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Department of **ENGLISH**

The University of British Columbia, Vancouver 8, Canada

Date **MAY 5, 1964.**
ABSTRACT

Structural pattern is a very important aspect of any novel and an understanding of it often leads to a much better comprehension of a particular work than is otherwise available. This is true of the novels of Ernest Hemingway, yet the structural patterns of his major works have been somewhat neglected by his many critics. It will be shown in this thesis that the conventional dramatic structure is basic to Hemingway's four major novels: *A Farewell to Arms*, *The Sun Also Rises*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*.

These four novels will be studied in terms of the introduction, rising action, climax, falling action, and catastrophe in each. This will lead to a better understanding of the unity, motivation, conflicts, points of crisis, movement, and themes of the novels. It will indicate the essentially dramatic, and, at times, tragic nature of them, and it will lead eventually to a good understanding of Hemingway's attitude toward man and life. It will also indicate the basic importance of this pattern to Hemingway's work by demonstrating that the pattern is almost identical in every one of the four novels.

Having thus established the predominance of this particular pattern in the work of Ernest Hemingway, this thesis will advance the conclusion that the pattern must, because of its frequency, be essential to Hemingway's mind,
and that, for this reason, one cannot hope to understand his work with any approach to thoroughness without being fully aware of the pattern.

The purpose of the thesis, then, is dual: to demonstrate that Hemingway possessed a clear consciousness of form, despite the contrary views of some of his critics, and to show that he succeeded in constructing all of his major novels in accordance with a particular dramatic pattern. In studying the predominance of the dramatic pattern in Hemingway's four major novels, it will be shown that the respective heroes of these works are all attempting, through different means, to escape from the decadence and limited happiness of life in modern society, and to find some source of meaning in life, some basis for a belief that there is a purpose in living. It will be shown that, barring religion, the only way in which one may achieve any sense of meaning and purpose in life is, according to Hemingway, through one's love for his fellow man. The ultimate aim here, then, is to present a structurally oriented method for studying the work of Ernest Hemingway which will lead to a clearer and more complete understanding of what he is trying to say and do in that work.
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CHAPTER I

Introduction

"Prose is architecture, not interior decoration, and the Baroque is over." - Ernest Hemingway.

The work of Ernest Hemingway has, for a variety of reasons, received a great deal of critical attention during the past thirty years; literally hundreds of articles have been devoted to examinations of his life, his character, and various aspects of his writing. Among the most popular topics have been the "Hemingway style", the "Hemingway hero", the "manner" and "attitude" of Hemingway, his major themes, his dialogue, his deterministic philosophy, Hemingway as a realist, Hemingway as a naturalist, Hemingway as a symbolist, Hemingway as a primitivist, his poorly drawn characters, his weak women, the autobiographical elements in his work, the development of his "political consciousness", his personality, his sentimentality, his personal virility, his influence on subsequent writers, the influences of former writers on him, and many dozens of others. The quality of certain aspects of his work is undoubtedly of a controversial nature, and these controversies account, to a large extent, for the amount and variety of criticism that has been devoted to him.

It is curious, however, that one of the most important aspects of his novels (and of any novel), the form or structural pattern, has been considerably neglected by his
many critics. Form is always of some significance in a novel, and this is just as true of Hemingway's work as it is of Henry James', whose constructive skills have received considerable scholarly attention. A thorough understanding of the formal basis of a novel very often leads to a more complete comprehension of the author's themes and his purposes in writing it.

The importance of form to Hemingway as an artist is clearly indicated in his statement that "prose is architecture, not interior decoration". This key to his work, which was presented to us in 1932, has been examined only on one side; very few have actually turned it over, looked at it carefully, and used it to open the door to a badly neglected aspect of the man's work. That is, the critics have jumped heavily upon the author's idea that prose is not "interior decoration"; they have enjoyed re-phrasing their refrain regarding the lack of description, the lack of adjectives, the lack of reflective passages, and the lack of exposition and comment on the author's part in Hemingway's work. In so doing, many of these critics are insulting those for whom they are writing, and revealing their own lethargy. The fact that Hemingway does not believe in literary "interior decoration" becomes, after reading his work once, as obvious as the hair on his chest, and we do not need scholar after scholar reminding us of this fact.

It would be interesting to find more articles of a positive nature which are devoted to indicating not how there
is a lack of "interior decoration" in Hemingway's work, but how there is a definite presence of architectural concern therein. A few critics have brushed against this point in passing, but most of them either ignore it completely or refute it peremptorily without having ever actually considered it. John Atkins, for example, blandly states that "Hemingway's stories do not please the architects among us. Instead they give a sense of life as chaotic as experience itself." Later, he comments on Hemingway's general lack of formal discipline, basing his discussion on To Have and Have Not, almost universally conceded to be Hemingway's worst effort. Another example of this approach is Harry Levin's criticism of Hemingway:

His talents come out most fully in the texture of his work, whereas the structure tends to be episodic and uncontrived to the point of formlessness.

Atkins and Levin are typical of the majority of Hemingway's critics in their disparagement of his structural ability.

Nevertheless, there is form, or pattern in Hemingway's work, and it is of an essential and conventional nature. One of the most important guides to this form is found in Death in the Afternoon, Hemingway's monumental work on tauromachia which has become as well his major work on the art of writing. There are numerous indications in this volume that Hemingway finds many similarities between the two arts of bullfighting and writing. Considering this fact as a major premise, the minor premise is found in the author's discourse on the
dramatic structure of the bullfight:

I believe that the tragedy of the bullfight is so well ordered and so strongly disciplined by ritual that a person feeling the whole tragedy cannot separate the minor comic-tragedy of the horse so as to feel it emotionally.

The aficionado, or lover of the bullfight, may be said, broadly, then, to be one who has this sense of the tragedy and ritual of the fight so that the minor aspects are not important except as they relate to the whole. Either you have this or you have not, just as, without implying any comparison, you have or have not an ear for music.

It is a fact that Hemingway was himself a "lover of the bullfight", and he was, therefore, fully aware of its tragic structure. It is also a fact that he applied to writing the same strong discipline that the good bullfighter applies to his trade. Is it not possible, then, that Hemingway attempted to apply an ordered tragic structure like that of the bullfight to his writing, or that he at least had a sense of dramatic movement toward a climax, or catastrophe, in mind while he was creating? It will be one of the purposes of this thesis to support an affirmative answer to this question. Carlos Baker recognizes this quality in Hemingway's work when he mentions "that conception of tragedy (neither Greek nor Elizabethan) which stands at the center of his art."

Leicester Hemingway was also aware of his brother's dramatic consciousness:

He had been a dramatist all his life, seeking turning points and crises as other men seek security and social status.

The purpose of this thesis, then, will be to indicate the dramatic form, or pattern of Hemingway's major novels.
For a study of this nature, some sort of framework must be selected as a basis for evaluation. The framework used here will be the one most commonly employed for the structural study of Shakespeare's more conventional tragedies: that is, the five-part division into introduction, rising action, climax, falling action, and catastrophe, or denouement. It will be shown how Hemingway's four major novels grow into this pattern, and how the dramatic requirements of these five divisions are amply fulfilled by the novels under study. Thus, in the introductory portion we are given any necessary exposition and are introduced to the setting, tone, plot, and major characters; in the rising action, the characters and plot are developed, and the major conflicts of the novel are introduced, as are the various dramatic devices like foreshadowing, irony, and suspense; the climax is the high point in the pattern, the moment of illumination in which most of the conflicts are resolved, the denouement becomes inevitable, and the basic theme of the novel becomes clear; the falling action presents the rapid movement toward the inevitable denouement, the hero's futile and ironic attempts to prevent the denouement, and some suspense regarding exactly what form the catastrophe will take; the catastrophe, or denouement comprises the final resolution or untying of the plot and the solution to any of the problems which were not resolved at the climax; it is always an emotionally strong scene designed to impress the theme of the novel upon us indelibly. The adventures of the four major
Hemingway heroes will be plotted diagrammatically on the conventional inverted "V" which is used to represent this particular pattern.

It will be shown, furthermore, that in progressing through this dramatic pattern, the heroes end up in situations almost identical to those from which they started; that is, that they go through a type of cyclical experience. This movement has been noticed by the Russian critic, J. Kashkeen, who says of Hemingway:

Book after book brings him back to his starting point; the concentric circles lead back to the underground.

John Peale Bishop also notices that Hemingway's "vision of life is one of perpetual annihilation". This theory implies the image of the wheel, an image which will be used extensively during the next four chapters of this thesis. On the rim of this "wheel of life" is the "nada" existence of Hemingway's contemporary society; at the hub is the truth, the meaning or purpose in life, for which the Hemingway heroes, one after another, search. In terms of this image, the hero's quest is represented as an attempt to reach the hub from the rim of this turning wheel by travelling along a specific spoke of his own selection. As none of the Hemingway heroes is religious, in the sense that he experiences strong devotion to an omnipotent and benign Christian deity, each one must select a spoke based upon some other belief, such as the belief in the love of a man for a woman, or the belief in the love of a man for his fellow man. If the spoke is steady and the grip is strong - if the hero's belief is valid and his
quest is disciplined and dignified - he will achieve the hub. If not, he will be forced to abandon his attempt and return, spiritually broken, to the rim of the wheel, thus completing his own personal cycle. This cyclical pattern, it will be shown, is followed by all of Hemingway's heroes, and it is this pattern of the quest which gives the dramatic form to his novels.

Although two apparently distinct patterns - the inverted "V" of drama and the cycle - will be employed in this discussion, they are closely related in the present context. The pattern which is consistent to almost all aspects of Hemingway's work is the cycle; the primary purpose of the essay is to identify this pattern and to indicate its predominance. In the discussions of particular novels, however, it will be shown that in the process of following this pattern the various heroes all participate in the five-part movement of the inverted "V". That is, the cyclical development of the individual hero is, structurally, of a conventionally dramatic nature. The recognition of the dramatic structure in the novels is, then, a by-product of the study of the cyclical pattern which is predominant in Hemingway's work.

The purpose of this thesis, therefore, is of a dual nature:

1. To show that there is a definite structural pattern in each of Hemingway's four major novels.
To show that this pattern is the same for all of these novels.

The four novels which have been selected for this discussion are *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*. The only other two novels which Hemingway wrote will be excused from this examination because they are generally considered to be weak and not characteristic of his work: *To Have and Have Not* is too episodic in structure, primarily because it was originally intended to be a series of short stories; *Across the River and Into the Trees* shows a definite lack of thematic power. This is not to say, however, that the pattern does not exist in these two novels; on the contrary, there is some evidence of it, however vague, in both of them. The four novels which have been selected are unquestionably Hemingway's best, and thus, if his architectural skills are to be examined, it is only fair that we consult his best work for evidence.

Chapter II will contain the discussion of *A Farewell to Arms*, Hemingway's second novel, rather than *The Sun Also Rises*, his first, for two reasons. Historically, Frederic Henry's quest took place before that of Jake Barnes and in considering the overall quest of the "Hemingway hero", it will facilitate our thinking to imagine Frederic as preceding Jake. Secondly, *A Farewell to Arms* is the most carefully constructed of all of Hemingway's novels; the pattern and the dramatic structure are most evident in this book, and by
considering it first we shall be able to clearly define our terms and illustrate the thesis. This, in turn, will make the study of the other novels much easier and will give a point of reference from which to work. Subsequently, the novels will be considered in the chronological order of their writing: Chapter III will discuss the pattern in *The Sun Also Rises*, Chapter IV will consider *For Whom the Bell Tolls*, and Chapter V will deal with *The Old Man and the Sea*.

It should be mentioned that considerable discussion of symbolism in these novels will be presented. Hemingway claims that he did not consciously employ symbolism, which is probably true. However, this does not preclude the possibility of symbols growing out of his work. It is only natural that certain good qualities are associated in his mind with geographical areas or physical objects of which he, as a man, is fond and, conversely, that bad qualities are associated with unpleasant concrete conditions. This is simply psychological association which, reflected in the man's writing, tends to have symbolic value, and it is one of the duties of the critic to find and identify these symbols, for only in this way can he approach a full understanding of the man and his work. It is hoped that such an understanding will be the result of the present study of Hemingway's structural pattern.
CHAPTER II

A Farewell to Arms: The Wheel of Life

An obvious danger associated with the structural study of a novel is the possibility of unconsciously forcing it into a pre-determined pattern rather than allowing the pattern to emerge from within the story itself. This may be avoided by objectively discovering answers to several questions, such as: What narrative technique is employed? Are there any definite turning points in the plot, theme, or character development? Where are the major conflicts introduced? How are these conflicts developed and when, if ever, are they resolved? Is this resolution successful for the main character(s)? Where is this success, or lack thereof, indicated? At what point in the novel does its message become clear? If these questions are answered honestly, and if there is a definite pattern in the construction of the work, one should be able to represent this pattern diagrammatically in such a way that the narrative and dramatic skills of the author become immediately obvious. This procedure provides some very rewarding results in the study of Hemingway's second major work.

A Farewell to Arms is a novel of fatalism, disillusionment, and tragic loss. In narrative technique, Hemingway follows a straight plot line, uncomplicated by major side issues or extensive flashbacks. He introduces, early in the book, various thematic and character conflicts,
most of which are resolved near the middle of the novel. The unhappy ending of the story indicates that these resolutions are unsuccessful, and encourages the reader to believe that there actually is no answer to the problems raised by the story. The movement of the novel is toward two major crises, the first occurring in the middle and causing an abrupt reversal in the actions and attitudes of the hero, the second at the end, leaving the hero, and the reader, with the pessimistic conclusion mentioned above. The first crisis, then, has the effect of a dramatic climax; the second becomes the catastrophe or denouement of the novel. This discovery, coupled with an understanding of the two-way movement of the novel, leads the reader to think of its construction in terms of the dramatic pattern of a conventional tragedy.

Furthermore, A Farewell to Arms, in its division into five books, reminds one at once of the conventional five-act structure of most of Shakespeare's major tragedies, these acts representing, very generally, the introduction, rising action, climax, falling action, and catastrophe of the play. This similarity in basic division goes farther than the simple number of parts; it extends into the basic content and purpose of each part. A few critics have touched on this point in passing. H. K. Russell, for example, points out that "the novel . . . is divided into five books, a form similar to the conventional five-act structure of tragic drama",¹ and he goes on to discuss the catharsis which occurs at the end of
the work; he does not, however, fully realize the extent to which this novel as a whole resembles a dramatic tragedy in structure. Carlos Baker, on the other hand, speaks of the "conception of tragedy . . . which stands at the center of his [Hemingway's] art", but he drops it at this point, being primarily concerned with the symbolism in the novel rather than with the possibility of pattern. Ray West is the only critic who has indicated a complete understanding of the novel's dramatic pattern. In his article, "The Biological Trap", he says:

As a matter of fact, the physical form of *A Farewell to Arms* more nearly resembles the drama than it does the majority of American works of fiction. It is composed of five separate books, each composed of a series of scenes, and each broken into sections which might be likened to stage directions and dialogue. Thus, in section one we have the introduction of all major characters, the general war setting, and a statement of the problems involved; in section two the development of the romance between Frederic and Catherine; in section three, the retreat at Caporetto and the decision of Frederic to escape the chaos of war; in section four, the supposed escape, the rowing of Frederic and Catherine across the lake into Switzerland; and in section five, the hope of sanctuary which, through a reversal reminiscent again of the drama, comes to a climax in the ironic scene of Catherine's death while giving birth to their child.

Although Mr. West is careless here in his direct correlation of the five books to the five parts of a drama, he is quite correct in his recognition of the dramatic pattern of the novel. However, he drops the topic at this point, avoiding more thorough discussion of the subject and omitting to consider the significance of the discovery. Nobody, in fact,
has given *A Farewell to Arms* the thorough consideration in terms of traditional dramatic structure that it deserves.

To attempt such a restrictive analysis is, indeed, dangerous, because one is, to a certain extent, forcing a set pattern upon an original work of art, the genre of which is different from that of the set pattern. However, it will be the thesis here that this form is created from within the novel itself and discovered by the reader, rather than imposed upon the novel from without. It will be shown, furthermore, that the construction of the novel can be represented schematically by the following diagram:

The solid black line in the diagram represents the main dramatic structure of the novel, which falls into two main parts, each of which has its own minor dramatic structure, as represented by the broken black lines. The red line indicates the division of the novel into five parts. The significance of the numerals will be indicated later in
this chapter, on the basis of what is revealed in the dis­
cussion which follows. It is obvious at once, however, that
Hemingway's division into books does not correspond exactly
with the actual dramatic construction; this is not because
Hemingway was unaware of the form his work was taking, but
because he found it simpler to divide the novel on the basis
of major changes in setting.

Before commencing this discussion, however, it must
be pointed out that there is a certain amount of consistent
symbolism in *A Farewell to Arms*, a knowledge of which is
basic to the understanding of the novel. Carlos Baker
mentions this in a chapter entitled "The Mountain and the
Plain", in which he says that the two poles which the novel
is connotatively organized between are the opposed concepts
of "Home" and "Not-Home":

> The Home-concept . . . is associated with
> the mountains; with dry-cold weather; with
> peace and quiet; with love, dignity,
> health, happiness, and the good life; and
> with worship or at least the consciousness
> of God. The Not-Home concept is associated
> with low-lying plains; with rain and fog;
> with obscenity, indignity, disease,
> suffering, nervousness, war and death; and
> with irreligion.4

Baker's differentiation here between those qualities repre­
sented by the mountains and those of the plains is good;
however, his terms "Home" and "Not-Home" are poorly chosen.
Although there are, as he says, two opposed symbolic poles,
the theory that within one category Catherine can "make a
home" while within the other she cannot is not only relatively
insignificant but at times inconsistent. An example of this
is the priest's Abruzzi, a mountainous country which is associated with all the finer qualities, and yet is a land which Catherine knows nothing about; she has certainly never "made a home" there. Had Baker been satisfied with representing his two poles simply by terming them "mountain" and "plain", instead of attempting to apply them to Catherine Barkley, he would have been considerably more accurate. Even the mountain-plain dichotomy, however, is subject to argument, as E. M. Halliday has shown. Baker is correct, nevertheless, in saying that under certain physical or geographical conditions, certain human actions and states of mind may be expected to exist, and that these human aspects may be divided, basically into two groups - the "good" and the "bad" - which are represented symbolically by two "opposite" sets of physical characteristics. For the sake of clarity, this symbolism can be categorized into the following table:

<table>
<thead>
<tr>
<th>GEOGRAPHICAL</th>
<th>PLAIN (&quot;bad&quot;)</th>
<th>MOUNTAIN (&quot;good&quot;)</th>
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<tr>
<td>Physical</td>
<td>hot</td>
<td>cold</td>
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<tr>
<td></td>
<td>wet</td>
<td>dry</td>
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<td></td>
<td>rain</td>
<td>snow</td>
</tr>
<tr>
<td></td>
<td>physical (sexual) love</td>
<td>true secular love and divine love</td>
</tr>
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<td></td>
<td>irreligion</td>
<td>religion</td>
</tr>
<tr>
<td>Human</td>
<td>meaninglessness</td>
<td>meaning</td>
</tr>
<tr>
<td></td>
<td>war</td>
<td>peace and love</td>
</tr>
<tr>
<td></td>
<td>society</td>
<td>no society</td>
</tr>
<tr>
<td></td>
<td>immorality (liquor, sex, profanity, blasphemy)</td>
<td>morality</td>
</tr>
<tr>
<td></td>
<td>disease</td>
<td>health</td>
</tr>
<tr>
<td></td>
<td>death</td>
<td>life</td>
</tr>
</tbody>
</table>
What this means is that religion usually is associated with cold, dry, mountainous country, while irreligion is found in the lower, wetter, hotter areas; that true love takes place under cold, dry conditions, whereas sexual desire, being a lower emotion, exists to a greater extent in lower, warmer geographical settings, and so on. Two other physical elements that take on symbolic value in the novel are rain, which almost always announces or forecasts some form of danger or disaster, and water in a body (a river or a lake), which always has a cleansing, purifying effect, as it connects, both physically and symbolically, the plains with the mountains. There are other symbols in the novel, such as wood, which is usually associated with physical salvation, and various colours (especially yellow, which often, like rain, announces danger), but a full knowledge of them is not necessary for understanding the book's construction.

The first portion of a classical or Shakespearean drama is usually of an introductory nature, and this is very much the case in *A Farewell to Arms*. We are given the setting: it is autumn ("late summer") in Italy ("Udine") during the First World War ("troops", "guns", and "mules"). The fighting with which the story is concerned is between Italy and Austria, and it is taking place in the mountainous terrain near the border between the two countries.

This leads us into a gradually increasing knowledge of the symbolism which will be employed throughout the novel.
Most of the fighting is in the low-lying areas and foot-hills; the mountains are what the armies are fighting for - they are something worth having, but they seem unobtainable; if one mountain is won, there is always a higher, whiter, more desirable one beyond it. Furthermore, the priest comes from the Abruzzi, a very mountainous area in Northern Italy, a place where "it is understood that a man may love God. It is not a dirty joke." In contrast with this are the lower, sea-level cities of Italy, where there are

the smoke of cafés and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night sure that this was all and all and all and not caring.

We are introduced also to the river, which connects these two areas and is the only clear, cold element in the valley, and to the rain, which is associated immediately with sickness ("with the rain came the cholera").

Associated with this symbolism are various characters whom we meet in this introductory section, and we realize immediately that the minor characters fall into two opposing groups. One group consists of the priest alone, the man whose home is in the mountains and who has found meaning in life through his belief in and worship of God. He does not like war or sin or any of the other elements which are associated with the plains. He knows what his purpose on
earth is, he knows where he will go when he dies, and he
knows the difference between good and bad; he is good. In
contrast to him are the drunken Italian officers whom we
meet in a bawdy house. They enjoy liquor and sex, they swear
and blaspheme, they make fun of the priest, they are not
bothered by the war, and they are not aware of any meaning
or purpose in life. We meet also the hero who, although he
is an officer in the Italian army, is set somewhat apart
from the rest of the officers. He is not an Italian, he is
friendly toward the priest, and he is aware of the need to
find meaning in life although he has not yet found it. When
he takes his furlough, although he goes to the sin-corrupted
cities of the plain, he is aware of the value he would
probably gain from visiting the mountainous Abruzzi. He
appears to be as decadent as the rest of the officers, and yet
willing to improve. Finally, we are introduced to Catherine
Barkley, an English nurse on duty in Italy who has lost her
fiancé because of the war, who is very unsure of herself and
of life, and to whom Frederic is immediately physically
attracted.

Furthermore, we are introduced to the basic con-
flicts and opposing forces in the novel. These conflicts,
naturally, all focus on the hero, because it is obviously
his story. We learn that, although he is not religious, he
is curious about God and envies the priest the meaning he has
found in life; although he lives on the plains, he wants to
live in the mountains. We learn that while Catherine seems
to be truly in love with him, he is attracted to her only physically. We learn that war and love do not go well together: the war has killed Catherine's fiancé, and it forces Frederic to leave Catherine just when he seems to be progressing well with her. We also learn that Frederic's success with Catherine is impeded by other people: Rinaldi teases him, Ferguson gets in the way, and there are rules restricting his courting hours. These little problems are all introduced in the first portion of the novel, and they will all have to be solved somehow if Frederic is going to experience any true happiness. The novel, obviously, will be concerned with his attempt to arrive at these solutions. Thus, as in Macbeth, the first portion of A Farewell to Arms has introduced the setting, main characters and conflicts. It also contains several dramatic devices, such as irony, exposition (primarily through dialogue), and foreshadowing (carried mainly by the symbolism).

