clarify its important role in defining a literary hero for the twentieth century. Hemingway's hero completes the modernization of the literary hero begun with Huck Finn. From Hemingway's fiction, emerges a hero figure recast to live in the wasteland of the twentieth century. This hero has no illusions about saving society; he is simply trying to save himself.

Ultimately, Hemingway's hero becomes fully cognizant of the _nada_ facing modern existence. In this awareness and in the ensuing battle not to be defeated by it, the hero gains his heroic stature by struggling for control. For the Hemingway hero, success in

society's eyes is not the issue. Rather, his success lies in controlling the terms of his inevitable loss.

With these two conclusions--that Hemingway's life cannot be conformed to that of his hero and that this hero is representative of mankind's existence in modern society--I began to understand why my students make personal identification with Hemingway's work. Sixteen year olds also struggle to make their way against obstacles they have little practical chance of overcoming. Whenever my students can exercise control, even within losing struggles, they claim victories. Like Jack in "Fifty Grand," they win when they choose how they lose. They also admire this hero because, as they see with Santiago in The Old Man and the Sea, this hero is a winner when he satisfies himself. He does not need the affirmation of society to feel successful. High school age readers truly admire this trait and long for it on a very personal level.

This hero, who is so often vulnerable, has the inner courage to make his own code for living. He becomes an armorless knight stripped of tradition's protection, but able to survive by building on the strength of the lone individual forging a meaning from nothingness. It is this loner's code that so touches my young readers, for they too must struggle to find meaning in the face of overwhelming odds.

The Hemingway Hero: Modern Fiction's Knight Without Armor

Introduction

In Green Hills of Africa Ernest Hemingway asserts that all modern literature has evolved from Mark Twain's Huckleberry Finn (22). Certainly, the shedding of America's rose-colored glasses can be traced to Huck as can the notion that survivors, rather than only victors, are the real heroes. Ernest Hemingway's own protagonists live in the shadow of Huck's independence, recognizing that the values of the past cannot answer the dilemmas of the present. As Huck is forced to face the emptiness of traditional values when he realizes that, despite society's dictates, he cannot justify turning Jim into authorities and he laments, "You can't pray a lie" (HF 283), so too are Jake Barnes, in The Sun Also Rises and Harold Krebs, in "Soldier's Home," when they realize that they can no longer pray at all, for they have lost the value system that made prayer possible. Hemingway explores the problems faced by modern man as the traditions and mores of the past crumble, and over his career, develops a hero who becomes a standard-bearer for all those who struggle to find a defining meaning in modern life.

Theodore Gross helps clarify the idea of a changing hero in American literature. Huck, Gross explains, set the stage for the nineteenth century's break with romanticism, and the Civil War became the "decisive" point in that departure. The time between the Civil War and the post-World War II Cold War then becomes a crucial period during which the American literary hero undergoes a swift evolution (xi).

Prior to Huck, America's literary heroes were "Emersonian" (Gross xiii), projecting a rugged independence and individualism generated not from a sense of self, but rather from a sense of duty which compelled each individual to use intellect and reason to benefit society. Even Thoreau, who urged personal rebellion, did not endorse societal rebellion. Thoreau spent a night in jail protesting the use of tax dollars in the Mexican War, but he paid up and rejoined society, having made his point.

After Huck, the American hero began to realize that his struggle belonged mostly to himself--not to a culture or society. In fact, these heroes are figures "whose moral ideals were frustrated by some kind of social, cultural, or theological authority," and their heroism, like Huck's, is found in their "committment to a personal human ideal as opposed to a cultural authority" (Gross x).

World War I brought another major shift in the focus of the American literary hero. He became a "disenchanted hero" who could no longer believe in happily ever after (Gross xiii). Epitomizing this emerging hero of the twentieth century are those protagonists created by writers, such as Hemingway and Fitzgerald, who found their stride in the turbulent twenties.

At the end of The Sun Also Rises, after Jake and Brett leave the hotel together, she wistfully exclaims that could have had "such fun" together (247). Jake tells Brett, who is a self-destructive romantic, "Yes, isn't it pretty to think so" (247). Jake has seen the traditional values fail, and knows nothing new has been offered up in their place. The safety net of societal affirmation that past heroes had counted upon had disappeared. Thus, it is up to each person to construct his own survival code--his own separate peace.

Jake's attitude toward romantic notions echoes Gross's point that the modern hero becomes a person who recognizes the failure of convention, tradition, custom, or whatever authoritative system is ordering his society, and having recognized that failure, he must structure his life by a survival code that protects him against "the absurdity of a world whose

people speak in platitudes" (Gross xi). As Frederick Henry says in A Farewell To Arms:

> I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain . . . Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments, and the dates. (196)

As had happened in the past, a confrontation with war altered the perceptions of heroism and heroes. But in the experience of World War I, the literary hero found that society did not share his altered perceptions. As Krebs in "Soldier's Home" found, the old ways have become foreign, and he does not know what the new ones are. Having returned from the war to his family home, Harold Krebs cannot fall back into the unchanged pattern of life there. He has changed so that the uniform of the Methodist college fraternity boy does not fit the man now accustomed to the ill-fitting uniform of a soldier. No one listens to him when he talks about the realities of the war, and he becomes nauseated at the thought of lying about it. Now he feels at ease only with other veterans because they alone understand what the war has done.

In response to this isolation, Ernest Hemingway's

heroes represent a group to whom struggling to survive is an art form, not simply a way of life, but ultimately a means by which they live life. Hemingway develops a continuum that begins with Nick's first experiences in "Indian Camp" and culminates logically with Santiago in The Old Man and the Sea who embodies the hero fully matured. Even though Hemingway goes on to write other works, no protagonist comes after Santiago in this continuum. These heroes are knights without armor, but they are certainly not without honor, for Hemingway's knights live by a code every bit as binding as the chivalric code of the Middle Ages. I am not referring here to chivalric or Quixotic traditions that need to be explored in terms of literary tradition, but, as will become apparent, to the knights of childhood's myths who always save the day.

Every child who has heard a myth recognizes the knight in shining armor defended by "super" weapons who can face the fiercest dragon. My high school students are familiar with mythological and legendary "super heroes" such as Odysseus and Beowulf, and they are able to discern that the heroes of modern fiction are not equipped in the same ways. The inadequacy of their defenses in the face of reality is evident in Nick's observations about the new helmets in "A Way You'll Never Be." He asks the adjutant, "Do you wear yours

all the time? . . You know they're absolutely no damned good. I remember what a comfort they were when we first had them, but I've seen them full of brains too many times" (FV ed. 313). None of the traditional "weapons" or defenses will stand up to the new reality of twentieth century life.

My own interest in the Hemingway hero stems from my experiences in high school classrooms. Today's students will not only read Hemingway's work, they can also identify with his characters. The question of why has sparked my study. I teach honors classes enabling me to do things with my students that might not always be possible in every classroom, and as I am the only honors teacher, I also have many of my students for three years. In the eleventh grade, North Carolina students study American literature and American history. The eleventh grade text itself has "Big Two-Hearted River" and The Old Man and the Sea. I add "Snows of Kilimanjaro," "Fifty Grand," and either "Now I Lay Me" or "The Undefeated" to the readings. The Sun Also Rises is assigned as a book report reading. In short, they get a fair sampling of Hemingway.

One of the things we look at is the idea of rituals, rites and passages in these works. One very telling example of the identification my students make with the hero comes to mind. One young lady, in

response to an assignment to write about rituals in "Big Two-Hearted River," discovered ritual in Nick's digging for bait and making the coffee, and setting up his camp--much as I had expected her to. She also found an interesting parallel in her own life. Nick, she wrote, was doing "her fingernail thing." It seems that whenever things in her life became too much to handle, she gave herself a professional-type manicure. The manicure, she indicated, took so much concentration that she did not have to think of other things. She related to Nick's methods of escape very personally. Many of them do.

These students know nothing of Hemingway's life so their intrigue cannot be accounted for by a fascination with the autobiographical. They know very little of the tradition of literary heroes, and critical theory is unknown to them. There have to be other factors that can explain their interest.

Hemingway's style may account for part of his popularity with adolescent readers. He is the master of the simple, declarative sentence and any ninth grader is familiar with his vocabulary. Quite recently, Cecelia Tichi, commenting on Hemingway's style, observed that "his style is representative of the modern age" and a pleasant contrast to the "Romantic Age that precedes him" (169). Hemingway, Tichi says, "in an age of machine production and speed"

found a favored form in the "declarative straight line" (170). His language, like his heroes, is stripped of any unnecessary ornamentation. It has to stand alone on its own merits. The combination of stylistic easiness and unornamented truth may be just the right combination to appeal to today's young readers who detect and reject empty rhetoric with surprising ease.

The skill Hemingway demonstrates as a writer and as an artist, creating characters who ring true and trustworthy to the reader best explains his appeal to my young readers. These adolescent readers, not yet mature themselves, sense the possibility of life being just as Hemingway portrays it--a struggle against the absurdly impossible with no hope of succeeding or of getting a prize for the struggle. Even at sixteen, today's adolescents have a sense of fatalism about life. They have been indoctrinated with doomsday theories from nuclear holocaust to environmental disaster to the AIDS epidemic. And yet they perceive, as Hemingway intended they should, that life is worth the struggle in spite of the odds. Like a true knight, the Hemingway hero is driven to "do" something, and it is his quest, not his destination that gives his life meaning. Even failure, in the world's evaluation of things, is acceptable if the hero acts honorably in the quest.

Jake Barnes faces a hostile world filled with "dragons" just as fierce as those of myths, but he faces them without the protection and affirmation of a society sanctioning his quest. Nick in "A Way You'll Never Be" has survived the ultimate conflict, having been wounded both physically and emotionally in the front lines of war. Escaping oblivion, physically and emotionally, has left him clinging to his fragile sanity. For Nick, staying in control of his mind is as difficult a quest as any knight has ever encountered. All of Hemingway's protagonists face conflicts, both internal and external, that threaten the delicate mental balance the hero knows he needs in order to survive, but for which he finds no support, no guide.

The difference that separates these heroes from Huck, and others, is that they struggle to maintain life by their personal codes in the face of a codeless society. This is a key point in Hemingway's importance as a modern writer. Though some critics view his writing as relevant only within the time period in which he wrote and set his stories--and certainly, there is large consensus that he is the best chronicler of Stein's "lost generation"--he is also a clear, relevant voice in American literature today. James Colvert credits Hemingway's fiction with reflecting "directly and immediately the character of our times--its moral uncertainity, its experience with violence,

. . . and the threat of destruction. . . [defining] the spirit of our times" (374).

Hemingway's heroes are alone in their struggles, and they are lonely in their lives. The code by which they live separates them from society, making them, as Sean O'Faolain so aptly terms them, "lone wolves" (145). The Hemingway hero is "at odds with himself" and with society, directing his aggressions either against himself or against the world, remaining, in either case, "an alien to society, a misfit" (Hassan 116). Perhaps Hemingway's understanding of the loneliness of the modern man is one reason for his continued readership.

Like Huck, the Hemingway hero must reject tradition because it does not stand up to the demands of the times. He must "insist upon determining values on the level of the individual and through personal experience" because the world is so "dangerously uncertain in its morality" (Colvert 384-385). Because he can find no workable system in the world, the only way for the Hemingway hero to construct an individual value system is through a personal code of action.

This becomes a pattern with the heroes typified by Manuel, the aged bullfighter in "The Undefeated." Manuel exhibits this code at work when he insists on killing the bull in the honorable fashion of brave fighters, even though he risks his life doing it. He

has been humiliated in the fight, but instead of simply killing the bull and ending the contest, he risks additional passes from the bull and ends the contest honorably. He chooses to satisfy his own value code, not for glory or admiration from the crowd which he will never perform well enough to get, but for himself:

> His instincts and his knowledge worked automatically. . . . He just did the right thing. His eyes noted things and his body performed the necessary measures without thought. . . . He'd show them. (FV ed. 203).

Manuel's choice to risk death rather than abandon his code of honor is typical of Hemingway's heroes. Nick in "A Way You'll Never Be" returns to the front lines after his wounding, even though making the trip places his mental recovery at risk. Jack in "Fifty Grand" holds himself in check and finishes the fight, losing on his own terms. Harry in "One Trip Across" maintains his personal rules about his boat insisting that he personally carry the aliens, even though he risks everything in doing so. In Hemingway, the image of the hero living on the edge of oblivion is a recurring one, and his heroic actions are not directed toward society, for the hero "is not saving society or an ethical idea or a damsel in distress. He is saving himself" (Gurko 237).

This hero, who represents the modern man in post World War I fiction so servicably, did not spring full blown onto the literary canvas. Rather, he evolved over Hemingway's career passing through life's stages and learning life's lessons. From the young boy who accompanies his father in "Indian Camp" to the matured hero of The Old Man and the Sea, Hemingway's hero emerges--a Quixote in search of meaningful life in this century.

Tracing the development of the many faceted Hemingway hero from boyhood through maturity is the first step in understanding the origin of this species--modern fiction's knights without armor. The first chapter explores the autobiographical relationship of Hemingway to his fiction. Assuming that the writing is only, or even mostly, autobiographical, ignores the divergence of his life from his fiction. The critical views of most Hemingway scholars, Philip Young and Carlos Baker in particular, but also many others, treat Hemingway's work as a fictionalization of his life, but they cannot explain Hemingway's popularity with those who do not know his life, nor do they account for why the man himself hated the thought of a biography of his life appearing in print. Hemingway repeatedly insisted that he wished to be known for his art--his writing--not his life (Young, RECON. 15).

This overview is intended to show that while Hemingway's life and his fiction intersect, he is not bound by the facts of his life in his writing. Hemingway often used the autobiographical as a germinating seed, but almost never did it become the ripened fruit. I believe Hemingway felt his work to be viable in its own right. Though the Hemingway hero changes as the outlook of his creator changes, the hero is always a step beyond the man. The hero matures, finding a cohesion in life that the man never achieved. The hero is a survivor, but Hemingway himself fell victim to the <u>nada</u>.

The second chapter approaches Hemingway's work from the standpoint of literary tradition. His protagonists continue a tradition that runs throughout American literature and, perhaps, if viewed through Campbell's perspective in <u>Hero With A Thousand Faces</u>, throughout all of literature. His protagonists step outside the romantic tradition that preceeds them to create new heroes, more appropriately formed for their time. They frequently confront the failure of romantic belief as Jake does in <u>The Sun Also Rises</u> when he fully realizes the absurdity of the games Brett and Cohen and the others play. The Major in "In Another Country" knows that the doctors cannot restore what he has lost--no machine can replace one's illusions--but he faithfully keeps the appointments for his treatments.

This hero responds to his unique circumstances in ways that differ from the heroic figures who have preceded him, but that become representative of a survival code for the twentieth century.

Yet, Hemingway's heroes are not creations bound by the confines of a tradition. They live beyond the old ideas, altering them to form a new heroism for our time. It is as this new hero, uniquely formed through the mind of Ernest Hemingway, that the Hemingway hero is most appealing. Given Hemingway's status as a modern American writer--some would argue that he is the the most influential among them--his work needs consideration both in light of how it conforms to literary tradition and in light of how it stands outside past tradition, extending it into the twentieth century.

The thrust of chapter three is an examination of Hemingway's works to isolate the key traits of the prototype hero who emerges through the stories and novels. Though much has been written about the Hemingway hero, I find comparatively little about the hero as an artistic creation who exists separately and apart from Hemingway's life. I believe it is in this area that Hemingway's true value as a modern American writer is realized and his popularity with adolescent--or any other--readers is achieved.

