

HEMINGWAY'S ISLANDS IN THE STREAM:

THOMAS HUDSON'S MORAL GROWTH

by

DIANA WEGNER

B.A., University of Winnipeg, 1971

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

in the Department

of

English

We accept this thesis as conforming to the  
required standard

THE UNIVERSITY OF BRITISH COLUMBIA

August, 1975

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Department of English

The University of British Columbia  
2075 Wesbrook Place  
Vancouver, Canada  
V6T 1W5

Date August 4, 1975

## ABSTRACT

The major theme of Hemingway's last novel, Islands in the Stream, is the moral and spiritual development of the protagonist, Thomas Hudson. Gradually he moves away from his "carapace of work" and discipline, which shields him from any emotional involvement and the inevitable pain it contracts, towards an acceptance of a higher concept of duty than that which is concerned primarily with practical results. In this way he grows from a state of emotional alienation to a point at which he attains a genuine capacity to love his fellow men. This growth culminates with his encounter with death whereby he comes to an understanding of himself and of his purpose in life.

I have traced his development by examining several themes and motifs which reflect his emotional state. The most important of these is the pervasive sea imagery which changes with Hudson's changing moral attitude. The basic sea-chase in the last section of the novel is really an allegory which represents, on a metaphorical level, Hudson's personal quest inward for self-knowledge. Hudson's relationship in various families, some natural and some surrogate, also reflects his growing capacity to love and to establish the necessary emotional foundation for a real family situation. He grows from an inability to understand his natural sons to a capacity to love his spiritual brothers. Another motif of a "language of love" also develops in accordance with Hudson's growth. At the end of the novel, with Hudson's death, these themes and motifs coalesce with the culmination of Hudson's symbolic crucifixion and marriage-in-death.

In my conclusion I am primarily interested in proving that Hudson's

final understanding of himself, and his struggle towards it, is as worthy as the absolute achievements of earlier Hemingway heroes. His growth is not obvious to many reviewers simply because his heroism is based upon a different concept than that of past Hemingway protagonists. Thomas Hudson is different in that his struggle with life resembles that of the average man, and like the average man he must learn to accept his flaws and weaknesses, and to accept "approximate" successes instead of absolute victories.

## TABLE OF CONTENTS

I	"Bimini": A Carapace of Work and Discipline	Page 1
II	"Cuba": A Reprieve	Page 25
III	"At Sea": The "Key" to Self-Knowledge	Page 39
IV	Conclusion	Page 74
V	Bibliography	Page 88

"Bimini": A Carapace of Work and Discipline

Although Ernest Hemingway spent years writing his last novel, Islands in the Stream, he never felt in his lifetime that it was ready for publication. However, it was published posthumously in 1970. His wife, Mary Hemingway, and his publisher, Charles Scribner, edited the final version. They assert that any changes made to Hemingway's original were strictly deletions, and that no new material was added. In the following discussion, then, I will treat the novel as if it were totally Hemingway's version and part of his complete works.

The protagonist of Islands in the Stream is Thomas Hudson, a successful painter who grew up in the United States and lived, as Hemingway did, on the Left Bank in Paris during the nineteen-twenties. When we meet him in the first section of the novel, he is living alone at "Bimini," the place from which this section derives its title. Hudson has been married twice, both times unsuccessfully, and his three sons (Tom by his first wife, and David and Andrew by his second) come to visit him for their summer holidays. In this section we also meet his friend, Roger Davis, a writer, and a young woman, Audrey, who knew Hudson and Roger in France when she was only a girl. At the end of "Bimini" we learn that both of Hudson's younger sons have been killed in a car accident upon their return to France.

There is a substantial time lapse between "Bimini" and the second section, "Cuba." Hudson has moved his home from Bimini to Havana, and is actively participating in the second world war effort. As a civilian, he has volunteered his ship and himself to chase Germans off the coast of Cuba under orders from the American Navy. Throughout the

"Cuba" section, however, he is grounded while awaiting further orders. We now learn that his eldest son has also been killed. The end of this section closes with a brief reunion between Hudson and his first wife. It is interrupted by his orders which finally arrive from headquarters. And in the last section, "At Sea," Hudson and his crew follow out these orders in a sea-chase after a certain group of Germans who have lost their U-boat. The novel ends with a long-awaited confrontation with the enemy, and with Hudson's death.

Thomas Hudson's achievement, towards which he moves throughout the novel, is an approximate moral and spiritual maturity. It is as satisfactory, if not more so, than the spiritual achievements of past Hemingway protagonists. For, as Hudson strives towards fulfillment, he is hindered by more impediments than they. Unlike such champions as Robert Jordan or Santiago, Hudson cannot rest easy in the full confidence of at least performing well. Yet, the flaws in his personality—especially his barriers to emotional receptivity—and the errors which he commits render his situation more accessible and relevant to the average reader than that of most Hemingway heroes. Instead of admiring the hero from offstage we can identify more immediately with his efforts and successes.

The gravest flaw in Hudson's personality does not spring from any physical handicap, but from his deliberate refusal to give his emotions a free play. Through stringent self-discipline, hard work, and duty he has built himself a thorough, though finally ineffective, barricade against the emotional flux of joy and pain, which nevertheless assail him as incessantly as the tides beat the Cuban coast where he lives. And almost as though he were created to refute critical clichés about the sterile stoicism of Hemingway's protagonists, Hudson

does open up his grief to others and allow love to break down the barrier.

Hudson's moral growth brings about this change after an arduous and convincing struggle. Ultimately, he has a spiritual experience through which he learns to accept himself and his role in life as part of the natural forces around him. I choose to call this experience an epiphany<sup>1</sup> and simply say for now that through such an experience a state of communion between Hudson and his environment is evoked. It is an indefinable psychological and spiritual state, and Hemingway does not attempt to explain it. However, he leaves no doubt in the reader's mind, through his description of Hudson's attitude towards it, that it is a transcendent and fulfilling experience.

Islands in the Stream is divided into three sections—"Bimini," "Cuba," and "At Sea"—each of which illustrates the conflict between Hudson's suppressed emotional life and his endorsement of discipline. This conflict is portrayed as a battle between his feeling of remorse over the loss of his wives and sons, and a sense of discipline as a painter in "Bimini" which becomes a sense of military duty in "Cuba" and "At Sea." In the first two sections of the novel his character is prepared for development; and in "At Sea" he progresses markedly as he learns to use duty, not to defend himself from his feelings, but to release those feelings in the interests of a purpose that transcends both his personal grudge against destiny and his preoccupation with the practical success of human endeavour.

Hudson is helped in his moral growth by his friends: in "Bimini" by Mr. Bobby, the philosophical bartender at the Ponce de Léon and Roger, an altruistic writer; in "Cuba" and "At Sea" by Willie, an ex-soldier who has been honourably discharged because he is schizoid

and Ara, a Basque who fought in the Spanish civil war and who is a capable guerilla fighter well-acquainted with defeat. Hudson is also deeply affected by a German soldier who dies "with much style" in "At Sea," and, as we shall see, he comes away from that experience with a deeper knowledge of love and true pride.

Hemingway illustrates Hudson's spiritual growth by using certain themes and motifs. Throughout the novel the sea is important as a reflection of Hudson's development. The sea represents life in both its destructive and constructive elements. Its influence is perhaps similar to that of the city in Dos Passos' Manhattan Transfer. Most of the sea imagery in Islands in the Stream reflects the archetypal metaphor of man tossed like a ship upon the sea of life. As I shall illustrate, Hudson gradually moves from his protected position in his house at Bimini to submitting himself, on his ship, to the sea. Throughout this process he vacillates in his attitude towards such submission, but finally realizes he must go back to the sea as a symbolically necessary and meaningful engagement with life.

Other motifs combine to show Hudson's development towards a kind of love necessary for growth. Biblical imagery of the crucifixion, whereby death brings spiritual life or insight, helps portray Hudson's lessons in brotherly love. And Hudson's search for the Germans in "At Sea," which is depicted as a search westward for a new country, represents Hudson's inward spiritual quest. Finally, there is a motif of the "language of love," which Hudson must learn before he can truly understand the mysteries involved in spiritual fulfillment.

As I have stated, the barriers to emotional expression within Hudson form the greatest obstacle to his growth. This flaw is exposed

in the opening passage of "Bimini" as an insecure resistance to feeling because of the pain it inevitably contracts. The following passage is part of a moving description of Hudson's home; it illustrates the significant proximity of his home to the sea:

The house was built on the highest part of the narrow tongue of land between the harbour and the open sea. It had lasted through three hurricanes and it was built solid as a ship.

The house, like the boat he also owns, offers him protection from the emotional storms he has weathered. His house is often identified with a ship, and also with a woman to stress its substitution for all the natural sources of emotional security: "He always thought of the house as her exactly as he would have thought of a ship" (IITS, p. 4). He decides prophetically that if ever there were a very bad hurricane "he would like to be there for it and go with the house if she went" (IITS, p. 4). Here, on the first pages of the novel, Hudson foreshadows his ultimate rendez-vous with death, for, as we shall see, in his death he symbolically marries and makes love to his ship. He will move his "ship" or home from the temporary haven of land to the reality of the sea and learn how to live without false protection.

Even though Hudson exhibits his fear of emotional involvement through such self-imposed barricades, there is another part of him which longs for emotional reciprocation with others. This ambiguity of desire and fear (because of the paradoxical pain and pleasure incurred by any involvement) is reflected on certain occasions in the novel. For example, as Hudson contemplates his home at Bimini he builds a fire from beautiful pieces of driftwood:

Sometimes he would put the lamp out and lie on the rug on the floor and watch the edges of colour that the sea salt and the sand in the wood made in

the flame as they burned. On the floor his eyes were even with the line of the burning wood and he could see the line of the flame when it left the wood and it made him both sad and happy. All wood that burned affected him this way. But burning driftwood did something to him that he could not define. He thought that it was probably wrong to burn it when he was so fond of it; but he felt no guilt about it. (IITS, p. 5)

The pleasure and discomfort which this ritual gives him reflect a central ambivalence in his character. Not until the end of the novel can he reconcile his tender and violent emotions.<sup>3</sup>

This change in visual perspective (he has levelled his eyes with the burning wood), then, usually accompanied by an indefinable sensation (he feels both "sad and happy"), is often associated with some insight or revelation. In this initial instance he discovers that although he thinks burning the wood is wrong he does not feel guilty about it. The riddle is not pursued here, but he has ensuing experiences and later approaches its resolution.

As I have stated, Hudson's deadlocked emotional life, symbolized in these paradoxical feelings, arises from fear of any further mental suffering. However, this suffering has been caused by errors which Hudson has unwittingly committed in the past, and it is ironic that his disciplined effort to shut out the resulting pain is a new and graver mistake. Hudson seems to dwell on his suffering, all the while obstinately refusing to seek out a direct means of alleviating it.

We learn in Chapter Two, that he is a man well into middle-age, and that his past is littered with irrevocable mistakes. He expresses his shame for the terrible error in judgment which prompted him to leave his first wife:

He had never been truly irresponsible; but he had been undisciplined, selfish, and ruthless . . . he had finally discovered it for himself. (IITS, p. 9)

The fact that he can admit his mistakes reveals a predisposition towards humility remarkable for a Hemingway hero, and illustrates that he has the requisite potential for moral growth. His ability to accept himself as he is renders him worthy of the struggle towards, and ultimate attainment of, a greater humility—of a charity or love that requires complete self-effacement. However, in spite of this budding worthiness, he has much growing to do. He has erected his mistaken barrier of work and discipline, as we see in "Bimini," so that it practically becomes his daily *raison d'être*: "He was going to enjoy life within the limits of the discipline that he imposed and work hard" (IITS, p. 9). His painting and his disciplined life at Bimini are attempts to fend off the grief created by the losses of his wife and sons.

He will relax his discipline only when his sons can come to visit him. Hudson's brooding anticipation of his sons' visit runs through the early chapters of "Bimini." And it is important to note that only when he can create some situation similar to his former family life does he partially let down his emotional barriers. He does so carefully even then, knowing that upon his sons' departure the removal of their love will create a terrible void which he must stave off with his work. His sons' visit thus looms significantly: his house-boy, Joseph, even compares it to the "Second Coming" (IITS, p. 11).

Hemingway builds up the importance of this visit in the next chapter, and alludes distantly to what it will come to signify in Hudson's moral development. He and Mr. Bobby discuss Bobby's proposal for a painting of the Apocalypse. On a symbolic level this painting of the "End of the World" foreshadows the visit of his sons whose

departure is immediately followed by their deaths. This association is reinforced by Hudson's response when he receives the fateful telegram at the end of "Bimini":

The end of a man's own world does not come as it does in one of the great paintings Mr. Bobby had outlined. It comes with one of the island boys bringing a radio message. (IITS, pp. 194-95)

The finalty of this loss affects Hudson traumatically. His grief over this (and earlier and later losses) numbs him emotionally right up until the end of the novel, when he learns about sharing grief.

Hudson frequently refers to this remorse. For example, in Chapter Four, he discusses it with Johnny Goodner while they wait on Johnny's cruiser for Roger Davis to join them:

"I got sick of moving around with it. I'd rather have it here." (IITS, p. 25. Itals. mine)

The word "it," which appears on several occasions without an antecedent, comes to represent Hudson's remorse and his preoccupation with the past. Hemingway's refusal to state explicitly what "it" represents is a characteristic illustration of his theory of omission.<sup>4</sup> Hemingway has exposed only the one-eighth of the ice-berg for his readers who are supposed to work for the rest, and feel all the more the impact of that destructive agony Hudson must overcome.

At this early point in the novel, then, Hudson is emotionally barricaded against any full encounter with love, and so with people. He has much growing to do before he will be able to share his pain and allow himself to love again. This will be his supreme achievement. Hudson's conversation with Johnny Goodner reveals to what degree he is yet ill-prepared to learn about love:

"Only the first one hurts," he said. "It's like love."

"The hell it is. Chiles can hurt both ways."

"And love?"

"The hell with love," Thomas Hudson said. (IITS, p. 24)

Yet, as I have already pointed out, his years have taught him certain lessons which can help him along the road to deeper moral awareness. For example, even though he and Roger are called "reformed bastards" and mocked for their "social conscience" (IITS, p. 37), they will not participate in the dangerous (and morally irresponsible) game Fred and Frank are playing. These two "worthless" fellows, having drunk too much and looking now for excitement, are shooting flares in the direction of Commissioner Brown's dock, which they say they will eventually set on fire. Although Hudson later picks up his own gun to kill, he does so totally in the context of his trade and discipline, whereas Fred and Frank are "playing" with guns, and with human lives.

This reference to Hudson and Roger's frustrated drive for reform (their "social conscience"), I believe, is indicative of Hemingway's attempt to expand his protagonist's world. Roger and Hudson deal with this frustration in different ways. Both are idealists who cannot accept the basic injustices of life; nor can they change the situation. However, while Roger tries vainly to create change, Hudson withdraws from any contact with such injustice. In other words, Roger is not afraid to engage himself emotionally with it, whereas Hudson, because he knows he will suffer from it, barricades himself from any such involvement. Both approaches are inauthentic and ultimately unsatisfactory. Roger ends up physically assaulting people for no other reason than that he is deeply frustrated by his impotence before the social injustice in the world, and Hudson turns inward with his destructive preoccupation with remorse. Both men damage their spiritual integrity as a result. Roger can cope well with action but not with

daily discipline; Hudson with discipline but not with action. And Roger can feel at the risk of frequent excess, while Hudson avoids excess at the sacrifice of feeling. Neither is integrated. However, Hudson will eventually learn in "At Sea" that injustice, whether personal or social, is of minor and temporal significance. Reform, like all practical results of action, is a vanity. Hudson will come to experience the eternal value of a higher purpose, which is to act in consonance with the natural forces in and around him. But such action will become possible only as he ceases to be distracted by his need to see some immediate "use" in human endeavour.