The second structural part of a tragic drama is the rising action, the section in which the conflicts are intensified and it becomes obvious that something rather drastic must be done in order that the hero may succeed in his endeavours. Here again, A Farewell to Arms conforms. The rising action in the novel covers the whole of Book II, and parts of Books I and III, and within this section all four of the problems which have been mentioned are aggravated, and two of them become resolved.
The difference between the feelings of Frederic and Catherine for each other reaches the unsatisfactory point at which he has to lie to her in order to enjoy himself with her: "I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards." She, moreover, realizes this, saying to him: "This is a rotten game we play, isn't it?" However, gradually this situation becomes eased as Frederic's feelings for Catherine change. One night when he visits her she is ill and cannot see him. He reflects:

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

Shortly after this episode, Frederic, who has begun to care very much for Catherine, is sent up to the Front where he is wounded, which results in his hospitalization in Milan. Catherine, meanwhile, has been transferred to the same hospital, and the result is that they spend several months together while Frederic convalesces. During this time, their feelings for each other grow until they are truly in love: "It was lovely in the nights and if we could only touch each other we were happy." They become identified with each other and are unhappy when apart, even if for a short time. The hospital, with its hard, cold marble, becomes a little "mountain" in the middle of the "plain".
The second major problem which is resolved for Frederic is that of his search for meaning in life. After being wounded, he is visited in the field hospital by the priest, who defines his love of God: "When you love you wish to do things for. You wish to sacrifice for. You wish to serve."\(^{14}\) This is to have found a meaning, a purpose, in life. Frederic then asks him: "How about loving women? If I really loved some woman would it be like that?"\(^{15}\)

The priest answers that he has never loved a woman and thus does not know. Frederic, however, assumes the affirmative, and when he finds that the priest's definition is applicable to his own feelings toward Catherine, he believes that he has found meaning, purpose, something to live for, and he puts all of his faith and hope into Catherine as a substitute for God, in whom he cannot believe.

Two problems, however, are intensified without relief. Society continues to hinder the lovers' relationship. They cannot make love unless Catherine takes on night duty, sneaking into Frederic's room after attending to the other patients. Once Frederic can walk again, they cannot go out together without a chaperone. When they go to the horse races, they find they are much happier if they keep away from the crowd. Furthermore, according to the mores of society, they should be married before they act as they do, and yet: "Catherine said that if we were they would send her away and if we merely started on the formalities they would watch her and break us up."\(^{16}\) Thus, no matter what they do, society
is against their happiness. Secondly, the war continues to be in opposition to their love, and at the end of Book II, Frederic is ordered to go back to the Front, leaving Catherine and happiness behind him. There remain, then, two major problems, problems of the plains, which are going to require something drastic for their solution.

This solution is reached during the climax of the novel, as it is in the conventional dramatic form. The climax here is more of a plateau than a point, and it extends from the end of Book III to near the middle of Book IV. It has two major parts, each of which represents the apparent solution to one of Frederic's two remaining problems.

Shortly after his return to the Front, Frederic finds himself in the middle of an extremely chaotic retreat. This retreat from Caporetto, which is one of Hemingway's best attempts at sustained narrative, carries the hero to the shores of the Tagliamento River, where he finds that the battle police are shooting all the officers, either for desertion or on suspicion that they are German spies. With the latter charge definitely applicable to Frederic, because of his American accent, he decides to attempt an escape. He dives into the Tagliamento River and swims to safety. Symbolically, this represents his purification. He has now been cleansed of all the filth and corruption of war - he has deserted. The ethical value of this action is well
assessed by Robert Penn Warren:

If it is said that Frederick in _A Farewell to Arms_ does not, when he deserts, exhibit the discipline of the soldier, the answer is simple; his obligation has been constantly presented as an obligation to the total war - they recognize no meaning in the war and are bound together only by a squad sense and by their immediate respect for each other; when Frederick is separated from his men his obligation is gone. His true obligation then becomes the fidelity to Catherine.  

Frederic rationalizes his action with the thought that the "rules" of war had been broken by the battle police and he is thus no longer required to follow them himself. The war, then, no longer poses a problem for him.

However, he has now passed the "point of no return". The Italian Army will now consider Frederic a deserter, and he is faced with the necessity of escaping out of the country. He travels to Milan, where he obtains some civilian clothes, and then to Stresa, on the shores of Lake Maggiore, where he is re-united with Catherine. Here Ferguson, the representative of society, chastizes him severely for his treatment of Catherine, who is now pregnant. Frederic buys the boat of a bar-tending friend and he and Catherine row up the lake into Switzerland. In so doing, they not only leave Ferguson (society) behind, thus evading their final problem, but they also leave the "plains" and arrive in the land of the mountains. Thus, water has again had a purifying effect, and the future of Frederic and Catherine becomes fairly promising.
It would be well, however, to stop here for a moment and look back. The dramatic climax in a conventional tragedy is usually considered to be the point at which the catastrophe becomes inevitable. This is also true of the climax in *A Farewell to Arms*. Frederic, being unable to find any satisfying meaning in life through religion, has taken matters into his own hands by attempting to overcome the apparent purposelessness of life in a vicious, materialistic, and seemingly meaningless world through loving a woman. In cutting himself off from the rest of society, both military and civilian, he has made himself completely dependent upon Catherine. She is not God; she is neither all-powerful nor everlasting. In an attempt to fill the emptiness, the "nada", of life in a hard, fatalistic world, Frederic has placed all his faith and hope in something that is at the mercy of this world, that is just as impermanent as that which he is trying to avoid. He has substituted a mortal being for the immortal one, and it is only a matter of time until he realizes this. Furthermore, this realization can be brought about only by the death of his "goddess". Thus, as a result of the climax, the outlook for the hero's future is not pleasant as one would at first assume, but ironically unpleasant, and the next section of the novel, as in most good tragedies, promises to be frustratingly ironical as Frederic and Catherine attempt to enjoy as fully as possible their inevitably doomed happiness.
As in most conventional dramas, the story here moves rapidly to its conclusion. The falling action consists, basically, of Catherine's increasing pregnancy while she and Frederic experience an idyllic existence in the mountains of Switzerland. Here, once again, they are together and in love. The falling action here (love in the mountains) forms an interesting contrast with the rising action of Book II (love on the plains). In the mountains there is no heat, no drunkenness, no oppression by society, nor a background of war. That has all been left behind, washed away by the waters of the Tagliamento River and Lake Maggiore. Nor is there any rain; it would seem that Catherine's fear of her dying in the rain was meaningless. However, with Catherine well into her ninth month, the spring rains begin, and Frederic decides that it is time to descend from the mountains to Lausanne. The doubly symbolic significance of this (the rain and the descent, relatively, from the mountains) greatly increases the probability of the catastrophe.

It is in the hospital in Lausanne that the expected catastrophe occurs. Catherine, being very narrow in the hips, has great difficulty delivering the child, and the doctor is finally forced to attempt a Caesarean operation. The child is dead when born, and Catherine dies shortly after from an internal hemorrhage. Frederic walks outside where, significantly, it is raining, and here we leave him, a broken man. Having thrown off everything but Catherine at the climax, he has now lost his only source of meaning in life and he
has completed a full circle: he is now back in the world of "nada". It is, however, a different "nada" than that at the beginning of the novel. In some ways, he is worse off now than he was then: he has neither friends nor occupation; in others, however, he has gained. He has been through an ordering experience and has had a fleeting glimpse of his self-identity, his reason for living, a meaning in life. Furthermore, he has made the attempt, and the nobility of the effort cannot be denied. He has dared to attempt an escape from a hard, cruel, and invincible world, thus proving himself to be one of the "brave ones".

Yet the novel leaves us little reason for hope when the story is considered in its entirety, for just as the structure is classically tragic, so is the meaning which we must derive from the story. Here is a man whose tragic flaw was his desire to find some purpose and meaning in life, as evidenced by his questioning of the priest regarding love; herein lies the internal antagonist of the novel. The external antagonist, the force over which the hero has no control and to which he must finally surrender, is the deterministic world in which he lives, the "they" to whom he often refers, the "Messiah" who lets the ants burn to death on the log, much as he has disinterestedly let Frederic pursue his futile quest. Frederic is a hero because he attempts to escape (he is one of "the brave") rather than being satisfied to live in the "nada" of the other Italian officers (excepting Rinaldi, who has found some happiness and purpose through
his work). He is a tragic hero because his search for happiness was doomed from the beginning by forces completely beyond his control, and the nobility of his attempt is emphasized by the fact that Frederic was aware, before he became fully launched upon it, that the success of his quest would depend only upon chance: "'There isn't always an explanation for everything'."18

Thus, an understanding of the structural pattern of *A Farewell to Arms* has led us to a fuller comprehension of its meaning. Perhaps the final message of the book can best be explained by resorting to the image of the wheel, an image which appears several times in the work of Hemingway and which is the very essence of this thesis. Life is a wheel, says *A Farewell to Arms*, and we are all placed on the circumference of it. This circumference is a world of "nada", a world in which we keep returning to the place of departure. Because the wheel is turning we cannot possibly get off, unless we take a suicidal jump. Therefore, if we wish to escape the rim of "nada", we must attempt to reach the relative security of the hub, the point at which the centrifugal force attempting to throw us off reaches its least intensity. We must select a spoke, take a good grip on it, and try to walk this spinning "tightrope" into the center. But there is a mysterious force turning the wheel; at times it slows abruptly, sometimes it accelerates, and the success of our venture depends upon the actions of this force, the nature of each person's spoke, and the strength of his grip.
If the turning force smiles upon us, if our spoke is steady, and if our grip is strong, we may reach the hub of happiness. The priest accomplishes this, for his spoke is that of religious love, and he sits in the hub regarding the chaos of the spinning "nada" around him. Frederic fails, for his spoke is that of secular love, considerably weaker than the priest's, and the force behind the wheel, like the "Messiah", refuses to help him in his venture. Therefore, Catherine, who has taken the venture with him, is thrown off, and Frederic, who manages stoically to hang on, is forced to retreat back out to the world of "nada". He has thus returned to the place from whence he came and back on the rim he will stay, for his unsuccessful attempt has "broken" him, and he will never dare to try again (it is raining at the end of the novel). He is thoroughly defeated.

The nihilistic theme of *A Farewell to Arms*, then, the inevitable return, fits admirably the diagram of the structural pattern of the novel, presented earlier; in fact, the pattern is the theme. It consists basically of two parts, one rising and one falling, which are joined by a climactic plateau and each of which moves inexorably toward a point of crisis. Each of these parts has its own rising action, climax, and falling action. It must be emphasized, however, that the divisions between the parts of this structure are not sharp and definite. One part flows smoothly into the next, both through plot and through symbolic foreshadowing (especially that of rain). This construction
rises out of the novel itself; it is not imposed upon it by Hemingway. If he had wished to force his story into a "mechanic form", he would, for one thing, have made his four book divisions correspond with the four divisions in the conventional form. He let the novel, however, grow into its own form, and his skill as a writer enabled it to become truly dramatic in construction.

The numbers on the diagram at the beginning of this chapter may now be classified, briefly, as follows:

Major plot line (________):

1. Introduction - of setting, symbolism, characters, and conflicts.
2. Rising Action - growth of true love in Milan, conception of baby, return to Front.
3. Climactic Plateau - Frederic deserts from Army and goes with Catherine to Switzerland.
4. Falling Action - full and complete love in Switzerland; Frederic and Catherine go to Lausanne to have baby.
5. Catastrophe - Catherine and baby die in child-birth; Frederic is left alone in a world of "nada".
First minor plot line (--------):

6. Rising Action - sexual desire becomes true love.

7. Climax - Frederic is wounded and consequently experiences true love on the plain.

8. Falling Action - Frederic returns to the Front and takes part in the chaotic retreat from Caporetto.

Second minor plot line (--------):

9. Rising Action - Frederic and Catherine get settled in Switzerland.

10. Climax - They experience true love in the mountains.

11. Falling Action - They descend to Lausanne to have the baby.

A consideration of the two minor plot lines is interesting for two reasons. First, they round out the conventional inverted "V" diagram which is usually applied to tragic dramas, thus producing the circular image with which this thesis is largely concerned. It is, incidentally, a semi-circle because although Frederic has returned to the "nada" of his departure, he is a changed man, both physically and psychologically. Whereas he had hope at the beginning of the novel, as evidenced in his questioning of the priest regarding happiness, he now has absolutely nothing, except
a very educational experience behind him. That is, he has returned, but he has changed.

Secondly, these two halves of the pattern possess a considerable amount of symmetry with each other. For example, in the first half there is a baby being conceived in a Milan hospital in a bad environment (a little "mountain" to which they ascend from the surrounding "plain") while a man is being brought back to health; in the second half, there is a baby being born in a Lausanne hospital in a good environment (a little "plain" to which they descend from the surrounding mountains) while a woman is dying. These two episodes occur near the ends of their respective halves. Another example of this antithetical symmetry, and there are many others, occurs near the beginnings of the two halves, as Charles Poore points out:

Lieutenant Henry discussing matters of love and religion with Rinaldi, the young Italian Army doctor he had served with for two years so that they understood each other ribaldly and completely, changes when he speaks to Count Greffi, the old diplomat with the beautiful manners who had been a contemporary of Metternich and was living to be one hundred years old. "All my life I encounter sacred subjects," Rinaldi says, "but very few with you." And Lieutenant Henry challenges: "I can say this about your mother and that about your sister?" They both laugh as Rinaldi says swiftly: "And that about your sister." It gets rough. When Lieutenant Henry is talking to Count Greffi, though, the difference is like the difference between the captured enemy cognac Rinaldi pours into what he calls "your old toothbrushing glass" and the cold dry champagne Count Greffi serves in stemmed crystal.19
Such balance, symmetry, and antithesis in construction are remarkable when one considers the unforced nature of the form.

In conclusion, it is necessary to state that the purpose of this chapter was not to present a thorough reading of *A Farewell to Arms*; dozens of articles have been written with that aim in mind. This chapter has simply attempted to indicate that there is a clear, logical structure in the novel and to establish the "return of the hero" theme, the semi-circular pattern with which this thesis is concerned, and which will become clearer as we go on to consider Hemingway's other major works.
CHAPTER III

The Sun Also Rises: The Mud and the Rust

Bearing in mind the pattern and meaning of A Farewell to Arms, this chapter will consider The Sun Also Rises, in an attempt to indicate the similarity in the structure of the two books; through a study of this structure, it is hoped that we can get to the root of the differences in meaning between them. The Sun Also Rises was written three years before A Farewell to Arms, but the events in the earlier book are set several years after the events in the war story. It will be interesting to discover, then, why Hemingway back-tracked in his second major work.

Unlike A Farewell to Arms, The Sun Also Rises is preceded by two epigraphs which, in a very condensed manner, present both the purpose and the meaning of the novel. The first, "You are all a lost generation", is attributed to Gertrude Stein in conversation, and brands Hemingway's generation as being, generally, without standards, values, or morals. When one reads Book I of the novel, it is not difficult to discover the inspiration for Stein's remark. However, Hemingway did not agree with her, as Carlos Baker points out:

As Hemingway explained to Perkins on November 19, 1926, he regarded the "lost generation" comment as a "splendid bombast" and was very skeptical of "Gertrude's assumption of prophetic roles". He could not agree with her at all. He himself did not feel lost . . . "I thought", he said in 1951, "beat-up, maybe, [deleted] in many ways. But damned if we were lost except for deads, gueules cassées, and certified crazies. Lost, no."
Hemingway's intention in the novel, then, is not simply to present the "lost generation" in action, but to explain why, since they are not "lost", they act as they do. What has caused them to gather in the cafés and bars of Montparnasse to drink their lives away in the midst of sin and corruption? Thus, the first epigraph presents the purpose of the novel; it asks the question which the story must answer.

The passage from Ecclesiastes which comprises the second epigraph provides this answer:

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

This is to say, life is impermanent, man is unimportant, and our existence is meaningless. This is a truth which had been revealed violently to the "lost generation" during the First World War. Therefore, the reason for their actions is not that they are "lost", but that they have found the truth of the Ecclesiastes statement. Hence, this second epigraph provides the theme of the novel; it will show how the members of the post-war generation have arrived at this belief. What Hemingway possibly did not realize, however, is that this second epigraph also presents the pattern of the novel. The motions described in the passage are all of a circular nature; the sun, the wind, the rivers - all fulfil their
cyclic functions, beginning in a certain state or position, moving to an objective or zenith, and returning to their origin in order to recommence the cycle. Here again is the rising action, climax, and falling action which brought Frederic Henry "unto the place from whence" he came and which, we shall see, will do the same for Jake Barnes. Thus, if we can show that the Ecclesiastes passage does in truth contain both the pattern and the theme of the novel, then here again is an admirable example of the marriage of meaning and form in Hemingway's work. We shall again attempt to accomplish this by approaching meaning through pattern.

The pattern of *The Sun Also Rises* is almost identical to that of *A Farewell to Arms*, and for our schematic representation, all that require changing are the positions of the book divisions and the structural nature of the climax:

![Diagram](image)

Again, Hemingway's division into books coincides with major changes in setting rather than with the structural movement, which will be explained in the following pages.
The dramatic introduction of *The Sun Also Rises* comprises the whole of Book I, and presents to us the major characters (with the exception of Bill Gorton and Pedro Romero), tone, setting, theme, and conflicts with which the novel will be concerned. We realize immediately that here we are back on the rim of the wheel again, a wheel which has become considerably more rusty and mud-clogged since it turned with Frederic Henry through the First World War. Some of the characters who are introduced to us, particularly Jake Barnes and Lady Brett Ashley, appear to have made Frederic's attempt to find meaning, but to have been broken in the attempt as the war smashed all their former values. They revel in alcohol and sexual activity, up to their necks in this "nada" of mud. Jake, like Frederic, appears to be set somewhat apart from the rest of the characters in that he does not fully participate in their decadent activities; he seems, because of his apparent knowing stoicism, to have made some unsuccessful attempt in the past to crawl into the hub of the wheel to find meaning, and to have succeeded in crawling back to the rim, broken both physically and psychologically by his failure. Although we are not told the spoke by means of which he made this attempt, we become increasingly aware as the novel progresses that, as with Frederic, it was of a romantic rather than a realistic and disciplined nature. This seems evident when he says to Robert Cohn, who has expressed a desire to go to South America: "Listen, Robert, going to another country doesn't make any difference.
I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that."

At times, however, Jake shows signs of a dangerous lingering sentimentality, as, for example, when he picks up Georgette, a Paris poule: "I had picked her up because of a vague sentimental idea that it would be nice to eat with some one. It was a long time since I had dined with a poule, and I had forgotten how dull it could be." Thus, despite the fact that he has been badly wounded in his attempt, an emotional injury which is represented physically by his war wound, he seems either to have not fully benefitted from his lesson or to be incapable of making the necessary emotional adjustments. This lack of adjustment will become more evident as we realize the extent to which it establishes the tone which permeates the novel.

The plot of *The Sun Also Rises* follows, like that of the war novel, a single thread of action with no decentralizing complications. This is caused again by the fact that the novel is told from the rigidly limiting first person point of view; we see everything as Jake Barnes sees it. For this reason, the tone of the novel is set by the emotional reactions of Jake to people, events, and life in general; this emotional reaction is one of complete cynicism about almost everything, and accounts for the tone of bitter irony which pervades the book. Rather than accept the lesson of former wounds that the world is a hard place to live in because there are forces governing it which, like Frederic's "Messiah", could not care less about men, and adopting
therefore a completely unemotional and self-protective stoicism, Jake shows a certain weakness and lack of maturity by allowing, at times, his emotions to control him, and he makes several ineffectual attempts to overcome the influence of the deterministic "they".

Through Jake's eyes, the first character to whom we are introduced is Robert Cohn, another writer and former middleweight boxing champion of Princeton. Cohn, unlike Jake, has not been noticeably affected by the war; in fact, the first chapter of the novel, which exposes his background, makes no mention of either the army or the war. Cohn was not involved, and therefore he has not learned the lesson which has broken and embittered Jake. Cohn is a highly romantic individual, very similar to what, we decide as the novel progresses, Jake must have been before his ill-fated and romantic quest for happiness. Robert, as a boxer, sees himself as an armed knight; near the climax of the novel he does battle for his lady, making a complete fool of himself; and most of his ideas are gleaned from romantic books of foreign lands:

Cohn had read and reread "The Purple Land". "The Purple Land" is a very sinister book, if read too late in life. It recounts splendid imaginary amorous adventures of a perfect English gentleman in an intensely romantic land, the scenery of which is very well described. For a man to take it at thirty-four as a guide-book to what life holds is about as safe as it would be for a man of the same age to enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books. Cohn I believe, took every word of "The Purple Land" as literally as though it had been an R. G. Dunn report.
The fact that Jake has been through this romantic stage and has suffered badly because of it is evident from the bitterly ironic tone of the above passage. Another example of Cohn's romanticism is his answer to the alcoholic Harvey Stone's question "What would you rather do?" Cohn answers, "I think I'd rather play football again with what I know about handling myself, now!", at which point Harvey astutely observes, "'You're only a case of arrested development.'" That Cohn has not yet been forced to adjust to this world of ugly reality and brutal frustration is most obvious, however, in his attitude toward Brett, the titled nymphomaniac to whom he refers as "Circe". Near the climax of the novel, Mike, Brett's fiancé, advises Cohn to leave their company:

Cohn still sat at the table. His face had the sallow, yellow look it got when he was insulted, but somehow he seemed to be enjoying it. The childish, drunken heroics of it. It was his affair with a lady of title.

Mike started toward him around the table. Cohn stood up and took off his glasses. He stood waiting, his face sallow, his hands fairly low, proudly and firmly waiting for the assault, ready to do battle for his lady love.