Since it is in the short fiction that my high

school readers most often meet the Hemingway hero, and because the hero's development can be accurately traced using only the short stories, I examine these works most closely. The novels support the hero's development as it appears in the short stories, and they amplify crucial junctures in the life of the hero. I examine them in less depth, seeking only to identify those supporting roles and amplifications relevant to the maturation of the hero.

Essentially, what emerges is the picture of an evolutionary process depicting the hero's maturation through a set of life experiences thrust upon him by an unfriendly, undependable world. It is important to keep in mind that the developmental chronology of the prototype hero is not the same as the chronology of the writing, the publication, or Hemingway's life. It is the development of the hero that is the focus in this discussion. The evolution begins with Nick Adams as a young boy in "Indian Camp" and progresses toward the ultimate survivor, Santiago in The Old Man and the Sea. Though the biographical data on the hero changes from work to work, the casting of his psyche remains ever from the same mold--brooding and sensitive to change.

Throughout the hero's life, there is an internal tension between the sensitive artistic nature of the hero, usually represented by protagonists who are

writers or artists, and the physical, naturalistic nature of the hero represented by protagonists who are sportsmen or hunters. No matter which aspect of the hero's nature dominates his actions, he functions under the burden of a hyper-sensitive psyche and a drive to seek survival despite his perception of overwhelming futility in twentieth century life. Ultimately, Santiago proves to be all of these heroes, arriving, at last, to a place of inner strength so firm that no external show is needed to prove his courage, and no external support is needed to maintain it.

Chapter One

Crossed Lives

From what seeds did this hero germinate? It is widely accepted by Hemingway scholars such as Carlos Baker, Philip Young, and Joseph Defalco, that, in large part, the Hemingway hero is a representation of the psyche of its creator--Hemingway himself. They see his work as thinly veiled autobiography projecting moments from his own life. Others, such as Earl Rovit, Mark Spilka, and John Killinger, see the hero as Hemingway's answer to his experience of the overwhelming nada of human existence in the twentieth century. More recently, Delbert Wylder and especially Bhim Dahiya step outside this autobiographical mold and allow the hero his own life, borrowing from, and generated out of, but not necessarily the same as, Hemingway's life. While all of these interpretations provide a means of viewing Hemingway's work, they are each only a slice of the whole. No one of them provides a complete picture.

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gence. Hemingway did not project himself into his protagonists: rather, he projected into them his keen awareness of life and left it to his readers to perceive their possibilities of living in the face of that awareness.

Ernest Hemingway cultivated a public persona that has made him an almost legendary figure, but during his lifetime, he never wrote his own biography or memoirs, nor did he authorize anyone else to write his biography. He was basically a very shy man who felt that his private life should remain private. He was not confessional in his own writing and his attitudes about art help explain his belief that the art is more important than the artist. He did allow Carlos Baker and Philip Young access to his works so that they might complete critical volumes on his writing, but even these were not sanctioned without trepidation and restrictions. Hemingway firmly believed that his life should remain private and steadfastly refused permission to quote from his work to anyone he believed was writing biographical material about him. Hemingway wrote to Carlos Baker that "his life [should be] no more important than [his] body [would] be when [he was] dead" (Baker, EH 622).[1] He wanted to be remembered for his work, not his personal life, and he fought to have things that way. In <u>Green Hills of Africa</u>, Hemingway comments on his pursuit of a literary ideal

suggesting that the main focus of any writer ought to be achieving, through his art, whatever degree of permanence he can:

> A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practised the arts. . . . A work of art endures forever. (GHA 109)

Any effort to trace the convergence of Hemingway's life with the development of his hero must begin in the early years where he first began to formulate his famous code. During these years he established the dualistic approach to life's problems that marks his protagonists' outlooks. His parents instilled in him two models, one of creativity and one of competitive sportsmanship. Baker comments that Hemingway inculcated these lessons so well that "all his life he sought scrupulously to uphold the code of physical courage and endurance which his father and. . . his mother had early inspired in him" (27).

The influential factors from these early years that recur in the later fiction stem from the influence Hemingway's parents and their marriage had on his thinking. His father was a doctor, perhaps the very one who appears in "Indian Camp" and in "The Doctor and the Doctor's Wife." While Dr. Hemingway was an adequate medical doctor, he had problems with

interpersonal relationships, and his methods of dealing with them had a marked effect on his young son. It is ironic that a doctor--a healer--could not soothe the hurts and bruises life gave his son. The fathers in most of Hemingway's fiction are also inadequate in this way.

Dr. Hemingway was a sportsman who taught his son how to hike, hunt, shoot, and fish as Nick and others feel compelled to do in the stories. These sporting escapades were his father's way of escaping the pressures of everyday life. Hemingway used this escape personally, and it becomes an important part of his hero's lifestyle. Nick frequently uses the natural world as a healing place or place of relief in the stories--"Big Two-Hearted River," "An Alpine Idyll," "Cross Country Snow," for example. Jake Barnes does the same thing in <u>The Sun Also Rises</u> with the fishing trip he organizes. Colonel Cantwell, in <u>Across the River and Into the Trees</u>, escapes his immediate problems with a duck hunting trip--and so on, the pattern recurs.

A skeptical ambivalence toward religion was also part of Hemingway's legacy from these years. His father was a strict, reserved man who demanded not only regular church attendance, but also strict obedience from his son. Dr. Hemingway never came to terms with his situation in life, and as he grew older, he spent

increasing amounts of time in the Michigan woods and less and less time practicing medicine. Ultimately, Dr. Hemingway committed suicide because he could not reconcile the life he was forced to live with the life he wanted to live. His son was also reserved and expected unquestioning loyalty from everyone he let into his inner circle. In stories such as "The Light of the World," "Today is Friday," and "Now I Lay Me" religious undercurrents reflect Hemingway's ambivalence toward organized religions. "My Old Man" and "Fathers and Sons" reflect the problems between men and their sons in forming honest relationships.

Money is another area of his parent's marriage that affected young Hemingway. Dr. Hemingway and his wife were opposite personalities, and arguments over money frequently erupted in the Hemingway household. It is quite probable that Dr. Hemingway brooded over using his wife's money to pursue his own dreams (EH 19). Later, as a newlywed, Hemingway also made use of his wife's money to finance his bohemian lifestyle in Paris (Baker, EH 104). Hemingway's later fiction uses the ego damaging scenario of husband borrowing from wife for pleasure pursuits as a means of explaining the husband's dissatisfied air. The Garden of Eden and "Snows of Kilimanjaro" play most obviously with this idea of artistic dissolution as a result of living decadently at a spouse's expense. Thomas Hudson, in

Islands in the Stream, discusses the fact that earning more money than is necessary to live is a problem, and he does not wish to deal with it.

Along with these influential elements, Hemingway also learned a method of healing or coping that he frequently turned to both personally and artistically. Escaping into a natural setting became a predictable pattern for Hemingway. The dualism of these early years influenced Hemingway to see "human society [as] the arena of experience; the woods, the place of restoration" (Gurko, 61). He portrays these two worlds in just such a way in his fiction.

His protagonists become overwhelmed by the experiences of society and retreat into nature or competitive arenas to re-establish their control over events. "Three Day Blow" offers a direct statement of this dualism. As Nick and Bill go out into a gale force wind to hunt birds, Nick is struck by how differently he feels once outside. The guilty, heartsickness he had been feeling over an aborted love affair quickly lessens and Nick observes: "Outside now the Marge business was no longer so tragic. It was not even very important. The wind blew everything like that away" (FV ed. 92). And moments later, he continues the thought, adding a condition. If the wind should fail to "blow it out of his head," Nick remembered, "he could always go into town Saturday

night. It was a good thing to have in reserve" (FV ed. 93). The woods or the natural world and the sports played in it became, for Hemingway, a curative place. The long summers in the Michigan woods had built nature into a refuge naturally sought by men. Thus the pattern of retreating into the natural world to escape societal madness does have significant biographical roots.

This famed world of the Michigan woods is broken by Hemingway's entrance into World War I. His experience in this war had a devastating impact on him, and though many of his themes remain the same, the range of his views is far broader after the war. Thus, it was in his nineteenth year that Hemingway first faced _nada_.[2] Nothing in his first eighteen years had prepared him for the stark reality of facing his own death. In July, 1918, Hemingway suffered severe mortar fire injuries while serving as an ambulance driver for the Red Cross in the north of Italy. This singular experience irrevocably altered not only Hemingway himself, but also the character of his future heroes. This first experience with war pushed Hemingway seriously to question and then reject the societal mores and values he had grown up assimilating. Baker says, "His wounding, his five months convalescence, and the unconsummated love affair with Agnes had matured him faster than anything else had done" (EH 76-77).

The war experiences serve as a dividing line in the development of the hero, separating youth and adulthood. The nightmarish thoughts Nick fights in "Big Two-Hearted River" reflect this trauma. He seeks comfort in the familiar rituals of camping and fishing, knowing that if he stays busy enough physically, he can escape memories of his war experience and the nightmares they bring. In "Soldiers Home," Krebs has to make a separate way for himself after he returns from the war. He cannot fit his tarnished spirit back into the slot of innocence he left, and the simple values his parents trust in will not explain what has happened to him. He leaves home to escape the reality of life after war. Both of these stories bring the trauma of war home to the Michigan woods, and both use the woods as a place of escape from the trauma. Jake, in _The Sun Also Rises_, cannot sleep because he is haunted by his war memories and current miseries. He, too, uses a fishing trip to provide himself with time to think free of his problems. The list goes on, but the point is made: Hemingway's experiences in the war touch him and his heroes forever so that after Hemingway's war experiences "a shadow has fallen between the hero and his youth, the shadow of war" (Gross 203). For Hemingway, that shadow became the _nada_ that his protagonists can never escape, though they fight bravely against it.

With these elements--the healer/father, the outdoors and sport as escape, the fallibility of religion, the danger of money, and the realization of _nada_--Hemingway was equipped with the major themes of all his fiction. Only one element remained to be added, and the summer of 1919, spent in the Michigan woods, provided it. Hemingway's platonic relationship with Marjorie Bump and a brief sexual encounter with a waitress help place sexual relationships into the mix of complications his protagonists face.

These specific episodes appear in "The End of Something," "The Three Day Blow," and "Up in Michigan," but the problems of sexual roles between men and women color many others. The most revealing work dealing with this theme is _The Garden of Eden_ where Hemingway explores fully the idea of androgeny and the changing role of women in the twentieth century. Like many other traditional roles, relationships between men and women were altered by the changing attitudes of this century. Brett Ashley in _The Sun Also Rises_ and Catherine in _A Farewell to Arms_ represent two different views of _nada_ as it touches sexuality. Brett is unattainable because Jake's war wound has denied him that fulfillment. Catherine dies as a result of her pregnancy--a natural consequence of having sex.

The theme of meaningful work also recurs in Hemingway's fiction, and its importance can be traced

to a factual occurance. Though employed as a newspaper reporter, the newly married Hemingway devoted most of his writing time to his own stories and poems, amassing enough work for a collection of stories. In 1922, while Hemingway was working in Italy, Hadley packed all of his writing in a suitcase and left Paris to join him. The suitcase was stolen enroute, and all the work of the early Paris days was lost. This event provided Hemingway with a second great wound whose impact was at least as profound as that of the mortar injury of 1918.

Just as he never fully recovered from his first brush with physical death, he never fully overcame the "death" of his first real work. After this event, Hemingway the man was wounded both physically and psychologically--his hero followed suit. Hemingway fictionalizes the loss of his work in Garden of Eden where Catherine Bourne deliberately burns David's manuscripts. Her actions ultimately lead to the decay of their relationship, and David Bourne declares his work the whole reason for his living. Though the hero learns that work cannot be everything in life, its importance remains paramount. Thomas Hudson, in Islands in the Stream, is a man who loses everything of significance in his life except his work, and finds reason to exist in his creativity.

Ernest Hemingway's artistic sensitivity was rocked several times in 1923. Personally, he underwent

tremendous change, becoming a father, experiencing the failure of his first marriage, and visiting Pamplona for the first time. These events, as the war had done, altered Hemingway's perspective on life. His mature writing style emerged, reflecting a "nothing is ever simple" philosophy that he stated ever so simply. His perspective broadened beyond the war images to include the idea of flirting with death for sport. He also faced the complicated roles of husband and father, experiencing firsthand what these responsibilities did to a man.

His first prose after the loss of his Paris manuscripts, a short story entitled "Out of Season," became the flagship piece for Hemingway's style. It was as if the war and the loss of his work had stripped him of his innocence and both events had melded together, giving him an insight stripped of superficiality. The story is autobiographical to the extent that the fishing guide is based on a man the young Hemingway's met in Italy, and it dates from the early days of Hadley's pregnancy, but it is not only or even mostly that.

The story appears quite simple, but it has the many layers below the surface that Hemingway readers have come to expect. In this story, Hemingway first used what Baker terms "the metaphorical confluence of emotional atmosphere" (EH 143) referring to Hemingway's

trademark style of using surface level events to symbolically represent more subtle conflicts which merge with the surface ones by the story's end. The real story, the one conveying insight into life, lies below the surface. A young gentleman and his wife, Tiny, embark on an illegal fishing trip with a drunken gardener as a guide. The undercurrent of tension between the young gentleman and his wife grabs the reader. The couple has argued during their lunch, and the young wife is not happy about the trip--perhaps because she fears the trip is to procure an illegal abortion. After she has to give up the trek and returns to the hotel, a lack of bait makes it impossible for the men to fish anyway. The young husband and the drunken guide enjoy a bottle of wine under the trees on the river bank where the husband decides that it has been a fine day afterall.

The surface guilt the young man feels about the illegal fishing merges with his interior guilt over the unresolved problem with his wife, and in a natural setting, he arrives at some internal resolution to both conflicts. He discovers that he does not need the actual fishing to have enjoyed the adventure, and tells the guide that he will probably not return the next day. He chooses his wife's companionship over the sporting adventure that she cannot take part in. His choice signals a maturation and an acceptance of his

impending responsibilities. This is really the first time a protagonist has chosen domesticity over sport and male games, and though the choice arises again and again, the decision is never again made in quite the same way.

The birth of his son gave Hemingway impetus for some much needed soul-searching about marriage and familial responsibility, parts of which show up in "Cross Country Snow," "An Alpine Idyll," "Cat in the Rain," and "In Another Country" among others. After the birth of his first child, Hemingway welcomed the arrival of his other children. He loved them, and tried, as much as was possible, to develop close relationships with them. The same cannot be said for his protagonists. Frederic Henry cannot find any feelings for his child other than anger because of the pain he caused his mother. Thomas Hudson loses all three of his sons, but the losses are bearable; work is his comfort. Nick, in "Fathers and Sons," loves his son, but he cannot find words to share anything about life with him. Still, the births, deaths, and complications of children in the lives of men hold a major place in Hemingway's works.

Hemingway also visited Spain and saw his first festival of the bulls in Pamplona in 1923. His first novel, The Sun Also Rises, found its germinaton in this and subsequent visits to Pamplona to see the bull-

fights. Short stories such as "The Undefeated" also spring from his experiences in Pamplona. Next to war, Hemingway found bullfighting man's most exciting flirtation with death. He pays tribute to the sport in Death in the Afternoon where bullfighting becomes an explanatory metaphor for art and the artist's code. Many of his protagonists play at dangerous sports, and the idea of taking refuge from reality in a sporting setting becomes a staple in Hemingway's thematic structure.