Hemingway's examination, then, of the fruitlessness of frustration over social injustice probably accounts here for Roger's depression after his brutal fight with the pathetic publisher. In this incident, after having insulted and provoked the people on Goodner's cruiser, and having been more than sufficiently provoked himself, a publisher on another cruiser recklessly insults Roger's ability as a writer (IITS, p. 39). He responds to Roger's challenge—"If you want to talk to me get up on the deck" (IITS, p. 39)—by climbing up immediately. The ensuing fight becomes inevitable as everyone clears a space for the two men. Unfortunately, the publisher is no match for Roger's skilled fists.

Some reviewers who in the past have castigated Hemingway for what they call a "blood-sport" mentality<sup>5</sup> triumphantly upbraid him for this scene. They insist upon reading Islands in the Stream in the context of former criticism of Hemingway's admiration for the good hunter and killer. However, there is no indication that Roger enjoys this blood-letting, nor that it is presented approvingly. Instead

he feels guilty and foolish because he has lost control over his meaner instincts. More important, this episode illustrates that it is Roger's anger at evil in general which prompted him to fight in the first place:

"You know evil is a hell of a thing, Tommy. And it's smart as a pig. You know they had something in the old days about good and evil."

"Plenty of people wouldn't classify you as straight good," Thomas Hudson told him.

"No. Nor do I claim to be. Nor even good nor anywhere near good. I wish I were though. Being against evil doesn't make you good. Tonight I was against it and then I was evil myself. I could feel it coming in just like a tide." (IITS, p. 47)

Although Roger responds by reaction instead of withdrawal, like Hudson he too suffers from remorse for his actions. For example, afterwards Hudson asks him if he's feeling low again; he replies, "Yes. I've got it bad" (IITS, p. 46. *Itals. mine*).

Remorse is frequently a topic of conversation between Hudson and his friends. For example, further on in "Bimini," Roger and Bobby discuss it with him over a few drinks at the Ponce de Léon. He and Roger are suffering from feelings of irresponsibility because they allowed David, Hudson's middle son, to struggle with a huge fish which he subsequently lost. It has been a deeply disturbing as well as a rewarding experience for David. Both men admire him but wish he had not had to suffer the loss, and in a way blame themselves for it:

"Look, Roger, you've been walking your remorse all over the island—"

"Barefooted," he said.

"I just brought mine down here by way of Captain Ralph's run-boat."

"I couldn't walk mine out and I'm certainly not going to try to drink it out," Roger said. "This is a mighty nice drink though, Bobby."

"Yes sir," Bobby said. "I'll make you another one. Get that old remorse on the run." (IITS, p. 154)

Although Hudson is paralyzed by remorse, he knows intellectually that it is negative and often resolves to put it away for good. For example, as he reflects upon Roger's past mistakes and ensuing self-destructive preoccupation with remorse, he comments on his own similar folly, and renews his decision to be "through with remorse":

He had thought how he had done things because he could not help them, or thought he could not help them, and had moved from one disastrous error of judgment to another that was worse. Now he accepted that as past and he was through with remorse. He had been a fool and he did not like fools. (IITS, p. 97)

He frequently makes such resolutions, but it is not until much later that the intellectual conviction of what he should do acquires emotional reality and completion.

As I have pointed out, Hemingway's portrayal of Hudson as a man who has such convictions and who attempts to approach situations with maturity is important for it informs the reader that Hudson possesses at bottom an integrity which will eventually make him worthy of his final spiritual fulfillment. An example of Hudson's occasional maturity is found in his attempt to answer a question Roger poses. After they have returned to Hudson's home, following the fight with the publisher and the antics of Fred and Frank, Roger asks, "Whose friends were these tonight? Your friends or my friends?" and Hudson replies justly and thoughtfully: "Our friends, They're not so bad. They're worthless but they're not really evil" (IITS, p. 48). Hudson has at least progressed beyond thinking in terms of black and white morality.

Hudson's honesty in admitting that there is a "dark side" to his character also reveals that he is worthy of his eventual moral growth. After his sons have arrived he mentally describes them to himself, noting the similarity between himself and the youngest, Andrew,

who shares this "dark side":

He was a devil too, and deviled both his older brothers, and he had a dark side to him that nobody except Thomas Hudson could ever understand. Neither of them thought about this except that they recognized it in each other and knew it was bad (IITS, p. 53)

Andrew, like Roger and other characters, thus serves as a foil to Hudson and illuminates certain aspects of his personality.

This growth, as I have mentioned, is charted in many ways, and by many literary motifs. Incidents involving a change in perspective, for example, are repeated and accumulate in significance. They tell us about Hudson's emotional and spiritual state. For example, while Hudson is watching his three sons swimming with Roger, he changes his visual perspective by moving down from the porch to the beach:

With his head on the same level theirs were on, it was a different picture now, changed too because they were swimming against the breeze coming in. . . . The illusion of them being four sea animals was gone. (IITS, pp. 69-70. Itals. mine)

Such a change, while only superficial and physical here, becomes more and more significant throughout the novel until, as I will demonstrate, the seemingly simple sensation will be transferred to a spiritual plane.

As I illustrated earlier, Hudson's growth is also reflected through constant references to the sea, which are always related to events and states of mind. One topic which is frequently referred to by the characters is death; and death, as part of reality, becomes associated with the sea. Death by water becomes a motif which culminates with Hudson's own death at sea in the final chapter of the book. This motif contributes very early to a picture of Hudson's moral state, and foreshadows the circumstances of his moral realization. As Hudson

talks with his sons on the beach at Bimini, Andrew confesses that he is scared of everything underwater (IITS, p. 55). Such a statement introduces, obliquely, the theme of death by water and is made explicit in the next chapter through Roger's account of his brother's drowning. Hudson's own death at sea is also foreshadowed here. He suggests that Roger should write the story of his brother's death, but Roger replies that he does not "like the end"—

"I don't think any of us do really," Thomas Hudson said. "But there's always an end." (IITS, p. 77)

He will eventually meet his own death with the same kind of stoicism, but he has much to learn before he can see the final implications of his statement.

As I have stated, Hudson's worthiness of this moral growth is demonstrated by his ability to meet his inadequacies with an awareness of the need to accept them. For example, David's encounter with the shark in Chapter Seven of "Bimini" exposes Hudson's honesty about his inadequacies as a competent physical performer in a time of real danger. Excited by the smell of blood from the fish David has caught, a shark moves swiftly towards him. Hudson fires and misses three times, and it is the cook Eddy who finally succeeds with his Thompson sub-machine gun. Hudson, humbled by his failure, acknowledges Eddy's superiority by ceding to him his authority as head of the boat:

"Can we go at low tide, papa?"

"If Eddy says so. Eddy's the boss man." (IITS, p. 89)

Hudson's ineptitude is even further emphasized by Eddy's refrain that "Nobody could miss him at that range" (IITS, p. 87), but Hudson ignores Eddy's insensitivity and instead admires his superior physical prowess.

Rather than allowing himself totally to stew over such failures Hudson tries to accept approximate successes which may leave him freer

for learning and growing. Hudson inevitably deals with what I have chosen to call "approximate" successes, and cannot, because of his limitations, aspire to absolute victories. In "Bimini," for example, he accepts the fact that he can not fully know how to live alone: "He knew almost what there is to know about living alone" (IITS, p. 96. Itals. mine). He similarly accepts his psychological limitations. He contemplates his sons and his past wives, but he realizes he cannot satisfactorily work out his feelings of remorse, and leaves it at that:

He had been a fool and he did not like fools.  
But that was over now and the boys were here  
and they loved him and he loved them. He would  
let it go at that for now. (IITS, p. 97. Itals. mine)

However, as I have pointed out several times, Hudson still has much growing to do. This state of resignation is at once a strength and a symptom of his gravest flaw—the barrier he has erected against emotional involvement. Because of this Hudson plainly cannot give his sons all of the love and understanding they need. For example, after David has suffered the loss of his fish, he finds comfort through Roger instead of Hudson. As I have noted in my discussion of Hudson's conversation with Johnny Goodner, Hudson is not yet ready to learn about love, and so Roger shares this understanding with David instead. In the following passage, discussing David's fight with the fish, we deduce from the repetition and association of the words "understand," "love," and "know" Hudson's inability to understand love; in other words, his inability to find the key to the "language of love" which Roger and David have:

"I understand," Roger said.

"Then I began to love him more than anything on earth."

"You mean really love him?" Andrew asked.

"Yeah. Really love him."

"Gee," said Andrew. "I can't understand that."

"I loved him so much when I saw him coming up that I couldn't stand it," David said, his eyes still shut. "All I wanted was to see him closer."

"I knew," Roger said.

"Now I don't give a shit I lost him," David said. "I don't care about records. I just thought I did. I'm glad that he's all right and that I'm all right. We aren't enemies."

"I'm glad you told us," Thomas Hudson said.

"Thank you very much, Mr. Davis, for what you said when I first lost him," David said with his eyes still shut.

Thomas Hudson never knew what it was that Roger had said to him. (IITS, pp. 142-43. Itals. mine)

But his sincere concern afterwards for his inability to understand anticipates his eventual attempts to do so. He is disturbed by such shortcomings in his spirit and meditates upon them:

David was always a mystery to Thomas Hudson. He was a well-loved mystery. But Roger understood him better than his own father did. He was happy they did understand each other so well but tonight he felt lonely in some way about it. (IITS, p. 143. Itals. mine)

His unwillingness to ignore his own problems here is similar to his earlier reaction after David's narrow escape from the shark. Instead of withdrawing into the refuge of self-blame, he states forcefully that all of them—Eddy, Roger, and himself—are to blame:

"Oh hell," Eddy said and he turned away with the towell. "What do you want to drink, Roger?"

"Have you got any hemlock?" Roger asked him.

"Cut it out, Roger," Thomas Hudson said. "We were all responsible."

"Irresponsible."

"It's over." (IITS, p. 88)

Both instances reveal his mature approach and his worthiness of moral growth. It is, however, again noteworthy that in this earlier case, although Hudson insists it is over, for him emotionally it is not.

Hudson's shortcomings—his emotional barriers to loving—are further emphasized throughout the end of "Bimini." As a result of

Roger's ability to communicate meaningfully with David, Hudson becomes even more displaced by Roger as a father. For example, because of the wounds on his feet he had received during his fight with the fish, David has difficulty in moving about, but he will only allow Roger (not Hudson) to carry him (IITS, pp. 164, 177).

The somewhat too appropriate arrival of Audrey, a young and beautiful rich girl who seems hardly to notice Hudson's presence as a man but gravitates towards Roger, increases the distance between Hudson and his sons. As she sits on the beach with Roger and the boys, Hudson returns almost sheep-like to his painting ("that was the best thing for him to do" IITS, p. 183 ). In his usual way he submerges his emotional reaction beneath a carefully erected carapace of work. His spiritual barriers are further emphasized by the fact that his sons tell him how much they all love Audrey. More painfully aware of the barriers to loving within himself, he understandably feels threatened by Audrey's presence:

He looked away from the girl and she shut the door of the shower. He did not know what made him feel as he did. But the happiness of the summer began to drain out of him as when the tide changes on the flats and the ebb begins. (IITS, p. 191. Itals. mine)<sup>6</sup>

Hudson may thus be viewed as a man worthy of growing, but impeded by his own frightened attempts to ward off feeling.

Because he is not yet really free to love and understand, any potentially fulfilling experiences, such as the sudden shifts in perspective which (as we have seen) could also alter his consciousness, remain vicarious. Such a change occurs again towards the culmination of the fishing episode, and illustrates Hudson's necessarily vicarious participation. He experiences a "strange" change in perspective:

Thomas Hudson swung down from the flying bridge into the cockpit and took the wheel and the controls there. . . . It was strange to be on the same level as the action after having looked down on it for so many hours, he thought. It was like moving down from a box seat on to the stage or to the ringside or close against the railing of the track. Everyone looked bigger and closer and they were all taller and not foreshortened.

He could see David's bloody hands and lacquered-looking oozing feet and he saw the welts the harness had made across his back and the almost hopeless expression on his face as he turned his head at the last finish of a pull. . . . The sea looked different to him now (IITS, p. 136. Itals. mine)

This passage resembles a description of an emotional and mystical change that Jake Barnes experiences in The Sun Also Rises. The bullfights are over; he has just fought Robert Cohn:

everything looked new and changed. I had never seen the trees before. I had never seen the flagpoles before, nor the front of the theatre. It was all different. I felt as I felt once coming home from an out-of-town football game. I was carrying a suitcase with my football things in it, and I walked up the street from the station in the town I had lived in all my life and it was all new. They were raking the lawns and burning leaves in the road, and I stopped for a long time and watched. It was all strange. Then I went on, and my feet seemed to be a long way off, and everything seemed to come from a long way off, and I could hear my feet walking a great distance away.<sup>7</sup>

Like Jake, who occupies a ringside seat at the bullfights and vicariously experiences a spiritual catharsis similar to the experience of the bullfighter, Pedro Romero, Hudson seems to move "down from a box seat on to the stage or to the ringside" where he is "on the same level as the action," and there he partakes vicariously of David's experience. (And, as we shall see, just as Jake later moves into his own arena, so ultimately does Thomas Hudson.) He seems to suffer from David's wounds ("He could see David's bloody hands and lacquered-

looking oozing feet") which are the same as Christ's wounds. From such suffering he too attains some catharsis. Such experiences occur in most Hemingway novels and have been called epiphanies.<sup>8</sup> They are described as changes in physical and emotional perception, and such words as "strange," "change," and "different" are repeated throughout passages describing these events. Images are often exaggerated ("bigger," "closer," "taller") and sometimes distorted as if the participant were in a different world.

This vicarious involvement is for Hudson the only way to approach fulfillment. Because the potential and desire for genuine self-fulfillment do obviously exist within him, the reader expects to see him grow towards it. Thus, he recognizes the value in David's suffering and in the boy's feelings of oneness with the fish, and desires to paint it just as he would paint Bobby's fantastic conception of the apocalypse. It is an attempt to capture the total experience.

Yet, even as he painfully faces his present inability to love and to participate genuinely in such fulfilling experiences, he endorses again the protection from emotional pain which his work offers him:

He was having a difficult time staying in the carapace of work that he had built for his protection and he thought, if I don't work now I may lose it. . . . he would lose the security he had built for himself with work. (IITS, p. 190)

Work at least partially and temporarily fills up the void that his emotional detachment creates. In Chapter Twelve this detachment is most clearly presented as he constantly stands apart from Audrey, Roger, and the boys:

The next day the wind had dropped off and Roger and the boys were swimming on the beach and Thomas Hudson was on the upper porch working. (IITS, p. 176)

Roger had moved David's chair out to the edge of the beach and Thomas Hudson watched her [Audrey] as she bent over David's feet (IITS, p. 178)

He joins them on the beach only briefly and then returns to the porch and his work. This detachment from his sons, who have in a way found new parents, foreshadows the final estrangement created by their deaths; it also shows the alienation, more basic even than that caused by the loss of his family, that he must overcome in the end by accepting fully his position as head of a surrogate family of shipmates.

From the beginning Hudson moves symbolically towards the encounter with death whereby he will ultimately break down his emotional detachment. This movement becomes, on a metaphorical level, a search for some kind of knowledge. In a humorous way, Mr. Bobby introduces the association of death with a quest: he relates the story of "old Suicides" who, with the help of other interested people, had tried to form "an excursion of death seekers" (IITS, p. 157). For Hudson, however, death is never viewed as a suicidal escape. Although he has no clear idea of what that experience will contain for him, he has the vague notion, as most men do, that all his life is headed towards it, and that some understanding of life must coincide with it.