Because Cohn, then, is a romantic to a high degree, several critics agree with Mark Spilka's allegorical interpretation of his purpose in the novel:

Cohn's romanticism explains his key position in the parable. He is the last chivalric hero, the last defender of an outworn faith, and his function is to illustrate its present folly - to show us, through the absurdity of his behavior,
that romantic love is dead, that one of the great guiding codes of the past no longer operates. "You're getting damned romantic," says Brett to Jake at one point in the novel. "No, bored," he replies, because for this generation boredom has become more plausible than love. As a foil to his contemporaries, Cohn helps to reveal why this is so. For this very reason, however, Spilka is inaccurate when he attempts to force Cohn into a group of "spoilers" with Mike and Brett. Cohn is not a "spoiler"; he is the victim of Brett, the arch "spoiler" in the novel, and because of this he is "spoiled". The novel has in a way, then, two heroes, Jake and Robert Cohn. While the main interest is centered upon Jake and his attempt to find meaning, we become increasingly aware that Jake does not really have a chance and realizes this himself, as indicated by his cynical attitude toward everything, and that Robert Cohn, who also has no chance but is not aware of this himself, is making a desperate romantic attempt to find his own happiness, and is broken mercilessly near the climax of the novel where Jake finds him alone in his room, dressed in his polo shirt, crying his heart out. The reason for Cohn's unpopularity in the novel, then, is not that he is a "spoiler", but that he has beliefs and hopes. The implications of this are twofold: the mere fact that he has beliefs, even though they are beliefs which most of the other characters have been forced to discard, places him in a more fortunate position than the others who have nothing; secondly, the others can see, in Cohn, themselves as they were, before their
great disillusionment, when they were at the height of their anticipation and hopes for success. Thus, Cohn is unpopular because he attracts both the envy and the pity of the other characters. Jake says of Cohn at one point, "I was sorry for him," and at another, "I rather liked him." The reason for these feelings is that Jake can see in Robert himself as he was; nor is he completely cured, for there are elements of Cohn's romanticism which Jake still finds desirable; in this sense, and only in this sense, Cohn may be considered a "spoiler", for he unconsciously upsets Jake's attempt to maintain stoically an objectively realistic attitude toward life. Furthermore, Brett has to caution him, "Don't be sentimental," and Jake himself thinks: "It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing." The novel, then, will concentrate upon the ironical quest of Jake Barnes, who has already been disillusioned, but it will illustrate, in the process, the disillusionment and defeat of Robert Cohn.

The other characters who are presented to us in this introductory section of the novel appear, through Jake's eyes, as a parade of freaks, illustrating the complete frustration of the Montparnasse society by means of several stultifying ironies, based largely upon sexual illness. First, the sexually impotent Jake, who can experience love but cannot make love, picks up Georgette, the prostitute who can make love but cannot feel it. Then Brett, a nymphomaniac who desires men, enters with a group of homosexuals, who also desire men and thus cannot help Brett. The third ironic
juxtaposition is doubly frustrating; the homosexuals, who experience no desire for women, dance, each in his turn, with Georgette, who experiences no desire for men. This complete devastation of the normal human relationship is a wonderful expression of the illness and frustration of this society. Finally, Jake and Brett are brought together by Hemingway, and here the most ghastly irony of all is unleashed as we realize that these two are actually in love with each other. The utter futility of their affair, one being impotent and the other a nymphomaniac, is emphasized by its juxtaposition with the above three situations, in which no love exists. The latter present ugly, but fake frustrations, as there is no deep desire involved in them, whereas with Jake and Brett there is real frustration, emphasized by the falseness of the others. It is important to notice that none of these characters is capable of experiencing and expressing full love. The homosexuals are obviously perverted; Georgette is a sterile and cold prostitute; Brett is a nymphomaniac who can be satisfied by no one man alone; and Jake, who is psychologically the healthiest of them all, has been wounded in the war so that he cannot realize his love for Brett physically. Jake's wound, incidentally, is significant in this study of frustration because he is not, as most critics seem to assume, simply a human gelding. At one point in the novel, Bill Gorton tells Jake that some people believe he is impotent, and Jake answers in the negative: "I just had an accident."
This apparently cynical reply becomes more than simply a bitter joke if one should believe George Plimpton, who quotes Hemingway as saying that Jake is not emasculated; he was wounded in a different way and his testicles were intact. The increased frustration that this fact adds to the Jake-Brett love affair is obvious. Finally, even Robert Cohn, the frustrated romantic, has been unlucky in love. Jake says he is sure Cohn has never been in love in his life:

He had married on the rebound from the rotten time he had in college, and Frances took him on the rebound from his discovery that he had not been everything to his first wife. He was not in love yet but he realized that he was an attractive quantity to women, and that the fact of a woman caring for him and wanting to live with him was not simply a divine miracle.

Thus, when these characters are paraded before us, presenting a society saturated with ironic frustration, we cannot help but agree with Georgette, who observes that "Everybody's sick."

As these characters are introduced, we become aware also of the conflicts with which the novel will be concerned. There is a conflict between Jake and Robert because of the realistic and romantic approaches to life that they respectively represent. Each of them is about to embark upon a quest for happiness and meaning, and we wonder which one will win. There is, furthermore, a strange connection, a feeling of identity between them which may have an effect upon this quest. Secondly, there is the conflict, or series of conflicts, produced by Brett, the "spoiler". 
One wonders if she is going to have the rotten effect on everyone in the novel that she has on Robert Cohn:

He was nice to watch on the tennis-court, he had a good body, and he kept it in shape.

... . . . . . . . . . . . . . . . . . . . . . .
When he fell in love with Brett his tennis game went all to pieces. People beat him who had never had a chance with him. 19

Finally, there is the conflict produced by the unpleasant situation in which Jake finds himself. This problem is twofold. First, as has been mentioned, there are certain obstacles facing Jake in his love affair with Brett, and it becomes increasingly evident that Jake is himself aware of the hopelessness of this situation. They were very much in love, he observes, "and there's not a damned thing we could do." 20 Secondly, as he cannot find meaning, as Frederic Henry did for a brief while, through love, where can he find it? He cannot find it, as the priest in A Farewell to Arms did, through religion, because the Church has obviously failed him. In referring to his wound and the resultant frustrations, he says: "The Catholic Church had an awfully good way of handling all that. Good advice, anyway. Not to think about it. Oh, it was swell advice. Try and take it sometime. Try and take it." 21 As far as Jake is concerned, then, religion is unable to provide him with the answers for which he is searching. He shares, in fact, Frederic's fatalistic view of a "Messiah" who could not care less about mankind. This fact is presented by means of the image of a puppeteer whom Jake observes during a walk: "I stepped aside
to avoid walking into the thread with which his girl assistant manipulated the boxers. She was standing looking away, the thread in her folded hands." Where, how, and whether Jake can find happiness in this deterministic world, then, will be the main concern of this novel.

Thus, as we leave the introductory portion of The Sun Also Rises, we have been familiarized with the setting of post-war France, the characters, the tone, and the major problems and conflicts. Hemingway has also employed the various dramatic devices which help to motivate a conventional tragedy, as he did in A Farewell to Arms. Any necessary exposition has been presented through the first chapter on Robert Cohn, various selections of dialogue, and several of Jake's internal monologues. Foreshadowing appears in several passages, one good example being Jake's comment that "nobody ever lives their life all the way up except bull-fighters," and a sample of the forward looking irony of this section is found in Cohn's reply: "I'm not interested in bull-fighters. That's an abnormal life." Suspense is created very naturally by the introduction of the problems and conflicts, and the resultant questioning as to whether or not they can be resolved. The answers to these questions are dramatically prepared for in the rising action of the novel.

The rising action of The Sun Also Rises commences at the beginning of Book II, with the introduction of Jake's friend and fishing partner, Bill Gorton, for it is at this
point that the movement toward the climax in Spain begins. Immediately, it seems that here is a man who has found some sort of meaning and happiness in life, primarily through the medium of sport, particularly boxing. When asked about New York, Bill speaks eagerly of "a whole crop of great young heavyweights. Any one of them was a good prospect to grow up, put on weight and trim Dempsey. Bill was very happy." It is also significant that his trip to Vienna was ruined by the impolite manner in which a good and noble negro boxer was treated by the local fight fans. From this point on in the novel, sport, because of Bill's apparent success, becomes the spoke by which Jake will attempt to make his way into the hub of happiness. Through an effective use of symbolism, however, Hemingway foreshadows the hopelessness of Jake's quest by sport; Bill's happiness is false, because it is based not on a true set of values, but on faked or "stuffed" values. This becomes obvious during a walk the two men take:

"Here's a taxidermist's," Bill said.  
"Want to buy anything? Nice stuffed dog?"  
"Come on," I said. "You're pie-eyed."  
"Pretty nice stuffed dog," Bill said.  
"Certainly brighten up your flat."  
"Come on."  
"Just one stuffed dog. I can take 'em or leave 'em alone. But listen, Jake. Just one stuffed dog."  
"Come on."  
"Mean everything in the world to you after you bought it. Simple exchange of values. You give them money. They give you a stuffed dog."  
"We'll get one on the way back."  
"All right. Have it your own way. Road to hell paved with unbought stuffed dogs. Not my fault."  
"How'd you feel that way about dogs so sudden?"
"Always felt that way about dogs. Always been a great lover of stuffed animals."
We stopped and had a drink.
"Certainly like to drink," Bill said.
"You ought to try it sometimes, Jake."
"You're about a hundred and forty-four ahead of me."
"Ought not to daunt you. Never been daunted. Secret of my success. Never been daunted. Never been daunted in public."

The last phrase indicates the falsity of Bill's values; he has never been daunted "in public". Privately, one infers, it is another matter. We have been told that both Jake and Frederic Henry have their most difficult times when they are alone at night. It seems probable that Bill Gorton has the same problem, that his values are like his stuffed dogs - impressive on the outside but empty within. Here, then, is another of Hemingway's unfortunate "hollow men". Jake, however, seems unaware of this as he and Bill prepare for their trip to the sporting world of Spain. It must be remembered that this symbolic revelation of the falseness of Bill's values is well hidden, and that on the surface he appears to have found happiness. Thus, a certain amount of hope for Jake is motivated as he plans for his fishing trip, particularly when he is contrasted with Mike, the alcoholic bankrupt who would sooner sleep with Brett than accompany Jake and Bill to the fight. Mike is a permanent inhabitant of the "nada" society at the wheel's rim; Jake, perhaps, has a chance.

This possibility is given support by Hemingway's use of some of the geographical symbols which he established
in *A Farewell to Arms*. The cleansing, purifying, meaningful value of water, which will become increasingly important as the rising action progresses, is re-established when Bill and Jake stare at the Seine River and it becomes associated with Notre Dame Cathedral, which stands in the middle of the river, and with love:

We crossed to the left bank of the Seine by the wooden footbridge from the Quais de Bethune, and stopped on the bridge and looked down the river at Notre Dame. Standing on the bridge the island looked dark, the houses were high against the sky, and the trees were shadows.

"It's pretty grand," Bill said. "God, I love to get back."

We leaned on the wooden rail of the bridge and looked up the river to the lights of the big bridges. Below the water was smooth and black. It made no sound against the piles of the bridge. A man and a girl passed us. They were walking with their arms around each other.27

This symbolism, concerning the "good" quality of water, will reach its highest point during the Burguete fishing trip. Another familiar symbol is evident during the trip into Spain. As they cross the border into the country in which Jake, on his allegorical quest, hopes to find true happiness, the men pass over a river and commence to climb almost continuously. During this trip, it is important to notice that the failure of Robert Cohn's personal quest is foreshadowed symbolically. While Jake and Bill appreciate the beauties of the countryside, Cohn sleeps, and bearing in mind one of the themes of the novel - "the earth abideth forever" - this leaves us in little doubt as to the future fate of Robert. Through symbolism, then, a certain amount
of hope for Jake's success is motivated, while the futility of Robert's quest is indicated.

The scene shifts at this point to Burguete, where the hero experiences an idyllic interlude similar in value to Frederic's sojourn in Switzerland, and this short-lived episode becomes the high point in the rising action of the novel. For a while, Robert Cohn threatens to ruin the pleasure of Jake and Bill ("Cohn had a wonderful quality of bringing out the worst in anybody")\textsuperscript{28}, but fortunately for them, and unfortunately for Robert, he decides not to go on the fishing trip but to wait in town for Brett, who spoils everybody's chances for happiness. The symbolical significance of this trip is emphasized during the journey to Burguete: "As soon as we started on the road outside of town," Jake observes, "it was cool."\textsuperscript{29} During the journey, furthermore, Jake attempts to tip a woman for the drinks he has bought, and finds that she will not accept it;\textsuperscript{30} here is a society in which everything cannot be bought and paid for with cash.

All the symbols during the trip, however, do not foretell success. In describing their hotel room in Burguete, Jake says,

\begin{quote}
I sat at one of the tables and looked at the pictures on the wall. There was one panel of rabbits, dead, one of pheasants, also dead, and one panel of dead ducks. The panels were all dark and smoky looking.\textsuperscript{31}
\end{quote}

These dead animals remind one immediately of Bill's "stuffed dogs", with the obvious implication that just as Bill appears to have found happiness, but on the surface only, so will
Jake come close to his goal in the Irati valley, but he will ultimately fail and have to search elsewhere. This fear is further motivated by the ridiculous song which Bill composes the next morning. Entitled "Ironic and Pity", it expresses, in a highly condensed form, the attitude of the world toward what Gertrude Stein referred to as the "lost generation". When Jake is unable to "give them irony and give them pity" to Bill's satisfaction, we realize that it is because he, in effect, is one of them, hopelessly and forever enmeshed in the "nada" of their society.32

This, however, does not daunt the hero, and the two men spend many precious moments fishing in the Irati River, an interlude which is well summarized by Carlos Baker:

> In Burguete, for five memorable days, all is gold. At that elevation the air is cool and bracing. The good companions walk happily over the uplands among the sturdy beech-trees, fish the clear brown streams, and recline in the lap of real country. This is what they were admiring, and silently longing for, during the train-trip from Paris to Bayonne. Jake digs for worms in the grassy bank; they catch trout; they eat rustic lunches of wine and sandwiches in the good air. At night they play three-handed bridge with the English sportsman Wilson-Harris. There is much playful and boylike badinage. The landscape smiles, as healthful and vitalizing as ever the English Lake-district was in Wordsworth. Somewhere in the remote background, out of sight and as far out of mind as possible, is the Ashley-Campbell-Cohn triangle. The comrades are not troubled. For a brief but golden age there is "no word from Robert Cohn nor from Brett and Mike."33

During this interlude, Jake disciplines himself to the limited enjoyment of physical pleasures only, and fishing and nature almost become a religion to him, as demonstrated in the mock-
religious ceremony that the two men hold, in which they
"utilize" some wine, and in their decision, after visiting the monastery of Roncesvalles, that it "isn't the same as fishing." Jake has, for the moment, escaped from the society which has prevented him from discovering any meaning, or purpose in life.

Always in the background, however, is the frustration of the life to which they must, eventually, return. We are reminded of this very ironically when Jake, who has criticized Robert Cohn for thinking and living romantically according to his books of "far away places", reads a book which expresses very succinctly the frustration of his own life:

> It was a little past noon and there was not much shade, but I sat against the trunk of two of the trees that grew together, and read. The book was something by A. E. W. Mason, and I was reading a wonderful story about a man who had been frozen in the Alps and then fallen in a glacier and disappeared, and his bride was going to wait twenty-four years exactly for his body to come out on the moraine, while her true love waited too, and they were still waiting when Bill came up.

This passage is doubly ironical because of its juxtaposition with the fishing trip, Jake's attempt to escape from his frustration. Escape, nevertheless, is impossible, and finally the inevitable letter comes from Cohn, Mike, and Brett, and the two fishermen are forced to return to Pamplona. For Jake, the Burguete interlude has brought health, pleasure, beauty, and order, but it is order to a low degree; it is not complete, religion-inspiring order. For this, he must look
further, and it is to the Pamplona bullring and the bull-fights, with their feeling of tragedy and moment of ecstasy, that he directs his search.

Toward the end of the rising action, we are given hope for Jake's success as we learn, on his return to Pamplona, that he is an "aficionado", one who has a true passion for bullfighting, who has an understanding of it as a dramatic art. To the true "aficionado", bullfighting is a type of religion; the bullfighter is the priest, and in this case, Montoya becomes the "contact" between the man and the priest, for Montoya knows all the bullfighters; he loves and protects the good ones, the true priests, and he is ashamed of those who are weak:

All the good bull-fighters stayed at Montoya's hotel; that is, those with aficion stayed there. The commercial bull-fighters stayed once, perhaps, and then did not come back. The good ones came each year. In Montoya's room were their photographs. The photographs were dedicated to Juanito Montoya or to his sister. The photographs of bull-fighters Montoya had really believed in were framed. Photographs of bull-fighters who had been without aficion Montoya kept in a drawer in his desk. They often had the most flattering inscriptions. But they did not mean anything. One day Montoya took them all out and dropped them in the waste basket. He did not want them around.37

Similarly, Montoya does not want to associate with those spectators who do not have "aficion". For this reason, he welcomes Jake, but Jake's friends strike a "sour note" with the old man, and threaten to come between Jake and his chance
to find a true religion:

For one who had aficion he could forgive anything. At once he forgave me all my friends. Without his ever saying anything they were simply a little something shameful between us, like the spilling open of the horses in bull-fighting.38

Thus, at the end of the rising action, Jake and his friends have come together again, with the resultant revitalization of all the old frustrations and the intensification of the conflicts to the point at which they are ready to explode. Cohn and Mike threaten to break into a physical brawl every time they meet, and the hopelessness of Jake's love for Brett is reemphasized; these serve to add suspense as we near the climax, and this suspense is increased dramatically by Hemingway:

There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy.39

The irony of Jake's thought is that the events which he cannot prevent happening will very probably cause him eternal unhappiness. At the moment, however, we share his happiness, his anticipation, and his hope:

I did not care what it was all about. All I wanted was to know how to live in it. Maybe if you found out how to live in it you learned from that what it was all about.40

Thus, through the dramatic elements of irony, foreshadowing, and toward the end, suspense, Hemingway has skilfully and dramatically set the stage for his climax, and Jake is now
prepared for his revelation. The conflicts have become intensified, largely through the contrast between the Paris scenes and the Burguete episode, the characters have been given depth, and it has become obvious that, if Jake is to succeed in his quest, certain climactic events must soon occur.

The climax of *The Sun Also Rises* is announced at the beginning of Chapter 15, wherein Jake informs us that "at noon of Sunday, the 6th of July, the fiesta exploded;" so also do all the underlying conflicts and Jake's hope to "learn how to live in it", for the intensity of the fiesta brings to the surface all the chaos and corruption which have been soothed under the balm of the Burguete fishing expedition.

The Pamplona fiesta has two aspects, the first of which is the profane, or secular phase wherein all the peasants come into town from the surrounding countryside to sing, dance, drink wine, and watch the bullfights. In this aspect it embodies all the decadence of the "Mike-Brett-Cohn triangle", and the visitors from Paris fit in admirably:

The fiesta was really started. It kept up day and night for seven days. The dancing kept up, the drinking kept up, the noise went on. The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences. It seemed out of place to think of consequences during the fiesta. All during the fiesta you had the feeling, even when it was quiet, that you had to shout any remark to make it heard. It was the same feeling about any action. It was a fiesta and it went on for seven days.
The other phase of the fiesta, its true raison d'Être, is the religious aspect, for it is, in reality, a festival to honor San Fermin. Into this phase the visitors do not fit at all:

We started inside and there was a smell of incense and people filing back into the church, but Brett was stopped just inside the door because she had no hat, so we went out again and along the street that ran back from the chapel into town.43

 Undaunted by this failure, however, the Paris crowd, with the aid of the more ecstatic Spaniards, forms its own religion, with Brett as a sort of profane goddess:

Some dancers formed a circle around Brett and started to dance. They wore big wreaths of white garlics around their necks. They took Bill and me by the arms and put us in the circle. Bill started to dance, too. They were all chanting. Brett wanted to dance but they did not want her to. They wanted her as an image to dance around.44

The wonderful irony of the above two passages, the failing attempt at legitimate religion immediately followed by the outstanding success of "Brett-worship", serves admirably to strengthen our opinion of the Paris crowd which we formed during the introductory portion of the novel.

There is, however, a third type of religion represented during the climax, a religion which, it is possible, Jake can come to have faith in; this is the religion of bull-fighting. This religion has Pedro Romero as its priest, almost as its god - "I'm never going to die," he says at one point - and Montoya as both the medium of contact
between him and man, and his protector from man:

"Look," said Montoya. "people take a boy like that. They don't know what he's worth. They don't know what he means. Any foreigner can flatter him. They start this Grand Hotel business, and in one year they're through."46

However, as Jake is an "aficionado", Montoya introduces him to Romero, and here occurs the first peak of the three-point climax in the novel, for Romero is the first man that the hero seems to have any great respect for. At this point, Jake touches the hub toward which he has been striving. He describes the bullfighter as "very straight and unsmiling... seeming far away and dignified....He was the best-looking boy I have ever seen....He was standing, straight and handsome and altogether by himself."47 Furthermore, he not only looks like the ideal, the "priest", for whom Jake has been searching, but in the bullring he acts like it:

It was a good bull-fight. Bill and I were very excited about Pedro Romero. Montoya was sitting about ten places away. After Romero had killed his first bull Montoya caught my eye and nodded his head. This was a real one. There had not been a real one for a long time. Of the other two matadors, one was very fair and the other was passable. But there was no comparison with Romero....48

Thus, we have here a new religion, a religion in which the test of faith is live, dangerous animals, not "stuffed dogs" as in Bill's pseudo-faith. Here, in the bullring and through Pedro Romero, Jake can find dignity, integrity, form, and meaning in life. Pedro, working close to death in the bullring, becomes the ultimate solution to Jake's problem in life.
of "learning how to live in it", for here before him is the best possible answer. And the feeling that Jake experiences after watching Pedro's first fight illustrates this fact; he had, he says, "that disturbed emotional feeling that always comes after a bull-fight, and the feeling of elation that comes after a good bull-fight". The significance of the bullfight to Hemingway and, correspondingly, to Jake at this point in the novel is very well discussed by Joseph Waldmeir:

War, the prize ring, fishing, hunting and making love are some of the other means by which Hemingway's religio-philosophy of Man is conveyed. But the bullfight is the greatest because, besides possessing, as the others do also, a procedure inviolate, intimately related to the great abstractions, it always ends in death. It assumes the stature of a religious sacrifice by means of which a man can place himself in harmony with the universe, can satisfy the spiritual as well as the physical side of his nature, can atone for the grievous omissions and commissions of his past, can purify and elevate himself in much the same way that he can in any sacrificial religion.

The bullfighter is in a sense a priest, performing the sacrifice for the sake of the spectator as well as for his own sake, giving each that "feeling of life and death and immortality" which Hemingway described in Death in the Afternoon, and, as does the Roman Catholic priest on the ideal level, the bullfighter actually places his own life in jeopardy. ... The bullfighter recognizes the possibility and imminence of death when he steps into the ring, and he must face it bravely. He must perform and sacrifice cleanly, with one true stroke, preserving both his honor and the bull's dignity. If he kills out of malice or out of fear his actions will show it, and the spectator will be distracted from concentration upon the sacrifice to awareness of the man, and
no satisfaction will result.\textsuperscript{50}

Furthermore, Romero is, as Montoya knew, a "real one", for he works honestly close to the bulls while the other fighters merely use tricks to make it look dangerous:

Romero had the old thing, the holding of his purity of line through the maximum of exposure, while he dominated the bull by making him realize that he was unattainable, while he prepared him for the killing.\textsuperscript{51}

Thus, Romero's absolute devotion to, and his perfecting success in his profession represent for Jake the antithesis of the aimless decadence of Jake's own group, and he sees, in the bullfighter, an opportunity to escape from this decadence. The first peak of the climax, then, places Jake at a height of emotional intensity, and strongly motivates hope for the success of his quest.