Hemingway's stories all seem rooted in sport during the thirties, but his sportsmen win only by losing. Frances Macomber wins his manhood and loses his life. Harry, in "Snows of Kilimanjaro," seeks action and trophies hunting in the African wild, but he ends up slowly rotting both from a physical injury and from the atrophy of his writing talent. Both of these stories involve salvaging a win out of a loss. While this is not an entirely new idea in Hemingway's work, it is clearly becoming more important as he gains skill in his method of writing and as he builds his code. Playing in these death defying sports makes winning the mere fact of survival, and the only control is the arbitrary rules by which the games are played.

Perhaps, then, it was in the mid-thirties that Hemingway first understood with finality that nada is inescapable. In 1936, Hemingway wrote to Archibald

MacLeish that he loved life and thought it would be a "big disgust" when it came time for him to kill himself (Baker, EH 373). Like his own father and like the husband in "Indian Camp," Hemingway knew that someday he, too, might not be able to stand things and that the escapes he was building would run out.

The decade of the thirties ended with Hemingway again facing a war. He accepted an assignment to cover the Spanish Civil War for the North American Newspaper Alliance and became, for the first time, personally aware of the real differences between the rich and the poor. His views on the lone individual struggling against the overwhelming forces of the government were recast by his experiences during this war assignment.

This newest stage in the development of the hero is reflected in To Have and Have Not and in Hemingway's only play, "The Fifth Column." Not coincidentally, these two protagonists reflect the dualism Hemingway perceived as a young boy. Philip Rawlings devotes himself to the cause of the Spanish Civil War, internalizing and fighting against all the injustices of the country. He is a part of and involved in society. Harry Morgan is not concerned with the injustices of life in general; rather, he is concerned with the injustices he personally experiences. He fights, not for a cause, but for himself. Most of the action of To Have and Have Not is set on Harry's boat.

The boat is Harry's world and he seeks only to be in charge of it--in control--and, of course, he is doomed to failure even there.

Having experimented with the choices possible in responding to man's condition in the thirties, Hemingway entered the forties with an even broader view of man's struggle to survive. These new perspectives surface in For Whom the Bell Tolls, his third major novel, published in 1940. It has perhaps the most easily traceable autobiographical and factual content. From a doctor father who committed suicide to a protagonist with Hemingway's own eruptive temper, For Whom the Bell Tolls is saturated with the inner conflicts of a forty year old man.

In this novel, Hemingway's protagonist still confronts the hopelessness of war, the futility of loving a woman, and the inevitability of *nada*, but he confronts them more maturely. Robert Jordan chooses duty over romantic love, and he chooses valiant death in a hopeless struggle over the desertion Frederic Henry had chosen a decade earlier. This increasing recognition of realities and possibilities is also present in the writer's life. Hemingway had outfitted the *Pilar* as a submarine hunter and had spent many days during World War II cruising the islands of the Gulf in search of U-boats. He had gone to England during the Blitz and had seen for himself the courage of the

people there, but this time he was an observer, not a participant, and from this point in Hemingway's life, his protagonists develop survival skills that he personally cannot. The protagonists, Hudson in _Islands in the Stream_, Santiago in _The Old Man and the Sea_, and to a lesser degree, Colonel Cantwell in _Across the River and Into the Trees_, find peace with themselves and their circumstances in life. Hemingway, on the other hand, became increasingly restless and discontent as he grew older. By 1950, Hemingway had succeeded in consuming life for an entire decade without publishing a major work.

The new decade brought a new novel. _Across the River and Into the Trees_ marked a turning point in the development of Hemingway's hero, because after this novel, the hero is middle-aged and no longer believes he can change the world. Richard Cantwell's heart problems are the natural consequence of aging and his lifestyle. Hemingway experienced similar health problems of his own during the time he was writing _Across the River and Into the Trees_. He had to face the fact that no matter how valiantly a man may struggle against nothingness, he cannot fight time.

Although Young uses the similarity between Cantwell's age and his cynical realization that he is slowing down physically to parallel Hemingway's and Cantwell's lives (RECON. 16), there is nothing similar

in Cantwell's and Hemingway's approaches to death. Cantwell has suffered previous heart attacks, and he knows that he is unlikely to survive another. He understands his body's warnings about an impending attack, and he lives out his time on his own terms. His death comes as he gives orders and tries to control events--directions to his driver and a crudely constructed will. Though he does nothing to ward off the inevitable attack, there is nothing suicidal about his death.

Two years after Across the River and Into the Trees, Hemingway developed the idea of surviving through loss in The Old Man and the Sea. In this novel, Hemingway had reached full maturity as a writer and his hero had come with him. Santiago is older than middle age and has not been successful for a long time at his career. He does not give up or even truly become discouraged by this fact, he simply continues to live, striving each day for his best.

I need to note here that although Santiago is not the last protagonist Hemingway created, he is the last survivor among the heroes, and the only protagonist Hemingway leaves with real hope in his life. The others who survive, such as Jake Barnes, Frederic Henry and David Bourne, are either without hope of conditions improving or are left on the fringes of normal life with only their work to sustain them. Thomas Hudson in

Islands in the Stream is the Hemingway hero who successfully lives with only his work to supply meaning in his life.

Santiago, though, is different. Significantly, he is a very un-autobiographical character. He is the least like Nick in terms of background and the circumstances of his life. Santiago comes from a line of poor, uneducated Cuban fisherman, far removed from the prosperous, well-educated, Mid-Western American life Nick knew. Santiago is a hopeful man, and he has achieved the sustaining peace with the natural world that Nick sought in "Big Two-Hearted River."

Santiago does not have to bring home the big fish to survive. He has more than his work in his life; he has baseball and Manolin, and that he can be satisfied with these is the most telling difference between the two. Baseball is not a sport Santiago has ever participated in, nor has he probably ever seen a game firsthand, but he loves it and vicariously enjoys the victories of his favorite team. His hero, Joe Dimaggio, supplies Santiago with all the sporting feats he needs. Manolin is not Santiago's own son, but the two are close and share everything. Santiago can answer Manolin's questions, unlike Nick in "Fathers and Sons," without hesitation.

Hemingway published only two short stories and an essay during the last six years of his life. Both "Get

A Seeing Eyed Dog" and "A Man of the World" date from Hemingway's days of fearing the loss of his own sight due to an eye infection, but the stories are really about what is important in life, and the hero concludes that all people make choices about what they can live without. Surviving on terms acceptable to the individual, regardless of what has been lost, is the point, and meaningful work, the hero surmises, is a necessity.

On his death, Hemingway left manuscripts, finished and unfinished, fiction and non-fiction, that have since been published--book length works such as _A Moveable Feast_, _Islands in the Stream_, _The Dangerous Summer_, _The Garden of Eden_, plus short stories and the pieces of stories. Hemingway's writing after _The Old Man and the Sea_ always looks to the past in a sort of reminiscence of former glories, as illustrated by novels such as _A Moveable Feast_ or _The Dangerous Summer_, or stories such as "The Porter" or "Black Ass at the Crossroads." The protagonist of these later fiction works have places all along the developmental continuum of the Hemingway hero, but none of these works places its hero after Santiago in the hero's evolutionary time.

Hemingway had used this technique of visiting the past all during his career. _A Farewell to Arms_, for example, was written after _The Sun Also Rises_, but its

hero, Frederic Henry, precedes Jake in the developmental chronology of the hero. Understanding Frederic Henry helps the reader understand Jake and his complete detachment from the sentimental. David Bourne in The Garden of Eden is Jake's contemporary, even though the book was written much later in Hemingway's life and published post-humously. Bourne is the married writer in danger of being emasculated by his wife's money, sexual deviancy, and jealousy--jealousy of his work, not other women. Never, though, do these later proagonists move the hero beyond where he found himself in Santiago.

In this abbreviated look at Hemingway's life, one fact stands readily acknowledgable: the life of the man colors the life of the hero. Even this is not a novelty, for most writer's lives filter into their works. Without his own inner city and war experiences, for instance, could Stephen Crane have created Maggie, or Henry, or the writer in "The Open Boat"? It is doubtful. As Tony Tanner comments, "the dividing line between dream and reality is not so easily drawn" (39-40). In Hemingway's work the line may be wavy, but it definitely does exist.

Certain examples of this distinction seem to stand out. First, none of Hemingway's protagonists ever have successful relationships with their children. In fact, almost all of the children in his fiction die or are

never born--Jake's, Yogi's, Jordan's, Hudson's. Yet, Hemingway had three sons and was close to all of them. Nick in "Cross-Country Snow" intimates that he has had problems accepting his impending fatherhood, and he fears that a child will take away something from his life. Later in "Fathers and Sons" Nick is with his son, and obviously enjoys him, but he is unable to share his innermost feelings with him. Their relationship is not intimate. Only Santiago is able to form an intimate father-son relationship, and his, with Manolin, is closer than most blood relationships.

Likewise, the protagonists never sustain relationships with women. The best relationships he pictures, Maria and Robert Jordan, Brett and Jake, or Frederic Henry and Catherine, are fatally doomed because of circumstances beyond the protagonists' control. In Islands in the Stream, Hudson wonders aloud about the failure of his marriage to the mother of his sons and concludes that he cannot be married to both his work and a woman. Hemingway himself had four wives, and, except for Martha Gellhorn, enjoyed satisfying relationships with them all. Even in The Old Man and the Sea, Santiago's life is not complicated by a woman.

Then there is the problem of Hemingway's suicide. In Santiago, he created a hero who had found his separate peace and was quite satisfied with it.

Santiago can enjoy baseball, and even that, he enjoys vicariously. He can sleep at night and enjoy dreams of adventure that do not trouble him. Santiago, unlike his creator, does not need death defying rituals to prove anything to himself or anyone else. Like Manuel in "The Undefeated," Santiago faces danger in a workman like way. The danger is secondary to the necessity of doing the work correctly. Death, if it comes, is the by product of a more serious and necessary obligation. Doing the work correctly and meeting the code is more important that simply living. At the same time, public recognition of that effort and achievement is neither necessary nor sometimes possible. To the spectators on the beach, the body of the great fish tied to Santiago's boat cannot possibly reveal the value of Santiago's experience. Victory of this sort is not tangible, and it is not easily communicated.

Ernest Hemingway, the artist, created this hero, wrote him down, but could not achieve this plateau of serenity in his own life. As the man Ernest Hemingway aged, he became increasingly restless and unable to accept the inevitable changes in his life that aging brings. He revisited, for example, the places of his youthful glories during the last ten years of his life--Paris, Pamplona, and Africa. The artistic creation that is the Hemingway hero and the man who

created him are not the same, and Hemingway's suicide is the most graphic proof of that fact.

It is, perhaps, the mark of a great writer that his translation of his own experience into his writing allows it to become the experience of each person who reads it. Hemingway found his world far more complicated than previous writers had found it. It is a world of repetitive global wars and the concept of absolute nothingness, *nada*. It is out of this world that Hemingway must develop a sustaining ethic for his heroes, an ethic that transcends the autobiographical and embraces the universal. Joseph Campbell expresses this sentiment saying of modern literary heroes: "The hero [dies] as a modern man; but as eternal man-- universal man-- he [is] reborn" (20). Like the Phoenix, Hemingway's heroes rise to carry forward their own heroic tradition.

Chapter 2

A Hero for Our Time

How, then, does the Hemingway hero fit into the continuing spectrum of literary heroes? The world in which Hemingway wrote was vastly altered from that of any writers previous to him. Hemingway had watched the values and mores that had guided and supported the past tested and rejected. His heroes had to function in a world without the sustaining influence of these traditional values. Hemingway's heroes had to adjust to a dehumanizing shift in societal values unlike any other ever felt. Joseph Campbell summarizes the distinction between twentieth century heroes and those of the past as a conflict arising out of the hero's perception of life's circumstance:

> The problem of mankind today. . . is precisely opposite to that of men in the past. Then all meaning was in the group, in the great anonymous forms, none in the self-expressive individual; today no meaning is in the group--none in the world: all is in the individual. (388)

Hemingway's isolated knight who "sees the universe and society as menacing forces moving upon the individual,"

becomes a pattern for the twentieth century hero (Barnes 14).

Of the many changes that mark the twentieth century, none has been so overwhelming or so often repeated as war. If one accepts Gross's theory that wars are pivotal points in the development of America's literary heroes, and the literature certainly supports it, the twentieth century would, of necessity, be a time of tremendous change in the attributes of the hero. Hemingway was no stranger to war himself, having been in World War I, in the Spanish Civil War, and having served as a correspondent in World War II (referring to himself as "Ernest Hemorrhoid, the poor man's Pyle"). He had experienced firsthand the horror of war, the courage of men in war, and the profound effect of war on man's mind. It seems natural then that these experiences would creep into his characters as they reveal their perceptions of life.

War is a principal concern in A Farewell to Arms and For Whom the Bell Tolls. It is the subject of his play "The Fifth Column," and is of concern in many of his short stories and of over half the inter-chapter sketches in In Our Time. In the novels and the stories where war is not the main concern, its effects are often present. Much of Hemingway's journalistic experience related to war-time assignments. War plays such a powerful role in Hemingway's work that Defalco

sees the main purpose of Hemingway's fiction as an examination of "the effect upon the inner being of the traumata that modern man has experienced in the world" (14).

Though war is a major concern in much of Hemingway's work, his goal is not simply to present a picture of war, but rather to present a picture of what war does to those involved in it. As Gurko points out, while Hemingway "very rarely pictures his characters in scenes of direct combat," his characters who have been damaged by the war "better suggest its grim reality than any authorial <u>tour de force</u>" (131). The characters who live after a war experience possess an "unmistakable tension" rooted in the conflict "between the natural idealism of youth and the ugly authority of war" (Gross 203).

In "A Way You'll Never Be," a shell-shocked, disoriented Nick assures the Italian adjutant of the arrival of "untold millions" of American soldiers (FV ed. 312) who are:

> twice as large as [he is], healthy, with clean hearts, sleep at night, never been wounded, never been blown up, never had their heads caved in, never been scared, don't drink, faithful to the girls they left behind, many of them never had crabs, wonderful chaps. (FV ed. 311)

This list captures what war has taken from Nick. His personal state is far removed from that of these fresh, innocent reinforcements he describes who can still believe in the romanticized traditions of the past--who still believe in armor. Nick is now a different man who can recall his own naive volunteering and remark: "At one time I was under the age limit, but now I am reformed out of the war" (FV ed. 312). And once reformed by war, these characters are stripped of all potential for illusion. They never escape the nothingness they have perceived.

The hero in A Farewell to Arms, and in many of the stories, lives with "a terror in which the safety of illusion has been forsaken" and the safety of belonging to a group has gone so that the hero "broods alone with only himself to believe in and without the courage to manifest self-belief" (Gross 209). The young soldier in "In Another Country" perceives himself as unique in his fear, never realizing that the other soldiers in the hospital are as afraid as he. His medals have not been earned in the same way as theirs, for his wounds were "really an accident." He also knows he would "never have done such things" as the others had done because, in fact, he is "very much afraid to die" (FV ed. 209). A much more mature hero in "A Clean Well-Lighted Place" knows that he is not unique, but rather, that he is part of a group of brooding loners:

"I am of those who like to stay late at the cafe, with all those who do not want to go to bed. With all those who need a light for the night" (FV ed. 290). War is the primary symbol of the "menacing forces" (Barnes 14) that push the hero to recognize that he must establish a role for himself that, as Tanner explains, mediates between two destructive extremes: finding "a freedom which is not a jelly," and establishing "an identity which is not a prison" (19). This paradox is illustrated throughout Hemingway's work.