His sons' deaths seem to erupt out of a mood of foreboding which has been set by these early references to death. The language which describes their departure anticipates their deaths and contributes to the theme of death by water. In the following passage they seem to be metaphorically drowning: their faces seem to be splashed by water as their plane takes off and disappears:

Then the door closed and locked and they were faces through the small glass panes and then they were watersplashed faces as the old coffee mills revved up. Thomas Hudson pulled away from the rush of spray and the ancient, ugly plane taxied out and took off into the little breeze there was and then circled once and straightened course, steady, ugly, and slow across the Gulf. (IITS, pp. 193-94)

To Hudson, they seem dead already—"It's going to be goddam lonely" (IITS, p. 194). And in the very next paragraph he receives news of their deaths:

The end of a man's own world does not come as it does in one of the great paintings Mr. Bobby had outlined. It comes with one of the island boys bringing a radio message up the road from the local post office (IITS, pp. 194-95)

Appropriately, the sun is setting and clouds are filling the sky (IITS, p. 195-96). And so an even blacker stage is set for Hudson's own death in Part Three.

His sons' deaths further alienate Hudson from any emotional involvement with life, but also bring him to the deep despair which precedes an attempt to go forward. In this state he again experiences a certain change in perspective. After he has read the telegram informing him of David and Andrew's accident, he sits staring at nothing instead of focussing his attention on some action, as he usually does:

for the first time he looked straight down the long and perfect perspective of the blankness ahead. (IITS, p. 196)

Hudson has fallen into a spiritual void. From this low point he will begin his journey upward, and eventually westward, towards a state of emotional receptivity. Despair is traditionally acknowledged as a necessary prelude to gaining fulfillment, and in this sense Hudson resembles the archetypal spiritual questor.

His growth towards knowledge, as I have mentioned, is usually associated with the sea. For Hudson his house, his work, discipline, and his boat have all offered refuge from emotional involvement. In other words, he has avoided immersing himself in the flow of life and submitting himself to its perilous whims. His home at "Bimini," set on a tiny peninsula of land which juts out into the sea like a ship, has been his refuge and reprieve from life. At the end of "Bimini" he begins his movement away from such morally unsatisfactory security, and symbolically moves into the sea.

For "Bimini" ends with Hudson's journey by ship to France for the funeral of his second family. This second family includes his second wife and his two youngest boys. We will also see Hudson lose his first family with the death of his eldest son, Tom (his first wife's boy) and with the mutual recognition of Hudson and his first wife that they can never remarry. A pattern depicting Hudson's relationship to his "families" thus begins to emerge also. At the end of Part One he loses his second family; in Part Two he loses his first family (a more fundamental blow); in Part Three, as we shall later see in detail, he gains a third family—the crew of males he accepts as a surrogate for a natural family, and with which (in the short approximately happy moment before his death) he realizes fatherhood at last.

This ship which carries him to France at the end of "Bimini" is like hell, a place he has taken as a refuge to try and work out his sorrow:

hell . . . could be a comfortable, pleasant and well-loved ship taking you toward a country that you had always sailed for with anticipation. . . . He had gone aboard the ship early, thinking of it, he now knew, as a refuge from the city where

he had feared meeting people who would speak to him about what had happened. He thought that on the ship he could come to some terms with his sorrow, not knowing, yet, that there are no terms to be made with sorrow. It can be cured by death... (IITS, p. 197)

And it is, of course, on a ship that he will meet his death and finally be cured of his remorse and sorrow.

Those men who help him grow and survive in the sea of life are symbolically his "brothers," and they usually share an understanding with Hudson while literally at sea with him. This pattern begins in "Bimini," where Hudson's relationship with Roger at sea is depicted as a brotherhood:

He [Roger] was a great fisherman and he and Thomas Hudson understood each other perfectly in a boat. (IITS, p. 111)

Although Hudson fails in the understanding which David and Roger have, he shares a similar suffering and remorse with Roger which binds the two men. Mr. Bobby senses their brotherhood: after David's battle with the fish, as they drink at the Ponce de Léon, he asks the two men if they are kin (IITS, p. 154). And, it is ultimately at sea where Hudson learns with the help of his spiritual brothers, Ara and Willie, how to share his suffering, and to grow from it.

But much must happen before Thomas Hudson is prepared for that last voyage. Here, at the end of "Bimini," in the wake of his sons' deaths, the sea crossing to France represents a preliminary invasion of his island refuge and reminds him that the real journey is inevitable and only postponed. In "Cuba" (Part Two of the novel) Hudson maintains his temporary defenses, duty and discipline, in a last effort to ward off this journey. He can do so only because, within the realm of his duty, he has been offered a last reprieve—he must remain in Havana

until further orders arrive. It is a time in which he meditates and philosophizes over his deplorable spiritual state, and in which he accepts the inevitability of the final voyage, though still cherishing his reprieve. At the end of "Cuba" he receives orders to return to the Gulf Stream, and symbolically embarks upon the course of final growth.

## II

### "Cuba": A Reprieve

In the long connective chapter entitled "Cuba" we see that Hudson's emotional and spiritual isolation has almost conquered him. However, he is still fighting against the ensuing paralysis and despair. This struggle is illustrated throughout the "Cuba" section, and, in spite of his inability to win the battle here, we discover that he still possesses certain traits which render him worthy of his eventual success and growth.

In this middle section Hudson is grounded at Havana until further orders arrive. After a reunion with his favourite cats, he drives into Havana, checks in at headquarters there, and then heads for the Floridita Bar. There he passes most of the day conversing with Honest Lil (a local whore), some of his crew members, and a few strangers. In this episode it is revealed that Hudson's eldest son Tom has been shot down in his plane by enemy gunfire overseas. Hudson's sojourn at the Floridita Bar ends when his first wife, who is entertaining American troops, arrives unexpectedly. They drive to his home just outside of Havana to spend the rest of the day. This visit is, however, cut short by orders from Hudson's commander to return to the Gulf Stream and chase the Germans.

Again, Hudson's attitude towards the sea reflects the state of his emotional life. He has progressed during the apparent hiatus separating events of "Bimini" from those of "Cuba." Although he is ashore for a break between assignments, the focus of his life is now his duty at sea, and his periods ashore are exceptions:

You know you love the sea and would not be anywhere else. . . . Be thankful that you are going out on her again and thank her for being your home. She is your home. . . . You're making a little more sense, he told himself. Although you don't make too damned much sense ashore. All right, he told himself. I have to make so much sense at sea that I don't want to make any ashore. (IITS, pp. 239-40)

Hudson thus treats this present break as a reprieve from the sea:

The motion of the boat in the big confused sea the northwester had built up, blowing a gale across the heavy current, was all gone now. It was as far away from him now as the sea itself was. . . . It [the sea] was as distant now as all things that were past and he meant to keep it that way, now that the motion was gone, until it was time to go out onto it again. (IITS, p. 219)

(This passage also reflects Hudson's usual association of the sea with the past, and therefore with the painful reality he has sought to escape.) Here he is grounded, so to speak, and does not have to work so diligently as head of his ship. But in this section he acknowledges his island refuge as temporary, rather than the permanent carapace he depended upon in "Bimini." His way is subtly being prepared for the third part of the action, which is entirely "At Sea." He can drink here in Havana, pass some time with the local whores, and generally slack off most of his responsibilities. More important, he can allow his thoughts to flow more freely while ashore, as he no longer needs to concentrate absolutely on his duty. He foregoes discipline and meditates upon himself. It is during this time of inaction that his latent energies and tendencies can unfold so that he may eventually grow. On a symbolic level, then, his "quest" has come to a temporary, though necessary, halt. However, we are reminded at the end of the chapter, through the disclosure of the death of his oldest son Tom, that Hudson has indeed only been reprieved, that life, "the big

confused sea," dominates all "islands." And this inescapable reality is emphasized by our realization half way through that Hudson has known of Tom's death from the outset, and that this knowledge accounts for an unspecified tension that disturbs and intensifies the narrative, as does that of "Big Two-Hearted River."

Hudson's complex personal relationships with his cats reveal further how he has changed and developed emotionally since he left Bimini and offered his contribution to the war. For example, his own bouts with remorse ("them") are reflected in an exaggerated way through his cat, Boise, who suffers in terrified anticipation of Hudson's departures:

He sweats them out worse than I do. Why do you do it, Boy? If you would take them easier you would be much better off. I take them as easy as I can, he said to himself. I really do. But Boise can't (IITS, p. 208. Itals. mine)

His empathy with Boise's problem no doubt explains their bizarre love affair:

"Do you have a throat mike, Boise," he said.  
"Do you love me?"

The cat kneaded his chest softly with the claws just catching in the wool of the man's heavy blue jersey and he felt the cat's long, lovingly spread weight and the purring under his fingers. (IITS, p. 203)

Boise becomes a surrogate for Thomas Hudson's family, for this is the only way he can channel such feelings without contracting any pain. The sexual overtones in this relationship suggest that Boise may be a symbolic replacement for a woman in Hudson's life. As I shall later demonstrate, he sublimates and eventually transfers this need to his ship in "At Sea." Furthermore, simply because he calls the cat "Boy," Boise might also be viewed as a replacement for his sons, as well as a

reminder that for yet another Hemingway hero life must end in a world of "men without women."

Another cat, Goats, is a successful fighter and stud, and not the same tragic figure as Boise. Goats represents the sensual element in Hudson's character:

They slept heavily together, Goats purring loudly whenever he woke, and finally Thomas Hudson, waking and remembering how much he had drunk, said to Goats, "We've got to take the medicine."

Goats loved the sound of the word, which symbolized all this rich life he was sharing, and purred stronger than ever. (IITS, p. 216)

Hudson consequently admires Goats and never worries about his ability to survive. He and Goats have a special relationship which revolves around the "magic word," "medicine" (IITS, p. 214). To Goats, medicine means that Hudson is drunk. And, since no other cat will sleep with him then, Goats can delight in the "rum smell," and "the rich whore smell, as full-bodied as a fine Christmas fruitcake" (IITS, p. 216). This medicine is a Secanol tablet which Hudson absolutely needs in order to sleep well and stave off a morning hangover. In this particular incident, because a storm has put the electricity out, he cannot see his tablet and accidentally knocks it on the floor. He scrambles on his knees in the dark, and Goats finally finds it for him.

Hemingway deliberately presents Hudson in this demeaning position in order to illustrate how an average man, beset with average limitations, deals with his problems, and to what degree he can overcome them. It is noteworthy that other Hemingway heroes would never be cast in this light. Hudson is not as competent as former heroes, drunk or sober, and he must sometimes rely upon the physical capabilities of others. He is therefore occasionally pitiful (as is Boise, he

notes [IITS, p. 217]), but his humble acceptance of these frailties usually compensates for his weaknesses, and enables him to grow.

Boise and Goats, then, seem to represent two sides of Hudson's character: the emotional need to be loved, and the physical self-sufficiency required to survive. These two sides are often in conflict. As we shall see, this conflict lasts very nearly throughout the book, and almost to the end of the novel Hudson's "survival gear"—duty and discipline—inhibits his emotional expression and his performance.

The internal conflict is created by his resistance to the paralysis that envelops his spirit when his thoughts turn inward to his remorse. In an effort to maintain his dignity in "Cuba," he must force himself to perform the basic rituals of day-to-day existence. He must even work himself up to the point at which he can simply get up and shave or take a bath:

Now you take a bath, Thomas Hudson said to himself. Then you dress for Havana. Then you ride into town to see the Colonel. What the hell is wrong with you? Plenty is wrong with me, he thought. Plenty. The land of plenty. The sea of plenty. The air of plenty.

. . . . Nostalgia hecha hombre, he thought in Spanish. People did not know that you died of it. (IITS, p. 237)

Grief over his sons' deaths (David and Andrew's by land, Tom's in the air) is killing him.

The above passage also foreshadows Hudson's own death at sea, and contributes to an accumulation of references to death. These references, which culminate with his death, are good indications of the spiritual nature of his quest. They are often associated with crucifixion, so that the topic of death in the novel becomes synonymous

with a spiritual event, the precise nature of which I will later explain. In the following passage, for example, through a cryptic allusion to the crucifixion, death is associated with Christ as well as the sea. The particular association of death with the sea, as I have already illustrated, was established earlier in the "Bimini" section through references to drowning. Here, as Hudson rides to Havana, he and the chauffeur converse about their problems:

"It must be very difficult at sea, too."

"I believe it is," Thomas Hudson said. "Sometimes, even on a day such as today, I believe it is."

"We all have our crosses to bear."

"I would like to take my cross and stick it up the cule of a lot of people I know." (IITS, p. 250)

Hudson now, of course, bears the additional cross of Young Tom's death. Ultimately, he will bear his own cross when he will be symbolically crucified at sea.

Thus Hudson grows as he moves towards death. I have not, as yet, undertaken to explain what is the precise nature of this "understanding" he grows towards; for thus far in the novel it has remained nebulous—some kind of knowledge or revelation which finally enables him to share his grief and to love. This understanding, as I shall illustrate much more comprehensively in my discussion of the "At Sea" section, is really an insight whereby Hudson totally accepts and values the role in life which destiny and nature have given him. This acceptance is an endorsement of his role as a necessary and purposeful part of nature. In other words, Hudson comes at last to recognize and feel a pride and purpose in simply doing his duty the best way he can, regardless of how it will end. This pride is really an extensive kind of humility which eventually enables him to put aside his self-centred preoccupation with grief, and to open himself to love and charity.

The necessary emotional groundwork for Hudson's spiritual change is already apparent in the "Cuba" section. He learns to accept his unexalted role as a civilian, instead of a bona fide officer. Thus he tolerates the mockeries of a Marine Warrant Officer who scoffs at his status: "What a man. What a leader" (IITS, p. 254). He can try to accept his limitations—his approximate successes—for he knows intellectually how destructive are his vain longings for practical success. Unlike past Hemingway heroes, who would be ashamed of these compromises in their lives and their trades, Hudson accepts them as legitimate successes relative to his limitations.

As I pointed out in my discussion of Hudson's relationship with Roger in "Bimini," he is helped along the road to personal growth by certain spiritual "brothers." For example, just as he and Roger were presented as men who shared an understanding of their mutual suffering, so are Hudson and the Lieutenant Commander, Fred Archer:

"I'm a careful driver."

"You always were," the Lieutenant Commander, whose name was Fred Archer, said. He put his arm around Thomas Hudson's shoulders. "Let me feel of you."

". . . I'm awfully glad to see you, Mr. Freddy," Thomas Hudson said. "You make me feel cheerful too."

"You don't have to feel cheerful," Fred Archer said. "You've got it."

"You mean I've had it."

"You've had it. And you've rehad it. And you've rehad it doubled."

"Not in spades."

"Spades won't be any use to you, brother. And you've still got it." (IITS, pp. 255-56. Itals. mine)

In this passage the word "it" does not simply refer to the remorse each man suffers from, but also refers to the special emotional state that results from this kind of suffering. The unspecified "it" which they both understand indicates that Hudson has reached a certain

level in his emotional life which renders him worthy of further growth. Although, for Hudson, brotherly love exists on a very superficial level at this point in his spiritual development, the seeds for its flowering are well-sown, and Hudson's reverent attitude towards such men as Archer, and towards their mutual suffering, indicates the eventual direction in which he will grow.

More important to Hudson's development than his friendship with Archer, however, is the special relationship he shares with a particular member of his crew who helps him learn about love. Ironically, Willie, a trained killer who has been honourably discharged because he is a schizophrenic, becomes associated with love. He is very helpful in instructing Tom about sharing grief, and in teaching him about love. When we first meet Willie in the Floridita Bar, where Hudson and Honest Lil are sharing drinks, he expresses his love for Tom:

"What the hell have you been doing?" Thomas Hudson asked.