This, however, is not to be, for Brett, the "spoil- ler", also recognizes certain qualities in Romero, and becomes strongly attracted to him. At this point it begins to rain, and the symbolic significance of rain as a forecaster of doom, which was established in *A Farewell to Arms*, is found to be working in this novel as well, for one night, while the rain is pouring down in the streets of Pamplona, Jake introduces Brett to Romero. Here is the central and major peak of the climax, the turning point in the fortunes of Jake Barnes, for from this point on in the novel, he is forced continuously down until he returns to the "nada" of the existence in which we first met him. This failure on Jake's part is signified by Montoya's changed attitude toward
him:

Just then Montoya came into the room. He started to smile at me, then he saw Pedro Romero with a big glass of cognac in his hand, sitting laughing between me and a woman with bare shoulders, at a table full of drunks. He did not even nod. Montoya went out of the room.52

Jake has committed an unforgiveable act of sacrilege, and for this he must suffer, and fail in his quest.

Almost immediately, all the conflicts of the novel flare up and explode. Jake and Brett go off for a walk alone, and we learn that any hope they may have had for themselves is lost. Jake becomes a pimp for Brett who, as she says several times, is "a bitch".53 Jake procures Romero for her and the two of them, the sacred and the profane, go off together. Thus, Jake has introduced profanity into the only true religion he has been able to find, and his hopes are ended as he is forced from the temple. The conflict within Jake between his involvement in the society of Brett and his desire to find meaning in life has been resolved in favour of Brett. The end of his hope, his failure and resultant emptiness, are represented symbolically as he leaves Brett and Romero alone to go off together, their departure representing the third and final peak of the novel's climax:

I went out. The hard-eyed people at the bull-fighter table watched me go. It was not pleasant. When I came back and looked in the café, twenty minutes later, Brett and Pedro Romero were gone. The coffee-glasses and our three empty cognac-glasses were on the table. A waiter came with a
cloth and picked up the glasses and mopped off the table. 54

Secondly, the Cohn problem is finally resolved, in a very ugly manner. There is a disgusting fight in which Cohn mercilessly beats up Jake, Mike, and Pedro, and in the process loses the self-romanticism which had previously protected him from the harsh realities of life. Here is the dramatic climax for Robert Cohn, and he soon disappears from the novel. Finally, Jake's own psychological problem is clarified and solved as we learn at last the reason for his affection at the beginning of the novel for Robert Cohn. After Cohn has knocked Jake out, the latter's protective armor of stoical cynicism breaks down, and we discover that he too is very much a romantic. He reverts to the romantic past of his pre-war days, and imagines himself returning home from a football game after being kicked in the head. 55 Jake should have learned his lesson during the war, but he was unable to adjust fully because of his underlying streak of romanticism, and this is what ruins his chances of happiness; basically, he is just as romantic as Cohn is, and it is significant that while Romero refuses to shake hands with Cohn after the fight, Jake complies. Jake satirically refers to the fact that Cohn is wearing his polo shirt (emblematic of his college days), but the irony of this situation is that Jake himself is carrying a "phantom suitcase", the symbol of his own romantic past. Finally, as Jake stands, watching Cohn cry, he realizes that in spite of his own stoical exterior, he is as lost as Cohn is - his case is as hopeless, for he is little more than a "stuffed dog".
In the final chapter of Book II, Jake goes to the last bullfight of the fiesta, and observing Romero, he realizes the spiritual strength of the boy; he is strong enough to withstand the entrance of Brett into his life, and will avoid being "spoiled" by her as Jake, Robert, and Mike have been. With his last bull, in fact, Pedro is nothing short of perfect, and Jake becomes aware that the bullfighter embodies something that he will never achieve and, also, something that Jake has profaned and risked destroying through Brett. Romero, as shown by this perfect fight, survives, and Jake, in recognizing the strength of the bullfighter, realizes his own weakness. He has found the discipline, the form, the "purity of line" too much to attain. He knows he is now doomed to a life of "nada" and, as a result, he feels "like hell", and gets drunk. Jake, in fact, is better associated at this point with Belmonte, the old bullfighter who was once great, but who is now sick and weak, and can no longer achieve the purity of form that is characteristic of Romero; thus, he is broken and shamed by society much in the same way as Jake, once a football hero, has been broken by the war. Like Jake, Belmonte has come to the bullring to try and achieve his former greatness, his former harmony with life, and like Jake he has failed, for Belmonte can no longer give the "sensation of tragedy" that Romero can.

This might also be said of Hemingway in this book: the conventional pattern of tragedy is here, but the tragic
action is missing. This will be explained shortly: Suffice it to realize, at this point, that the structural climax has been reached; the conflicts have been resolved, the catastrophe has become inevitable, and we now move into the falling action of the novel with only one question in mind: What will become of Brett and Romero?

The falling action of *The Sun Also Rises*, as in all of Hemingway's novels, is rapid, and extends over the first half of Book III. As the farewells are said, Hemingway communicates the frustrating feeling of failure that Jake experiences now that the fiesta is over. Jake, Mike, and Bill have some drinks, but there is none of the former drunken badinage; the mood is extremely sober as they rationally discuss Mike's bankruptcy. Then they say goodbye and Jake is left alone in Bayonne, where his disappointment in the fiesta and in the failure of his quest is made obvious by his pleasure at being back in France, where everything is measured by material standards only.57

At this point, Jake carries out an interesting and dramatic reversal: he goes to San Sebastian, on the coast, for six days. While he and Bill were at Burguete, Jake had enjoyed life for five days while limiting himself to the pleasures of physical sensation only, keeping his emotions and thoughts under rigid control. He found, as did Frederic Henry, that there must be something more, a religious feeling, something that one can have complete spiritual faith in, well beyond the restrictions of physical sensation. It was
at the bullfights that Jake found this religion, this source of meaning and purpose in life. In Romero he found an example of the perfection in form and purity of line, the source of truth for which he was searching. However, he found that Romero was too far above him, that he was un­touchable, and thus Jake realized that his own weaknesses, particularly regarding Brett, disqualified him from this "religion". The closest he can come to his goal of learning how to live in life, then, is through the life of physical sensation that he experienced at Burguete; it is for this reason that he goes to San Sebastian. Here, for six days, he is as happy as he can be under the circumstances, and again the symbol of water is effective as Jake dives deep, swimming down to the bottom with his eyes open, washing away the dirt and disappointment of the fiesta. This relatively blissful state, however, is precarious and, as with the Burguete episode, it is only a matter of time until the catastrophe, or denouement of the novel forces Jake to discard even this relative happiness.

The denouement is signalled by Jake's receipt of a telegram from Brett, again the "spoiler". She calls him and he cannot prevent himself from rushing to her and all the disquieting frustrations which she embodies. When Jake receives the telegram, he realizes that he is hopelessly bound to the mud-clogged rim of the wheel of life, and that for him there can be no escape:
Well, that meant San Sebastian all shot to hell. I suppose, vaguely, I had expected something of the sort.

That seemed to handle it. That was it. Send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back. And sign the wire with love. That was it all right. 58

This sickening realization of the fact that he is little better than a pander for the woman with whom he is hopelessly in love completes the cruel breaking process of Jake Barnes.

In the final scene, when the two "lovers" are again together, Brett explains her relationship with Pedro; we learn that the matador has survived, and that his sanctity could not be spoiled by Brett; he is the only true "untouchable" in the novel. It is he, in fact, who tries to change Brett by asking her to let her hair grow long and, although she refuses, he does succeed in improving her to a certain extent, because she has, for a brief moment, an honestly moral urge. She decides to let Romero go, and not to be "one of these bitches that ruin children," 59 and in so doing, she comes as close to having a religious feeling as she ever has or probably ever will again:

"I thought you weren't going to talk about it."
"How can I help it?"
"You'll lose it if you talk about it."
"I just talk around it. You know I feel rather damned good, Jake."
"You should."
"You know it makes one feel rather good deciding not to be a bitch."
"Yes."
"It's sort of what we have instead of God."
"Some people have God." I said.
"Quite a lot."
"He never worked well with me."
"Should we have another Martini?"

With this proof of the infallibility of Romero, the weakness and failure of Jake and Brett are emphasized, and they return, disillusioned, to the world of "nada" wherein we first met them.

Philip Young summarizes very well what we have attempted to demonstrate in this chapter when he says, of *The Sun Also Rises*:

the book is informal and relaxed only on the surface, and beneath it lies a scrupulous and satisfying orchestration. It is not until nearly the end, for example, when Cohn becomes the center of what there is of action, that opening with him seems anything but a simply random way of getting started. This discussion of Cohn has eased us into Jake's life in Paris, and especially his situation with Brett. Suddenly the lines are all drawn. An interlude of trout fishing moves us smoothly into Spain and the bullfights. At Pamplona the tension which all try to ignore builds up, slowly, and breaks finally as the events come to their climax simultaneously with the fiesta's. Then, in an intensely muted coda, a solitary Jake, rehabilitating himself, washes away his hangovers in the ocean. Soon it is all gone, he is returned to Brett as before, and we discover that we have come full circle, like all the rivers, the winds, and the sun, to the place where we began.

This is motion which goes no place. Constant activity has brought us along with such pleasant, gentle insistence that not until the end do we realize that we have not been taken in, exactly, but taken nowhere; and that, finally, is the point. This is structure as meaning, organization as content.
Thus, the hero has again returned to the place from which he began, after a futile and brutally frustrating quest. With this structural pattern in mind, it is now possible to identify the points of structural importance represented on the diagram at the beginning of this chapter:

Major plot line (_________):

1. Introduction - of the setting, characters, tone, conflicts, and problems which must be solved in the novel.

2. Rising Action - the Paris expatriates journey to Spain to see the Pamplona fiesta.

3. Climax - the fiesta, during which Jake meets Romero; Jake introduces Brett to the bullfighter; Brett and Romero leave together.

4. Falling Action - Jake's escape from society as he leaves Pamplona and attempts to find meaning alone.

5. Catastrophe - Jake returns to Brett and the life of "nada" from which he has unsuccessfully tried to escape.

First minor plot line (_________):

6. Rising Action - the preparations for the journey to Spain, amidst
the decadence of the Montparnasse society.

7. Climax - the idyllic interlude of trout-fishing in the Irati valley.

8. Falling action - the descent from Burguete and the preparations for the fiesta.

Second minor plot line (---------):

9. Rising Action - Jake's feeling of hopeless loss after the fiesta, and his decision to try and find at least partial happiness at San Sebastian.

10. Climax - Jake's attempt to find a cure through physical sensation in San Sebastian.

11. Falling Action - Jake is called back to Brett and returns to her in Madrid.

From the above outline much of the magnificent symmetry in the structure of The Sun Also Rises becomes obvious. For example, the high point of the climax, the introduction of Romero to Brett, is prepared for at the beginning of the climax by Jake's meeting with Romero, and followed at the end of the climax by Brett's departure with the bullfighter. The interlude of fishing at Burguete is beautifully counter-balanced by the swimming episode in San Sebastian; in both
cases, the hero is attempting to escape from the world of "nada" by getting close to nature and limiting his feelings to those produced by physical sensation only; and in both cases Jake is called from his relative happiness back to Brett and the frustrations which she embodies, in one place by a letter and in the other by a telegram. An experience with the hollow code of Bill Gorton through attending a boxing match in the rising action is balanced by a similar experience with bicycle racers during the falling action. During the introduction, Jake and Brett sit in a taxi, which starts "with a jerk", in Paris and Brett, considering the past, says, "Oh, darling, I've been so miserable;"62 and during the denouement, Jake and Brett sit in a taxi in Madrid, which slows down suddenly, because of the policeman in a khaki uniform who symbolically embodies both society and the army (the two forces which destroyed the happiness of Frederic and probably of Jake in the past), and Brett, considering the future, says, "Oh, Jake we could have had such a damned good time together." At this point, Jake adds the cynical and ironical finishing touch to the novel, answering, "Yes. Isn't it pretty to think so,"63 for Jake realizes now that they could never have had a "good time together", for even had he never been incapacitated during the war, he knows now that no one man could possibly keep Brett happy. Finally, the perfect balance of the novel is completed by the fact that Jake at the end is in a situation almost identical to that in which we found him at the
beginning, in spite of the fact that he has been through a very strenuous experience. If he is changed at all, he has only become more cynical than he was, if that is possible. Thus, as an entity in itself, *The Sun Also Rises* is a masterpiece of literary construction in its combination of symmetry and basic fidelity to the five-part structure of drama.

In comparing this novel with *A Farewell to Arms* it becomes evident that the structural patterns of the two works are almost identical. In each case, as E. M. Halliday has observed,

Hemingway has seen fit to carry the story beyond what ordinarily might be thought of as its normal scope, and for the same purpose; to end with an ultra-climactic episode which, though it may at first glance seem superfluous to the central action, actually completes it in the sense of violently aligning it with the nihilistic theme of the novel concerned.64

Furthermore, in both cases Hemingway has shown his hero start from the rim of "nada" and attempt, through choosing a specific spoke, to crawl into the hub of happiness, only to be defeated in the attempt and forced to return to the rim, having learned a bitter lesson through his attempt. There is, however, a vast difference between these two novels, and the key to this difference lies in the emotional tone which permeates each. While the tone of *A Farewell to Arms* is serious throughout and we feel, as a result, that Frederic Henry actually does stand a chance of succeeding, the tone of *The Sun Also Rises* is bitter, ironical, and cynical from
beginning to end, and one feels that Jake Barnes realizes himself the hopelessness of his quest. The earlier novel is actually a bitter mockery of the attempt made by Frederic in the war story and Jake, who has probably already survived a disillusioning experience similar to that of Frederic, is simply mimicking his earlier attempt. Jake is bitter and pessimistic from the beginning, and the result of this bitterness is the ironical tone of the novel. Because of this sense of hopelessness, *The Sun Also Rises* is not a tragedy, in spite of its dramatic structure, for one never feels that Jake has a real chance of success as one did with Frederic Henry. Therefore, although the patterns of the two novels are almost identical, the final meanings are very different.

The ultimate message of *The Sun Also Rises*, thus, is very much more nihilistic than that of *A Farewell to Arms*, for while the latter novel describes a single, sincere, but doomed attempt to find happiness and meaning in life, Hemingway's first book implies that this attempt is repeated again and again with an increasing awareness of the inevitability of failure, and hence with an increasing loss of sincerity. The hero makes these repeated attempts to leave the rim and reach the hub with a growing realization of the complete hopelessness of his quest until he does it, as Jake does, simply out of habit and it becomes a mockery of the sincerity of Frederic's attempt. Each time, however, salt is rubbed into the wound by the fact that the hero,
demonstrating a human weakness, experiences at some time during his quest a faint flicker of hope. This occurs in *The Sun Also Rises* when Jake meets Romero, for at this point he is within touching distance of the hub, only to be forced back by his own weakness regarding Brett. He sees the hub, he touches it, and is, perhaps, ennobled by his brief contact with it, but this only makes his inevitable defeat harder to bear. The result is that he returns to the rim of the wheel more cynical than ever. Thus, this wheel of life, as stated earlier, has become festered with the rust of failure and clogged by the mud of corruption, and one cannot help hoping that in his next novel, Hemingway will manage to dig it out and lubricate it. The author, in fact, discouraged by the life which he has reported so honestly, attempts to do just this; after backtracking in *A Farewell to Arms* in order to indicate a possible cause of Jake's bitterness, a reason for the decadence and apparent "lost-ness" of Jake's society, he leaves his hero and retreats himself to the bullring of *Death in the Afternoon* and to the veldt of *Green Hills of Africa* in an attempt to escape from this vicious wheel of frustration. He cuts himself off from society in his own personal quest to find an answer, and his partial success is finally announced, much to the relief of his many readers, in *For Whom the Bell Tolls.*
CHAPTER IV

For Whom the Bell Tolls: Love as a Lubricant

On reading For Whom the Bell Tolls, one becomes aware immediately that here is a novel which is not only much longer but much more complicated than either of the previously discussed works; a major reason for this is that the experience which is presented in this "epic" of the Spanish Civil War is much more involved and, it might be added, much more successful than the adventures of either Frederic Henry or Jake Barnes. For in Robert Jordan we have the Hemingway hero, after a retirement of several years, during which he apparently went through an intensive period of reassessment, both of himself and of life in general, back on the rim of the wheel of life and prepared to carry out another quest for the hub. Jordan, furthermore, has tentatively selected the spoke which, he hopes, will carry him well on his journey. This spoke, we soon learn with relief, is neither the precariously slippery one based on a man's love for a woman, which was selected by Frederic, nor is it the jaggedly broken one which was chosen by Jake for his mock attempt to reach the bullfighter. Robert's spoke is the spoke of human brotherhood, for he strives desperately to confirm in his own mind his belief in the seventeenth of John Donne's Devotions Upon Emergent Occasions, which Hemingway quotes as an epigraph to the novel:
No man is an Island, intire of itself; every man is a piece of the Continent, a part of the maine; if a Clod be washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; and therefore never send to know for whom the bell tolls; It tolls for thee.

Robert Jordan, then, is the Hemingway hero returned to the fictional land of the living with the belief in his mind that he is involved in mankind, and with the hope that he will be able, in this new venture, to prove it to himself by arriving finally at the hub of happiness. For this quest, he has chosen what he, and his creator, believe to be the best possible contemporary testing ground: the Spanish Civil War; for in this war he sees the betrayal of the Spanish people, a people which he, as a Spanish professor in a Montana university, has come to love. Thus, he has enlisted to fight in the war in order to aid the Spanish people as a whole, and he has chosen to fight on the side of the Loyalists. It is unfortunate for Jordan, however, that he has chosen the war as his medium for proof, for one's participation in a war usually requires partisanship, and partisanship badly complicates one's chances of testing the value of human brotherhood as a guide to life and happiness. This is only one of the many conflicts which Robert must resolve during his quest.

Because of the significance of Jordan's "experiment", and the multiplicity and intricacy of the problems which he must face, Hemingway has, of necessity, adopted a narrative
technique in this novel which is much more difficult to 
analyse than those which he employed in the two best of his 
earlier works. Obviously, there is no subdivision into 
books as there was in *A Farewell to Arms* and *The Sun Also 
Rises*. The reasons for this are twofold: there are no 
major changes of setting which involve the adventures of 
the hero as there were in the other two novels in which these 
changes were the basis of the division into books; secondly, 
*For Whom the Bell Tolls* concerns a single, unified attempt 
on the part of the hero to find meaning according to a set 
of values which it has taken him many years to develop, for 
Robert is not blindly experimenting as Frederic was, nor is 
he making a mockery of former attempts as was Jake Barnes. 
Robert Jordan is in earnest, and he realizes from the 
beginning that this will probably be his last chance to 
make the attempt, for he is fully aware of the danger of 
his military mission.

Another aspect of Hemingway's involved technique 
in this novel is his use of the third person point of view. 
While the first person point of view is admirably suited to 
the themes of the two earlier novels, wherein the hero is 
depicted as he is forced to retire within himself, to set 
up a protective barrier of stoicism between himself and the 
outside world which will wound where it finds weakness, the 
third person point of view is equally fitting for Robert 
Jordan's attempt to project himself beyond the limitations 
of self and to verify his involvement in mankind.
E. M. Halliday, referring to the earlier technique, correctly assesses this appropriateness:

The effect of singularity and isolation which it is possible to convey so admirably with that technique is not what is wanted to express the essential brotherhood of man. On the other hand, the third-person method which Hemingway did choose, is very well suited to the investigation of human interdependence. Here the narrator is free to move from one character to another, showing the common elements in the respective views which each of them has of the action. In being thus equally at the disposition of the superhuman narrator, moreover, all existing objectively on one plane and apart from him, they may be regarded technically as well as thematically as each "a piece of the continent, a part of the maine." And for the writer interested in maintaining sharply the realistic distinction between objective and subjective, there is the added advantage that he need not treat subjective passages so cautiously [as he had to in the earlier first-person novels], either. For the narrator is not in this case another human being, with a humanly imperfect perception of just where the two realms divide; he can state positively, merely on the authority we conventionally grant him, what is subjective and what is objective in the view of each of the characters.

Hemingway takes judicious advantage of all this.¹

Hemingway, then, has succeeded again in marrying technique with theme, and the intricacy of the technique becomes the natural result of the complexity of the theme.

One would expect, because of this involved technique, that the analysis of the structural pattern of For Whom the Bell Tolls would be a rather formidable task.

The many flashbacks, the side trips, and the sub-plots which spring up in several places strengthen this opinion; there
is no single, uncomplicated plot thread here as there was in the earlier novels. A few critics, however, have attempted to unravel the tangle, and Carlos Baker has produced one of the most plausible solutions in his circular theory:

The structural form of For Whom the Bell Tolls has been conceived with care and executed with the utmost brilliance. The form is that of a series of concentric circles with the all-important bridge in the middle. The great concentration which Hemingway achieves is partly dependent on his skill in keeping attention focussed on the bridge while projecting the reader imaginatively far beyond the center of operations. Chapter One immediately establishes the vital strategic importance of the bridge in the coming action. Frequent allusions to the bridge keep it in view through the second chapter, and in Chapter Three Jordan goes with Anselmo to make a preliminary inspection. From that time onward until its climactic destruction, the bridge continues to stand unforgettably as the focal point in the middle of an ever widening series of concentric circles.²

Baker's interpretation is excellent, and he goes on to extend his circles out from the bridge in the mountains to the immediate strategic importance of this bridge in General Golz's attack, out again to the over-all political problem in Spain, and finally he takes in the whole of humanity. He then proceeds, in his argument for the epic quality of the novel, to show how the ever-widening circles around the bridge represent not only spacial progressions, but temporal stages in history as they move out of twentieth-century Spain back to the various bridges which have had extreme importance in the past, such as Concord, Thermopylae, and the structure
spanning the Tiber on which Horatius stood. Other critics have also considered the blowing up of the bridge to be the focal point of the novel, notably E. M. Halliday. If one's interpretation of this novel is oriented primarily to its narrative movement, one must agree with these critics, for the action definitely is directed throughout to the ultimate blowing of the bridge. An obvious irony in the novel, however, belies this interpretation, for we become increasingly aware, as we move on, that the strategic value of the bridge's destruction is diminishing continuously until we realize, well before it is blown up, that it does not matter at all. Hemingway has kept our attention focussed on the bridge for the specific purpose of emphasizing this irony, for as our opinion of the bridge's importance declines, our knowledge of Robert Jordan's discipline and devotion to his cause increases. That is, the element of first importance in the novel is not Jordan's mission but his quest, and the value of the latter increases proportionately to the ironic decrease in the significance of the former. It seems logical, then, that in order to understand properly the meaning and structure of the novel, one should focus his attention not on the narrative importance of the bridge but on the dramatic importance of Robert Jordan and his "quest for the hub".