For example, Frederic Henry in A Farewell to Arms deserts the army and loses his identity as a soldier because he understands that the mission he is about to undertake is futile and that he will die for nothing. He rejects, not dying itself, but dying uselessly. In that rejection he loses an identity. He embraces another identity, that of lover and expectant father, in the same innocently idealistic way he had embraced soldiering. This time he also faces death, but not his own. He loses his child when it is delivered by Caesarian section too late to live. His lover, Catherine, dies of complications from the operation. The simple fact that she was physically too small to deliver the child has betrayed them. These deaths are as useless as the one he earlier had avoided. In the end Henry is alone, unarmed, in the rain "confronting his future with neither his work nor his love to

sustain him" (Gross 208). All meaningful identity is lost to him.

Robert Jordan in For Whom the Bell Tolls walks a similar path. Jordan, like Henry, has joined a war cause because he believes in it. Though he later loses his belief in the cause, he maintains his honor as a soldier, keeping intact the sense of duty rejected by Frederic Henry. He finds love with Maria and a deep longing for a future with her while working on a military assignment to destroy a bridge. Though Jordan finally realizes that if he carries out his assignment he will die, unlike Frederic Henry, he chooses to maintain his identity as a soldier and to do his duty. Jordan dies attempting to fulfill his mission, leaving Maria to continue without him.

In the romanticized writing of the nineteenth century, the West provided the hero with a frontier where he could fulfill the pioneering, adventurous, savage-taming visions that were far outside the confines of the civilized East, and society applauded his adventures. But for the twentieth century hero this direct contact with a responsive, meaningful universe is gone. The hero has become a lone player, on personal quests, without the support or sanction of society. At the center of every modern investigation of the hero is the hero's struggle to come to terms with the emptiness of the modern world. This sense of

emptiness or lack of moral substance is a collective perspective felt by an entire change-burdened and war-weary generation. The old waiter in "A Clean, Well-Lighted Place," voices this perspective as he muses about the need for clean well-lighted places:

> What did he fear? It was not fear or dread. It was a nothing that he knew all too well. It was all a nothing and a man was nothing too. (FV ed. 291)

The source of _nada_'s nihilistic perspective in modern fiction's heroes is disillusionment. The traditional, time-honored values that sustained the heroes of the past crumbled after World War I. They had not yet made it out of the recovery room when World War II and "the bomb" sprang upon them. The belief in society that wars could be noble and could be justified died at Hiroshima, but that belief had been suffering from a fatal sickness since World War I. Veterans returning from World War I found that in the "country where they first learned the code of the hero, the traditional moral abstractions no longer held any meaning" (Gross 203). All the hero could do, was create a code for himself to sustain him in the face of _nada_.

Robert Jordan's absurd quest to blow up the bridge even though it means his almost certain death is representative of the twentieth century hero who understands life's futility and chooses to continue in

the face of it. Jordan has realized the same things about honor and tradition that prompt Frederic Henry to desert, but he knows, in his increasing maturity, that "while the causes for which the twentieth century hero is asked to die do not bear much thinking about, the hero still must die for them" (Lutwack 68).

Robert Jordan's journey into understanding is unlike that of any Hemingway hero before him. Unlike other Hemingway heroes--Frederic Henry, Nick, or Jake Barnes, for example--Jordan explores the source of his nightmares and horrifying thoughts. He seeks, not just to survive them, but to understand them. Even Nick in "Big Two Hearted River," who has made the fishing trip to collect himself (to think?) postpones the swamp until another day to keep from facing his personal demons. Jordan sees the futility as clearly as does Frederic Henry, but he chooses to place his belief in the value of his struggle not in his success.

After their encounters with nada, the modern hero's courage becomes "the courage of simply being" (Hassan 116). Nick in "A Way You'll Never Be" is recovering from his wounds, but his condition is fragile. He continues his attempts to function normally and is disturbed that his old friend in the Italian army can detect his wounded state. "Let's not talk about how I am," he tells his friend, "It's a subject I know too much about to want to think about it

anymore. . . . I'm all right. I can't sleep without a light of some sort. That's all I have now" (FV ed. 309). Nick's courage has become the courage to exist and like the old waiter, he needs a light in the dark to do that.

This Nick is a hero because he clings, tenaciously, to his sanity, claiming the heroism of survival. That his circumstances are not heroic is irrevelant, according to Gross, because "a male character in [modern] American literature may be a hero in almost any circumstance," so long as he struggles and benefits from the knowledge he gains in his struggles (vi).

The Hemingway hero, then, is one who "realizes the full significance of moral abandonment. . . choked in irrelevant idealism" and still engages himself in a "desperate struggle with the awful problem of finding a new value orientation" (Colvert 376). Since the old values have failed, he must seek a way to live life that will work, and he must do it for himself. Frances Macomber comes to mind as an example of this hero. He is in circumstances that are non-heroic; he faces several unpleasant realities including his own cowardice and his wife's blatant unfaithfulness before finding that everything he needs is inside him. Nothing matters outside this singular realization.

Once he has made this realization and acted with his newly found courage, Macomber becomes heroic.

Confronted then with a changed world, always engaged in--or on the brink of--war and with the overwhelming futility of nada, modern heroes have had to respond to the circumstances in which they find themselves. The ways in which past heroic figures had dealt with life were useless in the face of modern life. Beginning with Huck, the literary hero finds meaning disintegrating, and with the Jake Barnes-like characters of the twenties, the disintegration of societal meaning became complete. The Krebses and the Jakes could not return to their old lives in America after the war because they had realized that the ideal for which they had been fighting was tarnished. By the time of Harry Morgan in To Have and Have Not, the hero had realized that even his personal struggle, though unavoidable, could not amount to much. Morgan's dying words echo the futility faced by the individual in modern society. "A man," Morgan says, "One man alone ain't got, No man alone now. . . No matter how a man alone ain't got no bloody f_ _ _ _ _ _ chance" (225).

The Hemingway hero, having faced the emptiness of modern life squarely, cannot hold to the sacredness of tradition. Hemingway's heroes are "inspired neither by vanity nor ambition nor a desire to better the world;" instead, they are motivated by their "reaction to the

moral emptiness of the universe" which makes them "feel compelled to fill by their own special efforts" the emptiness they have discerned (Gurko 236). Santiago, in The Old Man and the Sea, has no illusions about his catch as he approaches shore. He does not need the cheers of the tourists to make him whole or to grant him success. He has done that for himself by keeping to his code. Manuel, in "The Undefeated," knows he will not receive affirmation from the crowd, but he maintains his own dignity by finishing the bull in the way of the afficionado.

In "Under the Ridge," the narrator finds himself helplessly pinned in a field from which he had earlier seen a French soldier deserting. He suddenly realizes the truth of his situation:

> We had been all that morning in the place the middle-aged Frenchman had walked out of. We had been there in the dust, the smoke, the noise, the receiving of wounds, the death, fear of death, the bravery, the cowardice, the insanity and failure of an unsuccessful attack. . . . I understood how a man might suddenly seeing it clearly. . . seeing its hopelessness, seeing its idiocy, seeing how it really was, simply get back and walk away from it. . . . not from cowardice, but from seeing too clearly; knowing suddenly that he

> had to leave it; knowing there was no other thing to do. (FV ed. 465)

This is the same moment of realization that prompts Frederic Henry to desert in A Farewell to Arms. The hero, suddenly seeing life clearly, cannot stand the view and must struggle against himself to continue the fight.

Modern heroes, functioning without the armor of tradition to protect them, sustain injuries. They are battle scarred. Often their injuries affect the ways in which they can live their lives. Yogi Johnson does not desire women since his wounding. His life is changed by his wound; he is not in charge, deciding his own fate. The wound is in charge--at least, Hayes says, in respect to his relationships with women--and he cannot function as society expects him to in this area. "Sexual impotence [frequently] represents other disabilities in dealing with the world" and "often the maimed individual's inability to assert himself as fully as he feels he should is meant to suggest every man's inability to order his destiny" (Hayes 4). Hemingway's heroes are all men determined to take charge of their own fates, and their struggle in this endeavor becomes their heroism. Jake Barnes is the classic example of this figure.

Hemingway, himself, had become a wounded man and a survivor after his experiences in World War I. All of

his heroes are survivors too, even if it is a matter of surviving only until imminent death. Robert Jordan, for example, maintained the careful attitude of a soldier, planning his movements until the very end. The survivor "must make a definition, for some definition of a man's life is necessary if he is to care about surviving" (Hoffman 109).

Of course, a wound does not have to be physical; it must simply alter the hero's ability to control his life. It is something, as Young says, that "the hero will never lose, either as an outward or an inward scar, as long as he lives" (NA 109). The symbolic or spiritual wound has affected a large share of Hemingway's fiction, appearing as early as "Indian Camp," where the two great events of life--birth and death--appear together as a cycle each painful and mysterious (Hayes 71). There is no resolution to the enigma faced by the young Nick. He will never recover from the events of that day; the scar it leaves behind is permanent. Similarly in "Snows of Kilimanjaro," Harry's wound is symbolic "of the decay of selling himself for his wife's money--his castration" (Hayes 76).

In "A Way You'll Never Be," the adjutant observes to the recovering NicK, "I can see you have been wounded." And Nick replies, "In various places, if you are interested in scars I can show you some very

interesting ones. . . " (FV ed. 312). As their time together passes, it becomes very evident that the scars which have made the most lasting imprint on Nick are the one no other person can see; they are the ones he senses inside himself and fights against. The narrator, in "Under the Ridge," talks with a xenophobic soldier who professes not to fear anything, but to hate almost everything. In answer to the Extremaduran's declaration that he has no fear of bullets, the narrator observes, "You don't have to fear bullets, but you should avoid them. . . . It is not intelligent to be wounded when it can be avoided" (FV ed. 462). The hero, having experienced the wounding firsthand, fears repeating the experience of the wound more than he fears anything else--even death.

The wounded hero's response to a world blighted by war and darkened by nada must essentially be the development of an individual ethic, a moral code. Hemingway's characters, says Colvert, "perhaps more than any other in literature, search out the meaning of experience, [looking] almost obsessively for the significance of their emotions and their sensations in order to provide themselves with new value orientation" (377). Nick's fishing trip in "Big Two-Hearted River" is a quest of this type. He is unable to reconcile himself to the wounds, physical and psychological, that he has sustained in the war, and he seeks a security in

his ritualistic trip that will allow him to sort his thoughts and gather strength to face his nightmares.

This inner conflict disturbed and propelled by outward circumstance appears in all of Hemingway's work from the early stories through The Old Man and the Sea. The hero constantly tries to make sense of life's irrational circumstances. The "how" of the quest, not the results, constitutes the code for the hero. Defalco says the "outward circumstances serve as a catalyst," activating the hero's desire "for a quest"; the hero's motivation comes from the "moral conflict" taking place "within his consciousness" (44).

This morality of method, or more simply "skill," as Gurko calls it, means that "An act well done creates its own goodness" (73). In "Fifty Grand," Jack knows his limitations in the ring:

> It was going just the way he thought it would. He knew he couldn't beat Walcott. He wasn't strong anymore. He was all right though. His money was all right and now he wanted to finish it off right to please himself. He didn't want to be knocked out. (FV ed. 247)

Finishing the fight "off right" for Jack means losing it. But he loses on his own terms, and he keeps his fifty grand. Jack has not been concerned with morality on society's terms; rather, he has been faithful to his

own code, even if it meant risking death. As Gurko points out, victory for heroes like Jack is "not that of consummation but of effort." Morality consists of "Living or trying to live with supreme skill. . . and the moral choice lies between doing something indifferently or doing it well" (63).

The code is a means of survival. The Hemingway hero displays his extraordinary courage in living by a code which brings meaning to a world that has lost the traditional verifications of meaning. Hemingway's heroes learn the difference between the things that should be done and the things that should not. Sometimes the heroes learn the lessons of the code through simply living. Nick, in "The Battler," learns an important lesson about trust on his own. Many times, though, there are teachers to help the heroes learn. In "The Short Happy Life of Francis Macomber, for example, Wilson functions as a teacher helping instruct Macomber in the code of the hunter. Once learned, the code becomes their shield against the _nada_ of existence. As Hand sees it, "there may be a _nada_ at the center of Hemingway's universe, but there is a substantial something at the center of his heroes" (871). That something is the code through which they establish meaningful action and thus make acts of heroism possible.

Hemingway often stretches his heroes to the breaking point, demanding that they test themselves against the truth of <u>nada</u> to find new resources within themselves. Nick in "A Way You'll Never Be" and Jack in "Fifty Grand" are easy to see examples of these figures. They fight hopelessness as an enemy stronger than any army, and they maintain an optimism in the face of it. Thus Hemingway's true courage--that of existing in the face of <u>nada</u>-- becomes an ethic of "grace under pressure" (Gurko 64). The hero's ability to survive is achieved through his having learned to live by a code. Thus, says Gurko, even though Hemingway sees "the twentieth century [as] a dark, blank, mutilating age, his art is a complex attempt to control its effects, a passionate call to endure it bravely and humanly" (237).

Having assumed the internal burden of the conflict between <u>nada</u> and self-made meaning, the Hemingway hero must resolve the conflict from within. He must emerge from the struggle "victorious over the dark aspects of his own nature" (Defalco 98). Jake Barnes, Robert Jordan, Frederick Henry, Harry Morgan, and Nick Adams all encounter the "demon thought" in their private moments. Their most difficult struggles are within themselves as they struggle to escape their nightmarish thoughts. The heroes cannot face the night or other times of solitude because they are "conducting a

retreating battle with nature and the world's hostility" (Allen 383).

The fear manifested in their nightmares and the resulting insomnia that Hemingway's heroes experience become a wall separating them from ordinary society. It is this fear that is the essence of the hero's loneliness, for he must stare it down--alone--over and over again (Cowley 45). In "Now I Lay Me" the soldier, who is quite probably Nick Adams though he is unnamed in the story, expresses this dread of solitude present in the heroes:

> I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and come back. (FV ed. 276)

The soldier fears a repeat of this experience so profoundly that he relives it in sleep. He acknowledges that though "he tried never to think about it. . . it had started to go since, in the nights. . . and [he] could only stop it by very great efforts" (FV ed. 276). Young says "thought is a kind of disease with the hero" that he must cure, or it will "become an impediment to action" (Recon. 111). Living in a

constant struggle to keep the fear at bay creates, for the hero, a very lonely existence at best.

That Hemingway's heroes often seek out groups with which to attach themselves is evidence of their need to belong and to escape their loneliness. That they never do succeed in really belonging to a group and that they have to live with the fact is the stuff of their heroism. Jake uses the Pamplona festival in _The Sun Also Rises_ as a means of escaping into a group, but he can never escape his own internal conflict. Jake sees that the tradition and the ritual that Robert Cohen, Brett, and the others still believe in is no good. He tries again in the fishing trip to establish comfort in a ritual, and even though he manages to make a peace with himself, he still is not at peace with society. In the end, he knows that all along the idea of "happily ever after" has been just a pretty thought.