"Tommy, I love you," Willie said. "What the hell have you been doing yourself?" (IITS, p. 269)

In this episode Willie counsels Hudson to share his grief and help lessen his pain. It is revealed that Hudson has stubbornly endured their whole last trip at sea without divulging to anyone the news of Young Tom's death:

"That isn't what I mean. Why don't you split your goddam grief? Why did you keep that by yourself the last two weeks?"

"Grief doesn't split."

"A grief hoarder," Willie said. "I never thought you'd be a goddamned grief hoarder." (IITS, p. 271)

In response to Willie's prodding, Hudson rallies momentarily and banters with mock toughness:

"Here's yours," Thomas Hudson said to him.  
"Here's to you, you son of a bitch."

"Now you're talking," Willie said. "Now you've got the old pecker pointed north. We ought to have that cat Boise here. He'd be proud of you. See what I meant by sharing it?"

"Yes," Thomas Hudson said. "I see." (IITS, p. 272)

As I shall later demonstrate, Willie's unflagging devotion to his friend helps Hudson understand how his false pride and self-centredness prevent him from greater moral growth.

But, as I have suggested, Willie also has a "dark side." It combines in a strange way with his love to help Hudson grow. We remember now that Hudson, too, like his son, Andrew, has a "dark side." Willie is associated with evil and with death: he is repeatedly described as the "dark boy" (IITS, p. 265), and we are informed that he has a "key to Sin House" (IITS, p. 268), the local whore house. We learn later in "At Sea" that he also "loves" killing (IITS, p. 449). It is Willie's deep suffering ("He's suffered very much" [IITS, p. 275]) which has resulted in the psychosis that accounts for this bizarre duality in his personality. However, this combination of toughness and tenderness, which I have earlier noted as the central ambivalence in Hudson's personality, seems to be the only key to unlocking Hudson's emotional alienation. It strikes a sympathetic chord in his nature and is eventually revealed as a key to the resolution of the conflict between love and death.

In spite of Hudson's predisposition towards humility, his capacity for accepting approximate successes, and the help proffered by Willie, he still insists on barricading his feelings. As I have pointed out on several occasions in my discussion of the "Bimini" section, Hudson is just embarking on the path towards personal growth, and even in "Cuba"

he has a long way to go. The following speech reflects the emotional coldness that has set in even more deeply with the death of Young Tom. He refers to the very language he speaks as cold and escapist:

"My Latin is very beat up," Thomas Hudson said. "Along with my Greek, my English, my head, and my heart. All I know how to speak now is frozen daiquiri. ¿Tú hablas frozen daiquiri tú?" (IITS, pp. 263-64)

If we look back to an episode in "Bimini," we can see how the above speech reveals again his inability to love. We remember that after the fishing episode Roger and David had exchanged words of comfort and love which Hudson did not understand. On a metaphorical level, then, Roger and David were speaking a "language of love" which was naturally incomprehensible to Hudson. Here, in "Cuba," Hudson's assertion that he can only speak "frozen daiquiri," and that his "heart" is "very beat up," suggests again his inability to speak this "language of love" (of the "heart"). This motif is to be developed further in "At Sea," and serves as a way of charting Hudson's spiritual growth.

This growth, as I have stated, culminates with his death at sea. This final experience melts his frozen heart, so to speak, and enables him to love. It is therefore significant that in the "Cuba" section Hudson associates his frozen language with the sea, where he will discover the key to that other language:

The frapped part of the drink was like the wake of a ship and the clear part was the way the water looked when the bow cut it when you were in shallow water over marl bottom. (IITS, p. 276)

"This frozen daiquiri, so well beaten as it is, looks like the sea where the wave falls away from the bow of a ship when she is doing thirty knots." (IITS, p. 281)

The story he tells Honest Lil of his near-drowning, together with the earlier references to drowning in "Bimini," contributes to the theme of death by water, and foreshadows even more explicitly his own death at sea.

The internal struggle, which results from Hudson's emotional alienation, unfolds as he converses with Lil in the Floridita Bar. Remorse looms before him again, and he attempts to sustain himself by parodying his preoccupation with it. For example, at the end of his Hong Kong story, he says to Lil:

"I had a drink and then I went and washed myself again very good with much soap and water and then I commenced to have double remorse."

"Un Doble remordimiento?"

"No. Two remorsees. Remorse because I had slept with three girls. And remorse because they were gone." (IITS, p. 294)

However, he does succeed in temporarily lifting his spirits:

I do feel better, Thomas Hudson thought. That is the funny part. You always feel better and you always get over your remorse. There's only one thing you don't get over and that is death. (IITS, pp. 295-96)

Throughout this episode, as he struggles with his remorse, the reader can increasingly identify with his humanness—his admission that he is cornered reveals his redeeming humility:

I'm feeling really bad and if you [Lil] don't quit crying or if you talk about it, I'll pull the hell out of here. And if I pull the hell out of here where the hell else have I got to go? He was aware of his limitations, and no one's Sin House was the answer. (IITS, p. 298)

Hudson never seriously contemplates giving his candle over to the dark, but persists in his struggle with remorse. His awareness of this destructive though self-imposed emotional alienation is shown

at the end of "Cuba," when he recalls to himself Willie's advice not to hoard his grief. Yet he still cannot bring himself to tell his first wife that her son, Tom, is dead:

Now, he thought. Why did I say that? Why did I lie? Why did I do that breaking it gently thing? Did I want to keep my grief for myself, as Willie said? Am I that sort of guy? (IITS, pp. 318-19)

Hudson does not take Willie's advice lightly: he meditates and questions himself about it. However, he is still unable to work out his grief, and such positive signs as his preoccupation with this good advice, or his humility before his shortcomings, remain only as indications that he has the potential to grow emotionally. For example, such passages as the following persuade the reader that he can eventually grow to accept the impossibility of practical success, and with that acceptance become free to feel and function as well as a man can:

There is no way for you to get what you need  
and you will never have what you want again.  
(IITS, p. 282)

How do you tell a mother that her boy is dead  
when you've just made love to her again? How  
do you tell yourself your boy is dead? You  
used to know all the answers. Answer me that.  
There aren't any answers. You should know  
that by now. There aren't any answers at all.  
(IITS, p. 319)

He cannot tell her the additional truth that Young Tom burned to death in his parachute, but we admire his determination to go on "with nothing":

"And we just go on?"  
"That's it."  
"With what?"  
"With nothing," he said. (IITS, p. 322)

He is not yet ready to make the supreme sacrifice of his pride, and to open up his grief to others, for he has not yet learned that

there can be a higher purpose in performing well than the hope of temporal victory. Therefore he seizes upon duty and discipline here simply to sustain himself against despair: "Get it straight. Your boy you lose. Love you lose. Honor has been gone for a long time. Duty you do" (IITS, p. 326). At this middle stage in his development, duty is the only means by which he can retain his spiritual integrity. His persevering adherence to this concept accounts for some negative criticism of his character. For example, John Aldridge<sup>9</sup> and Malcolm Cowley contrast the archetypal Hemingway hero, Robert Jordan, to Hudson:

Hudson's glum sense of duty and his implicit death wish seem pale when placed beside Jordan's tangle of fierce emotions.<sup>10</sup>

Yet such reviewers do not probe beneath the surface into Hudson's tortured consciousness. They are bound by their past judgments, and falsely expect the old Hemingway to turn up, code and all.<sup>11</sup> Of course, Jordan, who possesses unwavering confidence in himself and in his convictions, can afford to unleash his "fierce emotions"—this is a luxury which Hudson's precariously insulated emotional world still forbids him. In Thomas Hudson we see the human struggle that has taken place before we meet Jordan, that has never occurred in the natural aristocrat Santiago, but that is a convincing prerequisite for the approximate championship achieved by the best older men. Indeed, Thomas Hudson's struggle is for middle age what Jake Barnes' was for young manhood. At this point in Hudson's growth his "glum sense of duty" is his salvation. But, through doing his duty to the best of his ability, he will ultimately attain a supreme value beyond anything available to an early Hemingway hero. The practice of his duty culminates in an epiphanic comprehension

of his role in life, and compensates for his emotional suppression.

But that resolution occurs in "At Sea." "Cuba" ends as "Bimini" did with allusions and references to Hudson's final sea-voyage, and, symbolically, his spiritual quest. The nature of Hudson's relationship with his wife anticipates the spiritually culminating experience of his death. He has always referred to his house and his ship as "her," and it is quite appropriate that here he calls his wife an "old love-house" (IITS, p. 273). Love is introduced as the most important quality associated with a home. His relationship to his ship, which is his home, will develop metaphorically in this direction throughout the "At Sea" section. The fulfillment which he experiences physically with his wife here will be transferred eventually, by the use of sexual metaphor, to his relationship with his ship. Along the way to this fulfillment, the barriers to his emotional expression are gradually broken down.

"Bimini" and "Cuba," then, are sections primarily devoted to filling in Hudson's background, and to establishing a portrait of his personality. They illustrate in what state and why his personal growth has been arrested. They also reveal to the reader in what context Hudson will eventually grow: while at sea he will achieve an absolute spiritual value through his death, which is to be portrayed symbolically as his third and final marriage.

We recall that Hudson has now lost two of his natural families. Ironically, through his final marriage Hudson will lose his life in order to gain his third and most genuine family. We will see in "At Sea" how this structural device, whereby Hudson loses or gains a family in each of the three parts of the novel, fully operates, and how it is a vital key to his growth.

III

"At Sea": The "Key" to Self-Knowledge

In the last section, "At Sea," Thomas Hudson is assigned to pursue Germans who have survived the loss of their U-boat by seizing a turtle-boat from coastal fishermen, and who are now fleeing westward to elude capture until they can be rescued. Throughout the keys and islands along the Cuban Coast, Hudson leads his crew in pursuit. Each episode of this chase represents a step in Hudson's own personal quest, and thus charts his spiritual growth. As in the novel as a whole, this development is the main theme and focus in "At Sea."

As I explained briefly in my discussion of the "Cuba" section the understanding towards which Hudson's quest is leading him embraces a perception of his role in life as purposive and meaningful. In a way it involves perceiving that he is a necessary part of nature, insofar as nature embodies the principle of harmonious opposition. There are illustrations scattered throughout the "At Sea" section of how both destructive and constructive elements exist simultaneously in nature, and how they are necessary to each other.

Hudson's perception of nature usually reflects how he perceives his own situation. For example, he frequently notes this dualistic aspect of nature in the wind and the ocean. In the following passage the wind is presented as benevolent and helpful:

But it is easier waiting with the wind than in a calm or with the capriciousness and malignancy of squalls. . . .

The wind helped him to get it over with. . . As he crouched under the scorched sea-grape bushes and sifted the sand in double handfuls the wind blew the scent of what was just ahead of him away. . . .

Then, with the wind at his back, so that he turned and gulped it and then held his breath again he went to work with his knife probing into the charred deliquescence that the land crabs were feeding on. (IITS, p. 335. Itals. mine)

Here Hudson is investigating the scene of "Massacre Key" (IITS, p. 381) where the small population of an entire island village has been slaughtered by the Germans. As he digs some bullets out of the charred bodies, he expresses his dependence on and kinship with the wind which is blowing away the smell of death. He also loves the sensation of having "the wind at his back" for it is the west wind which pushes him, easily and quickly, towards the Germans. However, as he later says, this is really the same wind as the east wind which sometimes makes his journey difficult and dangerous (IITS, p. 414). The paradox of harmonious opposition is obvious if we look more closely at this passage: although he is crouched in the midst of the dead, he cannot smell them. And, ultimately, towards the end of "At Sea" the paradox becomes Christian: although he must die, it is the only way in which he can be spiritually enlightened.

As he grows in his awareness of the co-existence of both these destructive and constructive elements in nature, he attains a deeper respect for the wind. The following passage illustrates his religious reverence for the partnership of the east and west winds:

"The hell with the east wind," Thomas Hudson said. As he said the words, they sounded like a basic and older blasphemy than any that could have to do with the Christian religion. He knew that he was speaking against one of the great friends of all people who go to sea. So since he had made the blasphemy he did not apologize. He repeated it.

"You don't mean that, Tom," Antonio said.

"I know it," Thomas Hudson said. Then he said to himself, making an act of contrition and remembering the verse unexactly, "Blow, blow, thou western wind. That the small rain down may rain. . . ." It's the same goddam wind only with the difference in latitude, he thought. They come from different continents. But they are both loyal and friendly and good. (IITS, pp. 413-14)

The ocean is also a paradoxical combination of these elements. Sometimes it helps Hudson, and other times it creates obstacles for him. On days when he encounters no obstacles he is elated:

"It's nice to wake up in the morning and steer with the sun behind you."

"If you always steered with the sun behind you and on a day like this, what a place the ocean would be." (IITS, p. 370)

Like life, during its calms the ocean can be spiritually uplifting.

Sometimes Hudson's empathy with the ocean is very deep: "He moved his shoulders against the sand and went to sleep with the roaring of the surf on the reef" (IITS, p. 343). But Hudson is aware of the dualistic nature of the ocean too, and of its deceptiveness:

far out and just where it should be was the Minerva with the sea breaking restfully on its coral rocks. It was the swell that was left from the two months of unremitting heavy trade wind. But it broke gently and kindly and with a passive regularity.

It was as though she were saying we are all friends now and there will never be any trouble nor any wildness again, Thomas Hudson thought. Why is she so dishonest? A river can be treacherous and cruel and kind and friendly. A stream can be completely friendly and you can trust it all your life if you do not abuse it. But the ocean always has to lie to you before she does it. (IITS, pp. 370-71)

Hudson's eventual recognition of how this paradoxical principle in nature corresponds to the central ambivalence in his own personality is necessary to his growth.

This paradox of tenderness and violence in his character, which

I pointed out in both the "Bimini" and "Cuba" sections, is again illustrated in "At Sea" through one of his dreams. In this dream Hudson confuses his wife with his gun. We recall that earlier he explicitly identified his gun with a woman: "How long have you been my girl?" he said to the pistol (IITS, p. 337). Here, in "At Sea," while he is sleeping the pressure of his gun between his legs obviously arouses him sexually and becomes translated as sexual intercourse in his dream:

Then with one hand he moistened the .357 Magnum and slipped it easily and sound asleep where it should be. Then he lay under her weight with her silken hair over his face like a curtain and moved slowly and rhythmically. (IITS, pp. 343-44)

Their love-making thus includes both violence and tenderness. In the following passage and elsewhere killing is associated with Hudson's sexual and emotional experience:

"Yes. I'm glad of everything and will you swing your hair across my face and give me your mouth please and hold me so tight it kills me?" (IITS, pp. 344-45. *Itals. mine*)

Through making love he and his wife become each other and lose their own identities:

Then it was the way it should be and she said, "Should I be you or you be me?"

"You have first choice."

"I'll be you."

"I can't be you. But I can try."

"It's fun. You try it. Don't try to save yourself at all. Try to lose everything and take everything too."

"All right."

"Are you doing it?"

"Yes," he said. "It's wonderful." (IITS, p. 344)

This complete union—a merging of identities—and the accompanying paradox of tenderness and violence typify several of Hudson's experiences,

and anticipate his encounter with death. For through his death, as I will eventually show, he symbolically resolves this paradox. As he comes to comprehend the mystery in nature of the principle of harmonious opposition, so does he comprehend and transcend his own emotional duality.

Hudson's growth towards this acceptance of his role as a necessary and dynamic part of life is illustrated in his growing ability to accept his subordinate and ineffectual role in the war; that is, as I have already stated, his ability to accept "approximations." As in earlier sections of the novel, he humbly, though not without a degree of resentment, accepts the approximate kind of success which is his lot in life. For example, it is enough to be "useful" or "faintly instrumental" in the war against the Germans:

Maybe this time you will get these characters. You did not destroy their undersea boat but you were faintly instrumental in its destruction. If you can round up the crew, it will be extremely useful. (IITS, p. 356)

But you have to do it. Sure, he said. But I don't have to be proud of it. I only have to do it well. (IITS, p. 356)

Again, because we see this potential in Hudson, we expect him to grow towards a greater understanding of himself.