It will be the purpose of this chapter to present an evaluation of the construction of For Whom the Bell Tolls from this point of view, and we shall show that although the novel is admittedly complicated in theme and technique, it
is actually very simple, and yet comprehensive in structure. The novel is not an epic, as Baker assumes, although it does definitely have certain epic qualities; it is basically dramatic in nature, as are _The Sun Also Rises_ and _A Farewell to Arms_, and its structure, correspondingly, follows the dramatic pattern which was the key to the construction of the two earlier works. Thus, this chapter will attempt to illustrate how the structure of _For Whom the Bell Tolls_ grows into the following pattern:

It will be noticed that this pattern is almost identical to that of _A Farewell to Arms_. There is, however, a basic difference between the climaxes of the two novels: while the earlier work follows a single plot line through a two-point climax, the Spanish novel revolves around two very different climaxes for, as indicated earlier, there are two levels of meaning in the story, a narrative and a thematic level; the former leads inevitably through a climactic height
to Jordan's physical death, brought on by the war; the other leads, just as surely and also through a climactic height, to Jordan's spiritual life, which is finally affirmed by his physical martyrdom. It must be realized that death, and the war which causes it, have a very definite value to Robert Jordan, for it is only by his death at the end of the novel that he can fully realize that finally he has found a spoke, the spoke of human brotherhood, which can carry him to the hub of the wheel where lie happiness, meaning, and a purpose in life. The irony of this - life found in death - is an integral part of the meaning of the novel. The two levels of meaning are both culminated, then, in Jordan's final act; in fact they are closely entwined throughout the novel and will be considered as one in this chapter, except during the discussion of the climax where, of necessity, they will be separated. Actually, Jordan's spiritual growth is so dependent upon his physical decline that the two cannot possibly be separated for long, and considered together they lead to the full meaning which the novel carries. With these thoughts in mind, we shall now proceed to a consideration of this meaning through a careful study of the novel's structural pattern.

The introductory portion of *For Whom the Bell Tolls* is, like the falling action and the denouement, short in comparison to the length of the other dramatic portions of the novel's structure. We meet the hero, Robert Jordan, lying "flat on the brown pine-needled floor of the forest",4
and we are introduced immediately to one of the major and
most frequently appearing symbols of the book, the river.
Here is a body of water which, like the Tagliamento, Lake
Maggiore, the Irati, and the ocean off San Sebastian, rep­
resents good qualities. The hero is never far away from this
river: his camp is located in a cave just above it, and when
he does leave his camp at one point in the story, he follows
the river up to El Sordo's camp. Symbolically, the river
greatly increases Jordan's chances of success in his search
for confirmation, and it is significant that the mission
which has brought him here and which, at the end, he accom­
plishes, is to blow up the bridge which spans this river, to
do away with the device man has built in order to avoid any
direct contact with the river. This symbolic value is
increased by the fact that Jordan has to climb into the
mountains in order to reach the river. Thus, some of the
geographical symbols established in *A Farewell to Arms* will
be found to be working here as Robert carries out his quest
in a "good" land, the chances of success in his search for
harmony being increased by both the river and the mountains.

The exposition of the novel, the background infor­
mation which, in a conventional drama, is usually given in
the introductory portion, is presented here by means of a
flashback, a narrative device which Hemingway has, in the
two former novels, avoided. Here we learn the nature of
Jordan's mission and the strategic importance of it to Spain's
Republican army. Robert, an American Spanish teacher, is a
trusted dynamiter who, because of his love for the Spanish people, has chosen to fight in the Spanish Civil War on the side of the Republicans. General Golz, a good soldier who is consistently frustrated in his endeavors by the political "powers that be", is planning a major attack on the fascist lines, and he has chosen Robert to carry out the important task of blowing up a bridge, thus preventing the fascists from moving additional men and equipment up to the lines for defense. During this flashback, we learn two important facts about Robert, the first of which is that he has little faith in the guiding forces behind the Republican army ("I do not say I like it very much."). The attack has been poorly planned and lacks co-ordination. This indicates that the hero, who has taken up arms because of his love for the Spanish people in general, is not fully confident of the cause, or the forces behind the cause, which he has chosen to support in order to test, or prove, or express his love. Secondly, we learn that he has been behind the fascist lines many times before, but that he has no girls back there. ("No, there is no time for girls.") In General Golz's disagreement with this, there lies an implication that if Jordan could find a girl, or, better still, if he could find love on this trip, it might provide the key for his development of complete faith in his tentative belief that meaning and happiness can be found in human brotherhood.

In the first chapter of the novel, we are introduced to two characters who will be very important to the
success of Robert's quest. We meet Anselmo, the old man who represents the right human norm of conduct and is, in a way, Robert's "good angel". Like Robert, Anselmo believes in human brotherhood but, also like Robert, he has trouble correlating in his mind this belief with the means which he must, in this time of war, choose to express it, for Anselmo hates killing. Also, we meet Pablo, the once successful but now decadent leader of the guerilla band with which Robert will work during the next three days. Pablo, who would put his "'fox-hole before the interests of humanity'"\(^7\), represents the hero's "bad angel", the force which threatens to destroy his faith in and love of mankind, and as such, he bothers Robert:

I don't like that sadness, he thought. That sadness is bad. That's the sadness they get before they quit or before they betray. That is the sadness that comes before the sell-out.\(^8\)

Thus, the major conflict of the novel is introduced through the presentation of these two characters and, as we shall see, the climax of Robert's quest for confirmation of his beliefs, the point at which his success becomes inevitable, occurs when these two opposite poles of his mind come together, when Pablo's "sadness" becomes Anselmo's "interest of humanity". Pablo is, therefore, much more of a key character than most critics realize, for he is not simply a "Judas", a traitor to his band and to Robert's mission; he is the physical embodiment of all the doubts and fears which Robert must combat as he struggles to confirm his belief in mankind.
And at this point in the novel, the hero's fears are strong:

It is starting badly enough, Robert Jordan thought. But Anselmo's a man. They are wonderful when they are good, he thought. There is no people like them when they are good and when they go bad there is no people that is worse. Anselmo must have known what he was doing when he brought us here. But I don't like it. I don't like any of it.9

In Chapter 2, several other of the more important characters are presented to us. We meet Rafael, the irresponsible, happy-go-lucky gypsy who would sooner hunt rabbits than stand duty at his post, a weakness which will have great significance in the novel, on both the narrative and symbolic levels. We learn of Kashkin, the dynamiter whom Pablo's band aided in blowing up a fascist train, and with whom they all associate Robert. This association is significant because of the manner of Kashkin's death; when he was badly wounded after a demolition mission Robert shot him at his own request, and Robert has certain doubts, regarding his own courage in such a situation, which Pablo revives:

"'And you,' Pablo said. 'If you are wounded in such a thing as this bridge, you would be willing to be left behind?'"10 We meet Maria, the beautiful young girl who has been brutally raped and has had her head shaved by the fascists who killed her parents. On seeing her, Robert experiences "love at first sight" ("Every time Robert Jordan looked at her he could feel a thickness in his throat"11), thereby setting this trip apart from any of his former excursions back into the hills; for here is the birth of the love which will provide
him with motivation at the end of the novel when he proves irrevocably the validity of his beliefs. Finally, we meet Pilar, the huge, ugly, barbarous woman of Pablo who is now more of a man than he is and commands the guerilla band in his place. Yet Pilar has her tender moments, particularly when she speaks of her younger days, spent with "three of the worst paid matadors in the world,"\[12\] and when she is concerned with Maria, to whom she has become a mother. It is she who places Maria and Robert together, not only to help rehabilitate Maria, who desperately needs a man's tender love and care, but to provide pleasure for Robert, whose future she knows. Robert trusts Pilar instantly, and she becomes a strong motivating force as he continues his quest. Thus, the introduction presents to us most of the major characters of the novel, and informs us of the main conflict - Robert's hopes and fears regarding the validity of his belief in human brotherhood as a spoke by which he can reach the hub of meaning and purpose in life. We have been prepared for the rising action, in which Robert will pursue his quest over a very strong narrative framework.

The rising action of *For Whom the Bell Tolls* begins near the end of the second chapter when Pilar reads Robert's palm and sees his forthcoming death in it. Although she refuses to tell Robert what she saw, the implications are evident, and Jordan realizes this. Also, in stressing that "I don't believe it. You won't scare me",\[13\] he protests
too much, and we become aware, as he does, that if he is going to find meaning and full happiness through human brotherhood, he is going to have to hurry. Thus, every minute becomes important to him; he must live the remainder of his life as well and as fully as he possibly can. Pilar, in this fortune-telling scene, takes on a sort of supernatural significance, and in the guidance she offers Robert throughout the novel she functions somewhat like the witches in *Macbeth*, except that she embodies success and happiness for Robert while the witches bring about Macbeth's downfall.

The palm-reading scene is very important because, from this point on in the novel, our concern is not so much with whether Robert will live or die as with whether he will succeed or fail in his quest before his now inevitable death. The quest, then, becomes the thematic center of attention in the novel, not the bridge, which simply provides a framework over which the quest must pass.

In addition to her supernatural function, Pilar is an excellent source, on the narrative level, of foreshadowing. For example, when she is recounting Pablo's brutal massacre of the fascists, she associates the feeling of coming doom which she experienced then with the present mission of Robert Jordan, and even the three-day time factor takes on special significance:

I, myself, felt hollow and not well and I was full of shame and a sense of wrongdoing and I had a great feeling of oppression and of bad to come, as this morning after the planes. And certainly, bad came within three days.
Later, at El Sordo's, she forecasts doom when she identifies Robert with the dead Kashkin because they both worked out of Estremadura:

"Was the one with the bad nerves and the strange name from there?" asked Pilar.
"Yes."
"Where is he now?"
"Dead, as I told you."
"You are from there, too?"
"Yes."
"You see what I mean?" Pilar said to him.  

Thus, Hemingway puts the gypsy insight of Pilar to good dramatic use.

The character of Anselmo is also further developed during the rising action of the novel. In his function as a spiritual guide for Robert, he resembles the young priest in *A Farewell to Arms*, having both religion and a love of hunting; his invitation to Robert reminds one of the priest's invitation to Frederic to visit the Abruzzi:

"And after we have won you must come to hunt."
"To hunt what?"
"The boar, the bear, the wolf, the ibex -- -- --"
"You like to hunt?"
"Yes, man. More than anything. We all hunt in my village."  

Anselmo, however, has a problem in that he does not like to kill men, even in a war; it shames him, and when he kills the sentry, near the end of the novel, he cries. The war has, therefore, created a serious conflict for Anselmo. His religion tells him that it is a sin to kill a man, and this he firmly believes:
It may be that in foreigners, or in those who have not had our religion, there is not the same attitude. But I think anyone doing it will be brutalized in time and I think that even though necessary, it is a great sin and that afterwards we must do something very strong to atone for it.¹⁷

Yet, by the same standard, his religion tells him that he should love his brother man, and strive to help him. When the war begins, then, and he realizes that the freedom of the Spanish people as a whole is threatened, he feels duty-bound to fight against fascism. This, of course, creates a major conflict in his beliefs, for to fight he must kill, and so in helping the Spanish people as a whole he must kill them as individuals. This contradiction is very evident when he observes a fascist post:

I have watched them all day and they are the same men that we are. I believe that I could walk up to the mill and knock on the door and I would be welcome except that they have orders to challenge all travellers and ask to see their papers. It is only orders that come between us. Those men are not fascists. I call them so, but they are not. They are poor men as we are. They should never be fighting against us and I do not like to think of the killing.¹⁸

Here he expresses the fratricidal aspect of civil wars which makes them the most tragic of all wars. This is one of Hemingway's main themes in the novel; the war is a betrayal of the Spanish people, and the author illustrates the tragedy of it by drawing one of his most noble characters, kin to the Italian priest and Pedro Romero, and then showing us how the war has produced in him such a terrible conflict and
fear of wrongdoing that he must have all his instructions
given to him as explicitly as possible and in the form of
orders. Here is an individual who has found meaning in life
through religion and human brotherhood, and who has found
happiness, courage, strength, and dignity through this
meaning, only to have the war threaten to demolish his faith.

We realize, further, that Robert, in his love of
and respect for Anselmo, is experiencing a conflict very
similar to that of the old man, except that Robert, apparently
not sharing his friend's religious convictions, has a less
firm foundation for his belief in human brotherhood than
does Anselmo, the result being that the war rocks him even
more than it does the Spaniard; where it causes an emotional
turmoil in Anselmo, it provokes deep-seated doubts in Robert.
The hero entered the war, like the old man, because he felt
that the freedom of the Spanish people was threatened:

He fought now in this war because it
had started in a country that he loved
and he believed in the Republic and
that if it were destroyed life would
be unbearable for all those people who
believed in it. He was under Communist
discipline for the duration of the war.

What were his politics then? He had
none now, he told himself. But do not
tell anyone else that, he thought. Don't
ever admit that.19

His participation in the war, then, is a means of expressing
his belief in human brotherhood, not in any particular
political idealism. This belief, however, is experimental
in a way, for Robert has many doubts, as indicated by
several of his internal monologues; it is a new spoke which
the Hemingway hero is attempting to use as a bridge to the hub. The war, thus, becomes not only an expression of this belief, but a testing ground for it, and it is proving, because of the war, to have certain weaknesses. For example, he finds, as Anselmo does, that there are aspects of the war which definitely contradict his reasons for entering it. In Chapter 10, while hiking up to El Sordo's camp, Pilar recounts the taking of a fascist village by Pablo and his band of Loyalists. The complete brutality of the Loyalists, and the pronounced nobility of some of the fascists in facing death, badly shake Robert's faith in his cause. It even shakes the tragedy-hardened Pilar, for, as Carlos Baker says, she expresses

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her sense of the humanity of the killed and the strange furious mixture of bestiality and humanity among the killers. She watches the spectacle with a cold fascination. But her humanity is revealed in the sick disgust which assails her from time to time, as it troubles some of the individuals in the mob itself. One finds explicit recognition of how far out of the line of right human action this mob-murder is.20
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Although this story is almost immediately counterbalanced by Joaquín's tale of fascist barbarity and later by Maria's account of her rape, it has served to acquaint Robert with the fact that the side he has chosen is, in many ways, no better than the fascist opposition, and that for proof of his love of mankind he has chosen a very weak medium:

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You went into it knowing what you were fighting for. You were fighting against exactly what you were doing and
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being forced into doing to have any chance of winning. So now he was compelled to use these people whom he liked as you should use troops toward whom you have no feeling at all if you were to be successful.\(^{21}\)

Thus, the very thing which he has chosen as an expression of human brotherhood is what is causing Robert to doubt if such an ideal exists at all. Hemingway develops this internal conflict to the breaking point through his descriptions of the Russian luxury at Gaylord's hotel in Madrid,\(^{22}\) the humanity and the dramatic irony of the fascist soldiers' conversation in the sawmill,\(^{23}\) and Robert's own growing feeling of disillusionment.\(^{24}\) By the time the climax is reached, Robert Jordan is in desperate need of some confirmation of his beliefs from without, for he is on the point, when Pablo steals his equipment, of saying "to hell" with both the war and human brotherhood.

Despite the intensity and dramatic importance of this conflict, however, it is certainly not the only one in the novel, and herein lies much of the work's complexity. There is a conflict here, as in *A Farewell to Arms*, between love and war, and here again the disadvantages of war are indicated. At first, the fact that Maria has been raped by the fascists threatens the happiness of the lovers.\(^{25}\) Robert conquers his feelings, however, and their love develops to the point where it is deep and full.\(^{26}\) Yet the war keeps intervening; during their first night together his pistol frightens her badly;\(^{27}\) because of his duty he can promise
her no future;\(^{(28)}\) he is frequently forced to send her away so that he can concentrate on his work;\(^{(29)}\) and the conflict bothers Robert in his thoughts.\(^{(30)}\) In fact, the best time of all that they have together, out on the hillside in the sun when "the earth moved", is very nearly prevented by Robert's devotion to his duty.\(^{(31)}\) However, in spite of these difficulties, their love survives, and it provides Robert with a key, one of the two necessary keys, to the success of his quest, for through Maria, he comes out of himself—he discards, finally and forever, the egocentricity that has caused the downfall of former Hemingway heroes. And Robert correctly sees in his love an "alliance against death",\(^{(32)}\) against the spiritual death of Frederic Henry and Jake Barnes, for his love for Maria is one of the keys that will unlock the double doors to the hub of happiness and a purpose in life.

The other key, as previously mentioned, rests in Pablo, and herein is a third important conflict that faces Robert during the rising action of the novel. Robert has his first open "showdown" with Pablo in Chapter 4, and this is saved from disaster by Pilar, who pledges her support and that of the band to Robert and his mission. This is a fortunate turn of events, for Pablo is important to Robert.

On the narrative level of the novel, Pablo is the only one who is capable of getting his band to safety after the blowing of the bridge; also, his strength, fighting skill, and horses are very badly needed. On the thematic, and more important level, Pablo is even more necessary, for as he is
at the beginning of the novel, he represents the complete antithesis of the beliefs which Robert, in this troublesome war situation, is striving so desperately to confirm. He is drunken, lazy, and selfish, caring nothing for any of the others in his band. The only things he shows any affection for are his horses, and even here the affection is highly self-centered, for he cares not so much about the horses' feelings or wishes as about his own. Furthermore, his treatment of the senior citizens of Avila negates everything that Robert is trying to affirm. In spite of this, Robert respects Pablo's intelligence and judgement, and herein lies the conflict: how can an intelligent man become so egocentric and careless of the feelings of others? Pablo has it within his power to either make or break Robert's faltering faith in human brotherhood.

When Robert has his second "showdown" with Pablo, in Chapter 16, wherein tragedy is again narrowly avoided - this time by Pablo's refusal to be provoked into a fight - he presents in his thoughts an image which is essential to this thesis as a whole:

It is like a merry-go-round, Robert Jordan thought. Not a merry-go round that travels fast, and with a calliope for music....No, it is not that kind of a merry-go-round; although the people are waiting, like the men in caps and the women in knitted sweaters, their heads bare in the gaslight and their hair shining, who stand in front of the wheel of fortune as it spins. Yes, those are the people. But this is another wheel. This is like a wheel that goes up and around.
It has been around twice now. It is a vast wheel, set at an angle, and each time it goes around and then is back to where it starts. One side is higher than the other and the swoop it makes lifts you back and down to where you started. There are no prizes, either, he thought, and no one would choose to ride this wheel. You ride it each time and make the turn with no intention ever to have mounted. There is only one turn; one large, elliptical, rising and falling turn and you are back where you have started. We are back again now, he thought, and nothing is settled.  

The immediate significance of this image is, of course, as a graphic illustration of Robert's frustrating conflict with Pablo which has been mentioned above. The image, however, can be extended to be much broader in significance, as Carlos Baker demonstrates:

Call it the wheel of human conflict. For Jordan, as for all men, the turn of the wheel shows tragic implications. When it has completed its revolution, the rider is back where he started, as on the little wheel of Jordan's relations with Pablo.

Baker is correct as far as he goes. But this wheel image can be further extended; it can be applied to the basic device of the present thesis. Consider this wheel simply to be another version of the spokes which have been so frequently mentioned. We have, then, this little wheel, planed at an angle, turning within the larger wheel which rotates around the hub of meaning, much like the cogs within a watch. Then, instead of Jake and Frederic finding themselves precariously treading a spoke, they are picked up by Robert Jordan's wheel, swung up toward the center, or hub
of the larger wheel, and then swung mercilessly down again to their starting points. And the people — the "nada society" — are waiting for them; nor are there any prizes for the attempt — only heartache and a sickening sense of failure. As Robert imagines, "it has been around twice now", with Frederic and Jake, and it is now on its third revolution, with Robert himself. It will be up to him to try and get off as he swoops past the hub, or be swung down again without pity, as both his predecessors were. Thus, we have here an image applied by a Hemingway hero which can be applied, not only to him, but to all Hemingway heroes. For the sake of uniformity and simplicity, we shall revert to the original spoke image, as there is only one wheel there to be considered, but the important point is that Hemingway himself recognized the cyclical pattern that his heroes were following. And in this particular case, be it wheel or spoke, the only person who can get Robert Jordan safely to the hub of meaning is Pablo.

One other conflict which is experienced by Robert during the rising action, and which will have great importance at the end of the novel, is the contest within his mind between the courage of his grandfather and the cowardice of his father. Robert hero-worships his grandfather, who was one of the most successful leaders of irregular cavalry in the American Civil War. He feels close to his grandfather as he fights now in his own civil war, and he hopes that, should a crisis arise, he will find that the "good
juice" of his grandfather's courage will be found in him, passed on through heredity. However, this hope in heredity is tempered by his fear that, in such a situation, he will find that it is the "bad juice" of his father's cowardice which will be predominant within him. For Robert's father committed suicide. This constitutes a wound in Robert Jordan's past; his view, as a young boy, of the lynching of a Negro outside his hotel window constitutes another; and these are wounds, much like those of Frederic and Jake, which it pains him to think about. The fear of his own suicide at a moment of crisis is strong in Robert, and this fear is strengthened by Pilar's association of him with Kashkin, by Maria's innocent dissertation on the relative merits of various suicidal means, and by Karkov's discussion of the same topic. The irony of these references loses its comical elements when one becomes aware of the torture this grandfather-father conflict causes to Robert.

As well as presenting to us these four major conflicts which Robert must, by the end of the novel, resolve, the rising action introduces most of the other characters who will be appearing in the story. We meet Agustín, the utterly obscene peasant who suffers from "boredom" in the hills, and yet proves to be very dependable to Robert in his bridge mission. We meet Primitivo, the flat-faced old man who functions as a polite peace-maker, and who also will be of great assistance in the mission. We meet Eladio, the quiet, dependable member who will die during his attack on
a fascist post, and Andrés, his brother, whom Robert will send with an important message to General Golz and who, thus, will escape the fate of his brother. We meet Fernando, the "cigar store Indian", who is almost humorous in his overemphasized dignity. We meet also El Sordo, the deaf, but highly respected leader of the neighboring band of guerillas, and Joaquín, one of his men - actually nothing more than a boy - who has failed as a bullfighter because of his fear, and whose whole family has been killed by the fascists. Hemingway excels himself in his character development in this novel, each individual being expertly drawn in such a manner that the important similarities and differences between them become very evident as the story progresses.

One other important function served by the rising action in For Whom the Bell Tolls is the manner in which the importance of the bridge is diminished. This is accomplished by the description of an abnormal number of fascist planes in the area, Robert's own doubts about the secrecy of the forthcoming attack, Fernando's report that the fascists know of the attack, El Sordo's report of much fascist troop movement, Hemingway's report of the presence of a fascist general staff car, and Robert's own realization that he will soon die. We are left, then, in no doubt as to either the tactical success of the bridge mission or the eventual fate of Robert Jordan. Hemingway's purpose in doing this is not so much to reject the possibilities of suspense on the narrative level of the story, as to shift
the emphasis, and the suspense, to the thematic level. Our concern is not to be directed at the bridge mission, but at the quest for meaning of Robert Jordan. We are to interest ourselves primarily not with the military preparations for the blowing up of the bridge, but with the mental battle that is going on in Robert's head as he strives to resolve the four conflicts with which he is concerned. For this reason, the climax will be twin-peaked in nature, the first peak representing the narrative climax, the second, and more important, the thematic climax. As we leave the rising action, then, we have been well prepared for the climaxes of the novel: the characters have been skilfully given depth, the dramatic movement of the action and its direction have become obvious, and, most important, the major conflicts with which the novel will be concerned have been introduced, clearly defined, and well developed.