The struggle to overcome the inner fear and loneliness also leads the heroes to seek comfort in "soothing rituals and the peace and serenity of clean, well-lighted places" (Allen 385). These rituals become the hero's chief defense against his anxiety. The "physical rites" such as bull fights, boxing matches, fishing trips, or hunting expeditions become "emblems of the hero's code and emblems of [his] inward struggle against _nada_" (Allen 386). Because life has become unmanageable to the hero, he seeks control by engaging

in sport or games where the rules are set and create control. The games of literary heroes become a "form of defense" enabling them to compete with those who are not wounded on equal terms (Tanner 38). Often in the Hemingway hero, these games are of the life and death variety, with only Santiago actively interested in a "safe" game such as baseball.

The heroes view "sport as a way to approach life" (Lewis 172). Their games are safer than life for they have rules, life does not. Sporting situations test courage, honor and bravery, but unlike life, in sport there is hope of winning. The alternative to facing the hopelessness of life is competition in real games and sporting endeavors which hold no real relevancy to life and are based on purely arbitrary rules. Thus there is a "cleaness and order to playing that life doesn't have" (Lewis 173). For the hero, Lewis concludes: "the order and form of sports could be a paradigm of what the other 'real' world should be like" (174).

This seeking of sport or ritual is an escape. Rather than face himself as the opponent, the hero seeks a substitute. Before he can face his own nightmares, in "Big Two-Hearted River," Nick faces the river. He seeks comfort in the rituals of setting up camp and working the river for the best fishing. These things have order and predictability; they are safe.

It is better to face these things than the uncontrollable thoughts of other times. In The Sun Also Rises, before Jake can face the reality of his situation with Brett, he retreats to the safety of a fishing trip. There is security for Jake in the fishing trip where he is still equal to everyone else, able to function without regard for his wound. The trip provides Jake with relief from his thoughts about Brett and what he cannot have. In Across the River and Into the Trees, Colonel Cantwell, in a spree of doing things for the last time, goes on a duck hunt. His heart is bad, and he has experienced the warning signs of an impending attack. Sensing his approaching death, and he seeks success at a game he can win.

The changes Hemingway made in his hero became the chief characteristics of the twentieth century hero. This emerging hero's essential elements are similar to what Tanner sees as the tension between formlessness and rigidity. This new hero also retains the characteristics outlined by Joseph Campbell, even though, as Campbell points out, the twentieth century hero faces a problem "opposite to that of men in the past" (388). He understands the absurdity of life in this century. Like Krebs in "Soldier's Home," he has faced the collapse of all that once was sacred. In the face of this collapse, this hero has formulated his own value system, allowing him to face life by his own rules.

This hero understands that chance is in charge, and that it is useless to fight fate. Rather, he tries to find ways to manipulate circumstances so that the order of events in the struggle against life's futility and the inevitability of death are under his control--Cantwell's will, Nick's coffee-making ritual, for example. Thus, Hemingway forged a new heroism and a hero to practice it for the twentieth century.

Hemingway's heroes have reshaped the idea of the hero in the modern world. They must live in full cognizance of nada and be satisfied to fight well, a losing battle. The Hemingway hero must face a fallen world, deal with the inevitable wound that world will give him, learn to value his heroic code as a process which becomes his ethic, and accept his own inner victories over society's external ones which are denied him. The strength of this hero lies in his enduring will and ironic optimism. Manuel's last statements before the surgeons try to save his life in "The Undefeated" echo this for all the heroes: "I was going good. . . . I was going great" (FV ed. 205). It is in these traits that the Hemingway hero remains viable for readers everywhere.

Chapter Three

E Pluribus Unum

The Hemingway hero mirrors for modern readers the problems of living in this century struggling to cope with the overwhelming uncertainty of life. His evolution, from Nick Adams's first appearance in In Our Time through Santiago's acceptance of life and its limitations in The Old Man and the Sea, illustrates the changes in perception that the hero displays. It is this ever changing awareness of life's futility coupled with the changing response of the hero to his awareness that is the basis of Hemingway's heroism.

Hemingway's prototype hero for the twentieth century evolved slowly over his career, first appearing in the stories of In Our Time and maturing throughout the remainder of the fiction, achieving his final maturation in The Old Man and the Sea with Santiago as the ultimate survivor. Though there were works published or at least completed after The Old Man and the Sea, none show the hero in as mature a light as Santiago.

The short fiction is the birthplace of the hero, and his entire maturation can be traced using only the short fiction. For this reason, and because the short fiction is what my high school students read, I place more emphasis on the short stories. The novels serve

to expand crucial moments in the development of the hero, exploring the questions faced by the hero and illustrating the consequences of his choices. With the exception of The Old Man and the Sea, which is usually read by North Carolina high school students, the novels are not regularly used in high school classrooms.

This chapter traces the development of the Hemingway hero through the body of Hemingway's works, illustrating how the hero comes to the realizations outlined at the end of Chapter Two. He slowly comes to understand the concept of nada and to see the lack of moral support in the world. This cognition takes place through a series of initiation experiences and is completed with the hero's war experience and wounding. Making meaning, individually and internally, becomes the focus of the hero's life and of the choices he must make. The mature hero finds both meaning and survival, but not before he has experienced defeat and brushes with self-destruction.

The conflicts faced by the hero function in a sort of "Catch 22" fashion, similar to Tanner's idea about balancing formlessness and rigidity. As he attempts to serve society, the hero experiences ever changing dreams or illusions for its improvement. When these attempts end in failure or frustration, the hero withdraws temporarily from society into his private world (Dahiya 16). The more deeply felt the

frustration or the larger the hero's sense of failure after one of these attempts to improve society, the longer he stays withdrawn from it. Ultimately, heroism becomes the ability to make a separate peace and to live fulfilled in spite of society's demands. For the Hemingway hero, that peace comes in artistic fulfillment, whether it is manifested in painting, writing, or in fully mastering a working man's craft.

This hero is the evolving figure that has fascinated readers for over half a century, transcending Hemingway's personal life to achieve a life of his own. Bhim Dahiya's textual reading of the hero defines the hero's position as "that of a true initiate--a figure who exposes himself to life's experiences and has the capacity to absorb them" (11). Hemingway's heroism then becomes "not a matter of physical courage," but of "mental courage that shows itself withstanding the stresses and strains of his complex awareness of life" (Dahiya 13).

For simplicity's sake, I have organized the works, beginning with the short fiction and ending with the novels, in order of publication. Since, as Chapter One illustrates, there is some relation between the maturity of the hero and the time in Hemingway's life when the works were written, this roughly chronological approach seems most practical.

Hemingway's first book of stories, In Our Time, shows clearly that the essence of his heroic ideal was formed even in 1925. The fifteen stories and inter-chapter sketches that make up the book chronicle the development of Hemingway's first hero from boyhood into early adulthood, tracing "the essential psychological history" (Gordon 123) of what would become the Hemingway hero. For this reason, the volume deserves very close scrutiny.

The hero's history begins in "Indian Camp." Nick is the boy hero who addresses his father as "Daddy" indicating his child state. Nick is still young and innocent enough that his father grossly oversimplifies the answers he gives to his son's questions. For example, when Nick asks their destination in the middle of the night, his father responds, "Over to the Indian camp. There is an Indian lady very sick" (FV ed. 67). The elder Hemingway indicates nothing to his son about childbirth or any other complications that might await them in the night. For Nick this night's adventure begins the end of innocence as life's two greatest events, birth and death, unfold before him. He will have to adjust his thinking to account for what he now sees about both of them.

Nick's sense of order is challenged by the night's events, for even this youthful Nick ponders how the events he has witnessed relate to his understanding of

life. As he and his father leave the camp, Nick questions his father trying to place the events in a perspective he can accept:

> "Why did he kill himself, Daddy?"
>
> "I don't know, Nick. He couldn't stand things, I guess."
>
> "Do many men kill themselves, Daddy?"
>
> "Not very many, Nick."
>
> "Do many women?"
>
> "Hardly ever."
>
> . . . "Is dying hard, Daddy?"
>
> "No, I think it's pretty easy, Nick. It all depends."
>
> . . . [H]e felt quite sure that he would never die. (FV ed. 69-70)

The adjustment process that begins in "Indian Camp" continues throughout the hero's development as the hero struggles to incorporate into his thinking what Defalco calls the "prime manifestations of the irrational"--pain and death in the world (31).

"Indian Camp," then, is a typical Nick story. It is an initiation story depicting "an event which is violent or evil, or both" and bringing "the boy into contact with something that is violent or perplexing and unpleasant" (Young, RECON. 31). "Indian Camp" establishes that the young boy is under his father's tutelage, and perhaps more importantly, that Nick's

first hard lesson is the realization that his father's judgment is not always reliable.

This story introduces another major theme of the Nick stories: Nick's coming to grips with the idea of death, especially his own, and he comes away from this experience with the understanding that "dying was not something to be feared; rather, to die ignobly would be the disaster" (Flora, NA 28). The hero will be haunted in later works, _A Farewell to Arms_, _Across the River and Into the Trees_, "The Short Happy Life of Frances Macomber," or "The Snows of Kilimanjaro" for example, by this concept of death as a fitting end for a life of achievement.

"Indian Camp" gives Nick his first wound and as a result his first scar. Nick and the reader leave the story with the feeling that this is only the beginning for Nick of many painful truths. Once begun, the shattering of childhood's innocence cannot be stopped, and this young hero will continue to lose his comforting illusions. These lost illusions and "the pain of lost innocence [lie] at the very core of human experience" (Flora, NA 22).

Like "Indian Camp," "The Doctor and the Doctor's Wife" is concerned with Nick's ability to absorb disturbing events and place them in his own rationale of life. In the story Nick's father suffers humiliation when a hired hand, Dick Boulden, accuses

him of stealing. He is further humiliated when his wife browbeats him. Nick absorbs these kinds of occurances and makes yet another adjustment in his thinking: peace and safety do not always lie within a mother's civilized and cultured domain.

In the final scene of "The Doctor and the Doctor's Wife," the doctor is with Nick. Nick, the reader learns, is in the woods, leaning against a tree, reading. The hero under a tree at a moment of crux is a recurring scene in Hemingway. For some (Robert Jordan, for example) it is the moment of death; for others (Nick in "Out of Season," for example) it is the moment of a healing epiphany. This second idea is the best rationale for such a moment in this story. Only with Nick is the doctor honest, and he faithfully relays his wife's message for Nick to come inside to her. To Nick the choice is an easy one. He ignores his mother's request and offers to accompany his father to the solace of a well-loved place in the woods. This young Nick chooses the world of men--the woods and the male companionship--over the civilized sheltering of his mother. In rejecting his mother's request to join her in her room, and in choosing to accompany his father into the woods, Nick maintains the camaraderie that the reader felt between father and son in the boat returning from the Indian camp. Nick pulls away from

his mother and makes choices about his alliances. These decisions are signs of his increasing maturity. "The story is not about Dr. Adams' humiliation at the hands of Dick Boulton or its effect on Nick. It is instead about the life the doctor leads and Nick's response to it" (Fulkerson 153).

"The End of Something" takes Nick one step further into adolescence. The story is about the end of his first serious love affair. Everyone has a first love and a poignant, painful memory of its end. Two steps have been taken by Nick in this story. First he has a girlfriend. Secondly, Nick chooses to break off their relationship because he is not ready to make serious commitments, and finally, "he is old enough for some calculated deception" (Flora, NA 56). He takes Marjorie on a fishing date as he apparently has many times before, but this time he has planned to end their relationship. He again chooses male camaraderie, rather than female companionship, as he did in "The Doctor and the Doctor's Wife," but this time it is not his father he chooses. It is Bill, a friend only slightly older than himself, that young Nick chooses as his sheltering source of wisdom about life.

The hero Nick takes a positive course of action, and he alone must bear the consequences. The something that has come to an end is Nick's belief in the "efficacy of romantic illusion" (Defalco 4), and Nick

learns that heartbreak, even heartbreak of one's own choosing, is painful. This story is important because it depicts the beginning of Nick's sensitivity and awareness of the power of emotional entanglements. Much later, Nick, in "In Another Country," is still holding back from this kind of commitment. Nick marvels at the Major's willingness to make it, even after the heartbreak of his wife's death.

"The Three Day Blow" follows and is a companion story to "The End of Something." It needs mentioning because it reinforces the ideas expressed in "The End of Something" and because it offers Nick's first shared discussion of marriage. He and Bill are comfortably enjoying what is probably their first "drunk"--another initiation rite of passage--by the fire in Bill's cabin. Bill comments on Nick's break up with Marge:

> "It was the only thing to do. If you hadn't you'd be back home working trying to get enough money to get married."
>
> Nick said nothing.
>
> "Once a man's married he's absolutely bitched," Bill went on. "He hasn't got anything more. Nothing. Not a damn thing. He's done for. . . .
>
> Nick said nothing. (FV ed. 90)

The conversation continues, but Nick is a listener, nodding or saying nothing. He is simply absorbing an opinion--another possibility for consideration.

"Three Day Blow" offers direct commentary on marriage from Nick's chosen tutor, but other occasions in his young life have also supplied him with information of marriage. In "Indian Camp," though marriage is not discussed, Nick is left to ponder at some future point the question: "What kind of condition is marriage that it leads a man to cut his throat?" (Flora, SF 35) "The Doctor and the Doctor's Wife" leaves Nick not much better off. The doctor is a humiliated man, henpecked by life and his wife. Nick lives in full awareness that his parent's marriage is not a pleasant one for his father. These early exposures to very unromantic marriages will haunt Nick and other protagonists later as they wrestle with the idea of marriage for themselves.

In "The Battler" Nick has arrived at a point in adolescence where he no longer depends on his parents for instruction, but he is also not yet a totally independent thinker. Most adolescent readers recognize this moment between childhood's friendships and serious male/female relationships. They can also recognize and identify with Nick's experiences in "The Battler" where he must learn that a person cannot trust all the adult voices he hears. Nick receives advice many times after

this story, and the lesson he learns here helps him remain skeptical when necessary.

"The Battler" depicts Nick out on his own for the first time. He is literally "riding the rods" and has been knocked off a train by a deceitful brakeman. Nick's greater independence is obvious, but he still has much to learn about the ways of the world. As he staggers along in the darkness after being pushed from the train, he comes upon a campfire with a very strange looking man seated beside it. The two are joined by a large, friendly black man, Bugs, who prepares them a meal. In the course of the conversation, Nick learns that the smaller man, with the deformed face, is Ad Francis, a famous boxer. His life in the ring has left him with deep scars, including insanity.

As they finish eating, the boxer tries to provoke a fight with Nick. Nick is rescued by Bugs who cracks Ad Francis over the head with a blackjack, explaining that this is necessary from time to time to stop the battler from "changing." Nick takes his leave of the pair while the old boxer is still unconscious, having once again encountered things he is unsure of and not ready to deal with.

First the brakeman had lied to him to get him close enough to the side to knock him off the train. Nick had trusted him and had gotten a black eye for it. Then Ad's friendly voice had greeted him from the

campfire, but this voice has proven misleading, too, and not really friendly at all. This famous man has become something less than human. While Bugs has seemed friendly, Nick senses something awry in his relationship with Ad Francis, something which does not seem "normal." This story, like "Indian Camp," is about "a boy coming in contact with violence and evil," and the powerful force of its impression on his psyche (Young, NA 39). Again Nick has to fit perplexing events into his limited understanding of life, and in doing so, his perceptions are changed; he adjusts.