His gradual growth is charted by the symbolic westward movement of his quest. Immediately after he leaves Confites, where he has stopped for supplies and learned that the Germans are in a turtle-boat not too far ahead of him, he begins his real westward movement: "They were running to the westward inside the reef with the wind astern" (IITS, p. 354). He pushes himself in this pursuit, in spite of a strong tendency to succumb to despair:

There aren't any things any more. Oh yes, there are. There is this ship and the people on her and the sea and the bastards you are hunting. (IITS, p. 356)

For Hudson moving westward compensates for the emotional impasses (journeys eastward) he has suffered in the past:

He loved to run just off a bad reef with the light behind him. It made up for the times when he had to steer into the sun and it made up for several other things. (IITS, p. 391)

But this growth is gradual and Hudson has much to learn before he will be able to perceive how the paradox of the east and west winds, for example, is a reflection of his own situation in life, for he must first learn how to share his grief. And he is not yet ready to share it with anyone. It is fortunate that he at least knows this about himself and tries to understand why:

Why do you just pound and pound on after it like a riderless horse that is still in the race? (IITS, p. 356. Itals. mine)

His remorse is often described metaphorically in "At Sea": he rides it like a horse (above) or like a ship on the sea:

Ara went down and Thomas Hudson was alone with the night and the sea and he still rode it like a horse going downhill too fast across broken country. (IITS, p. 346)

And sometimes Hudson himself becomes the wild horse ("like a riderless horse") that pounds on persistently and self-destructively. Occasionally Hemingway seems to confuse the logic of this metaphor by referring to Hudson sometimes as the horse, and sometimes as the rider (IITS, p. 383) to emphasize that he is both the victim and the cause of his compulsion.

Hudson's self-questioning and criticism are efforts to come to terms with remorse. He does not simply suffer from it and then let it

sink into his subconscious until it erupts again.

As I have suggested in my discussion of both the "Bimini" and "Cuba" sections, Hudson's moral state and growth are also often reflected through his position as a member of a family, be it a natural family or a surrogate. Here in "At Sea" his relationship to his crew evolves morally until these men symbolically replace his lost natural families, and share with him a spiritual brotherhood. In the same way that Hudson shares a special relationship with men like Roger Davis and Fred Archer in "Bimini" and "Cuba," he now shares a special understanding with some of his crew members because of their mutual suffering. Because of this deep suffering they are different from ordinary men: each member is presented as flawed in one way or another, although each excels in some way which is indispensable to their purpose. They are described as a crew of "comic characters" (IITS, p. 347) and "desperate men" who "see strange and amusing things" (IITS, p. 348). The word "strange" is, as here, often used by Hemingway to describe his heroes.<sup>12</sup> It appears again later in descriptions of Hudson, his crew, and their relationship, and indicates a developing spiritual climate throughout Hudson's journey westward.

Hudson's growth, then, is most discernable in his relationship with the crew—he becomes more selfless and loving, and he gradually gives up his personal preoccupation with grief to a greater concentration on his duty as a strategist who must coordinate the abilities of these men for maximum effectiveness in chasing the Germans. And as he comes to assume a genuine selfless responsibility towards his crew, he approaches an understanding of the higher purpose of his role as part of the natural forces around him. And so the crew becomes his new family.

We discover that these men have discussed his problem and that some of them have taken it upon themselves to try and help him. Willie, as we have already seen in the "Cuba" section, plays a major role in Hudson's development. However, other men also take an interest in his moral state. For example, when his mate tells him not to go into Cayo Cruz and states that Ara and Willie are going, Hudson reflects upon his easy obedience:

I'm accepting a lot of handling, he thought.  
That must mean I really do need some rest. The  
thing is I am neither tired nor sleepy. (IITS, p. 359)

His crew members also realize that his intense preoccupation with remorse causes him to lose sleep and to jeopardize his ability as strategist. They would therefore like him to have a few drinks, as he would normally, so he will relax, sleep better, and command more competently. Hudson intuits the wavering trust of his men in his leadership, and, in order to dupe them into believing he is returning to his old self, he orders a double Tomini, and then throws it overboard when no one is looking. But the deception is two-fold: he is also deceiving himself by not admitting his need for help, for he is really despairing: "I never felt better. I just don't give a damn" (IITS, p. 360). However, his despair, which is narcissistic and self-destructive, can also wreak destruction on those who depend upon him for cool objective thinking:

"That's what it's about. You won't come down  
off the bridge. You want to stand all the watches  
steering. And you don't give a damn about any-  
thing." (IITS, p. 360)

Hudson is acting irresponsibly; it is precisely this lesson of real responsibility to others which he must learn. As we recall from his

exchange with Roger and Eddy after David's narrow escape from the shark in "Bimini," Hudson does know, intellectually, that he is responsible to others. But, as I pointed out in my discussion of that incident, Hudson still has much to learn before he will be able to develop his emotional state to correspond to the intellectual concept.

Just as Willie's comments on sharing grief in the "Cuba" section made a deep impression on Hudson, so do Ara's comments on a kind of pride superior to that driving Hudson. Ara has earlier tried to help him share his grief by talking about it instead of keeping it to himself. But Hudson has not yet understood that the relief he would receive would cost him nothing but a little false pride:

"Tom, how badly do you feel?"

"I don't know. How badly can you feel?"

"It's useless," Ara said. "Would you like the wineskin?"

"No. Bring me up a bottle of cold tea?" (IITS, p. 346)

He has even refused the temporary relief that alcohol has afforded him in the past, for he has been too proud to let Ara know that he needs it. And, now, when Ara speaks to him seriously of "another pride," which we eventually learn is a pride in one's duty regardless of practical results, Hudson can only retort sarcastically, as if he were bitter about his own incapacity to attain it:

"We will get them or we will drive them into other people's hands," Ara said. "What difference does it make? We have our pride but we have another pride people know nothing of."

"That is what I had forgotten," Thomas Hudson said.

"It is a pride without vanity," Ara continued. "Failure is its brother and shit is its sister and death is its wife."

"It must be a big pride."

"It is," Ara said. "You must not forget it, Tom, and you must not destroy yourself. Everyone in the ship has that pride, including Peters."

Although I do not like Peters."

"Thanks for telling me," Thomas Hudson said.

"I feel fuck-all discouraged about things sometimes."

"Tom," Ara said. "All a man has is pride. Sometimes you have it so much it is a sin. We have all done things for pride that we knew were impossible. We didn't care. But a man must implement his pride with intelligence and care. Now that you have ceased to be careful of yourself I must ask you to be, please. For us and the ship."

"Who is us?"

"All of us."

"OK," Thomas Hudson said. "Ask for your dark glasses."

"Tom, please understand."

"I understand. Thanks very much. I'll eat a hearty supper and sleep like a child."

Ara did not think it was funny and he always thought funny things were funny.

"You try it, Tom," he said. (IITS, p. 358. Itals. mine)

Ara's awareness of Hudson's helplessness before his all-consuming grief is obvious in his warning, "You must not destroy yourself." Hudson has "ceased to be careful of [him]self"; that is, he has reached the spiritual low of personal despair. Like Melville's Ahab, this captain has been driven by an obsession to prove the efficiency of human efforts, proudly assuming that destiny's blows could have been avoided in his past had he acted differently and that his efforts now against the Germans can somehow compensate for Tom's death, restoring universal balance, and marking an order man can see and control. Like Ahab, therefore, his erroneous reliance on this common kind of pride has led him to egocentricity and even solipsism, where nothing matters but the practical outcome of his quest. But Ara urges him to remember the special pride of special men, a pride "big" enough to eschew vain dependence upon human power to shape events, and thus to allow him to concentrate on the quest rather than the quarry, on survival for the sake of participation rather than control.

In this crucial passage Tom and Ara's exchange—"please understand/ I understand"—echoes an earlier passage in "Bimini" where Roger and David share an understanding that Hudson does not have (IITS, pp. 142-43). We recall that Hudson's moral state is illustrated and charted by certain motifs which run throughout the novel, one of which is the motif of a "language of love," which I explored in my discussion of this earlier passage in "Bimini." Hudson's conversation with Ara also contributes to this motif and illustrates that he is still spiritually unprepared to learn about love. But his subconscious awareness that there is indeed a language for which he has not yet discovered the key has already been revealed in the opening chapter of "At Sea." Here, as he searches the first key he thinks to himself: "A beach tells many lies but somewhere the truth is always written" (IITS, p. 337). It is significant that this "truth" is "written," and that in his first venture he does not find the right "key": he will discover the truth as part of a new language.

The resolution of the central ambivalence in Hudson's character, of tenderness and violence, will of course coincide with his comprehension of this language. Through his encounter in Chapter Eight of "At Sea" with the dying German sailor, Hudson begins to listen to this mysterious language, and the spiritual significance of his own imminent death is established. The German sailor is in a special state—he is dying—and in this state he is more in touch with the eternal spirituality of life than the temporal outcome of the battle between the Germans and Americans. Through allusions to the crucifixion he is associated with Christian love and humility:

The German lay on the stern wrapped in a blanket. His head was on two cushions. Peters was sitting on the deck beside him with a glass of water.

"Look what we got," he said.

The German was thin and there was a blond beard on his chin and on his sunken cheeks. His hair was long and uncombed and in the late afternoon light, with the sun almost down, he looked like a saint. (IITS, p. 362. Itals. mine)

Hemingway even includes an oblique allusion to the cross: "He looked as though made of wood when he saw us. . . . Then he smiled and we lifted him: (IITS, pp. 364-65). Hudson openly admires this sailor who is dying "with much style" (IITS, p. 365): he refuses morphine and he refuses to talk. And Hudson desists from interrogating him further.

Hudson is seduced by the "loving" tone of the German language

Thomas Hudson caught the loving tone or perhaps it was only the loving sound of the language. (IITS, p. 363)

It would seem that Peters, his interpreter who speaks this language, fulfills his part as a spiritual guide for Hudson here and is needed no more: he is the first to die. It is Willie who alludes to the association of the German sailor with love. He says to Hudson: "You're just the exhausted leader of a little group of earnest kraut-lovers" (IITS, p. 365). The concept of loving one's enemy, and therefore of Christian love and charity, is a focal point in this chapter. Hudson recognizes that this sailor's style of dying deserves emulation and that there is a lesson to be learned from it.

But what precisely is Hudson learning here? The sailor's total disregard for his earthly situation and the unspoken mutual respect and love shared between him and Hudson help Hudson to break down the barrier of false pride within himself and to begin to perceive a purpose higher than the practical success of the sea-chase. Only

because he opens himself up to this love is he able to experience this other spiritual dimension of his duty. Like the sailor, he will eventually value his life as a part of the natural forces around him, and learn that doing his duty the best he can, regardless of practical results, will bring him greater fulfillment than catching the Germans.

It is consequently very significant that at the end of this chapter Hudson finally receives a signal from Guantánamo to "Continue Searching Carefully Westward" (IITS, p. 368). His destination is still unspecified, and he proceeds in a kind of fog, like a spiritually blind man stumbling through unknown regions of his own soul. His search for the Germans of course symbolizes his personal search inward for self-knowledge. A careful examination of the message reveals how very relevant it is to Hudson. It is at once a nebulous instruction from headquarters and an injunction to Hudson to keep striving and growing personally. Because no destination is given, we can deduce that Hudson is to continue the sea-chase regardless of whether he finds the Germans or not. And the instruction to "continue searching carefully" corresponds to the concept of the necessity to do his duty to the best of his ability. This message has a language of its own which symbolically affirms the direction of Hudson's spiritual quest "westward," and informs us of the nature of his final understanding.

Hudson is aware of how the German sailor's dying has opened a door for his own spiritual growth. At the beginning of the next chapter he notes the sailor's death, as if he were charting his own personal growth:

"Show me the tree again."  
Ara pointed it out just above the line of beach  
they were leaving and Thomas Hudson made a small

pencilled cross on the chart. (IITS, p. 369. Itals. mine)

The "tree" and the "cross" here metaphorically represent the cross on which Christ was crucified and symbolically indicate Hudson's own death. What is dying in Hudson, however, is his false pride, his emotional barriers to loving, and the unsatisfactory concept of duty whereby practical success was most important. What is beginning to live is a receptivity for love, and the concept of duty whereby doing it well, in spite of practical results, creates a spiritual fulfillment greater than that of practical success.

Only when he will literally die will Hudson's insight be complete. He must first comprehend and value the "other kind of pride" of which Ara has spoken. He is still not ready, for, although he recognizes the self-destructive effect of his preoccupation with remorse, he still mistakenly tries to replace it with that false concept of duty which I have pointed out. He thinks that one can simply replace one with the other: "He had traded in remorse for another horse that he was now riding" (IITS, p. 383)

He does understand, however, the meaning of his message from Guantánamo. The search itself is gaining more importance than the actual discovery of the Germans: "We have to search it [a key] carefully even though I do not believe there is anything here" (IITS, p. 376). And he is not anxious for the search to end: "I love doing it, he thought. I just don't like the end" (IITS, p. 379), although, of course, he realizes that he cannot avoid it and that it will surely come with death and violence. He has expressed these apprehensions earlier:

It is the repugnance that I feel toward meeting them, he thought. It is my duty and I want to get them and I will. But I have a sort of fellow death-house feeling about them. Do people who are in the death house hate each other? I don't believe they do unless they are insane. (IITS, p. 376)

His duty paradoxically leads him towards his death as well as spiritual understanding. But, above all, his undeniable spiritual need must be satisfied even if death is to be included into the bargain.

At this point in "At Sea" (Chapter Thirteen) Hudson stands on the brink of a spiritual abyss. He is in despair, that low spiritual point from where the archetypal questor begins to grow. His state is symbolized by the repetition of the word "nothing" as a search of the next key yields no sign of the Germans:

But they found nothing and the squalls came out earlier with heavy rain (IITS, p. 398)

He found nothing but the site of an old charcoal-burning and he came out onto the beach after the first squall hit (IITS, p. 399)

none of the searchers had found anything.  
(IITS, p. 399)

"And you?" Ara asked.  
"Me, nothing." (IITS, p. 399)

"Hi, Tom," Willie said. "Nothing but a wet ass and a hungry gut."

"Take these children," Ara said and handed the wrapped submachine guns aboard."

"Nothing?"

"Nothing multiplied by ten," Willie said. He was standing on the stern dripping and Thomas Hudson called to Gil to bring two towels.

Ara pulled the dinghy in by her painter and climbed aboard.

"Nothing of nothing of nothing," he said.  
"Tom, do we get overtime for rain?" (IITS, p. 402.  
All itals. mine)

In a stance similar to King Lear's confrontation with "nothingness"

as he braved the storm on the heath, Hudson has his own encounter with that "nothingness" that is a necessary prelude to spiritual understanding. This experience is also reminiscent of an earlier Hemingway speech on "nothing." In "A Clean, Well-Lighted Place" an old waiter substitutes the word "nothing" for each vital word of the Lord's Prayer:

It was a nothing that he knew too well. It was all a nothing and a man was nothing too. . . . Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada. Our nada who art in nada nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada as our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. Hail nothing full of nothing, nothing is with thee.<sup>13</sup>

The title of the book, Winner Take Nothing, in which this story appears, illustrates Hemingway's earlier preoccupation with spiritual emptiness. When we compare this story to Islands in the Stream we notice how remarkably Hemingway's own vision has changed and grown to include a greater spiritual dimension.