The narrative climax of *For Whom the Bell Tolls* occurs at the beginning of Chapter 21, with the entry into the camp of the lone fascist cavalryman, for at this point it becomes obvious that it is only a matter of time until Robert and his group are located, because of the tracks left by the soldier's horse. Pilar's palm-reading episode and the increased movement of fascist troops in the area left us in little doubt as to Robert's future and the tactical value of his mission. The horseman, whom Robert kills, dispels any doubt that the most skeptical of us may have retained. The hero will die.
The main problem now, very definitely, lies with the quest of the hero as he tests his theory of human brotherhood. Can a man achieve ultimate happiness - the hub - can he find meaning and a purpose in life through his love of, and personal sacrifice for mankind? Robert has come very close to complete happiness through his love for Maria, but because of the war, this happiness is only periodic. In order to find complete happiness he must resolve his conflicts; he must abolish his doubts regarding the value of human brotherhood as a guiding principle in life. At this point in the novel, the main factor working against this confirmation is Pablo, and if Robert's quest is to be successful, Pablo must soon show evidence of a change of heart, for death is rapidly approaching. Robert cannot happily sacrifice himself as an expression of a faith in which the guerilla leader, the most intelligent of all the band, does not believe. Herein lies the major conflict throughout the climactic plateau of the novel.

The fact that Robert's inevitable death is not important to the overall meaning of the novel, and consequently that the fascist soldier's entry into the camp constitutes the narrative climax only, is emphasized by our realization that all of the conflicts that were introduced in the rising action of the novel continue to exist. One of them, the major problem of Pablo, will be resolved at the thematic climax; the other three will continue to trouble the hero until the inevitable catastrophe occurs. Of these
latter three, the strongest continues to be the conflict between war and human brotherhood, Robert's reason for entering the war. Four incidents in particular serve to strengthen the hero's doubts, the first being the episode of the fascist cavalryman. For military reasons, Robert is obligated to go through the dead man's papers, among which are some very human letters from the soldier's sister and fiancée. The tragic irony of their concern for him leaves Robert with disgust for what he has done:

I've probably seen him run through the streets ahead of the bulls at the Feria in Pamplona, Robert Jordan thought. You never kill anyone that you want to kill in a war, he said to himself.

... . . . . . . . . . . . . . . . . . . . . . 
I guess I've done my good deed for today, he said to himself. I guess you have all right, he repeated.

... . . . . . . . . . . . . . . . . . . . . . 
All right, he said to himself. I'm sorry, if that does any good.
It doesn't, he said to himself.45

Here again, he finds that the war, the medium through which he has chosen to express his belief in human brotherhood, is causing him to doubt the sincerity of this belief. Another example of this problem occurs in Maria's detailed account of her brutal treatment by the fascists, which here balances Pilar's tale earlier of Pablo's barbarism in Avila.46 A third example is the fate of El Sordo, who is massacred with his band because of his attempt to aid Robert in his bridge mission. El Sordo, who has stolen some very necessary horses, is tracked down through the snow, cornered on a little knoll, and finally destroyed by the bombs and bullets
of three fascist airplanes; and ironically, also because of
the bridge mission which does not matter any more, Robert
cannot permit his band to go to the deaf man's assistance.
As Primitivo says, if a man had "a little heart", he would
help El Sordo; yet, on account of the war, which Robert
entered because he had "a little heart", he cannot permit
this human gesture. The death of Joaquín is also interest-
ing with regard to this conflict. As El Sordo's band sets
up its fortifications on the hill, Joaquín calls on
Passionaria, the Communist "Joan of Arc" in Spain, for aid
and quotes her slogans which, in this situation, contribute
only irony:

"Resister y fortificar es vencer,"
Joaquín said, his moth stiff with the
dryness of fear which surpassed the
normal thirst of battle. It was one of
the slogans of the Communist party and
it meant, "Hold out and fortify, and
you will win." Then the planes arrive and his fate is inevitable, however,
Joaquín rapidly redirects his supplications from Passionaria
to the Virgin Mary, illustrating the weakness of political
idealism in comparison to Christian religion. Then the
bombs fall, the "earth moves" again, and Joaquín and his
comrades are no more. A final example of this ironical war-
versus-human brotherhood conflict arises from the introduc-
tion of Lieutenant Berrendo, the fascist cavalry officer who
possesses much of the nobility, dignity, and religion of
Anselmo, a man whom Robert Jordan would be proud to know. At
the end of the novel, Robert will kill Lt. Berrendo, whose
troops in turn will kill Robert.

The third conflict which continues throughout the climax of the novel arises from the juxtaposition of love and war. Although his love is reconfirmed when the "earth moves" again, Robert is forced from Maria's side when the fascist horseman appears:

As he knelt to put on his rope-soled shoes, Robert Jordan could feel Maria against his knees, dressing herself under the robe. She had no place in his life now.

Later, when he is telling Maria about the life they will enjoy together in Madrid, his happiness leaves him and he knows he is lying to her. Again, on their last morning together, he is forced to leave her in order to blow up the bridge.

The war, then, is in conflict with both Robert's love for Maria and his belief in human brotherhood; this leads the hero, while speaking to Maria, to make a logical association:

"Do you know that until I met thee I have never asked for anything? Nor wanted anything? Nor thought of anything except the movement and the winning of this war? Truly I have been very pure in my ambitions. I have worked much and now I love thee and," he said it now in a complete embracing of all that would not be, "I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not to be hungry. I love thee as I love Madrid that we have defended and as I love all my comrades that have died. And many have died.

This important relationship between Robert's love for Maria and his love for mankind will reach its culmination during
Finally, Robert's internal conflict between his grandfather and his father is developed further during the climactic plateau. As Robert is drawn closer to his death he wonders, with increasing frequency, what his grandfather ("a hell of a good soldier") would have done in the present situation. This pride in his grandfather is balanced by his corresponding shame of his father's suicide and fear that he too may prove cowardly in a difficult situation. The depth of this shame is indicated in his memory of his rejection of the suicide gun. The glory attached to his grandfather's cavalry pistol was besmirched when his father had used it on himself, so Robert dropped it to the bottom of an 800-foot deep lake, an action which illustrates once more Hemingway's association of water with purification.

Conflict, however, is not the only means by which Hemingway sustains the movement of the novel during the climax; he makes excellent use of three typically dramatic devices. Foreshadowing has been employed throughout, but the best example of this is symbolic in nature and occurs near the beginning of the climactic plateau. The reason for the fascist soldier's unhindered entry into Robert's camp is Rafael: the irresponsible gypsy, who was on sentry duty, had left his post in order to chase two rabbits. Because Robert refers to Maria as "rabbit", and because Rafael caught the two rabbits making love in the snow (which is exactly what Robert and Maria had just risen from doing), the lovers
are strongly linked with the rabbits. When Rafael kills the rabbits and innocently brings them in to be cooked, then, he is foreshadowing the deaths of Robert and Maria for which he is, as it turns out, indirectly responsible. Irony is also common in the novel, but it reaches its most frustrating height when Hemingway digresses from the mountains to the Communist headquarters in Madrid. Here we learn that La Passionaria, to whom Joaquín was calling in his moment of need, has caused great pleasure by interpreting the massacre of El Sordo's band as a fascist mutiny. The third dramatic device employed here, suspense, is created when Robert Jordan sends Andrés across the lines with a message to General Golz informing him of the fascist troop movement and advising him to cancel his attack. This suspense, however, is negligible, for we realize soon that Andrés will never arrive in time, and we know already that Robert Jordan is going to die in his mission. Nevertheless, the Andrés sub-plot has two important purposes. Through his thoughts, we learn how cruelly the war has interrupted the happy life of the Spanish villagers. Secondly, and more important, we are given a glimpse of the diseased and pitifully weak state of the army and the officers in whose cause Robert Jordan is about to die. This serves to emphasize the futility of the hero's mission, and again directs our attention to his quest for meaning rather than to the bridge. Thus, Hemingway employs several dramatic devices to retain our interest as the thematic climax of the novel is approached.
The major crisis of the novel is undoubtedly Pablo's departure at night with the horses and much of Robert's demolition equipment. Throughout the climactic plateau, Robert's relationship with Pablo has been precarious, and so, because of the conflicts previously mentioned, has his faith in mankind. Thus, when Pablo leaves, Robert is ready to give up on everything:

Oh, muck my grandfather and muck this whole treacherous muck-faced mucking country and every mucking Spaniard in it on either side and to hell forever. Muck them to hell together....Muck the whole treachery-ridden country....Muck them to hell and always. Muck them before we die for them. Muck them after we die for them. Muck them to death and hell. God muck Pablo. Pablo is all of them.

Here is despair at its deepest, for Pablo, in his action, has almost succeeded in destroying completely Robert's faith in mankind.

Then the major climax occurs. Pablo returns, and he brings with him not only extra men and horses for the bridge mission, but a prophetic message which confirms forever Robert's belief in love and human brotherhood. Pablo restores irrevocably the faith that he and the war had weakened when he recounts his revelation:

"I had a moment of weakness. I went away but I am come back."

. . . . . . . . . . . . . . . . . . . . . . . . . . .

He looked at Robert Jordan now.
"When I left I thought you would know that it was impossible and would give it up. Then after I had thrown away thy material I saw it in another manner."

. . . . . . . . . . . . . . . . . . . . . . . . . . .

"But after I had thrown away thy material I found myself too lonely."
"Having done such a thing there is a loneliness that cannot be borne."

"I do not like to be alone. Sabes? Yesterday all day alone working for the good of all I was not lonely. But last night. Hombre! Qué mal lo pasé!"

"Listo... I am ready for what the day brings."58

Here, then, is the turning point, the point at which the success of Robert Jordan's quest becomes probable; and this new probability, this confirmation of Robert's faith in mankind and human brotherhood is reflected in his new feeling of hope, not so much for his military mission, which is now superficial, but, symbolically at least, for the ultimate success of his quest for meaning in life:

Seeing Pablo again had broken the pattern of tragedy into which the whole operation had seemed grooved ever since the snow, and since Pablo had been back he felt not that his luck had turned, since he did not believe in luck, but that the whole thing had turned for the better and that now it was possible. Instead of the surety of failure he felt confidence rising in him as a tire begins to fill with air from a slow pump. There was little difference at first, although there was a definite beginning, as when the pump starts and the rubber of the tube crawls a little, but it came now as steadily as a tide rising or the sap rising in a tree until he began to feel the first edge of that negation of apprehension that often turned into actual happiness before action.

And you, he said to himself, I am glad to see you getting a little something back that was badly missing for a time.59
Thus, as we move into the falling action of the novel, Robert Jordan is happy and hopeful, his faith is confirmed, and he, like Pablo, is completely "ready for what the day brings".

The climactic plateau of the novel has presented the intensification of the main conflict to its critical point, and its final resolution. Consequently, the denouement has become inevitable, for we realize now that Robert, his belief in the value of human brotherhood confirmed, will guide his actions according to this standard. As we know also, because of the narrative climax (the intrusion of the fascist cavalryman), that Robert will eventually die, we now descend from the climactic plateau confident that the hero's death will be an expression of his faith. The dramatic requirements of the climax have once again been fulfilled.

As in the two novels studied earlier, the movement of *For Whom the Bell Tolls* from the climax to the denouement is rapid, and the falling action portion of the novel, which begins with the final preparations to blow up the bridge, is relatively short. Three major elements sustain the dramatic interest throughout this section, the first of which is suspense. The false suspense of Andrés' journey to General Golz is maintained for ironic purposes and reaches its height when Andrés is jailed by Comrade Marty, the paranoic figure-head of the International Brigades, and finally freed by Karkov, the sincere friend of Robert Jordan. In bringing
together Karkov ("I hope all men always will speak to me,"60) and Marty ("You could trust no one. No one. Ever. Not your wife. Not your brother. Not your oldest comrade. No one. Ever,"61) Hemingway depicts the essential conflict which Robert Jordan has recently resolved, for Marty versus Karkov equals Pablo versus Anselmo equals egocentricity versus human brotherhood. It is a tribute to Hemingway's narrative technique that all three branches of this conflict, the basic problem in the novel, are resolved simultaneously in time. When Pablo returns with his Anselmo-like support of human interdependence, Robert's faith in mankind is victorious and, at the same time, Karkov is releasing Andrés from the insane clutches of Comrade Marty. The thematic climax, then, is of triple strength. Too late, however, Andrés reaches his destination, and the futility of Robert's military actions is again reconfirmed in the fatalism of poor, frustrated General Golz. There is a certain amount of true suspense here also as we wonder in what manner death will eventually come to the hero.

Secondly, there is much dramatic irony in the businesslike discipline of Robert and his band as they go about accomplishing their mission in the best possible manner under the circumstances. In the highly ironic juxtaposition of these preparations with Andrés' journey, Hemingway again displays his skill, for we become fully aware of just what idiots our friends are preparing to die for. This irony reaches its height, of course, in the diseased mind of
Comrade Marty. There is even a name identity in these parallel passages: Pepe, one of the men that Pablo picked up during the night, has come to help Robert blow the bridge; Pepe is also the name of one of the officers responsible for preventing the success of Andrés' journey. Both of them are unconsciously helping Robert to his inevitable death.

Finally, interest is sustained by the fact that three of the four major conflicts are still raging. The problem with Pablo has been resolved at the thematic climax, and this resolution is cemented with a firm handshake, but there is still a basic contradiction between Robert's duties as a soldier and his sense of human brotherhood, which is emphasized by Anselmo's tearful reaction to shooting the sentry. The continued existence of the love-war conflict is represented symbolically in Robert's farewell to Maria as he leaves for the bridge:

He bent his head to kiss her and his pack rolled forward against the back of his head so that his forehead bumped hers hard.

And Robert's paternally motivated doubt of his own courage is re-emphasized by the flashback in which he relives his father's tearful goodbye to him when he first left home to go to school.

Thus, the numerous and varied prongs of meaning in the novel turn inward, and everything points toward the catastrophe, the death of Robert Jordan. This inward turning,
or reversal, is represented dramatically by Robert's feeling, on at least two occasions, of "it all having happened before". In reality, it has all happened before, for Robert, like Jake and Frederic, is returning to the place from which he started, a major difference being that Robert will arrive at the hub of meaning before he dies. Thus, with Golz's attack irrevocably launched, and Robert's group properly positioned for its own little attack, we await the death of Robert Jordan, morbidly but with anticipation.

The catastrophe of *For Whom the Bell Tolls* extends throughout the final chapter of the novel, and is sustained primarily by suspense and by the speed of the narrative. The suspense arises from Robert Jordan's thoughts and feelings while he is waiting for General Golz's attack to come, and is based not on our uncertainty as to the success of the bridge mission but on our anticipation of Robert's death and our ignorance as to when and how it will occur. The narrative centers around the blowing of the bridge and the rapidity of subsequent events.

Robert accomplishes his personal mission well and with "purity of line", largely because of his careful planning, for before Pablo's return Robert was able to maintain spiritual equilibrium only through his love for Maria and his devotion to duty, two qualities which, as we have seen, ironically conflicted with each other. He is rewarded for the latter in the success of his mission, for the bridge is
almost completely demolished. However, the brotherhood-war conflict rears its ugly head again as Robert experiences a strong feeling of despair once his mission is accomplished.67 This feeling is deepened by the death of Anselmo during the explosion, for Robert not only loved the old man as a fellow human, but respected him as a "priest", or guide in his "religion" of human brotherhood. In his final action, however, Anselmo is happy, for at last he achieves the communion for which he has been searching. The conflict between the war and his love for mankind is resolved and he is able to reach the hub of happiness which he has been so close to throughout the novel:

There was no lift or any excitement in his heart. That was all gone and there was nothing but a calmness. And now, as he crouched behind the marker stone with the looped wire in his hand and another loop of it around his wrist and the gravel beside the road under his knees he was not lonely nor did he feel in any way alone. He was one with the wire in his hand and one with the bridge, and one with the charges the Ingles had placed. He was one with the Ingles still working under the bridge and he was one with all of the battle and with the Republic.68

Thus, Anselmo achieves universal harmony, the promised land of the hub, through the spoke of human brotherhood, and it remains now for his spiritual disciple, Robert Jordan, to follow him. Robert, however, in his despair following the explosion, needs prodding to follow along, and this is provided by Pilar, who reminds him of El Sordo. Immediately, the hero forgets his selfish disappointment:
"Forget it. I was wrong. I am sorry, woman. Let us do this well and all together. And the bridge is blown, as thou sayest."^69

Here he confesses, repents, and reaffirms his faith in human brotherhood, and almost immediately his remaining conflicts begin to resolve themselves. The first lightening of his mental load occurs as the band prepares to escape, when the love-war problem disappears:

He had never thought that you could know that there was a woman if there was a battle; nor that any part of you could know it; nor that if there was a woman that she should have breasts small, round and tight against you through a shirt: nor that they, the breasts, could know about the two of them in battle. But it was true and he thought, good. That's good. I would not have believed that and he held her to him once hard, hard.^70

Thus, Robert is now left with only two unsolved conflicts, the humanity-war and the grandfather-father problems. He is close to the elusive hub, but these two hurdles will be difficult to clear.

When Robert Jordan receives his leg wound, he realizes that the "moment of truth" has arrived; he elects to face it bravely and alone, without endangering the lives of any of his friends. In so doing, he discards any vestiges which may have remained of the egocentricity that doomed Frederic Henry and Jake Barnes, for Robert _becomes_ Maria; he gives himself away:

"Not me but us both. The me in thee. Now you go for us both. Truly. We both go in thee now. This I have promised thee."^71
He is now purged of self, and prepared to face the most difficult battle of his life, for as he waits for the fascist troops he has to fight with all his strength to keep from committing suicide in order to escape the terrible pain of his leg. The nobility of this struggle is emphasized by the fact that his flask has been lost and he must fight without the aid of the "giant killer". Robert Jordan wins his fight, for as we leave him, in a position almost identical to that in which we found him at the beginning of the novel, Lieutenant Berrendo is riding into the sunlit place at the edge of the forest where Robert's bullet will find him.

In winning this victory over his suicidal urge, Robert discards the Kashkin stigma which has been troubling him throughout the novel, and he resolves his grandfather-father conflict in favour of the former. But he accomplishes more than this, for in his final action he discharges all his obligations as a human being. What he does is primarily done for Maria who, as stated earlier, becomes his key to "la gloria", but the action is also an expression of his belief in human brotherhood, for it is a personal sacrifice not only for Maria, but for Pablo and the remaining members of his band, hence for the Republicans in general, hence for all the people of Spain, and finally for mankind. His responsibilities to the war and to mankind become one in this action, and he discharges both simultaneously, thus resolving his final conflict. At the same time, he expresses
irrefutably his belief in human brotherhood, and thereby follows Anselmo to the hub of meaning, happy in his realization of a purpose in his life or, in this case, his death. He has finally achieved harmony with life and the universe. From another point of view, Robert is taking revenge, not only for his wounded leg, but for the wounds of his past and for those of Frederic Henry and Jake Barnes. For this final scene shows us the Hemingway hero fighting back and, because he has selected the right spoke, winning his fight. However, because of the unfortunate situation that Robert chose in which to pursue his quest - the war situation - he is not permitted to live with his success; he will not be able "to pass on what I've learned." This is a task which he bequeaths to the next, and last, of the major Hemingway heroes.

It should be obvious now that although the theme and narrative technique of *For Whom the Bell Tolls* are considerably more complicated than those of Hemingway's earlier novels, the structural pattern is not. It is, again, simply the conventional dramatic form which Hemingway employs in all four of his best novels. The major points in this pattern can now be identified by referring to the diagram at the beginning of this chapter:

**Major plot line (________):**

1. Introduction - of the setting, some of the symbolism, and most of the major characters.
2. Rising Action - introduction and development of the remainder of the characters, definition of the four major conflicts, growth of love for Maria and of fear that Robert's beliefs in human brotherhood are doomed, exposition through flashback, dialogue, soliloquy and internal monologue.

3. Climactic Plateau - extends from the narrative climax - the entrance of the fascist cavalryman - to the climax of the quest - Pablo's return; solution of the major conflict and further development of the other three conflicts.

5. Catastrophe - the blowing of the bridge, Robert's wound, and his martyrdom as a final affirmation of his belief in human brotherhood; his arrival at the "hub", coincident with his death.

First minor plot line:  
6. Rising Action - the growth of Robert's love for Maria.  
7. Climax - the ultimate culmination of this love when "the earth moves".  

Second minor plot line:  
9. Rising Action - the preparations for blowing up the bridge.  
10. Climax - the demolition of the bridge.  
11. Falling Action - the attempted escape.

On examining this structural pattern carefully, one notices that here again there are numerous examples of balance and symmetry, resulting from Hemingway's careful attention to the formal aspect of writing. For example, Pilar's tale of Loyalist brutality in the first half of the book is nicely
counterbalanced by Maria's account of her rape by the fascists, even down to the detail of the screaming of the wives of the respective mayors. The mention of the death of Joaquín's sister corresponds to the letter from the fascist cavalryman's sister. The bombing of El Sordo corresponds to the blowing of the bridge, and the love-making on the hill in the afternoon corresponds to the same thing in the sleeping bag at night; these four events are all intricately inter-related, for in all four cases, "the earth moves". Pablo, in a narrative digression, sets up the town square of Avila as for an amateur bullfight, and this corresponds ironically with Andrés' memories, during another narrative digression, of how his own town square was set up for amateur bullfights. Robert's image of the wheel during his conflict with Pablo balances his feeling, near the end, that he had "been through it all before." This process could be continued almost indefinitely in this novel, for its complexity submits well to this type of scrutiny. The point is that there is pattern here, pattern which is carefully conceived and skilfully wrought.

Finally, this pattern is almost identical to those of A Farewell to Arms and The Sun Also Rises. Here again, the hero, after progressing through the dramatic cycle, ends in the place from which he began. However, there is a vast difference between the "returns" of Frederic and Jake, and that of Robert Jordan. Frederic and Jake return thematically to the state of "nada"; they do not return physically,
for Frederic begins in Italy and ends in Switzerland while Jake begins in France and ends in Spain. Robert's return, on the other hand, is physical rather than thematic. Physically, he begins and ends on his stomach on the Spanish hillside. Thematically, however, he comes out of the realm of "nada" with a preconceived but untested notion — that human brotherhood is a spoke that can carry him to the hub where he will find meaning and a purpose in life — and he ends with the confirmation of this belief. Robert's only failure, and it is not a tragic failure, is that having achieved this hub he does not live to pass on what he has learned. Santiago, in *The Old Man and the Sea*, is given the opportunity to do this.
When one considers Hemingway's novels in the order in which they have been studied in this thesis, it becomes obvious that the Hemingway hero has been advancing continually closer to the meaning for which he has been searching, to the "hub" of the wheel of life. In Frederic Henry's "quest" we see a sincere but ill-fated attempt to discover "how to live", an attempt which is doomed from the beginning by an unknown, deterministic "they". Frederic, who is not fully aware of the hopelessness of his attempt, does not even come close to the hub, for the spoke which he has chosen lacks the strength to support him. The attempt of Jake Barnes, also, is futile, although Jake, unlike Frederic, is fully aware of this hopelessness, as evidenced by the bitterly ironic tone which dominates *The Sun Also Rises*. Jake, however, comes considerably closer than Frederic, for in his meeting with Romero he approaches to within touching distance of the hub, and it is his association with Brett and her way of life that defeats him rather than any illusion regarding the means to happiness. Jake fails not because of the nature of his spoke, but because of the weakness of his grip. Robert Jordan, through a rigorous re-examination of his values, finally succeeds in arriving at the hub by the spoke of human brotherhood, and his death is an undeniable expression of his faith in his love for mankind. Ironically, however, the Spanish Civil War, which has brought Robert
successfully to his "moment of truth", is responsible for preventing him from conveying his knowledge to others, or even benefitting from it himself. If this progression of the Hemingway hero is to continue, it is possible that Santiago, the hero of *The Old Man and the Sea*, will achieve what the others have aimed for but missed. At the beginning of the novel we see the old man begin his quest, an all-out endeavour to find truth, or meaning in life, to reach the hub of the wheel by way of the spoke of human brotherhood expressed, in this case, through fishing.