At the center of <u>In Our Time</u> is "A Very Short Story" which, when taken with the interchapter Sketch VI, marks the reader's first knowledge of Nick's war service and wounding. In the VI sketch, Nick declares that he has made for himself a "separate peace." With this "separate peace" he is competely on his own without waiting for, or desirous of, society's sanction. This is an important event in the development of the Hemingway hero for he is ever after a wounded individual who has made for himself a means of survival. According to Young, this physical wound "culminates, climaxes, and epitomizes the wounds [the hero] has been getting as a growing boy" (NA 102).

"A Very Short Story" relates Nick's love affair with his nurse while recuperating from his war wound. After he returns home, the nurse falls for someone new

and breaks off their relationship. Nick has finally matured enough to make the commitment he feared in "The End of Something," and he is devastated by her fickleness. After this experience, the Hemingway hero is a wounded man, scarred "not only physically but psychically as well" (Young, NA 102).

Though "Soldier's Home" is not a Nick story, Harold Krebs so resembles the Nick hero that his homecoming records a vital moment in the development of the hero. Krebs, like other Hemingway heroes, is suddenly adrift in a world that does not offer a life boat. He returns from the war to find that his "inner war" has just begun (Defalco 138), and now he must learn to deal with his "war-found individuality" (Defalco 140) in the face of a family and a society who no longer understand who he is.

This story marks the advent of adulthood for the Hemingway hero. He has discovered enough of the "profound truth [of life] to recognize failures" and to know that he cannot live a lie (Hassan 56). This point in the hero's life is marked by the hero's realization that he can escape the sense of futility he feels through his own actions. Krebs knows he has to get away from his "home" and find a place where he can feel at home:

> He had tried to keep his life from being complicated. Still, none of it had touched

> him. He had felt sorry for his mother and she had made him lie. He would go to Kansas City and get a job. . . He wanted his life to go smoothly. (FV ed. 116)

"Cross Country Snow" is the last of four stories about young married couples in In Our Time. Nick, the war-seasoned veteran, has married and is on a skiing holiday with his friend George. The two have been sporting buddies for a long time as evidenced by the memories they share. George is a student, confined only by his academic schedule. Nick has a wife now and a child on the way. He is nostalgic for his carefree days before responsibility. This trip is think time.

The conversation, over wine, between George and Nick is reminiscent of "Three Day Blow." George, like Bill, brings up the subject Nick is trying to avoid. He asks, "Is Helen going to have a baby. . . . Are you glad?" Nick's reply, as terse as his nods in "Three Day Blow," is very revealing, "Yes. Now." (FV ed. 146) Much is implied in the "now"--that he has not been glad about the baby, that there has been tension between him and Helen over it. Nick is wrestling with the new roles he has undertaken or is about to undertake. The story's importance in Nick's maturation comes in his beginning to understand "the relationship between pleasure and responsibility" (Flora 42). The Hemingway hero never slips easily into commitments with women,

and the paths of the relationships he does form never run smoothly.

The last stories of <u>In Our Time</u>, really one story in two parts, "Big Two-Hearted River I and II," leave the reader with an adult Nick seeking the solace of the woods that had comforted him as a boy. On this fishing trip an adult Nick is fishing for peace. He is a wounded veteran, a writer, and a man who fears his own thoughts. Nick has trouble sleeping because he thinks too much. This story closes the first volume of stories, but it clears the way for the continuing maturation of the hero.

This story is symbolic of the turmoil in Nick's mind as he tries to adjust himself to life in the adult world. He travels to the river through the burned out landscape, and performs the traditional rituals--setting up camp, finding his bait, and fishing upstream--as anesthesizing ointments to the pain he is trying to escape. What Nick cannot soothe over, he avoids, and the pain represented by the swamp has to be regulated to another time. Using the swamp as a dumping ground for unresolved conflicts also provides escape. Flora says:

> The swamp represents every dark aspect of Nick's psyche, and it conveys a great deal about the unresolved tensions in his family background and his fear that Bill's warning

> in "Three Day Blow" about the destructive reality of marriage is justified. (SF 56)

But Nick's fishing trip is also a "new beginning" not just an escape. It is a preparation for "re-entry" into life as he now sees it. Nick's fishing toward the swamp symbolizes his stepping toward the "complexities and complicities of life" (Gibb 258) which, the reader perceives, he will soon be able to handle.

Many readers, particularly adolescent ones, might not grasp all these implications, but they do understand that the swamp symbolizes things that Nick would rather face at a later time. In the end, the reader knows Nick will continue trying to overcome his doubts, and that eventually he will face his fears. Afterall, "There were plenty of days coming when he could fish the swamp" (FV ed. 180).

Hemingway's second volume of short stories, Men Without Women, published in 1927, contains fourteen stories, including several "Nick" stories. Unlike In Our Time, Men Without Women is not arranged chronologically or by date of composition. The stories bounce in time, some taking place in the war, others going back to Nick's adolescence in the Michigan woods, while "Now I Lay Me", which closes the volume, comes from the hospital where Nick is recovering from his war wounds. The random arrangement of these stories, like

the novels, offers readers intimate glimpses of specific moments in the hero's development.

"Now I Lay Me" is revealing of the hero's continuing maturation. First it describes the insomnia that plagues the Hemingway hero. No matter what name the hero travels under, he carries this torment--Nick in "Big Two-Hearted River" cannot sleep and fights thinking too much, Jack in "Fifty Grand" lies awake nights thinking, Jake in <u>The Sun Also Rises</u> cannot sleep because of his thoughts. Afraid to sleep for fear of the nightmares, the hero in "Now I Lay Me" has found ways to keep the darkness of thought at bay:

> I had different ways of occupying myself while I lay awake. I would think of a trout stream I had fished. . .and fish its whole length very carefully in my mind. . . .But some nights I could not fish, and on those nights I was cold awake and said my prayers over and over and tried to pray for all the people I had ever known. . . . Other nights I tried to remember everything that had ever happened to me, starting just before I went to the war. . . . Some nights I would try to remember all the animals in the world. . . and when I could not remember anything at all any more I would just listen. (FV ed. 276-279)

At this point in his life, the hero concentrates on avoidance tactics. He has not yet matured to a point where he can, as Santiago later does, lie down and look forward to sleep and his dreams.

This story also reveals how deeply the hero questions and perhaps fears committment to a woman. His conversations wih a major, who is also a patient at the hospital, center on this concern. The major is not at all unsure of himself and urges Nick to find a wife. "Don't think about it. . . . Do it. . . . A man ought to be married. You'll never regret it" (FV ed. 281). Nick is not at all convinced, but he envies the major's confidence: "He was going back to America and was very certain about marriage and knew it would fix everything up" (FV ed. 282). Though Nick is now a grown man, he still has not reconciled the doubts about marriage leftover from his boyhood.

In developing the idea of a prototype hero in Men Without Women, Gordon observes that "as the hero grows older, self-assertion and self-destruction move closer together. "The Undefeated" illustrates this point. Manuel fights the bull with dignity even though he cannot please the crowd or win the fight. He maintains the code of the good fight--the clean cape, the straight movements--even though doing so means risking his life. In the end he wins a personal victory. He maintains his dignity and preserves the essence of

Hemingway's heroism which lies in how his heroes reveal themselves "in certain testing moments" (O'Faolain 130).

It is Hemingway's ability "to retain the ideal of dignity without falsifying the ignobility of the modern human condition" that marks his triumph as a modern writer. Manuel is, perhaps, his best example of that ability (Rovit 156). Manuel's sense of self and the importance of knowing within himself that he has fought a good fight, even in the face of the hostile crowd or his doubting friends, is the first glimpse in Hemingway of the victory Santiago wins as he walks past the scoffing tourists and smug fisherman on the beach.

Hemingway's 1933 story collection, Winner Take Nothing, is crucial in completing a composite of the prototype Hemingway hero. The hero as he emerges from Winner Take Nothing has added facets. He has matured and become hardened by the struggles he has faced. He has become disillusioned, even with the games he once played for escape. He knows the score and can predict a loss, but he still seeks the fight, only this time it is more and more often as a loner, not as part of a group.

In his newest face, the hero can be cynical and hard as the scavenging fisherman is in "After the Storm." This protagonist braves the Gulf waters first after a storm. He is looking for vessels lost during

the storm so that he can scavenge them for valuables. After he locates a sunken passenger vessel with the help of a flock of birds, he risks his life to break into the ship, but the task proves too difficult. He returns to port for better tools and help. Another storm and a court date keep him away from the ship for a week, and when he finally returns to the ship, everything is gone. His attitude is that of a man accustomed to losing:

> Well, the Greeks got it all. Everything. . . . They picked her clean. First there was the birds, then me, then the Greeks, and even the birds got more out of her than I did. (FV ed. 287)

This voice of this hero will be heard again in Harry Morgan and Colonel Cantwell. He is learning the lessons of futility--the one who tries the hardest might win the race, but he will never claim the prize. This cynicism aside, the reader perceives that this fisherman will continue his struggle against the elements. Losing will not defeat him.

The heroes of the stories in Men Without Woman can be time-wizened like the old waiter in "A Clean Well-Lighted Place" who aptly portrays, according to Flora, "man's sense of isolation in an alien universe" (SF 19). The old waiter, like Nick in "A Way You'll Never Be," needs a place of security for the night. The old

waiter is sensitive, seeing beyond the surface circumstances into the emptiness. He understands those who seek comfort from the thoughts that haunt them in the night, for he, too, fears the nada: "Hail nothing full of nothing, nothing is with thee," he prays in mockery as he enters his own clean well-lighted place in the night (FV ed. 291).

This maturing hero can be reflective and fragile as Nick is in "A Way You'll Never Be" or in "Fathers and Sons." Both of these stories show Nick trying to deal with unhealed wounds. In "A Way You'll Never Be" Nick's war wounds are too fresh, and he is still unable to touch them. He has been injured physically in his legs and emotionally--shell-shocked. He asks the adjutant if he acts insane and in the same breath acknowledges that he does. But he is reassured by the fact that he is beginning to recognize those times and is learning to fight them. He is still functioning, and that is what counts.

The same is true of Nick in "Fathers and Sons." Although he has resigned himself to the fatherhood he feared in "Cross Country Snow," he has still not faced and bound the wounds he has sustained in relation to his own father. As Nick reflects on his father, he acknowledges that he cannot yet forgive him. Nick, like his father before him, does not honestly answer the questions of his small son about the Indians and

the past. Though the wounds still have control sometimes, Nick is learning to fight their hold on him and promises his own small son that they will visit the grandfather's grave on another day. This promise echoes Nick's promise to himself in "Big Two Hearted River" to fish the swamp another day. Both promises carry the intention to exorcise the emotional demons attached to the places.

This Nick has learned, as many future versions of the hero also know, that he can exorcise the pain by writing: "If he wrote it he could be rid of it. He had gotten rid of many things by writing them" (FV ed. 371). Nick knows that though it is too early to write this one down, he will soon have to face his past for the sake of his small son who wants to visit his grandfather's grave.

With these three collections, Hemingway establishes his prototype hero, the pattern from which all others are cut. Young describes this hero as:

> sensitive, masculine, impressionable, honest, and out-of-doors--a boy then a man who has come up against violence and evil and been wounded by them . . . . He [has] learned a code with which he might manuver though crippled, and he [is] practicing the rites which might exorcise the terrors born of the events that crippled him. (RECON. 79)

This hero is, in his final form, a survivor against any odds. He will continue maturing until, finally, in Santaigo he is able to make not just a separate peace with society, but also a tolerable peace within himself.

The later short stories, such as "Get a Seeing Eyed Dog" and "The Snows of Kilimanjaro" make clear that artistic fulillment--becoming truly a master of something--is the Hemingway hero's real quest. As the hero ages, this need becomes greater and the hero's recognition of it becomes more acute. "Get A Seeing Eyed Dog" invites readers to remember other works. It is reflective in tone and well illustrates that "memory is hunger--and pleasure" (Flora, SF 117). For the writer in this story, memory is more important than sight. Without his memory, the quest for fulfillment is over because without a memory he cannot write. The major's advice to Nick in "In Another Country" to "find things you cannot lose" echoes in this story. Perhaps, for the writer/artist, the advice should be amended to: find the things you can live without. The hero is learning of these things.

"The Snows of Kilimanjaro" depicts the hero again learning a lesson in what is too valuable to live without. Harry has traded his artistic quest for the life of a rich man, and with his decision to live on his wife's money has, as a writer, artistically

"castrated" himself. The realization that he is dying as a result of a trivial wound received on an adventure designed to keep his guilt at bay is ironic. Once Harry faces his impending death, he can face his other failures--losses--as well:

> He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perception, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook. (FV ed. 45)

Harry's realizations of failure do not make him either welcome or seek death. Quite the opposite is true, and "he surely would have preferred to stay alive and accomplish what he had aspired for all his life" Dahiya 110). That Harry dies, as Hudson later does, thinking of all he would write if he could live indicates just how powerfully his desire for life is. Death comes to Harry, as it does to Francis Macomber, in the moment when he has the most to live for.

The Hemingway hero, as he emerges from the short stories, has a keen awareness of life's contradictions and an artist's sensiblities concerning them. This awareness and the hero's ability to function in spite of it are among his most heroic traits. The protagonists of the short stories, though they carry different names and occupations, are linked by:

> the resemblence they bear to each other psychologically [since] all experience the same needs in meeting the struggle and frustration of twentieth century man. (Defalco 13-14)

These heroes have experienced a total breakdown of tradition and have been wounded in the collapse; they have formulated a personal code by which they face the contradictions surrounding them, and they have learned to measure success in surviving one battle at a time. The short fiction, then, is both the birthplace and the training ground of the Hemingway hero.

As I stated in the introduction to this chapter, the novels play a supporting role in the development of a prototype hero. Each novel examines some crucial moment in the life of the hero, illustrating the choices available to him and the consequences for making those choices. It is more difficult to look at the novels in order of publication because Hemingway found it necessary to step outside his continuum and revisit moments in the hero's past. Perhaps, as in A Farewell to Arms, Hemingway was trying to clarify a view the hero holds, or to explain some attitude or action. The leap from Jake Barnes to Robert Jordan would be almost impossible for readers to make without the experiences of Frederic Henry to help explain Jake's hedonistic lifestyle. This examination of the

novels attempts only to highlight their contributions to the hero's development.

The Torrents of Spring is unique among Hemingway's works. Written in only ten days, it is not the result of Hemingway's normally painstaking effort. Instead, it is a half comic, off-the-cuff response to a traditon that struck an artistic nerve. Wylder accounts for The Torrents of Spring as Hemingway's rejection of the sentimental hero (DA 4029). In parodying Sherwood Anderson's Dark Laughter, Hemingway seems to be announcing that the time had arrived for writers to deal with the realities of the twentieth century and to abandon the romanticized motifs of the nineteenth century. Baker says the book was written to break Hemingway's publishing contract with Liveright, who also published Anderson's work, so that he could publish with Scribner's (EH 207).

Perhaps both these reasons are true, but in this book Hemingway also establishes the fundamental conflict of all the heroes to come: which side of man's nature does he listen to--the artistic thinking voice or the instinctive, natural voice. In the end, it is Yogi who goes off into the wild with the Indian woman, abandoning society's structure and expectations. Scripps remains, with only his romanticized literary companions for fulfillment, and they have proven rather empty. Scripps hears a voice inside himself that

becomes harder and harder to ignore--the voice Yogi has answered.