From this low point Hudson will grow towards an understanding that renders possible his inclusion as a member of a new and genuine family. As I mentioned earlier, this family is his crew. Through their concern for Hudson, Hudson in turn develops a sense of responsibility and love for them. His responsibility is greatest because he is their strategist, the man who must coordinate their abilities for maximum effect in the sea-chase. (Peters speaks German; Ara is beautiful in action (IITS, p. 430); Willie is a trained killer; but none has Thomas Hudson's ability to command.)

Through the help of his crew members, then, especially that of Ara and Willie, he begins to acquire this sense of responsibility, and

to share his grief and to love them. For example, he quells a vain desire to steer without looking at the banks, remembering Ara's advice:

He was tempted not to look at the banks but to push it straight through. But then he knew that was one of the things of too much pride Ara had spoken of and he piloted carefully. (IITS, p. 373)

He has also come to learn, under Willie's tutelage, to unburden his grief a little and to share it:

"Listen, Tom. Can I ask you something?"  
"Anything."  
"How bad is it with you?"  
"I guess pretty bad."  
"Can you sleep?"  
"Not much." (IITS, p. 398. Itals. mine)

Through another conversation with Willie the motif of a "language of love" is extended. As Willie relates his discoveries on one of the keys, Hudson expresses his curiosity about the pseudo-Indian dialect Willie assumes:

"What language is that?"  
"My own," Willie said. "Everybody has a private language around here, like Basque or something. You got an objection if I speak mine?" (IITS, pp. 380-81)

So Willie, like Roger and David in the "Bimini" section, also speaks a "private language" which Hudson does not know. It is appropriate that Hudson must ask Willie to explain it to him. Hudson's curiosity and frustration in this scene ("Cut out the shit and tell it straight" IITS, p. 381 ) reflect a desire to learn this language, as well as frustration over his present inability to do so. The previous association of Willie with love contributes to the conclusion that this mysterious language is about love.

Through further discussions between Willie and Hudson we not only see the two men growing closer, but we also see the symbolic connotations of their search. For example, in the following passage, through a comparison of their journey westward to Columbus' voyage, Hudson's own quest is alluded to as a search for a new country; it is implicit that this new country is symbolically the object of Hudson's quest for self-knowledge:

"I'm not ornery. I'm just admiring the ocean and this beautiful coast Columbus first cast his eyes on. I'm lucky I didn't serve under that Columbus."

"I always thought you did," Thomas Hudson said.

"I read a book about him in the hospital at San Diego," Willie said. "I'm an authority on him and he had a worse fucked-up outfit than this one."

"This isn't a fucked-up outfit."

"No," said Willie. "Not yet." (IITS, pp. 406-07. Itals. mine)

References to this westward quest usually indicate the point to which Hudson's growth has progressed. In one incident, for example, he dreams he is once again a boy riding his horse westward (IITS, p. 384). The dream forms a parallel to his assignment to keep searching westward. And, appropriately, Ara wakes him in the middle of it with a second message from headquarters: "Continue Search Carefully Westward" (IITS, p. 384). Hudson interprets it personally and is pleased that he is holding his direction:

He went to sleep again and when he went to sleep he smiled because he thought he was carrying out orders and continuing the search westward. I have her pretty far west, he thought. I don't think they meant this far west. (IITS, p. 384)

He assimilates the message into his subconscious as he sleeps, and his spiritual quest becomes explicitly identified with the pursuit of the Germans.

Hudson's excitement, then, upon discovering that he is close behind the Germans at Cayo Guillermo, where two fisherman's wives inform them that a turtle-boat went "into the channel that goes inside" (IITS, p. 410. Itals. mine), is two-fold for he is also approaching the undiscovered recesses of his own inner self. In this zealous state, however, he makes a grievous error and pushes overambitiously into the channel which is rapidly running low with the falling tide. He decides, desperately, to run aground as far up as possible (IITS, p. 410), for he is determined to land in Cayo Contrabando. In a way the name of this key, Contrabando ("forbidden"), warns Hudson further of the mistake he is making: "The closer they came to Cayo Contrabando, the narrower the channel became" (IITS, p. 412). Ironically, however, this is the route which is leading him towards the discovery of the key to himself:

Thomas Hudson came in with reluctance from the open channel, the promising sea, and the beauty of the morning on deep water, to the business of searching the inner keys. (IITS, p. 372)

As Hudson moves towards this discovery we notice that his spiritual perception of events becomes heightened, even though his spiritual experiences are still vicarious, as they were in "Bimini" and "Cuba." For example, he senses the ritualistic meaning of his crew's bathing in the rain, but stands apart as an observer:

On the stern they were all bathing naked. They soaped themselves and stood on one foot and another, bending against the lashing of the rain as they soaped and then leaning back into it. They were really all brown but they looked white in this strange light. Thomas Hudson thought of the canvas of the bathers by Cezanne and then he thought he would like to have Bakins paint it. Then he thought that

he should be painting it himself with the ship against the roaring white of the surf that came through the driving gray outside with the black of the new squall coming out and the sun breaking through momentarily to make the driving rain silver and to shine on the bathers in the stern. (IITS, pp. 382-83)

The "strange light" of "the sun breaking through momentarily" is the archetypal illumination of spiritual experience. The crew shares this epiphany like brothers—the light shines on them as if blessing them (and they are later described as "half saints and desperate men" [IITS, p. 397])).

Hudson's recognition of this event makes him want to paint it. It is characteristic of Hudson that he desires to paint the epiphanies of other people—like Bobby's "The End of the World" painting or David's vision of the fish jumping in the air, as I pointed out in the "Bimini" section. It is a fortunate prerequisite to his spiritual growth that he does need to express such feelings, even though until the end of the book he can only observe them and translate them into art.

As I have mentioned earlier, Hudson's relationship with his ship, through sexual metaphor, is compared to his relationship with his wife. In this way he comes to associate his ship with the love and security that his natural relationship with his family formerly provided him. On a metaphorical level, then, his ship becomes his woman, his crew, his family. This identification is first made explicit in the following passage in which he identifies the deck with a wife:

I'll sleep tonight and I will love the air mattress or the deck. I might as well love the deck. We have been around together long enough to get married. There is probably a lot of talk about you and the flying bridge now, he thought. You ought to do right by her. . . . What are you saving her for anyway? To die on her? She would certainly appreciate that. Walk on her, stand on her, and die on her. (IITS, p. 378)

This passage also contains the first explicit foreshadowing of his death on the deck which is portrayed, as we shall see, as a symbolic marriage and crucifixion.

There are many other references and allusions in "At Sea" which depict the search for the Germans in sexual imagery, and so anticipate Hudson's marriage to the deck through his death, as well as the showdown with the Germans. For example, in the following passage a reference to crucifixion is juxtaposed to an irreverent sexual remark, "Think about cunt," which anticipates the sexual symbolism of his death and the goal of their search:

"You're so noble you ought to be stuffed and crucified," Willie said. "Think about cunt."  
"We're headed toward it." (IITS, p. 366)

And as they approach another key Willie asks, "What's this bitch's name?" (IITS, p. 375), and we are reminded of his former advice to "think cunt" and that they are "headed toward it." Hudson even watches the water "like it was some girl that was going to get away" (IITS, p. 398). And, as he searches this key on foot he is sexually aroused: "Walking faster gave him an erection" (IITS, p. 378). Another similar example is found in a later discussion wherein members of the crew describe a sighting they once had of an enemy submarine:

"If you see one as big as you saw that one time keep it to yourself."  
"I dream about her nights," George said.  
"Don't talk about her," Willie said. "I just ate breakfast."  
"When we closed I could feel my cojones going up like an elevator," Ara said. "How did you really feel, Tom?"  
"Scared." (IITS, p. 388)

What is important here is that sexual language, even though presented

negatively, is used to describe the state of mind created by such an awesome event.

All major themes and motifs, such as the sexual imagery I have been discussing, recur more frequently throughout the last few chapters of the novel, and indicate the fast-approaching end. We notice greater indications of his growth now. For example, his relationship with Willie is maturing. In the following passage Willie again tries to persuade Hudson to share his grief. At first Hudson decides to be obstinate: he is proud and does not relish exposure of his drinking needs:

"I'm glad you're drinking a little again, Tom."

"For Christ's sake, don't be glad or sad about whether I'm drinking or not drinking."

"OK, Tom. But I don't like to see you ride yourself like a horse riding on a horse's back. Why don't you be like a centaur?" (IITS, p. 450)

But Hudson relents: he expresses warm feelings towards Willie, and he humbly admits his inability to always "understand":

"You're a good old son of a bitch," Thomas Hudson told him. "Now get the hell down and do what I told you."

"Yes sir. Tommy, when we finish this cruise will you let me buy one of the sea paintings out at the joint?"

"Don't shit me."

"I'm not doing that. Maybe the hell you don't understand all the time."

"That could be. Maybe all my life." (IITS, p. 451)

Although he still refuses to recognize Willie's request here as a gesture of love, and fails again to understand this "language of love," he at least makes the supreme admission that perhaps he has never understood it.

As he grows, too, his concept of duty changes. It is no longer merely a wall behind which he can hide his feelings; he now begins to see how it may help him understand himself. In the following passage

he reaffirms his trust in it:

Duty is a wonderful thing. I do not know what I would have done without duty since Young Tom died. You could have painted. . . . Duty is simpler. (IITS, p. 418)

It is noteworthy here that he now explicitly associates duty with his painting, and refers to it as "wonderful." The spiritual dimension that duty will ultimately contain for him slowly emerges. Until now for Hudson painting has represented the only way he could approach spiritual fulfillment. We remember from earlier discussions in "Bimini" and "At Sea" that painting is Hudson's vicarious way of participating in such experiences. Now he associates duty with painting, and the spiritual dimension of this concept of duty becomes clearer. And Hemingway here associates the word "wonderful," which he often uses to describe mystical and spiritual experiences in his novels,<sup>14</sup> with duty. As Hudson's concept of duty broadens we see him begin to realize that he may gain fulfillment from simply doing his duty well, in spite of practical results. He is thus moving towards an understanding of that second kind of pride of which Ara has spoken.

Hudson's growth towards this understanding is illustrated in his growing capacity to accept approximate successes; instead of being totally preoccupied with the final result of the sea-chase, he increasingly recognizes how much more important it is that he is doing the best he can. For example, when Peters is killed on the turtle-boat, Hudson weighs what they have gained and what they have lost, and he is satisfied that they have done their best:

Maybe I should not have jumped the boat.  
But I think I had to do that. We sunk the  
boat and lost Peters and killed one man.  
That is not very brilliant but it still  
adds up. (IITS, p. 428)

If Hudson were still suffering from false pride, it would be doubly consequential to him that the German on the turtle-boat obviously shot Peters because he mistook him for the officer in charge.

We also see Hudson's growing acceptance of approximate success in his anticipated conception of what the outcome of the entire expedition will be. As they prepare for the final confrontation with the Germans on the skiff, Henry and Hudson discuss the ultimate significance their victory will have:

"Henry," Thomas Hudson said. "Please take it easy. The deads from the massacre are on the key. We have Schmeisser bullets from them and from the dead Kraut. We have another dead Kraut buried with the location in the log. We have this turtle boat sunk and a dead Kraut in her bows. We have two Schmeisser pistols. One is nonfunctioning and the other is smashed by the frag."

"A hurricane will come along and blow everything away and they will say the whole thing is doubtful."

"All right," said Thomas Hudson. "Let's concede the whole thing is doubtful. And Peters?"

"One of us probably shot him."

"Sure. We'll have to go through all that." (IITS, p. 438)

Hudson knows that because he is on an assignment, under orders of another commander, any recognition of success will be almost negligible in the greater scheme of the commander's strategy. Any verbal reward he and his crew might receive would be greatly diminished, so he sanely anticipates an approximate success.

It is, of course, no small wonder that Hudson must accept approximations in his life, for, as I have pointed out earlier, he has a penchant for errors which most previous Hemingway heroes do not. In spite of his abilities as a strategist, his pursuit of the Germans is fraught with mistakes and oversights. For example, simply through bad luck he misses seeing the Cayo Frances patrol plane while he is in the head of the ship by the noisy generator. Because of this he

would have lacked information which might have hampered his next strategy. And, later, he unwisely decides to approach the Germans' turtle-boat in broad daylight. Willie voices his disapproval over this move:

"Are we doing all this in daylight, Tom?"

"Now."

"I'll be a sad son of a bitch," said Willie.

"I have fallen among thieves and bastards." (IITS, p. 422)

And as he runs up the narrow channel he is immediately aware of making a mistake:

Thomas Hudson had the feeling that this had happened in a bad dream. They had run many difficult channels. But this was another thing that had happened all his life. But now it was happening with such an intensification that he felt both in command and at the same time the prisoner of it. (IITS, p. 414)

His action here reminds Hudson of his perennial rendez-vous with rashness and error. He understandably suffers the same remorse here as he does for the impulsiveness which in his youth cost him so much.

After Willie has returned from an unsuccessful trek through the mangroves to try and flush out the German skiff, he and Hudson share admissions of error:

"There's not a goddam thing, Tom," he said.

"They never were on that key. You and I weren't too damn smart."

"No."

"Tommy, you're parapeted up on the wrong side."

Willie said. "We've both been wrong and I'm not offering any advice." (IITS, p. 436)

And later Hudson admits to Antonio that he has "been wrong twice today" (IITS, p. 441), and divulges to Willie that they are "pretty well fucked-up" (IITS, p. 441).

Finally, after the last battle, Hudson re-examines the degree

to which they have succeeded and what further errors have been committed. He has forgotten to detrap the turtle-boat which might have blown up some innocent fisherman (IITS, p. 462). He has lost his only possible prisoner because Ara, as a reflex, shot the only surrendering man. In the end, he has won only because his men "had the fire power," although the Germans had strategically "outsmarted" him (IITS, p. 465). But his capacity to accept the outcome as an approximate success serves him well, for through this acceptance, as we shall see, he will find the understanding for which he has been questing.

As I have pointed out, as he moves towards the culmination of his moral growth, motifs and themes which have been previously established accumulate in frequency and significance. The basic allegory of the sea-chase and Hudson's personal quest, for example, becomes more and more explicit. Just as he finds the key which conceals the Germans, so does he discover the key to unlock his grief and help him move towards self-knowledge. This key unlocks his memory and allows his imagination to engage completely with his feelings:

A drink always unlocked his memory that he kept locked so carefully now and the keys reminded him of the days when they used to troll for tarpon when young Tom was a small boy. Those were different keys and the channels were wider. (IITS, p. 445. Itals. mine)

(This passage must of course be read metaphorically, for the key to self-knowledge for Hudson is certainly not alcohol.) On a literal level the "keys" he refers to are "different" because he is now in Cuba instead of America. On a metaphorical level, however, he is exploring a new country inside himself. The way is more difficult just as the channel is narrower, for he is finally approaching his hard-earned self-knowledge.

The identification of Hudson's quest with the pursuit of the Germans, and the related theme of exploration for a new country, culminate as they enter the last fateful channel. Hudson calls this key "no-name key" (IITS, p. 428) because it is "uncharted":

There was plenty of water although no such water showed on the chart. This old channel must have been scoured out by a hurricane, he thought. Many things had happened since the U.S.S. Nokomis had boats sounding here. (IITS, p. 454)

Just as storms have changed the face of the Cuban Coast, so have emotional traumas (like the loss of his wife and sons) altered the terrain of Hudson's psyche. Many things have happened—the most profitable for Hudson is his journey westward whereby he makes his final discovery. As he moves into the channel with the tide he is committed to follow the direction of his decision to its conclusion:

I could still try to back her out, he thought. But I don't believe I could, the way the tide is flowing. (IITS, p. 455)

On a metaphorical level Hudson is simply fulfilling his quest and destiny: as the channel "narrows" (IITS, p. 455), he approaches the uncharted regions of his own soul.