In Santiago, we realize immediately that we have a chance. The old man has the experience of wounds which he has survived, he has personal integrity and discipline, and he has a feasible spoke along which to travel - that of fishing, which is very close to Pedro's spoke of bullfighting. Thus, he has the means, and he needs only to contact the end, the "hub", which is God, or the bull or, in this case, the fish. What we have here is a final fusion of the Hemingway hero (Frederic, Jake, and Robert) and the "code" hero (the Italian priest and Pedro Romero). In the earlier novels, the Hemingway heroes have been protagonists who were consistently defeated by antagonists which only the code heroes could conquer. Here, however, with the Hemingway hero and the code hero unified, it is very possible that the protagonist may succeed. The irony of the novel, as we shall see, is that while Santiago does succeed, his success serves only to emphasize the tragedy of man, the hopelessness of the "nada" society.
Significantly, *The Old Man and the Sea* is not divided into books, nor even into chapters; this is appropriate because there is nothing fragmentary or broken about the experience described here, as there is in the two earliest novels. The experience here is the finding of meaning, of truth, of the unifying force in the world; there is no faltering attempt or inevitable failure of the quest here, but one complete, forceful, and purposeful voyage to the "hub". Here again is form as meaning, an artistic quality which the author has illustrated in all of his novels. Furthermore, within the smooth movement of *The Old Man and the Sea*, there is structure, and the pattern of this structure is the familiar five-part dramatic rise to a climax and inevitable descent to a denouement. We shall again represent this pattern diagrammatically, as follows:

Hemingway returns here to the extreme simplicity of structure which characterized his two early novels. Through studying the novel in terms of this pattern, it is hoped that we may arrive at a deeper level of meaning than many
critics have found, and this should be aided by a consider-
ation of the similarities and differences between this and
the earlier novels which will be emphasized by the fact
that the structural patterns of the four novels under dis-
cussion are almost identical. Several critics of Hemingway
have produced very interesting interpretations of this last
of his novels, and among these, two are particularly note-
worthy. Philip Young considers the story as a classical
tragedy, Santiago's tragic flaw being his pride, for he
exceeds his limits and goes out too far:

> It is much in the spirit of the Greek
> tragedies in which men fight against
> great odds and win moral victories,
> loosing [sic.] only such tangible
> rewards - however desirable the prizes
> and heartbreaking - as will dissipate
> anyway. It is especially like Greek
> tragedy in that as the hero fails and
> falls, one gets an unforgettable glimpse
> of what stature a man may have. 1

Probably the most popular interpretation of the novel, how-
ever, is the one which sees it as a Christian allegory; this
view is summarized by Joseph Waldmeir:

> The Old Man is a fisherman, and he is
> also a teacher, one who has taught the
> boy not only how to fish - that is, how
> to make a living - but how to behave as
> well, giving him the pride and humility
> necessary to a good life. During the
> trials with the great fish and with the
> sharks his hands pain him terribly, his
> back is lashed by the line, he gets an
> eyepiercing headache, and his chest con-
> stricts and he spits blood. He hooks the
> fish at noon, and at noon of the third day
> he kills it by driving his harpoon into
> its heart. As he sees the second and
> third sharks attacking, the Old Man calls
aloud "'Ay,'" and Hemingway comments: "There is no translation for this word and perhaps it is just such a noise as a man might make, involuntarily, feeling the nail go through his hand and into the wood." On landing, the Old Man shoulders his mast and goes upward from the sea toward his hut; he is forced to rest several times on his journey up the hill, and when he reaches the hut he lies on the bed "with his arms out straight and the palms of his hands up."2

The validity of this Christian interpretation is immediately obvious, but if one attempts to limit the meaning of this highly symbolic novel within the restrictive bounds of any single allegory, one loses much in the interpretation. It is hoped that the following study of the book, based primarily on its structural pattern, will penetrate to the depths of the work's meaning, and in so doing supplement both of the interpretations referred to above.

As in his earlier novels, Hemingway begins The Old Man and the Sea by introducing to us his hero, his setting, his purpose, and the problem which will have to be solved. The first line presents to us both the hero and a basis for optimism: "He was an old man who fished alone."3 Thus, unlike the earlier heroes, Santiago is old, possessing the accumulated wisdom of a long life. Also, unlike Jake, Frederic, or Robert, he spends his time alone, avoiding the discouraging influence of the society which is all around him; he is not enmeshed in the affairs of the Montparnasse expatriates, the Italian officers, or the Spanish peasants. We learn also that he is no longer the self-centered, self-
pitying, egocentric hero that we found Jake, Frederic and, to a certain extent, Robert Jordan to be. Santiago still has his pride, but he has gained humility. He is no longer the center of the universe, as he realizes that there are other creatures co-habiting this earth with him: "He was too simple to wonder when he had attained humility. But he knew he had attained it and it carried no loss of true pride." Associated with this is the fact that he is a primitive, or "natural man", very close to nature, and living in an old shack where he cooks with charcoal on the floor. Furthermore, he lacks the disrupting physical passions of the earlier heroes:

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy.5

We are also told that "for a long time now eating had bored him and he never carried a lunch". Although he lacks the physical weaknesses of the earlier heroes, however, he retains much of their spiritual emptiness, for he is not religious in an orthodox sense. Prayer has become a habit with him, but it is a meaningless habit, much as it was with Jake Barnes. There are religious objects in Santiago's house, but these are simply relics of his wife, and when he is fighting with his great fish he confesses:

"I am not religious," he said. "But I will say ten Our Fathers and
ten Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgen de Cobre if I catch him. That is a promise."

He commenced to say his prayers mechanically. Sometimes he would be so tired that he could not remember the prayer and then he would say them fast so that they would come automatically. Hail Marys are easier to say than Our Fathers, he thought.7

Therefore, as in the earlier novels, the meaning for which the Hemingway hero is searching is not to be found in the discipline of orthodox religion.

In thus presenting Santiago to us, Hemingway has, in a way, introduced us to the problem which must be solved during the course of the novel. Santiago is not successful in the fishing society in which he lives. While the other boats are taking fish Santiago is not, and "many of the fishermen made fun of the old man and he was not angry".8 He is set apart from the rest of society, just as Frederic Henry was, for as far as the standards, understanding, and values of the other men are concerned, Santiago is a failure; his "sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."9 For the sake of self-preservation, then, Santiago must do something drastic or, on the symbolic level, which cannot be avoided in the interpretation of this novel despite its beauty on the naturalistic level alone, he must make one final, all-out search for meaning. We learn that Santiago has caught many fish in the past, but it is implied that he has never caught the fish, the fish of meaning. The scars on his hands which
represent his past fish are compared to a land of no fish at all: "They were as old as erosions in a fishless desert". They represent, then, his past attempts at finding meaning and his subsequent failures; they are Frederic's wounded leg and wifeless state, Jake's impotency, and Robert's death, and in Santiago's case these wounds have been endured. Here is a man who has survived the tests that former heroes have failed. Here is a man who has learned to live with these failures of his past and not, like Jake, give in to them. Another distinguishing characteristic concerns the fact that Frederic Henry had no past, Jake Barnes was constantly tortured by his and refused to think of it, and Robert Jordan could remember only with pain. Santiago, on the other hand, has adjusted to his past. He can think about it and, as it is symbolized by the young lions, he can dream about it with pleasure and derive strength from the memory. Santiago, then, has adjusted to the failure of his past attempts, and he is now ready to try again. "Man is not made for defeat," he says. "A man can be destroyed but not defeated." And now he looks forward to this final attempt with eager anticipation; his eyes are "cheerful and undefeated". This hope and his courage set him apart from the other fishermen, as represented by the man young Manolin now works for:

"He does not like to work too far out."
"No," the boy said. "But I will see something that he cannot see such as a bird working and get him to come
out after dolphin."
"Are his eyes that bad?"
"He is almost blind."13

Santiago is provided with sight, and insight, beyond that of the normal man, and this, combined with his adjustment to the past, his personal discipline, and his desire to achieve some kind of union with the "hub of truth", not only indicates that he is prepared for this final journey "far out", but gives us hope that this man will succeed if any man can. Hemingway, thus, has introduced the problem with which he is concerned in this novel, as in his others, and he has established here a certain optimistic tone, as we experience hope that Santiago can succeed where the other Hemingway heroes have failed. Both hope and suspense have been motivated in this introductory section of the novel.

We are also introduced here to several symbols which will have consistent value throughout the story. The young lions have been mentioned as strength-giving agents as they remind the old man of the happy and romantic aspects of his past. During the voyage, the boy will have almost the same symbolic function, reminding the old man of his youth, although in the introductory and concluding portions of the novel Manolin is more important for his actual dramatic function. Another important symbol introduced here is that of Joe DiMaggio, the great Yankee outfielder. Santiago identifies with him because DiMaggio's father was a fisherman and because the ballplayer had the necessary discipline to continue in his greatness despite a very
painful bone-spear in his heel. Thus, he is an agent of strength, courage, and endurance for Santiago. Finally, we are introduced to the sharks, the agents of the deep which will prevent the complete success of the old man's venture, in an oblique manner which serves the purpose of symbolic foreshadowing: "When the wind was in the east a smell came across the harbor from the shark factory."

As the introductory portion of the novel is completed, we have been properly readied for the voyage. We have learned the importance of this fish to the old man; he desires it both physically, on the naturalistic level, and spiritually, on the symbolic level. We are aware that he is completely prepared for the quest; he has both the discipline and the desire, and he has the experience of past failures to guide him. He has become a "priest" of the stature of the bullfighter; as we shall see, he fights with integrity, he kills well, and he is closely associated with Christ, the greatest of man's priests. And like a priest, he is alone, as Keiichi Harada explains:

No matter what kind of suffering and trial he has to go through he has to fulfill his destiny, and thus the act of performing the task becomes a kind of ritual. Each individual has his own sense of destiny and the task should be met by himself and for himself. There is no one else capable of this understanding or allowed to participate in this ritualistic procedure. It is a sort of esoteric religious rite where the particular individual has to face his holy destiny. In the course of various trials and sufferings, the old man wishes the boy could be with him.
to help, but it is not to be permitted, for he alone has to endure the sufferings to fulfill his destiny. Thus, the ocean becomes a place where the old man searches his own identity through the act of pursuing the fish.  

As the old man commences this voyage to fulfil his destiny, to do "that which I was born for", certain elements of hope are motivated in the reader, for Hemingway says "his hope and his confidence had never gone. But now they were freshening as when the breeze rises," and Santiago himself states that he is now strong enough for a truly great fish, "and there are many tricks." Thus, as the boy wishes the old man luck, the introductory portion of the novel ends and the rising action begins with the voyage.

As Santiago sails out to sea in his little skiff, he leaves behind him all the disturbing influences of land: "The old man knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean." This is significant because it has always been the land forces which have destroyed the chances of former Hemingway heroes: Frederic put too much faith in the immortality of an earthly woman, Jake was too deeply involved in the society of the likes of Brett and Cohn, and Robert is killed by soldiers who are fighting for a particular area of land. Furthermore, as was indicated in previous chapters, water in a body has a symbolic quality of goodness throughout Hemingway's work;
the heroes have come closest to their goal through the medium of water, be it the Tagliamento or Irati rivers, Lake Maggiore, the coast of San Sebastian, or the Spanish stream spanned by Robert Jordan's bridge. Because of the consistency of this water symbolism, it is possible that the hub for which the hero is searching can be most successfully contacted in the depths of the sea. Thus, it is important that Santiago chooses to pursue his quest on the ocean, and it is interesting that he is the first of the heroes to adopt this medium.

The old man considers the sea to be like a woman who can give or withhold favours. Other fishermen, whom he significantly associates with sharks, consider the sea to be masculine, but to Santiago she is feminine, which is appropriate since it is from the depths of a woman that life springs, and it is in the depths of the ocean that he is allegorically searching for the secret of life. Santiago has, metaphorically, suffered wounds in his past attempts to reach the hub, and it is his hope now that by going "far out", he may, through success, overcome the pain of his former defeats: "The dark water of the true gulf is the greatest healer that there is." Furthermore, it is on the sea that Santiago feels closest to creation which, after all, is the source of the truth for which he is searching. He is in touch with nature, as Jake Barnes was, briefly, in the Irati valley, and he is able to communicate with her creatures, observing the movements of birds, the density
of plankton, the glide of flying fish, the cloud formations, the stars, and the seaweed. He is aware of nature's cardinal law - the survival of the fittest - and he gets great pleasure from observing the turtle eating the Portuguese man-of-war. Furthermore, and here he goes slightly beyond Jake's Irati interlude, he identifies man with the rest of nature: "'Take a good rest, small bird,' he said. 'Then go in and take your chance like any man or bird or fish.'" In this awareness, Santiago has succeeded in losing the egocentricity which was partially responsible for the defeat of both Frederic Henry and Jake Barnes. Thus, the sea is extremely important to Santiago's quest; as the land lingers on the horizon he catches a tuna, but this is only a bait fish for the big one, which cannot be caught while the land, with its disturbing influences, is in sight.

As the land gradually fades from view, the old man gets a nibble, and he pronounces himself completely ready and willing for the forthcoming struggle, and for the long sought for revelation:

Eat them, fish. Eat them. Please eat them. How fresh they are and you down there six hundred feet in that cold water in the dark. Make another turn in the dark and come back and eat them.  

This sense of readiness and desire to succeed are very necessary to the success of Santiago's venture, for it is a popular view that for any type of true spiritual revelation one must be ready in his mind, willing in his heart, and able in
his body; Santiago meets these requirements. As he prepares
for the battle we realize that he possesses another pre-
requisite to success: he has the ability and desire to
achieve perfection with dignity. This is the discipline
which led to the success of the bullfighter. "I should
fish the day well", he says. "It is better to be lucky.
But I would rather be exact. Then when luck comes you are
ready." This emphasis on doing everything correctly is
obvious throughout the whole of his voyage, and is best
exemplified in the manner in which he sets his baits:

One bait was down forty fathoms. The second was at seventy-five and the third
and fourth were down in the blue water at one hundred and twenty-five fathoms.
Each bait hung head down with the shank of the hook inside the bait fish, tied
and sewed solid and all the projecting part of the hook, the curve and the
point, was covered with fresh sardines. Each sardine was hooked through both eyes
so that they made a half-garland on the projecting steel. There was no part of
the hook that a great fish could feel which was not sweet smelling and good
tasting.

The boy had given him two fresh small tunas, or albacores, which hung on
the two deepest lines like plummets and, on the others, he had a big blue runner
and a yellow jack that had been used before; but they were in good condition
still and had the excellent sardines to give them scent and attractiveness. Each
line, as thick around as a big pencil, was looped onto a green-sapped stick so
that any pull or touch on the bait would make the stick dip and each line had two
forty-fathom coils which could be made fast to the other spare coils so that, if
it were necessary, a fish could take out over three hundred fathoms of line.

. . . . . . . . . . . . . . . . . . . . . .
He kept them straighter than anyone did, so that at each level in the darkness of the stream there would be a bait waiting exactly where he wished it to be for any fish that swam there. Others let them drift with the current and sometimes they were at sixty fathoms when the fishermen thought they were at a hundred.26

Thus, as the fish nibbles, and finally swallows the bait, we realize that Santiago is prepared for this encounter, much better prepared than any of Hemingway’s earlier heroes have been; he has all the requirements necessary and as the fight begins, the rising action speeds up, hastening inevitably toward the climax of the novel.

During his battle with the fish of knowledge, his fight for the truth, Santiago symbolically experiences all the agonies of the Hemingway heroes of the past. He takes them upon himself, like Christ, in an attempt to gain for mankind the knowledge for which they have been searching. His back is strained, his right hand is cut, his left hand cramps, and his chest gives out; he must eat raw tuna and the nauseating dolphin to keep his strength up. Santiago here is going through a type of purgation, a test of strength and endurance through torture. His cramped hand is serious and threatens his chances of success, and Santiago is ashamed of his body, but determined not to let it defeat him. For he is aware that he has something big here, something bigger than any other fish he has ever hooked:

He is wonderful and strange and who knows how old he is, he thought. Never have I had such a strong fish nor one who acted so strangely. Perhaps he is
too wise to jump. He could ruin me by jumping or by a wild rush. But perhaps he has been hooked many times before and he knows that this is how he should make his fight.  

Thus, man and fish, each in his own medium, are tied together by a single line as they glide through the waters off the Cuban coast, one towing the other. As they rush toward the climax, the long awaited moment of revelation, Santiago realizes that he must do everything humanly possible to realize this dream. Hence, when a fish strikes on one of his other lines and there is a danger that his big fish will be cut off, he severs the line which the other fish has taken; he wants no "red herring". After all these years, he has finally come in contact with his quarry - he has "caught" the elusive "hub of truth" - and he will let nothing ruin his chances of achieving union with it. "Now everything is cleared away that might make trouble and I have a big reserve of line; all that a man can ask."  

Santiago, during this struggle, often wishes for the boy, Manolin, but he realizes that this is something that he must face alone, for the good of the boy and all mankind. Here we learn something interesting: the old man desires not only to catch the fish but to take it back intact to Havana, for it will "feed many people". That is, he wishes to conquer the truth and spread the gospel to mankind, again like Christ. This philanthropic aspect of the old man's character is another quality that ennobles him and qualifies him for the encounter with the hub. For this reason, and
others, his venture becomes a "do or die" effort: "Fish," he says, "I'll stay with you until I am dead." "I love you and respect you very much. But I will kill you dead before this day ends." Finally, the fish surfaces, and the old man realizes just how formidable his quarry is "in all his greatness and glory":

The old man had seen many great fish. He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone. Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of.

In order to call up strength, Santiago thinks back to the time, in his youth, when he had beaten a big Negro at the hand game after two full days of struggling. This story of strength and endurance serves to encourage him now, and it informs us that the old man is, among men, "The Champion", the last and best chance for the Hemingway hero to reach the elusive hub of truth. However, in the background, there are the sharks, and Hemingway, through foreshadowing, keeps the dramatic element of doubt and suspense in the reader's mind: "If sharks come," Santiago says, "God pity him and me." The rising action is also sustained by touches of irony, as when Santiago says, "it is good we do not have to try to kill the sun or the moon or the stars." This, metaphorically, is exactly what the old man is attempting to do, and the successful completion of his mission is as hopeless as
trying to kill the sun, moon, or stars. However, the old man is not aware of this, and he prepares for the final struggle confidently ("I'm learning how to do it,'"35) and well, forcing himself to eat, sleep, and ease the strain as much as possible in preparation for the dramatic climax. Then, as he is happily dreaming of lions, the fish surfaces for the last time and the climactic struggle commences.

The dramatic requirements of the rising action, thus, have been satisfied. In giving depth to the character of his hero, Hemingway has established his fitness for an encounter with the source of truth, the hub of the wheel of life. By simple, direct narrative he has not only provided the dramatic movement toward the man's ultimate contact with the fish on the naturalistic level, but he has invited the symbolic interpretation of a man striving desperately for an awareness of his destiny, for contact with the hub. The main problem of the novel, the simple question of the success or failure of Santiago in his quest, has been intensified to the point at which the resolution is both inevitable and immediately necessary.

As the climactic portion of the novel commences, we are confident that the old man is finally ready to pass the test that has been failed by the earlier heroes: "Now I have done what I can, he thought. Let him begin to circle and let the fight come."36 Finally, the fight does come and Santiago battles the fish alongside and kills him. The
killing is done cleanly and perfectly, reminding one of Romero at the climax (the moment of tragedy, truth, ecstasy, and meaning) of the bullfight:

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just behind the great chest fin that rose high in the air to the altitude of the man's chest. He felt the iron go in and he leaned on it and drove it further and then pushed all his weight after it.37

Here, then, is the moment of truth, of success - the climax. The Hemingway hero has, after many ill-fated attempts, achieved his goal, but it has taken its toll of him; he "felt faint and sick and he could not see well."38

One may well wonder at this point whether the killing of the fish does truly represent the union with the hub of the wheel of life for which the Hemingway hero has been searching. The author dispels this doubt easily with two well chosen images: "the fish's eye", he says, "looked as detached as the mirrors in a periscope or as a saint in a procession;"39 and of Santiago he says, "when he had seen the fish come out of the water and hang motionless in the sky before he fell, he was sure there was some great strangeness and he could not believe it. Then he could not see well."40 Metaphorically, Santiago has been almost blinded by the light of truth. Here at last, then, is success, through Santiago, for the Hemingway hero. He has reached for, and felt the heart;41 he has arrived as no other hero before
him has been able to. In his personal quest from the rim of the wheel, he has crawled precariously, but with dignity and discipline, along the spoke of fishing and has arrived at the hub, the heart of the fish, the area of meaning. Perhaps he has achieved, as Harada says, "union with the transcendental, that he nor anyone else has seen or been able to see". Or, we might add, will ever be able to see, for the old man will be unable to take this hub out to the rim in order to enlighten mankind because it is too big and he has gone "too far out". This is logical, in the light of our image, for without a hub, a turning point or center of truth, there can be no wheel. Thus, if man wants to find truth, he must discipline himself rigidly and try many times without giving up hope, letting no setbacks or wounds deter him. He must crawl into the hub; he must find ultimate truth for himself by his own means, for no man can bring it to him.

This denouement is prepared for as the climactic section of the novel comes to a close. Santiago finds that the fish is bigger than his skiff, and as he lashes the head and tail to the side of his little boat, we realize that his compassionate attempt to help mankind (consistent with his Ancient Mariner-like love of man and bird and beast) is doomed. At this point, the catastrophe, the ultimate failure of his philanthropic quest, becomes inevitable, and here the climax of the novel ends, with it just a matter of time until something goes wrong:
Now I must prepare the nooses and the rope to lash him alongside, he thought. Even if we were two and swamped her to load him and bailed her out, this skiff would never hold him. I must prepare everything, then bring him in and lash him well and step the mast and sail for home.43

The climax, then, has presented, in the defeat of the fish, the successful resolution of the main problem of the novel, and has prepared us well for the ultimate failure of Santiago's attempt to convey his knowledge to the rest of mankind.