Regardless of the purpose or purposes behind Torrents, the protagonist carries hallmark traits of the Hemingway hero that will appear in all of the longer fiction. Yogi Johnson is a wounded man--physically and psychologically. He has received his wounds in the war, and he is impotent as a result of the experience. He has an overly sensitive mind that thinks too much, and he never stops taking chances in his search for meaning. Yogi is the perfect doorman for the Hemingway hero as he appears in the novels. The Torrents of Spring depicts in Scripps O'Neil and Yogi Johnson the two sides of the conflict all subsequent protagonists fight internally--an artistic, intellectual approach to life in opposition to a natural, physical approach.

If one purpose of The Torrents of Spring was to illustrate what a hero could no longer be, The Sun Also Rises must be Hemingway's statement on what the hero should and must be in modern literature. Jake Barnes, the hero of The Sun Also Rises, "represents the best of the lost generation, the best that is lost," and as the best of that generation he functions as "the maimed knight of the lost" (Baker, ARTIST 45).

Jake shares much in common with the hero who emerges from In Our Time. He is a writer of midwestern

background; he has been wounded in the war; he prefers life as an expatriate, rejecting life under the traditional "homespun" value system Krebs had had such a difficult time resuming in "Soldier's Home." Jake's wound has also left him impotent, but unlike Yogi in _The Torrents of Spring_, Jake's problem is not in feeling desire; it is in performance.

Jake represents the hero's maturation to where he has made "an honest confrontation with _nada_," and more importantly, has decided to accept the challenge of living in the face of it (Rovit 68). Jake's telegram to Brett assuring her of his arrival in Madrid to rescue her affirms his acceptance of this challenge. He sees the futility in their relationship as lovers and decides to make a new relationship with her on terms he can meet. Jake has realized "that individual man is the puny maker of his meanings in life," and that he must make meanings out of "an integrity to the unvarnished truths of his own experience," or they will not exist at all (Rovit 71).

Jake, then, epitomizes the Hemingway hero to this point. He is a man "burdened by a handicap that would crush most men," but he bears it stoically, becoming "a supreme example of a spiritual athlete" (Gurko 67), undergoing constant training through the exercise of "self-disciplining will power" (Gurko 57). Jake tries to live life in terms of what he can do rather than

what he cannot. In the end, Jake's position clarifies the Hemingway hero's larger problem--the problem of consciousness and how to live in the face of life's impermanence (Dahiya 80). This problem continues to haunt the Hemingway hero as he matures.

Frederic Henry in A Farewell to Arms represents a regression in the developmental chronology of the hero, since he precedes Jake in time. Henry is again typical of the prototype hero--a wounded soldier who has insomnia, and who, if he sleeps, has nightmares and who fears commitments. He is a disillusioned idealist whose experiences help explain Jake's jadedness. Frederic Henry is concerned with a cause larger than himself--the Italian war--and has committed himself to it. The horrors and senseless death he encounters overwhelm him, and he becomes disillusioned with the larger cause, observing just before his desertion:

> I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. (AFTA 196)

Running parallel to Henry's disillusionment with idealized war in the novel is the story of his love affair with his English nurse, Catherine. Their affair begins in romanticised idealism like his enlistment and ends with his disillusioned despair at her death like

his desertion. Their love, like Henry's commitment to the Italian cause, cannot stand against the overwhelming forces of fate. By the book's end, the two stories meld into one, clearly making the point that "life, both social and personal, is a struggle in which the Loser Takes Nothing either" (RECON. 93). Frederic Henry ponders his new understanding of life's futility near the book's close:

> If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks everyone and afterward many are strong at the broken places. But those that will not break, it kills. . . . (AFTA 258-259)

This aura of hopelessness centered in the book's ideology that "in the end man is trapped" both biologically and socially gives the book a clear sense of doom (Young, RECON. 93). The trap is not the whole point though. The point is that though everyone will lose in the end, the individual can control the manner of his losing by the kind of person he is.

After A Farewell to Arms, the Hemingway hero is never the same. He has bid "farewell to all badges of courage--not to courage itself"--but to all the artificial names and rituals that have been attached to

it (Gross 207). Future novels place their emphasis on "a man fighting not to be with his love, not in the common struggle, but against powers that threaten to overwhelm him individually" (Hale 631-632).

Between A Farewell to Arms and For Whom the Bell Tolls are two experiments with the hero. Harry Morgan in To Have and Have Not, and Philip Rawlings in Hemingway's only play, "The Fifth Column," depict the hero attempting to handle life in the face of Frederic Henry's overwhelming confrontation with nada. While each of Hemingway's protagonists illustrates some point in the development of his prototype hero, and he intentionally created protagonists whose responses are outside the expected, Harry Morgan and Philip Rawlings are not "anomalies" in Hemingway's artistic spectrum as Young and others suggest. Rather, they are men who react to the circumstances in which they find themselves in the only way they see open to them.

Each work functions to examine the hero in some newly discerned light, Harry Morgan and Philip Rawlings included. When a person has seen too much war and death, felt too much pain and injury, and lived through too much rejection and loss, he must retreat from the frontlines. This retreat comes in two forms--either the hero pulls into himself and tries to go it alone as Harry Morgan does, or he throws himself into a "cause" as Philip Rawlings does. These two works represent

Hemingway's experimentation with the hero trying both methods of retreat. They depict holding patterns where the hero attempts fresh responses to his overly keen awareness of life's futility. In the end, Harry Morgan realizes that alone, he has no chance, and Philip Rawlings comes to understand that while a cause may be important, it cannot substitute for one's own life.

Robert Jordan in For Whom the Bell Tolls is the Hemingway hero after he has realized the truths of Harry Morgan and Philip Rawlings. He is "a strong man who separates his mission from his feelings, persists against impossible odds, and [at last] proves willing to martyr himself in a losing cause" (Baker, ARTIST 306). Jordan understands Frederic Henry's lessons in losing, but he is mature enough to control how he loses and to choose the manner of his death.

Jordan also reflects the Hemingway hero's need to find a meaningful occupation in life--"an occupation of permanent and immortal significance" (Dahiya 120)--since he wishes to use the Spanish people as subjects for his writing after the war. As Nick learned to use writing to get rid of the bad things, the more mature hero uses writing to help make life meaningful. This need becomes more and more significant as the hero functions "in the absence of any "transcendental faith" to which he can cling, an anchor which "Hemingway's truly modern hero obviously does not have" (Dahiya

120), at least not until Santiago's oneness with the great fish help him understand that nature is not the enemy.

Though very similar in prospects and circumstance, Frederic Henry and Robert Jordan handle life differently. Henry, realizing that he faces a useless death, deserts the army. Jordan, though he has made the same realization, "risks and finally gives his life for the Loyalist cause even after losing his political attachment to it" (Gurko 135). The difference in the two is maturity. Jordan has a different understanding of life. He knows that he cannot throw the world away simply because it is not perfect.

After his desertion, Frederic Henry tries to begin life anew with Catherine only to lose her in another futile event he cannot control. Jordan, too, loves a woman, but he has learned "that a man cannot take the easy way out; he must suffer and subordinate his individualism" becoming involved "with both one other human being and with mankind" (Wylder 163). In Jordan, the hero finally has matured enough to "become . . . relatively strong at the broken places" (Young, RECON. 110). He can face the futility, acknowledge it, do his duty, and maintain his honor.

Colonel Richard Cantwell of Across the River and Into the Trees is a transitional hero, forming a bridge between the young hero and the matured hero who

appears in The Old Man and the Sea or Islands in the Stream. Hemingway endows Colonel Cantwell with what Wylder terms "the animal cunning of Harry Morgan" (163). The comparison is apt. Like Harry, the Colonel sees life a little too clearly, and he does not like the odds. The Colonel is fifty, and he no longer carries any illusions about his immortality. He is wise in the way of life and has proven he can play the game without getting tagged out. To pass his most recent army physical, the Colonel has taken a massive dose of a cardiac medication. He fools the doctor and enjoys his private joke: "I ought to write a manual of minor tactics for the heavy pressure platoon" (ARIT 10).

The Colonel has grown old in battle; he has lost battalions on the battlefield and women in his personal life, but he has never sacrificed himself. Just as Harry Morgan's life parodied the highly social Jake, Colonel Cantwell's life parodies the idealized soldiering of Robert Jordan (Lutwack 83). He knows the realities of professional soldiering and holds no illusions. The Colonel also shares wounds earned in battle with Nick and Frederic Henry, but he desecrates the site of his wounding by relieving himself on it, graphically illustrating its diminished value. With the gift of time, he reflects on this wound:

> No one of his other wounds had ever done to

> him what the first big one did. I suppose it is just loss of immortality, he thought. Well, in a way, that is quite a lot to lose. (ARIT 23)

The Colonel is a reflective man, often remembering past moments of victory and defeat, but unlike Robert Jordan, he does not try to ward off any sad or negative feelings. He accepts them as part of himself. The Colonel can contemplate the evil in human society, and become enraged by it because he sees everything in terms of soldiering. Handling these thoughts on these terms makes them manageable. Thus Colonel Cantwell has matured enough to neither fight nor fear his own thoughts.

The Colonel is involved with his fourth great love, and now he calls her "daughter." Their conversations are not of the lofty, surrealistically romantic type that Jordan and Maria's had been for there is, the Colonel realizes, no point. With Renata, the Colonel wishes to withdraw from active duty, as Jake does in the festival activities, into society. Renata provides a partial escape from his anger and bitterness over war, but since "the Hemingway hero is never an escapist" (Dahiya 161), the Colonel will always be a participant seeking to exert some control over life. When the Colonel realizes his impending death, he attempts to order his affairs and dispose of

his belongings on his own terms. Even in the face of the uncontrollable, he attempts to order the events. It does not matter that the soldier entrusted to carry out his wishes will not do so; it only matters that the Colonel has made the effort.

Richard Cantwell is the sum of all the experiences of all the heroes before him. He has lived beyond Jake Barnes, Frederic Henry, or any of the others, becoming different from them in that:

> he has a system of values, a code of morality that is based on more than self-survival, and he is intelligent enough to make rational decisions and to analyze his own experience and see its relation to his own actions. He is also aware of the reactions of others to his statements. . . and he has a strong sense of responsibility and guilt. (Wylder 169)

Just as Harry Morgan and Philip Rawlings represent possibilities for response to the overwhelming nature of <u>nada</u>, Hemingway's most mature protagonists, Santiago in <u>The Old Man and the Sea</u> and Thomas Hudson in <u>Islands in the Stream</u>, represent possible responses to the inevitable endings in life. Like Harry Morgan, Santiago is of the natural world, and his battle is with natural forces that act upon man--aging not being the least of these. Santiago is a fisherman and has

battled the forces of nature all his life. He has never known a life without insurmountable odds, for the sea and the weather do not play by rules, and if there is any tradition, it is that the elements win. The best Santiago has ever been able to hope for is survival. Unlike Harry Morgan, Santiago has found satisfaction in his simple life and learned the code of the fisherman.

Hudson in Islands in the Stream is like the Harry in "Snows of Kilimanjaro" if he had lived to write again. Hudson's work as a painter has become his salvation from nada. The hero in Hudson's cast has been in progress almost since the beginning. Nick, in "Father's and Sons" confesses that he can rid himself of his fears by writing them down. Jake in The Sun Also Rises, though unable to function in many ways as he had before his wound, can still escape into his writing. David Bourne in The Garden of Eden lives to write and after losing at marriage consoles himself with the knowledge that he can always work. Jordan escapes hopelessness by planning to write of Spain. Hudson is the hero/artist of this pattern matured.

Though The Old Man and the Sea was published over seventeen years before Islands in the Stream, both works were conceived in the same time frame. In fact, they were first parts of the same work (Baker, ARTIST 382-383), and I re-emphasize that publication date does

not affect the protagonist's place in the chronology of the hero. Both Baker (ARTIST 386-391) and Young (RECON. 64-66) reach very far in their attempts to match Hemingway's life with the life of his hero, and in Thomas Hudson, they see Hemingway writing his own life. In taking this view, they miss Hudson's rightful place in the evolution of the Hemingway hero. Hudson is a man, as successful as he wishes to be, who has dealt with Colonel Cantwell's bitterness and misplaced sense of personal guilt. He has been able to do that by devoting himself to his painting---his work.

Early in the novel, the reader realizes that Hudson "has attained an autonomy of mind" (Dahiya 173) which allows him to consider the whole past and live with it:

> He had been able to replace almost everything except the children with work and the steady normal working life he had built on the island. He believed he had made something there that would last and that would hold him. Now when he was lonesome for Paris he would remember Paris instead of going there. He did the same thing for all of Europe and much of Asia and Africa. (IS 7)

Hudson is the first representation of the Hemingway hero who can allow his thoughts free reign. He is not haunted by a fear of his memories or of nightmares as

Nick, Jake, or Colonel Cantwell had been. This ability clearly signals the maturity he has attained. His thoughts are his own, and he knows that they cannot harm him.

At each phase of his development the hero has fluctuated between the life of the loner who attempts to manage life outside societal bonds and the life of the crusader who attempts to manage life by selfless devotion to a cause. At times he has seen the extremes of both lifestyles--Harry Morgan and Philip Rawlings. In Hudson there is, at last, a balance. He has chosen to live and to work on an island which provides him with a certain isolation from the world. But as the ever present menace of the war indicates, modern man cannot hide. When duty calls, the hero who learned Robert Jordan's lessons about duty answers. Hudson, faced with the deaths of his sons and the possibility that work will not provide comfort, confronts the facts as this hero knows them: "Get it straight. Your boy you lose. Love you lose. Honor has been gone for a long time. Duty you do" (IS 326). Thus, says Baker, Hudson sums up "his past failures and his present obligations," and turns "with half-reluctant anticipation to a future whose dimensions he does not yet know how to measure" (401).

Hudson, then, is the Hemingway hero grown up. He no longer chases lost causes in idealistic devotion,

nor does he throw himself into intoxicating living to prevent thinking of the inevitability of death, nor is he cynical about the unfairness of life--he does the only thing he can; he accepts it. Hudson's ability to accept the repeated unfairness of life is tied to his ability to work. His work becomes his anchor. Even as he is dying, he focuses on the hope that is his work:

> Think about after the war and when you will paint again. . . .Hang on good now to how you truly want to do it. You must hold hard to life to do it. But life is a cheap thing beside a man's work. The only thing is that you need it. (IS 464)

Santiago is the most mature Hemingway hero. He is the final version of the figure who witnessed the realities of birth and death in "Indian Camp." Though Young labels Santiago a "code hero" and denies him status as the prototype Hemingway hero (RECON 125), and Dahiya says that he is "too simple" to be the prototype hero (167), I place Santiago at the pinnacle position in the development of the Hemingway hero. Santiago has not only survived the hostilities of life, he is satisfied with the state of his survival. In his maturity, Santiago has gotten past the unanswerable questions of life and achieved the best possible state--humility:

> He was too simple to wonder when he had

> obtained humility. But he knew he had attttained it and he knew it was not disgraceful and it carried no loss of true pride. (OMAS 10)

Santiago shows a deeper understanding of "humility and compassion, of acceptance and love, than any of the previous heroes" (Allen 388). He is the "last face" of the prototype hero Ernest Hemingway carefully crafted over his career (Wylder 222).

Santiago is a born fisherman, and he does things with precision--like Nick in "Big Two-Hearted River." He sets his line with the bait at precisely placed depths, and he knows he needs luck, but he says, "I would rather be exact" (OMAS 30). He is an artist--a master of something--and his work, like Hudson's, is his defense against everything life dishes out. For Santiago, it is the quest, not the catch, that measures success. His ability to fish another day means he has beaten the inevitable one more time.