His discovery will, of course, be coincidental with his death, and as he approaches this last channel the motif of death at sea increasingly unfolds. For example, he associates his past life with the open sea which he has just left, and it is as if he moves into the channel with a complete awareness that he will die there: "the open sea and the long breaking reefs and the dark depthless tropic sea beyond were as far away as all of his life was now" (IITS, p. 432). And, as he waits in this key for the tide to come in, through the symbolism of the sea as life, the stage for his death is set:

"Ill take the watch," Thomas Hudson said to Antonio. "When does our tide turn?"

"It's turned already but it is fighting with the current that the strong east wind blows out from the bay." (IITS, p. 443)

The turning of the tide indicates the proverbial change of fortune, and implicitly foreshadows his death.

And, through an earlier parallel between Hudson and Peters, Hudson's imminent death is also foreshadowed. In this instance as they pass the night waiting for the tide, Hudson falls asleep on the deck and Antonio covers him with a piece of canvas (IITS, p. 453). This forms a revealing parallel to a scene in Chapter Nineteen where Willie informs Hudson that Peters is "sewed up in canvas" (IITS, p. 441). Of course Peters is dead.

Certain memories he has also contribute to the general setting for his death. He remembers when Young Tom was once sleeping on his back with "his arms crossed and he looked like the sculptor of a young knight lying on his tomb" (IITS, p. 446). Although this memory reflects Tom's death, through the reference to a knight, traditionally a questor, it also reflects Hudson's own quest and eventual death. More important than this memory is a vision Hudson has of Tom's image in a Spitfire:

He looked into the sun that was low now and he could see Tom high up in the sun in a Spitfire. The aircraft was very high and very tiny and it shone like a fragment of broken mirror. (IITS, p. 446)

Metaphorically, Hudson sees an image of himself in this "broken mirror" and thus of his own death for, as we know, Young Tom was shot down and killed in a Spitfire during the war.

The major themes and motifs of the novel coalesce at the point of Hudson's death, and illuminate the spiritual significance of his dying. There is an increasing identification of Hudson as a Christ-figure:

The ship was entering the narrow river now  
and Thomas Hudson, bareheaded and barefooted  
and only wearing a pair of khaki shorts, felt  
as naked as a man can feel. (IITS, p. 455. Itals. mine)

His nakedness also symbolizes the degree to which his vulnerability and humility have exposed his inner self. After he has been wounded, like previous Christ-figures in the novel, David and the German soldier,<sup>15</sup> Hudson lies under a "light blanket" (IITS, p. 463), and, like the German soldier, he refuses morphine (IITS, p. 462). And we see that Hudson is also dying "with much style." These parallels associating his death with Christ's illustrate the spiritual dimension of his experience with death.

The precise nature of this spiritual dimension, and of the knowledge he gains, will gradually unfold as we examine the imagery and symbolism of this last chapter even more closely. As I have pointed out, there is much evidence to indicate that Hudson's crew is his new family, and that he will finally acquire this family through symbolically marrying his ship as if it were his new wife. After he has been hit, then, he decides to lie on the deck which he has come to love, and which he has now consecrated with his own blood. Symbolically, then, he sexually consummates this bizarre marriage, and, as I will further explain, he attains Ara's other kind of pride: "Failure is its brother and shit is its sister and death is its wife" (IITS, p. 358. Itals. mine).

When he is wounded, then, his contact with the deck as he falls is depicted through sexual imagery as a feeling of union. The sexual sensation here represents a spiritual experience or communion:

He did not know whether he hit the deck or the deck hit him because the deck was very slippery from the blood that had been running down his leg and he fell hard. (IITS, pp. 456-57. Itals. mine)

The ambivalent tension between tenderness and violence in Hudson's personality, which I illustrated in the "Bimini" and "Cuba" sections, is now resolved through this union. After the last grenade has exploded and he has relinquished the wheel, he moves down to the deck, a movement which parallels those shifts in perspective I pointed out in "Bimini." In this final instance, of course, he is moving down towards his death. The "undefined" sensations which he has experienced in the past when levelling his visual perspective with the action before him are now revealed as spiritual sensations, and Hudson's death is now the centre of the action.

This wound is like another reprieve, and gives him an opportunity to learn and grow from his experience. If we recall my discussion of the opening of the "Cuba" section, Hudson has been reprieved, or "grounded" before. Then he was reprieved from the sea of life, so to speak, and, though he knew he would have to return to the sea, he cherished the extra time and spent it meditating upon his problems. And in "At Sea" Hudson has also received another reprieve prior to his actual wounding: after he had run his boat up the channel with the tide going out, he felt a reprieve from the consequences of the grounding:

Ever since they had grounded he had felt, in a way, reprieved. When they had grounded he had felt the heavy bump of the ship as though he were hit himself. . . . He could feel that in his hands and through the soles of his feet. But the grounding had come to him as a personal wound. Then, later, had come the feeling of reprieve that a wound brings. (IITS, p. 416)

Hudson's identification with the ship—the sensation of being wounded himself—foreshadows his real wound. His emotional wound in this earlier grounding is also compared to Christ's wounds, and further parallels the circumstances of his death: "He could feel that in his hands and through the soles of his feet." It is significant, too, that this psychological wound is conceived by Hudson as "personal": he is aware of his separate journey, and feels intuitively that he will complete his quest through physical defeat. In both cases he knows he is "grounded" only temporarily and spends the time in efforts to understand what has happened to him. It is through these ruminations that Hudson's growth becomes most apparent.

During his final reprieve he reflects upon the events of the confrontation with the Germans, and expresses satisfaction with his approximate victory: he has done the best he could, and even now he will perform his duty as leader and strategist of his crew. To this end he refuses morphine so he will be able to sustain his thinking processes. As he has done frequently in the past, he now expresses the vicarious but meaningful satisfaction he derives from watching his men of action perform:

Gil was a simple boy. He was a great athlete and nearly as strong as Ara and if he could have hit a curve ball he would have been a very good ball player. He had a great throwing arm. Thomas Hudson looked at him and smiled, remembering the grenades. Then he smiled just to look at Gil and the long muscles of his arms. (IITS, p. 463. Itals. mine)

Similarly, he lies quietly as Willie tells him about the fight, and absorbs from him his own satisfaction.

His thoughts, as he is dying, prove how he has finally come to an understanding and acceptance of Ara's "other kind of pride," and how he now feels a sense of accomplishment and fulfillment from having done his duty to the best of his ability, regardless of practical results. As I pointed out earlier, he has only previously grasped this concept intellectually. For example, he could earlier shoot a land crab, saying to himself, "Nobody blames you. You're having your pleasure and doing your duty. . . . (All he [the crab] was practicing was his trade" (IITS, p. 336), but it is not until now that he can emotionally absorb that concept and apply it to himself. He has always been aware of the principle of harmonious opposition operating in nature, but has not, until now, felt himself as part of it.

Aware of his errors and the odds against him, he still knows that he and his men have performed at the highest level of their competence:

Now is the true time you make your play. Make it now without hope of anything. You always coagulated well and you can make one more real play. We are not the lumpenproletariat. We are the best and we do it for free. (IITS, p. 464. Itals. mine)

He has made and will continue to make his play "without hope of anything," and "for free." As at the end of the "Cuba" section he is resolved to go on with "nothing." This kind of resolution reveals Hudson's great fortitude and great humility.

Just as Hudson finally benefits from Ara's advice, so does he now begin to be able to love through Willie's help. It is probably more than just a bizarre coincidence that Hudson answers "Roger" to Willie's plea, "Don't die" (IITS, p. 465). Willie is cast here in a role parallel to Roger's role as he comforted David in the "Bimini" section. What is important here is the association of Willie with the

"language of love" which Roger and David understood, but which Hudson could not. As I pointed out in the "Cuba" section, Willie is associated with death as well as love. Here, as he bends over Hudson, he seems to be the spectre of death himself:

he smelled sour of sweat and his bad eye was swung wild again and all the plastic surgery on his face showed white. (IITS, p. 465)

And paradoxically, as in the "Cuba" section, he repeats that he "loves" Hudson:

"Tommy, I love you," Willie said. "What the hell have you been doing yourself?" (IITS, p. 269)

"Tommy," Willie said. "I love you, you son of a bitch, and don't die." (IITS, p. 466. All italics mine)

The juxtaposition of love and death here is representative of a more basic paradox, that of life and death. Willie's injunction to "not die" is symbolically a plea to not die inside. The paradox of life and death, which is inherent in the crucifixion imagery associated with Hudson's death, as I have pointed out, indicates for the reader that Hudson's physical death is a vehicle by which he gains spiritual insight.

As death finally comes upon Hudson the sense of union he experienced with the deck is extended to a deeper feeling of oneness with the very engines of the ship:

"Try and understand if it isn't too hard." Thomas Hudson looked at him. He felt far away now and there were no problems at all. He felt the ship gathering speed and the lovely throb of her engines against his shoulder blades which rested hard against the boards. He looked up and there was the sky that he had always loved and he looked across the great lagoon that he was quite sure, now, he would never paint and he eased his position a little to lessen the pain. The engines were around three thousand now, he thought, and they came through the deck and into him.

"I think I understand, Willie," he said.

"Oh, shit," Willie said. "You never understand anybody that loves you." (IITS, p. 466. Itals. mine)

On a metaphorical level this union with the ship, with which Hudson has been identified, illustrates his attainment of greater self-knowledge. And the fact that this union has been portrayed in sexual imagery illustrates how Hudson has symbolically married a new wife ("death"), and how he has found a new family through this marriage. He acquires this family because he can finally "split" his grief and open himself up to love with his spiritual brothers. The sexual union, as I stated earlier, represents a higher spiritual communion, just as his physical death creates for him a kind of spiritual life—the birth of a greater understanding of his own life.

The final exchange between Willie and Hudson in the novel—"I think I understand/You never understand anybody that loves you"—remains, however, as a point of conjecture. In spite of all the culminative and ritualistic imagery describing Hudson's death, in the end he only "thinks" he understands. One might assume that for a man like Hudson, who only ever "approximately" succeeds in life, his final understanding of life, even at its greatest potential, can also only be "approximate." Such an explanation, however, does militate against these ritualistic allusions to marriage and crucifixion, which are both recognized as indisputably culminative experiences. In this way, then, one may criticize the ending of the novel as artistically flawed. On the other hand, it is also possible that this last exchange is simply Hemingway's way of pointing out the ultimate inadequacy of words, and of illustrating the futility of trying to put into words a mystical

event which goes beyond the human plane of experience and expression.

However, I find neither of these explanations altogether satisfactory.

But it is not within the scope of my discussion here to explore this ambivalence which nevertheless seems to survive and enshroud the ending when all is said and done.

IV

Conclusion

The focus and major development in Islands in the Stream, then, is Thomas Hudson's moral and spiritual growth. Hemingway presents Hudson's character, his problems, and the way in which he grows to deal with them in a substantially different way than he has presented his other protagonists and their situations. As a result, most reviewers find fault with Islands in the Stream because they do not see that it is a new development in Hemingway's vision, and their expectations have been disappointed. I would like to recall now how Hudson does grow, what he learns, and how he is simply a different Hemingway protagonist, and not representative of an artistic failure on Hemingway's part.

Many reviewers do not believe that Hudson grows,<sup>16</sup> but as I pointed out in my discussion of the "Bimini" section, they do not read the novel carefully enough and overlook the seven-eighths of the ice-berg which is submerged beneath Hemingway's neat prose. I have illustrated, as the centre of my discussion, precisely how Hudson does grow. I believe the most important way in which his growth is charted is through the portrayal of his developing relationships in both natural and surrogate families. Hudson is incapable of real love throughout much of his adult life. The loss of his first wife, his displacement by Roger as a father, and the deaths of his sons dissolve his natural families, and symbolize his inability to love and establish the necessary foundations of a real family. His unconventional cat family indicates the pathetic emotional state into which he has fallen after these losses, but at least the

existence of this surrogate betrays his need for a family. And, through a painfully slow movement towards an awareness of the meaning of his life, Hudson comes to share his grief and to love his crew. These men form his genuine and final family.

Hudson can love them because he has finally discovered a greater fulfillment in his life than the temporal rewards which he cannot have anyways. As a result he has been able to throw over his preoccupation with grief which is spiritually destructive and comparatively an unimportant worldly affair. Through his awareness of the mystical principle of harmonious opposition in nature he gradually comes to experience being part of it himself, and knows that he can participate in the mystery and find a spiritual reward simply by doing his duty to the best of his ability without worrying about the outcome. Doing his duty is then fulfilling his role in life, and experiencing the exhilaration that comes from conscious participation in something mystical which is too great for men to recognize, except on a spiritual plane.

In spite of the pervasive artistic evidence of Hudson's growth towards an ability to love, some seasoned Hemingway critics feel that his achievement is marred by the simple presence of his flaws and errors, and by the approximate victories Hudson must accept in lieu of the absolute victories in personal performance which keep Hemingway's other protagonists from being beaten as well as defeated. Surely these failings in Hudson render his struggle more human and poignant, and thus more engaging for the reader. These critics would do well to re-examine Hudson by comparing his potential with his achievements, and to examine how he assimilates into his day-to-day existence an awareness of his

limitations. The whole process of Hudson's growth is unusual in Hemingway—Hudson learns painfully slowly; he is often confused, though humble, before personal obstacles to understanding; he commits many errors of judgment and often fails as a competent physical performer—but these differences do not imply that Hudson's struggle and successes are inferior to those of other Hemingway protagonists. His achievement is as genuine as Robert Jordan's and may even be more laudable given his circumstances. He is as worthy as his predecessors of his meager portion of spiritual grace, and he is more human, more believable, and thus more significant for the average reader who suffers from average human frailty.

As I have stated, the whole process of Hudson's growth is unique in Hemingway. Unlike traditional Hemingway heroes who achieve a final epiphanic understanding as a direct result of performing successful physical feats, Hudson, a non-performer, has attained it through great emotional suffering and through desperate efforts to overcome his remorse. He is more admirable in the end than his forerunners because he has grown emotionally and is more worthy of his enlightenment than the champions like Jordan or Santiago who possess an inborn ability to achieve it. For example, Santiago never has to struggle to achieve this ability for he was "born" to be a fisherman.<sup>17</sup>

Up to a point, however, Thomas Hudson does share certain traits with earlier protagonists. Like Jake Barnes in The Sun Also Rises, who must learn to live with the insurmountable obstacle of his impotence, Hudson must live with a penchant for errors in performance. Both he and Jake must strive harder than born champions, and achieve fulfillment from only approximate victories.<sup>18</sup> Hemingway perhaps understood that Jake's physical impotence was after all only an elaborate

symbol and rationalization for the spiritual despondency that has cooled the souls of so many modern men.

In spite of this similarity between these two protagonists, Hudson's character reflects an important development in the Hemingway hero. Hemingway's last three novels (including Islands in the Stream) give an indication of the direction this development was taking. In The Old Man and the Sea and Across the River and Into the Trees a fisherman, Santiago, and an ex-soldier, Colonel Cantwell, are also portrayed as older men than earlier Hemingway heroes, and beset with some accompanying physical handicaps. Santiago's strength and physical alertness are diminished; the Colonel has a mutilated hand, a bad heart, and other problems resulting from war wounds. But each of these characters deals with his problems differently, and here the essential difference between Thomas Hudson and previous protagonists will be revealed.

It is difficult for many readers to identify with Santiago's unwavering faith and reverent awe for nature's mysteries, even throughout his defeat in losing the hooked marlin to scavengers. Santiago, like the marlin, is a champion of nature: he was born a fisherman and shares an easy communion with nature. Most men, and Thomas Hudson is one, are blessed with no such grace.

It is also difficult, on the other hand, for readers to identify with the Colonel's forced and shaky faith in his trade as a soldier—as a professional killer. Undeniably he has certain uplifting spiritual experiences, but his soul is too fettered to the protective facade of his stylized actions, and his doubts are not satisfactorily transcended. So his spiritual experiences occur as flashes in the dark, and

he is thrown back into the darkness unsustained by these momentary revelations.