The falling action of The Old Man and the Sea is concerned with Santiago's ill-fated journey back to Havana with his fish; during this voyage we meet the instruments of destruction, the sharks, for which we have been prepared through symbolic foreshadowing. The sharks are the agents of the sea and the protectors of its secrets; Santiago has realized, since he caught the fish, the danger that they constitute. It is inevitable, because he has attempted to take too much upon himself, that he should be prevented from conveying the knowledge that he has gained to the "nada" society on the rim of the wheel, and the sharks become the means of prevention. Thus, when the first one appears, he realizes that "the shark was no accident";44 it was necessary and expected.

However, the old man fights the sharks with all the dignity, strength, and endurance that were characteristic of his quest for the fish, but in this battle he knows
he is doomed: "The old man's head was clear and good now and he was full of resolution but he had little hope. It was too good to last, he thought." He has searched for, fought, and caught the fish "to keep me alive and feed many people"; he will be kept alive by the light of truth which he has found, but the many people, the "nada" society of Havana, will go hungry for the truth and will remain on the rim of the wheel of life. Realizing this, the benevolent Santiago is not pleased. He wanted the fish for mankind and, in spite of his personal victory, he feels a sense of loss as he sees his prize destroyed by the sharks: "I'm sorry about it, fish. It makes everything wrong." This concern with mankind sets the old man well above the other Hemingway heroes, with the possible exception of Robert Jordan. Nevertheless, he realizes his mistake for, as he says, he knows that he "went too far out." He has gone beyond the comprehension and capacity of the normal human being; he has been in a "no-man's land" of the sea. Finally, he arrives in Havana with only the skeleton of his great fish remaining, but with dignity and integrity: "He was past everything now and he sailed the skiff to make his home port as well and as intelligently as he could." He reaches the harbor, shoulders his mast, and walks up the hill to his bed.

With the voyage over and the message clear, Hemingway characteristically adds one scene of denouement in order to emphasize his theme, and here, as in The Sun Also
That afternoon there was a party of tourists at the terrace and looking down in the water among the empty beer cans and dead barracudas a woman saw a great long white spine with a large tail at the end that lifted and swung with the tide while the east wind blew a heavy steady sea outside the entrance to the harbor.

"What's that?" she asked a waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide.

"Tiburon," the waiter said, "Eshark." He was meaning to explain what had happened.

"I didn't know sharks had such handsome, beautifully formed tails."

"I didn't either," her male companion said.50

The point here, of course is that the "nada" society has no hope of ever learning the truth; only a select few can achieve it. The boy, on the other hand, knows in a way what Santiago has been through, and he cries. He is, symbolically, crying for the whole of mankind. Yet, the boy himself has hope that someday he too may catch this fish. And maybe he will, for as he has stood as a symbol of Santiago's youth, there is a possibility that in age he may continue to emulate the old man. He certainly wishes to try: "You must get well fast for there is much that I can learn and you can teach me everything."51 Thus, although mankind as a whole is doomed, there is hope for the select few like Santiago, whom we leave lying on his bed and dreaming of lions.
Having completed our study of the structural pattern of The Old Man and the Sea, it is now possible to identify the key points on the diagram, given at the beginning of this chapter, as follows:

Major plot line (_________):

1. Introduction – of setting, symbolism, hero and the problem with which the book is concerned.

2. Rising Action – Santiago's disciplined search for the fish, his journey "too far out", and his catching of the fish.

3. Climax – the fish surfaces, is killed, and tied alongside the skiff.

4. Falling Action – the journey back in to Havana, the fight with the sharks, and the loss of the fish.

5. Catastrophe – the old man returns with only the skeleton, and with his hard won knowledge that no one can understand.

First minor plot line (_________):

6. Rising Action – the search for the fish.

7. Climax – the fish is well hooked.

8. Falling Action – the successful fight with the fish.
Second minor plot line (--------):

9. Rising Action - the voyage homeward with the fish tied alongside.

10. Climax - the sharks attack.

11. Falling Action - the unsuccessful fight with the sharks.

As in the other novels which we have studied, it will be noticed that there is considerable symmetry in the structural pattern of *The Old Man and the Sea*. As Carlos Baker says: "This story of great gain and great loss is esthetically satisfying because of its symmetry." Working down from the peak of the climax, we find that the surfacing of the fish, when it becomes obvious that Santiago will succeed in the first portion of his quest, is balanced by the final boating of the fish, when it becomes obvious that Santiago will fail in the final portion of his quest. The rising action, with its hopefulness and the old man's winning fight with the fish, is balanced by the falling action, with its hopelessness and the old man's losing fight with the sharks. Santiago's hand, on the journey out, and the shark's teeth, on the journey in, are both described as claws and as being about the same size; on the way out, Santiago overcomes this claw image and it (his hand) helps him conquer his fish, while on the journey in he is defeated by the claw image (the shark's teeth) and this causes him to lose his fish. Finally, we leave Santiago as we met him, fishless and dreaming of lions.
Thus, once again we see the return of the Hemingway hero to the situation from which he started, after having been through an intensive experience. Although the hero is again not fully successful in achieving his ultimate goal, Santiago has found what the other heroes searched for and either failed to find or died in finding. He has reached the hub of the wheel and thereby ended the quest of the Hemingway hero, which had lasted for over twenty-five years. However, he has learned a lesson, just as the earlier heroes did, and herein lies Hemingway's final word. The saga of Santiago has indicated that meaning, truth, a purpose in life, may be achieved, but only by the select individual who can overcome the wounds of past failures, who can surmount great obstacles during his quest, who possesses perfectly rigid self-discipline, and who carries out his quest with his heart full of humanity. For mankind as a whole, however, such success is impossible. Thus, a particular individual is here glorified while the novel demonstrates the hopelessness of mankind's "nada" society as a whole. It took a Christ-like figure to convey this meaning, and in his personal strength, Santiago emphasizes the weakness of society in general. The Hemingway hero has, in Santiago, reached his most successful position, and the ironic result is, as Clinton Burhans says, a "tragic vision of man".54 It is through a study of the dramatic structural pattern of The Old Man and the Sea, and the comparison of this novel with Hemingway's other major works, that this meaning has become clear.
CHAPTER VI

Conclusions

The foregoing chapters have discussed the manner in which each of Hemingway's four major heroes embarks upon a quest for meaning in life; each makes an attempt, whether successful or not, to find a basis for lasting happiness, to discover a sense of purpose in life, to learn, as Jake Barnes says, "how to live in it". All four of them are associated with a "nada" society which they cannot fully accept because of a knowledge, or at least a hope that there must be something more to life, something of deeper and more lasting value than the mere enjoyment of physical pleasure. None of them has been able to find this meaning through orthodox religion, and thus each must choose a means of finding truth, a spoke which, if strong and well gripped, will carry him from the meaningless rim of the "wheel of life" to the hub, the source of meaning and truth. From our examination of these four quests, we may derive two worthwhile conclusions.

Before discussing these conclusions, however, it would probably be worthwhile to summarize our findings. In A Farewell to Arms we see Frederic Henry cut himself off completely from society, and attempt to find meaning and happiness based upon his love for Catherine Barkley. He is doomed, however, because love based upon such a mortal and fragile object as a single woman is no match for the
deterministic and indifferent fate which governs our lives. Therefore, Frederic ends as he begins, alone and without any sense of purpose in life; he has, however, learned a lesson from the experience, for he now knows that the spoke of a man's love for a woman is not strong enough to carry him to the hub of meaning. The next man, historically, to strike out on this quest for meaning is Jake Barnes, in The Sun Also Rises. Jake, however, makes a mockery of Frederic's sincere attempt, for Jake has been through it all before and he realizes its hopelessness. The tragic elements which gave dignity to Frederic's quest are rejected immediately by the heavy tone of bitter irony which pervades this novel of the "lost generation". It is as if Jake is trying to emphasize the stupidity of anyone's trying to find happiness in this meaningless existence called life. Jake, however, is still somewhat of a romanticist, and despite his attempts to maintain his bitterness and stoicism, his romantic nature gets the best of him at times, and thus we see him actually making his own futile little quests for happiness by getting close to nature, at Burguete and San Sebastian, and attempting to achieve communion with the bullfighter who becomes, for a while, his "priest". Nevertheless, he is doomed in all three cases by the friends which he, in his bitter rebellion against the world, has cultivated. Therefore, while we know from the beginning that any attempt Jake may make to find meaning in his life is doomed, it is interesting to watch his own weakness, his
underlying romanticism, carry him out and disappoint him again, leaving him even more bitter than before. Jake, like Frederic, ends where he began; yet he too has learned from the experience, for he is now deeper in the depths of irony-hidden despair than he was at the beginning of the novel, primarily because of his frustratingly fleeting contact with Romero. After a period of over ten years we find a new hero ready to set out on the quest for truth. Robert Jordan, however, appears to have recovered at least partially from his former wounds, and to have selected a spoke which he sincerely hopes will carry him to the hub in *For Whom the Bell Tolls*. His belief in the strength of a man's love for his fellow man is rigorously tested by the war, the medium through which he is attempting to prove the validity of his belief. However, with help from Maria, whose love sustains him through the difficult times, and from Pablo, who stresses, on his return to the fold, the importance of human brotherhood, Robert is able to verify his beliefs. From one point of view, Robert, like Frederic and Jake, ends as he began, and he too has learned from his cyclical experience. His lesson, however, is one of hopefulness, unlike the pessimistic conclusions that Jake and Frederic are forced to draw, for Robert, in dying, confirms irrefutably the value of man's love for man as a spoke to the hub of happiness. Finally, we meet Santiago, who already realizes the value of human brotherhood, and in *The Old Man and the Sea* he illustrates this love by going
"far out" in an attempt to "capture" truth and bring it back to mankind. Because of his high standard of dignity and discipline, he is able to catch the fish at the hub, but he is defeated in his attempt to bring it in, for man in general - the self-centered "nada" society at the rim of the wheel - is not yet ready for this revelation, and probably never will be. Santiago, like his forerunners, ends as he began; but he too has learned from the experience, for he knows now that man as a group cannot achieve true happiness; it is only the individual who dares to go "far out" in search of truth, and who carries out this search with charity in his heart and dignity in his manner, that has any chance of finding meaning and true happiness in life.

In our presentation of the analysis of these four quests from a structural point of view, we have accomplished the major purpose of this thesis, for we have demonstrated that there definitely is form, or pattern in all of Hemingway's major novels. In all four cases, when the study of the novel was oriented to the movement of the hero as he undertook his quest - probably the most meaningful and comprehensive approach to Hemingway's work - and when this movement was analyzed according to its pattern, it was found that the quest took the form of the conventional rise to a climax and plunge to a denouement which is characteristic of good tragic drama. In each novel, we find an introductory portion during which we are familiarized with the setting and most of the major characters, and we are given at least
a hint of the "spoke" which the hero has selected as a possible means to the "hub" of truth; in *A Farewell to Arms*, the four major conflicts which the hero must resolve are clearly defined for us early in the novel; the problems which Jake must face in *The Sun Also Rises* are also elucidated in the long introductory portion of that novel; *For Whom the Bell Tolls*, the longest of the four novels, contains the shortest introductory section and only suggests one of the four conflicts which Robert must confront; in *The Old Man and the Sea*, one of Santiago's two main problems is presented during the introduction. This first "act" also provides, in all four cases, any necessary exposition and prepares us for the quest by the skillful use of irony and foreshadowing, typically dramatic devices.

During the second segment of these novels - the rising action - the goal for which the hero is striving is identified, and the movement toward this goal is begun in earnest. The remainder of the major characters are invariably introduced during this section, as are any of the important conflicts which were not previously clarified. The rising action, which is partially sustained by suspense, irony, foreshadowing, and the movement of the narrative, is primarily concerned with the intensification of the conflicts; in *A Farewell to Arms*, two of the conflicts are resolved during this portion of the novel, but this serves to increase our interest in the remaining two problems; in all cases, we become fully aware that an important revelation is imminent, that the ultimate success or failure of the hero is
soon to become evident. We have been well prepared for the climax.

It is in the climactic sections that we find the greatest variation among the four novels. In *A Farewell to Arms*, the climax is very obviously dual in nature, with one of the two remaining conflicts being resolved at each of the "peaks"; the climax here takes the form of a definite "plateau". The climax of *The Sun Also Rises* centers around the introduction of Brett to Romero; this is the "apex" of the novel. However, the climactic section clearly begins with Jake's introduction to Romero and ends with the departure of Brett and the bullfighter together. There are, then, three "peaks" to this climax, with the highest in the middle. In *For Whom the Bell Tolls*, there are two distinct points of climax; the first, which concerns the entry of the fascist cavalryman, is climactic on the narrative level of meaning only, for it serves merely to emphasize the inevitability of the hero's death. The second point of climax, the return of Pablo and his confirmation of the value of human brotherhood, constitutes the "high point" in the novel, for it is at this point that the hero's major conflict is resolved and the ultimate success of his quest is forecast. Thus, the climax here extends from a minor, narrative peak to the more important "climax of the quest". In *The Old Man and the Sea*, the climax resembles most closely that of *The Sun Also Rises*, for here again we have three "peaks" with the "apex" in the center. The first
peak occurs when the fish surfaces for the last time and it becomes obvious that Santiago has won the fight; the height of the climax concerns the killing, wherein the hero touches the "heart" of this fish which represents the hub of truth; the third peak occurs when Santiago is forced to tie the fish alongside his boat, for at this point, his failure to successfully resolve his final conflict becomes inevitable. Thus, we have again a major climax flanked by two lesser "peaks". In all four novels, however, by the time the climactic section has ended we have seen the resolution of at least the major conflict and, probably more important, our expectation of the denouement has been strongly motivated.

The falling action of these novels is invariably short, as it is in most tragic drama. It is sustained partially by irony, foreshadowing, and the speed of the narrative (particularly in *For Whom the Bell Tolls*), but primarily by suspense as we wonder what form the now inevitable denouement will take. In all cases, this portion carries us rapidly toward the expected conclusion of the book.

The catastrophe is, in none of these novels, a surprise; nor, in their fidelity to the pattern of drama, should it be. In *A Farewell to Arms*, this final portion mercilessly returns Frederic to the "nada" of his situation at the beginning of the novel. Jake Barnes also finds himself back at the "rim" after an unsuccessful but rather insincere attempt to solve his problems. Robert Jordan, on the other hand, finally achieves the success which was
forecast at the major climax of the novel, and in so doing, he resolves the three problems which have continued to trouble him throughout his adventure. The ironic denouement of The Old Man and the Sea emphasizes the already clear theme that mankind as a whole is doomed, despite the personal success of men like Santiago. In none of the novels is the catastrophe unexpected; it is, as in good drama, simply emphatic, the tone of this emphasis being serious in A Farewell to Arms and For Whom the Bell Tolls, and ironic in The Sun Also Rises and The Old Man and the Sea.

Thus, in all four of the novels, Hemingway has clearly followed the dramatic pattern, and his fidelity to this pattern is indicated by the fact that the structure of each of the "quests" may be clearly plotted schematically on the conventional inverted "V" of drama. The author's concern with form is further emphasized by the realization that each novel contains two "Minor plot lines" which tend to counterbalance each other, and that within each story there is a considerable amount of symmetry and even antithesis between the two structural halves of the pattern; this balance is produced not only by events but by specific speeches and, in some cases, particular images. This thesis has demonstrated, thus, that Hemingway was definitely concerned with the form as well as with the meaning of his work; we have illustrated what the author meant when he stated that "prose is architecture".
The second conclusion which we may derive from this study concerns Hemingway's philosophy when his work, as represented by these four novels, is considered as a whole. The author's world is a world without God; only two of his characters in the novels studied are deeply religious in an orthodox Christian way - the Italian priest and Anselmo. For the heroes, however, Christian religion is impossible, and the faith and meaning in life - the sense of purpose which leads to happiness - must be found in another way. Hemingway's heroes make attempts to find this meaning through various mediums, but the final idea that Hemingway leaves us with is that the only possible way to success lies in the spoke of human brotherhood. Hemingway is, then, an apostle of charity, or the love of man for his fellow man, a somewhat surprising yet now obvious conclusion. This successful pseudo-religion is possible, however, only to the select few. Human society in Hemingway's novels exists on three levels. At the top are the few who have found meaning through religious devotion to some discipline - the "code heroes". These men exist at the hub of the wheel of life. The bottom level of society comprises those who live in "nada", who recognize no purpose in life and have no true faith. Hence, they are without values and standards and they are doomed by a deterministic world to an empty and generally unhappy existence. These are the Italian officers, the Paris expatriates, some of the Spanish peasants, and the tourists in Cuba - the inhabitants of the
rim of the wheel. Between these two levels are the "tryers", those who are willing to go on a "quest" at considerable sacrifice to themselves. These are the Hemingway heroes - the men who leave the rim of "nada" and, choosing a spoke, attempt to reach the hub of truth. Of the four heroes studied here, two failed in the attempt and two succeeded, one of the latter dying at the moment of success. These, Hemingway says, are the ones to be admired; these are the "brave" ones. Thus, man as an individual is glorified in Hemingway's work, while society as a whole is shown to be hopeless.

Hemingway's final message to us, then, is that we must be concerned with both ourselves and our fellow man. It is only through the feeling of human brotherhood, he says, that those of us who are not truly religious in an orthodox way may find meaning or a sense of purpose in life. Whatever we do must be done as well as possible within the given situation; it must be done with dignity and discipline, and with love in our hearts. It is the contention of the present thesis that this understanding of Hemingway's work has been arrived at largely through the structural study of his four major novels.
NOTES

CHAPTER I

INTRODUCTION


3 Ibid., pp. 70-72.


5 Ernest Hemingway, op. cit., pp. 8-9.


CHAPTER II

A FAREWELL TO ARMS: THE WHEEL OF LIFE


2 Carlos Baker, loc. cit.


4 Carlos Baker, op. cit., p. 102.


6 Ernest Hemingway, A Farewell to Arms, San Francisco: Scribner, 1957, p. 3.
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THE SUN ALSO RISES: THE MUD AND THE RUST

1 Carlos Baker, op. cit., p. 80.


3 Ibid., p. 16.

4 Ibid., p. 9.

5 Ibid., p. 44.

6 Ibid., p. 144.

7 Ibid., p. 178.

8 Carlos Baker, Hemingway and His Critics, op. cit., p. 82.

9 Ibid., p. 87.
10 Hemingway, op. cit., p. 193.

11 Ibid., p. 12.

12 Ibid., p. 7.

13 Ibid., p. 34.

14 Loc. cit.

15 Ibid., p. 115.

16 Carlos Baker, op. cit., p. 29.

17 Hemingway, op. cit., p. 8.

18 Ibid., p. 16.

19 Ibid., p. 45.

20 Ibid., p. 25.

21 Ibid., p. 31.

22 Ibid., p. 35.

23 Ibid., p. 10.

24 Ibid., p. 70.

25 Ibid., pp. 72-73.

26 Ibid., p. 79.

27 Ibid., p. 77.

28 Ibid., p. 98.

29 Ibid., p. 104.

30 Ibid., p. 106.

31 Ibid., p. 110.

32 Ibid., pp. 113-115.


34 Hemingway, op. cit., pp. 121-122.

35 Ibid., p. 128.
36 Ibid., p. 120.
37 Ibid., pp. 131-132.
38 Ibid., p. 132.
39 Ibid., p. 146.
40 Ibid., p. 148.
41 Ibid., p. 152.
42 Ibid., pp. 154-155.
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44 Loc. cit.
46 Ibid., p. 172.
47 Ibid., p. 163.
48 Ibid., p. 164.
49 Loc. cit.
50 Robert P. Weeks, op. cit., pp. 165-166.
51 Hemingway, op. cit., p. 168.
52 Ibid., p. 177.
53 Ibid., p. 184.
54 Ibid., p. 187.
55 Ibid., pp. 192-193.
56 Ibid., p. 223.
57 Ibid., pp. 232-233.
58 Ibid., p. 239.
59 Ibid., p. 243.
60 Ibid., p. 245.
61 Philip Young, Ernest Hemingway, Toronto: Rinehart, 1952, p. 58.
CHAPTER IV

FOR WHOM THE BELL TOLLS: LOVE AS A LUBRICANT


2Carlos Baker, op. cit., pp. 245-246.

3Ernest Milton Halliday, Narrative Technique in the Novels of Ernest Hemingway, op. cit., pp. 139-141.


5Ibid., p. 6.

6Ibid., p. 7.

7Ibid., p. 11.

8Ibid., p. 12.

9Ibid., p. 16.

10Ibid., p. 21.

11Ibid., p. 22.

12Ibid., p. 35.

13Ibid., p. 33.

14Ibid., p. 137.

15Ibid., p. 148.

16Ibid., p. 32.

17Ibid., pp. 196-197.

18Ibid., pp. 192-193.
19Ibid., p. 163.


21Hemingway, op. cit., p. 162.

22Ibid., pp. 230 and 239.

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24Ibid., pp. 236, 237, and 239.

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27Ibid., pp. 69-70.

28Ibid., p. 73.

29Ibid., pp. 151, 161, and 172.

30Ibid., p. 164.

31Ibid., pp. 156-157.

32Ibid., p. 264.

33Ibid., p. 64.

34Ibid., p. 225.

35Carlos Baker, op. cit., p. 262.

36Hemingway, op. cit., p. 148.

37Ibid., pp. 170-171.

38Ibid., p. 238.

39Ibid., p. 76.

40Ibid., p. 77.

41Ibid., pp. 81-82.

42Ibid., p. 143.

43Ibid., p. 191.

44Ibid., p. 168.

46 Ibid., pp. 350-353.
47 Ibid., p. 299.
48 Ibid., p. 308.
49 Ibid., p. 321.
50 Ibid., p. 379.
51 Ibid., p. 267.
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56 Ibid., p. 337.
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64 Ibid., p. 405.
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66 Ibid., pp. 405 and 409.
67 Ibid., p. 447.
68 Ibid., p. 443.
69 Ibid., p. 447.
70 Ibid., p. 456.
71 Ibid., p. 464.
72 Ibid., p. 471.
73 Ibid., p. 467.
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THE OLD MAN AND THE SEA: THE HUB OF TRUTH

1Philip Young, op. cit., p. 100.

2Robert P. Weeks, op. cit., p. 162.


4Ibid., p. 10.

5Ibid., p. 22.

6Ibid., p. 24.

7Ibid., p. 63.

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9Ibid., p. 5.

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16Hemingway, op. cit., p. 37.

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19Ibid., p. 25.

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23Ibid., p. 39.

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26Ibid., pp. 28-29.
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35Ibid., p. 73.
36Ibid., p. 85.
37Ibid., p. 93.
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39Ibid., p. 96.
40Ibid., p. 98.
41Ibid., p. 95.
42Carlos Baker, op. cit., p. 275.
43Hemingway, op. cit., pp. 94-95.
44Ibid., p. 99.
46Ibid., p. 105.
47Ibid., p. 110.
48Ibid., p. 117.
49Ibid., p. 120.
50Ibid., pp. 126-127.
51Ibid., p. 106.

53 Hemingway, op. cit., pp. 56 and 100.

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