Santiago prays. He is not a truly religious man, but he takes no unnecessary chances--at least not little ones--and prayers never hurt. He is the first hero to pray since Jake tries to pray and fails in the Pamplona church. The Hemingway hero has come full circle. He has rejected tradition and tried to make his way without it. In Santiago, as Jordan re-embraces

the values Henry rejects, the hero re-embraces the traditional solaces Jake had left behind.

In Manolin, Santiago embraces the future. Though not his son by birth, Manolin represents the lost child of Frederic Henry, the never-fathered children of Jake Barnes and Robert Jordan, the dead sons of Thomas Hudson, and the son whose questions Nick could not yet answer in "Fathers and Sons." Santiago can share his soul with Manolin, and he does so without fear of being misunderstood. Manolin hears Santiago's instructions on fishing--and life--and he understands. Through the boy, the struggle to overcome _nada_ will continue, and the lessons will be learned all over again.

Thus, in Santiago, the hero is complete. He has faced the _nada_ and found a meaning he can embrace. He has found the ability to attach himself to other human beings and to the larger demands of humanity. He has developed an unquenchable thirst for life and in his "hard-headed rationalism [he has refused] to accept falsely consoling versions of life" (Dahiya 196); he prefers to live true to his own version of meaningful life.

Hemingway lived sixty-one of the most turbulent, change-filled years in the history of mankind. With a writer's heart and an artist's eye, he absorbed these changes and pondered their effects on the mind of man. His hero experiences these changes and struggles to

find responses that allow him to survive in the face of them. The development of a prototype hero who finds meaning and survival in the face of these changes took his entire career, but his hero survives still, an armorless knight suited for survival through an inner strength born of trial.

Conclusion

My quest to define the Hemingway hero began out of curiosity. I have always enjoyed his work, but seeing my students' responses to it prompted me to make a closer examination of the appeal his works have for them. That my students, all of whom were born decades after Hemingway last wrote, and whose times are so different from his, will read his work and leave it feeling that they have met a kindred spirit--that they are not alone in the unanswerable questions they have or in the frustrations they feel--fascinates me. Defining this hero who so intrigues these adolescent readers and speaks to them without influence from either biographical entanglements or a knowledge of critical tradition has been the goal of my research.

So much of Hemingway's life seems almost legendary that I tried to discern a relationship between the appeal of his work and his life. After all, many very knowledgable experts have concluded that his writing is really his autobiography in disguise. What I have concluded is that while his life creeps into his work, and certainly events in his life have provided impetus for the stories and novels, a knowledge of his life is not necessary for enjoying his work. In fact, the full

force of works such as "Big Two Hearted River" or "Now I Lay Me" is more powerfully felt without knowledge of the biographical links. The reader's identification becomes more personal if the intrinsic universality of the stories is allowed to stand on its own.

In examining the links between the stories and Hemingway's life, I found that the bonds between Hemingway the man and his protagonists all fell away when he created Santiago. In this version of his hero, Hemingway departed from himself completely in terms of background, education, and profession. But most significantly, Hemingway and Santiago differ in terms of their ability to accept life on its most basic level and to live serenely with that acceptance.

Santiago did not happen suddenly. Beginning even in Torrents of Spring when Scripps O'Neill and Yogi Johnson answer opposite callings, Hemingway's protagonists have been choosing paths that could lead them to either Santiago's sense of serenity or to Frederic Henry's "you live and then you die" view of life. Jake Barnes loses the girl he loves because he has also lost, at least physically, his manhood. But Jake has his career, and he can still exercise his maleness in sporting terms. He chooses to build on the positive aspects of his life even in full cognition of his limitations. On one level, it is as if Hemingway the artist was creating characters whose lives offered him

a chance to try out different ways of dealing with life. He was able to sort through, intellectually at least, the quagmire and settle, in Santiago, on a survival that worked.

Personally it was a different story. When Ernest Hemingway realized that he was losing his abilities as a sportsman, he made a series of nostalgic returns to scenes of former glories. When he realized that, because of mental illness, shock treatments, and too many injuries, he could no longer write well, he killed himself. On the path he had chosen, it was the only available option. Like the Indian husband in "Indian Camp," he could no longer stand things.

Discovering, as I did in Chapter One, the complicated relationship between Hemingway and his protagonists helps explain how he gave them their powerful appeal, but since my students know nothing of this relationship, the autobiographical data in the works has no relationship to the way my students respond to his writing.

Delving into critical analyses of Hemingway's works quickly provided endless theory and a hoard of possible explanations for why the works are as they are. I soon discovered that so much critical information exists on Hemingway that a lifetime could be spent in reading it, and a person would never finish. I think I made a fair sampling, though, and I

can safely say that Hemingway's work has been studied in light of critical approaches ranging from existentialism to feminism.

The criticism revealed, as Chapter Two indicates, that Hemingway supplied a new hero for twentieth century American literature, one whose character and perceptions are right for our time. This new hero does not need to be a winner or victor in order to display his heroism. He must be a hero without the things that would ordinarily verify and validate a hero. If a hero is defined by his actions, his achievements, or the gifts he brings back to his community, then the Hemingway hero seems nearly the oposite because he must achieve heroism without any of these manifestations of heroism.

All Hemingway's modern hero must do is perceive the futility of life and survive in the face of that perception. He lives outside the traditional value structure because that structural support is inadequate in the face of the inevitable failures he sees all around him. He is the unique individual surviving by sheer force of will, and at the same time, he is every man struggling in the overwhelming face of _nada_.

The concept of the Hemingway hero as a knight without armor developed as a metaphorical means of describing this lonely soldier who battles both futility and despair and who, in the end, wins. The

knights of childhood's fantasies are always victorious. They save the day. They are naturally strong and are protected by suits of armor which shield them from harm. They have supernatural defenses and charmed weapons for their protection. They are never vulnerable or afraid. They can count on a network of their peers for rescue if they are in trouble. They live under a "one for all and all for one" value system. These knights serve as models of bravery and poise under stress. Everyone admires them and tries to emulate them.

Faced with the stark realities of the twentieth century, childhood's knight has given way to another. The knight of modern fiction is the antithesis of this knight of innocence except that, in his final version, he still emerges victorious over the forces he battles. His enemy may be largely within himself, and his battlefield may be the arena of his own life, but his victory is just as real and just as meaningful, for survival is the prize. He is a new hero for our time and Ernest Hemingway created him.

Studying the criticism helped me with my own definition of the Hemingway hero, and it helped clarify the place this hero holds in America's literary continuum. It also yielded, with this image of the armorless knight, an explanation that could account, without students understanding it themselves, for the

appeal my students find in Hemingway's work. Fortunately, my students, or any other readers, need not be aware of critical tradition to respond to this hero in the works. The characters Hemingway creates and the prototype hero who emerges from these characters stands independently, absorbing readers into his message. To test the idea of the armorless knight as the source of Hemingway's appeal to my students, I turned first, to the works my students read, and then, to the body of his work.

The selections that my eleventh graders read expose them to Nick in "Big Two Hearted River," Nick in "Now I Lay Me", or Manuel in "The Undefeated," Harry in "Snows of Kilimanjaro," Jake in The Sun Also Rises, and Santiago in The Old Man and the Sea. To be honest, I include so much Hemingway because his work is available, because he well represents a period in American literature, and because I have learned that my students, male and female, will read him. In this group of selections, they do not meet any version of the hero younger than Nick in "Now I Lay Me," meaning they first see the Hemingway hero as a wounded and scarred young adult.

What is it in this sampling of Hemingway's work that so noticeably touches my students and prompts their very personal responses? I have to acknowledge that Hemingway's readability--the simple words, the

short declarative sentences, and the no nonsense phrasing--does appeal to my students. For the most part, even my honors students are not avid readers, and they have very limitied patience with overly demanding reading. But no matter how easy to read a work proved to be, if they were not pulled into it on some personal level, they would put it aside. They decidedly would not exhibit the willingness to discuss and to interpret that they do, if they were not affected by what they read.

Do they respond to Hemingway because his affinity for rustic, outdoors settings such as that of "Big Two Hearted River" or of The Old Man and the Sea? Do they relate to the macho stories--hunting, fishing, war, bullfighting, boxing--because they depict an elemental world of good versus bad? Are they attracted to the stories because the hero never "wins" in the conventional movie hero sort of way? Do they relate to the "world is against us" stories like "Now I Lay Me," "The Undefeated," or The Old Man and the Sea because they depict lessons in how to deal with a world beyond an individual's control? Each of these factors plays a role in the responses I have observed in my students.

For example, our school system is rural, and our county is largely agricultural or undeveloped land. Hunting, fishing, and outdoor sports are activities familiar to my students. Escaping the demands of

workaday life into these pastimes is natural to them. In fact, every year on the opening day of deer season, school attendance is abysmally low. One year, a young man did not return until deer season ended--an absence lasting from November 1st until January 2nd. This area, like the Michigan woods, has a native American population. Students are accustomed to both a mixing of the cultures and a curiosity about the differences.

As adolescents, they tend to view the world in good or bad, fair or unfair, right or wrong terms, so this aspect of the works appeals to their sense of justice. "Fifty Grand" has them cheering when Jack loses the fight, but does so on his terms, winning an important personal victory. Most of them have had to lose face and settle for a backhanded (perhaps under-the-breath?) win over an adult. Justice, they readily agree, is largely self-made in this life. The "me against the world" side of Hemingway's heroes really appeals to these readers. They uncannily perceive the significance of Jack's actions in "Fifty Grand" or Manuel's in "The Undefeated." Afterall, their world is largely made up of external factors over which they have little or no control. Their victories have to be in and for themselves. It is this endless quest for control in a world that increasingly denies an individual personal control that helps my students identify with Hemingway's hero.

For these adolescent readers, and I now believe for most readers, Hemingway's protagonists are appealing largely because they must overcome the same elemental confrontations and frustrations that these young people face in their own lives. The questions about life and relationships first asked by Nick as a boy in Michigan and later asked by each succeeding version of the hero are still the questions my students face at every turn in life. These questions and the hero's attempts to find answers he can live with come hauntingly forward from the works.

My students' responses to these protagonists occur, as I have said, without teacher coaching or literary expertise, appearing more as gut level reactions prompted by their identification with the protagonists themselves. Since the group of protagonists they meet appears diverse, I looked both among them and those of the other works for common characteristics. What emerges from the group is a picture of a hero, a knight without armor, who successfully maintains his quest for meaningful life in the face of impossible odds.

This new hero is vulnerable, as Nick is in "Indian Camp" or "A Way You'll Never Be." He knows fear and constantly battles the terror as Nick does in "Now I Lay Me" or "Big Two Hearted River." He is no stranger to loss as Frederic Henry illustrates in _A Farewell to_

Arms or Harry does in "Snows of Kilimanjaro." He is bereft of the support offered by tradition and family as Krebs finds out in "Soldier's Home" or Jake realizes when he tries to pray in The Sun Also Rises.

This hero is not the only one of his kind though, and eventually he recognizes others like himself as the old waiter does in "A Clean Well-Lighted Place." These others will never lend him support, however, for they are too busy trying to survive themselves. He will most likely never win public acclaim or become a model to emulate, but he will win victories requiring great courage as Manuel does in "The Undefeated" or as Santiago does in The Old Man and the Sea, or as Jack does in "Fifty Grand." The achievement of these victories is the crux of his heroism, and a meaningful survival is the prize he claims.

Instead of armor for survival, Hemingway's modern knight develops a code for dealing with things. He re-defines his circumstances, so that even if he loses, he can still be victorious. Richard Cantwell in Across the River and Into the Trees, Robert Jordan in For Whom the Bell Tolls, and Frances Macomber im "The Short Happy Life of Frances Macomber" all die, but they are in charge of their circumstances at the moment of their deaths. They are not the helpless victims of overwhelming forces, even though they must acknowledge the existence of such forces.

Perhaps the most ironic aspect of this hero who specializes in survival is that Hemingway himself could not achieve the same sense of victory he gave his hero. Hemingway recognized the pervasive _nada_ of life, and he tried to exorcise its influence through his writing. He did not succeed personally, but he left a literary legacy that does. My students recognize that Santiago is different. They express a desire to be as satisfied with themselves and their lives as he is with his. They understand that Santiago is a success in the ways that matter most to him, and that he does not need approval from society in order to be happy.

One striking example of this reaction from a student comes to mind. A young man I had taught for two years who was an A student, captain on the Quiz Bowl team, a Beta Club member, and a candidate for the School of Science and Math suddenly began to fail things. He stopped attending practice for Quiz Bowl; he stopped doing his assignments--even in class. He became withdrawn, almost belligerent in attitude. I was surprised and very concerned.

It was in a writing assignment on _The Old Man and the Sea_ that I learned the real reasons for his problem. Other students, his so-called friends, had begun to make fun of him for pursuing academic excellence. They had made some rather vicious remarks--Tony is black, and the remarks attributed him

with a desire for whiteness. He had made a choice. He would stop the harrassment by giving up the things that were important to him. He was very unhappy, but no longer ridiculed and ostracized by this group of peers. In his paper, Tony commented that he admired Santiago for walking across the beach full of people without caring what they thought about his fish. "Santiago," Tony said, "is very brave and very satisfied with who he is; I wish I could find a way to be like him."

No character after Santiago in Hemingway's work achieves this plateau of personal oneness. Hemingway's personal decline begins after the publication of The Old Man and the Sea. Originally this short work was a part of what became Islands in the Stream, but the longer work was not published until after Hemingway's death. He never felt it was polished to the point of publication. Artistically, after Santiago emerged, Hemingway was finished with the armorless but victorious knight he had begun with Nick in In Our Time.

My students' reactions to Hemingway's work sparked my curiosity to examine his work to determine the source of their favorable reactions. This examination has helped me to understand not only their affinity for his writing, but his vital role in the development of modern American literature as well. Hemingway crafted, from the wasteland of the twentieth century, a hero for

our time--a knight without armor--stripped of the protective defenses of tradition who fights for meaning using weapons crafted, not by supernatural beings, but by the lone individual forging meaning out of nothingness.

NOTES

[1]The biographical details cited in this paper come, almost exclusively, from Carlos Baker's biography published in 1969. I believe this biography still to be the most accurate and comprehensive one available if an examination of biographical, not critical, or theoretical information is the chief aim of the reading. Newer biographies, particularly the crop from the 80's such as Kenneth Lynn's Hemingway, Jeffrey Meyer's Hemingway: A Biography, or Michael Reynold's The Young Hemingway, may provide provocative new theories on Hemingway, but there are not any startlingly new relevations on his life.

[2]Nada is the Spanish word for nothing. It is the name, given first by Goya, for the emptiness and lack of moral substance in life encountered by twentieth century heroes. Hemingway embraced it as his best means of defining this emptiness.

[3]At the time of its publication, A. E. Hotchner's Papa Hemingway: A Personal Memoir was often dismissed by critics as more fancy than fact. It is possible that Hotchner's admiration for his friend may have prompted him to color Hemingway in a favorable light, but Hotchner was witness to most of the major events of

Hemingway's last years, and he was esteemed by Hemingway as a close friend and trusted advisor. Hotchner helped edit _The Dangerous Summer_ for its publication in _Life_, and he supplied many of the intimate pictures of Hemingway that were used in the article. (For more information see James Michner's introduction to _The Dangerous Summer_, 1985).

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