Because his trade offers him the only fulfillment he can attain, Cantwell constructs rituals of war and enacts them in a peacetime world. This trade, however, is an anachronism, and these rituals, illusions. Although his verbal heroics may compensate for physical disabilities and moral doubts, he does not progress appreciably from self-doubt to a real level of self-knowledge. The risks of openness for the sake of gaining this knowledge are too great, and he hedges from ever making the supreme effort. The exclusive ritualistic element—the endorsement of illusion after illusion—renders Cantwell's character static, for his spiritual experiences teach him nothing and he does not grow.

Hudson differs in a very significant way from Santiago and Cantwell, and those earlier protagonists of which they are derivative. His actions and thoughts reflect neither Cantwell's tenacious belief in illusions and rituals as a means to a mystical experience, nor Santiago's steadfast faith in nature. Although he does perform certain rituals, and although he does possess a faith in the sea as his eventual salvation (he knows not how), initially he lacks Santiago's and Cantwell's capacity for a feeling of awe before the great mysteries of life that is all-consuming enough to overcome his latent despair. He does not have the incentive that comes from Santiago's empathy or Cantwell's frantic desperation. Yet, in spite of his inner and outer handicaps, Hudson does grow towards a kind of fulfillment because he desires a deeper understanding of himself. He gradually develops a moral sensibility which

has long been thwarted by deep suffering.

It is clear that Hudson is more like the average man than are earlier Hemingway protagonists. He is not perfect: his errors and flaws necessitate an acceptance of the kind of approximate victories with which most men must content themselves. Hudson is more admirable for his ability to admit these limitations and to go on "with nothing" in spite of them. He uses no protective charade to shield these weaknesses from those around him. Perhaps Hemingway himself finally discovered he was no champion after all; after having ridden the wave of his youth to its end, he perhaps realized how he had compromised his own integrity through his own past errors of judgment.

To a great extent, then, those reviewers who give Islands in the Stream a poor reception have refused to separate Hemingway and his earlier self-created myth from Hudson. These followers feel betrayed and disappointed for, as far as they can see it, Hemingway does not sustain the myth in Islands in the Stream.<sup>19</sup>

However, there are some reviewers who have noted that Hudson's personality is more accessible and likable than that of past Hemingway heroes:

In other of his novels Hemingway has created heroes who are courageous, admirable, even tragic, but Thomas Hudson, at least in the "Bimini" section, is the first Hemingway hero who is likable.<sup>20</sup>

But what is not familiar—in fact is markedly absent from almost all of his fiction—is the paternal love of "Papa" Hemingway, which here produces some happy and humorous family vignettes.<sup>21</sup>

Hudson's willingness to expose and accept his flaws is consequently honoured by some:

. . . only here is Hemingway making an effort to deal candidly with the discords of his own personality—his fears, which he has tried to suppress, his mistakes, which he has tried to justify, the pangs of bad conscience, which he has brazened out.<sup>22</sup>

Those reviewers who dismiss Hudson's character as merely "self-indulgent," "vain," or self-pitying"<sup>23</sup> are simply not submitting themselves to a reading of the novel which is free from schematic conceptions of Hemingway and expectations of a repeat-performance by the archetypal Hemingway hero. Any assessment of his character must be based on a different concept of the hero.

Unfortunately even critics who see something positive in the tension and mysterious quality of the novel view it only as a limited success: ". . . consistent and unsparingly honest self-scrutiny gives it a certain limited distinction."<sup>24</sup>

But it is precisely this distance between realistically conceived events in the present tense and feelings suspended in a past whose presence can be reached only in dreams or dream-like recollections that makes the obsessive drama of the novel so compelling, even when, from a narrow literary point of view, it is least successful.<sup>25</sup>

Hudson's perpetual movement forward—his moral growth—in spite of his shortcomings, provides the thread which endows the novel with the unity that most reviewers find lacking. Therefore, Hemingway could not have fallen back, as it has been suggested, "on the plea that the chaos of existence provides a rationale for his inability to achieve a unified work of art."<sup>26</sup> To perceive Hudson's development and the unity of the novel it is necessary to abandon schematic conceptions of Hemingway's heroes and novels. Further similar studies of his other works might reveal how untenable these conceptions are.<sup>27</sup>

I believe Hemingway's presentation of Thomas Hudson as a protagonist who develops and grows towards a moral sensibility, enabling him to love and be responsible to the men around him, is most indicative of Hemingway's attempt to expand his vision. Surely he was aware that in the past he had not adequately portrayed in his novels, as Norman Bartlet has pointed out, the "conventional wisdom that turns a collection of individuals into a society—a shared or public morality."<sup>28</sup> In this context Philip Young's assessment of Hemingway's vision, exclusive of Islands in the Stream, is a relevant and revealing comment:

It is a world seen through a crack in a wall by a man who is pinned down by gunfire, who can move outside to look around only on penalty of the death he seeks but also seeks to stay. Missing from it is a very large part of what our own eyes have also seen. . . . Hemingway's world is a narrow one, which is real to us in a limited and partial way only, for he has left out of it a great deal of what many people would quite simply call "life." And his view of his world is not much less restricted. Nowhere in this writer can you find the mature, brooding intelligence, the sense of the past, the grown-up relationships of adult people, and many of the other things we normally ask of a first-rate novelist.<sup>29</sup>

But, as I have shown, in several incidents Hudson most certainly shows that he is this "mature, brooding" intelligent man with a "sense of the past," and capable of sharing "grown-up relationships" with "adult people." For example, in "Bimini" Hudson and Roger are actually ridiculed for their "social conscience," and after this episode, as they seriously discuss good and evil, Hudson wisely abstains from pronouncing any absolute judgment on his fellow men:

"Whose friends were those tonight? Your friends or my friends?"

"Our friends. They're not so bad. They're worthless but they're not really evil." . . . "I know about good and evil. I'm not trying to misunderstand nor play dumb." (IITS, p. 48)

He understands too that all men should share a responsibility to each other. For example, after David has narrowly escaped the attacking shark, Hudson says to Roger that they were "all responsible" (IITS, p. 88).

And Hudson's preoccupation with his shortcomings indicates how mature he really is—how he wants to change and grow. He knows he is not capable of truly loving his family, and he senses that that is why he must ostensibly lose his sons to Roger and Audrey. And, as for Philip Young's comment, Hudson has such an overwhelming "sense of the past" that it almost destroys him. Throughout the novel, and especially in the "Cuba" section, he is almost totally preoccupied with his grief over his sons' deaths, and his remorse for the errors of judgment he has made in the past. Of course Young is referring to a sense of "man's" history when he speaks of a "sense of the past." Hudson's deep interest in the natural processes around him represents his concern for all time as is shown in the following passages. The sea itself, which is always a part of Hudson's consciousness, often represents the past to him. He is frequently haunted by it:

The motion of the boat in the big confused sea the northwester had built up, blowing a gale across the heavy current, was all gone now. It was as far away from him now as the sea itself was. . . . It was as distant now as all things that were past, (IITS, p. 219)

Their backs were as brown as the sea Indian women they had seen this morning on the outer key. That seemed as long ago as all his life, Thomas Hudson thought. That and the open sea and the long breaking reefs and the dark depthless tropic sea beyond were as far away as all of his life was now. (IITS, p. 432)

Only when he understands and endorses Ara's "other kind of pride" and shares his grief does Hudson transcend his remorse. In this way, then, he finally forms the "grown-up relationships" with "adult people" that Philip Young finds lacking in earlier Hemingway novels. He becomes part of a new family—his crew of responsible men—and comes to love them as if they were his natural brothers. It would seem that Hemingway deliberately portrayed Hudson as initially incapable of belonging to a real family in order to show how he would have to mature to be worthy of one. In this way, he could extend his vision and endow Hudson with the moral awareness that earlier protagonists lacked.

NOTES

<sup>1</sup> I have used Northrop Frye's definition of epiphany in his Anatomy of Criticism: Four Essays (New York: Atheneum, 1966), p. 203: "One important detail in poetic symbolism remains to be considered. This is the symbolic presentation of the point at which the undisplaced apocalyptic world and the cyclical world of nature come into alignment, and which we propose to call the point of epiphany. Its most common settings are the mountain-top, the island, the tower, the lighthouse, and the ladder or staircase." Also see p. 19, bottom.

<sup>2</sup> Ernest Hemingway, Islands in the Stream (New York: Charles Scribner's Sons, 1970), p. 3. All subsequent references are to this edition.

<sup>3</sup> cf. Stephen Donadio, "Hemingway: Islands in the Stream," Commentary, 50 (November 1970), 95. Donadio points out several episodes which illustrate this central ambivalence in Hudson's character, but he does not draw any conclusions from them: "The association of tenderness and violence or horror represented here appears in other forms throughout the book. There is a similar scene involving Thomas Hudson and his own cat, 'Boise,' recalled in Part II."

<sup>4</sup> Ernest Hemingway, Death in the Afternoon (New York: Charles Scribner's Sons, 1932), p. 192: "If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water."; Ernest Hemingway, A Moveable Feast (New York: Charles Scribner's Sons, 1964), p. 75: "It was a very simply story called 'Out of Season' and I had omitted the real end of it which was that the old man hanged himself. This was omitted on my new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood.

"Well, I thought, now I have them so they do not understand them. There cannot be much doubt about that. There is most certainly no demand for them [short stories]. But they will understand the same way that they always do in painting. It only takes time and it only needs confidence." It is ironic that, at the end of his life, Hemingway felt he had to say again that he had been writing according to this theory. Such critics as D.J. Gordon, Timothy Foote, and Christopher Ricks simply forget Hemingway's usual method when they complain that Hudson's character does not really develop. See, for example: D.J. Gordon, "Some Recent Novels," The Yale Review, 60 (March 1971), 430: "Real opposition of fate is welcomed because it takes him out of himself whereas the 'remorse' of obscure origins which he is otherwise left with is too intimate to be dealt with."; Timothy Foote, "Hemingway's

Unstill Waters," TSL (October 16, 1970), 1193: "There is something desperately wrong with Thomas Hudson which neither he nor his creator can define or cure"; Christopher Ricks, "At Sea with Ernest Hemingway," New York Review of Books, 15 (October 1970), 18: "Islands in the Stream is an elaborate refusal to say what is the matter with Thomas Hudson. . . . It resembles Hamlet as it seemed to T.S. Eliot: 'Hamlet (the man) is dominated by an emotion which is inexpressible, because it is in excess of the facts as they appear. . . . It is thus a feeling which he cannot understand; he cannot objectify it, and it therefore remains to poison life and obstruct action.'" These assessments of Hudson's emotional problems strikingly illustrate Hemingway's narration by omission. The "obscure origins" of Hudson's "remorse," the "something desperately wrong with Thomas Hudson which neither he nor his creator can define," and especially "the elaborate refusal to say what is the matter with Thomas Hudson" are purposeful omissions of information.

<sup>5</sup> Norman Bartlet, "Hemingway: The Hero as Self," Quadrant, 71 (June 1971), 17-18; Paul Theroux, "Lord of the Ring," Encounter, 36 (February 1971), 65.

<sup>6</sup> An understanding of life is frequently depicted through sea imagery in the novel; for example: "There is so much we don't know and then when we do know, it comes so fast it goes over you like a wave." (IITS, p. 162).

<sup>7</sup> Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1926), pp. 192-93. *Italics mine.*

<sup>8</sup> See Bickford Sylvester, "Hemingway's Extended Vision: The Old Man and the Sea," PMLA, 81 (March 1966), p. 133: "As the 'now' and the perpetual become fused, relativity ceases; thus for the participants in the action all sensation of motion disappears. Santiago's reward for his struggle is, therefore, not in the nature of a lesson at all. It is that Lear-like perception of the eternal which the very rare creature can wrest from the round of existence, the one boon that cannot be reclaimed by the sea which has provided it." See also p. 3, top.

<sup>9</sup> John W. Aldridge, "Hemingway Between Triumph and Disaster," Saturday Review, 53 (October 1970), 39.

<sup>10</sup> Malcolm Cowley, "A Double Life, Half Told," Atlantic Monthly, 226 (December 1970), 106.

<sup>11</sup> For example, see John Updike, "Papa's Sad Testament," New Statesman, 80 (October 1970), 489: "Such bravery is not grace under pressure but pressure forced in the hope of inducing grace."

<sup>12</sup> The association of the word, "strange," with these mystical experiences and with Hemingway champions was noted by Sylvester, PMLA, 81, p. 132: "Each of the exceptional individuals of the

various species has something 'strange' about his eyes (OMAS, pp. 15, 107, and 112) which suggests his perception of the paradoxical logic of nature."

<sup>13</sup> Ernest Hemingway, "A Clean, Well-Lighted Place," Winner Take Nothing (New York: Charles Scribner's Sons, 1961), pp. 23-24.

<sup>14</sup> For example, just as Santiago, in The Old Man and the Sea, associates the experience of hooking the great marlin with words like "wonderful" and "strange," David's fight with the fish in Islands in the Stream is described as "wonderful": See Ernest Hemingway, The Old Man and the Sea (New York, Charles Scribner's Sons, 1952), p. 53: "Then he began to pity the great fish that he had hooked. He is wonderful and strange and who knows how old he is, he thought"; and p. 72: "Blessed Virgen, pray for the death of this fish. Wonderful though he is." See also: "Did you ever see such a blue and that wonderful silver on him [the fish]?" (IITS, p. 122); "You're doing wonderful" (IITS, p. 123); "He's always been wonderful, you know," Tom said. "He's not a damn genius nor an athlete like Andy. He's just wonderful" (IITS, p. 125).

<sup>15</sup> cf. "He was rolled up in a light blanket and Eddy was fixing his hands and Roger his feet" (IITS, p. 141); "The German lay on the stern wrapped in a blanket" (IITS, p. 362).

<sup>16</sup> See p. 8, bottom.

<sup>17</sup> Hemingway, The Old Man and the Sea, p. 44.

<sup>18</sup> For the concept of obtaining an "absolute value" from a "partial victory" see Bruce L. Grenberg, "The Design of Heroism in The Sun Also Rises, Fitzgerald/Hemingway Annual 1971, ed. Matthew J. Bruccoli and C.E. Frazier Clark, Jr., University of South Carolina, 1971, p. 285.

<sup>19</sup> Jonathon Yardley, "How Papa Grew," The New Republic, 163 (October 1970), 26: ". . . it contains just enough flickering reminders of his wasted genius to make reading it a frustrating and saddening experience."

<sup>20</sup> Joseph Epstein, "The Sun Also Sets," Book World, 4 (October 1970), 3.

<sup>21</sup> Bernard Oldsey, "The Novel in the Drawer," Nation, 211 (October 1970), 376.

<sup>22</sup> Edmund Wilson, "An Effort at Self-Revelation," The New Yorker, 46 (January 1971), 60.

<sup>23</sup> D.J. Gordon, "Some Recent Novels," The Yale Review, 60 (March 1971), 429; Yardley, p. 25; Irving Howe, "Great Man Going Down," Harper, 241 (October 1970), 121.

<sup>24</sup> Timothy Foote, "Hemingway's Unstill Waters," TLS (October 16, 1970), 1194.

<sup>25</sup> Donadio, p. 96.

<sup>26</sup> Howe, p. 120.

<sup>27</sup> But such revaluations, as Donadio points out (p. 99), "will require a rereading of his works which has as its object something more than proving that he was an adolescent, woman-hating bully, or that his prose went downhill all the way, or that these books are 'successful' and those 'fail'."

<sup>28</sup> Bartlet, p. 20.

<sup>29</sup> Philip Young, Ernest Hemingway (University Park and London: The Pennsylvania State University Press, 1968), pp. 245-46.

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