STRUCTURE AS A LITERARY TECHNIQUE IN
THE MAJOR NOVELS OF ERNEST
HEMINGWAY

APPROVED:

M. S. Shockley
Major Professor

James M. Brown
Minor Professor

E. S. Clift
Director of the Department of English

Robert E. Toulouse
Dean of the Graduate School
STRUCTURE AS A LITERARY TECHNIQUE IN THE MAJOR NOVELS OF ERNEST HEMINGWAY

THESIS

Presented to the Graduate Council of the North Texas State College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Robert Bruce Harrell, B. A.

Denton, Texas

August, 1956
# Table of Contents

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>iv</td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. THE SUN ALSO RISES</td>
<td>7</td>
</tr>
<tr>
<td>III. A FAREWELL TO ARMS</td>
<td>25</td>
</tr>
<tr>
<td>IV. TO HAVE AND HAVE NOT.</td>
<td>48</td>
</tr>
<tr>
<td>V. FOR WHOM THE BELL TOLLS</td>
<td>83</td>
</tr>
<tr>
<td>VI. THE OLD MAN AND THE SEA</td>
<td>130</td>
</tr>
<tr>
<td>VII. CONCLUSION</td>
<td>154</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>158</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>168</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>The Sun Also Rises</td>
</tr>
<tr>
<td>2.</td>
<td>A Farewell to Arms—Love Story and War Story</td>
</tr>
<tr>
<td>3.</td>
<td>A Farewell to Arms—Total Plot</td>
</tr>
<tr>
<td>4.</td>
<td>To Have and Have Not—Morgan and Gordon Stories</td>
</tr>
<tr>
<td>5.</td>
<td>To Have and Have Not—Total Plot</td>
</tr>
<tr>
<td>6.</td>
<td>For Whom the Bell Tolls—Love Story and War Story</td>
</tr>
<tr>
<td>7.</td>
<td>For Whom the Bell Tolls—Total Plot</td>
</tr>
<tr>
<td>8.</td>
<td>The Old Man and the Sea</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Since the publication of Ernest Hemingway's pamphlet, called Three Stories and Ten Poems, at Dijon in 1923, a vast amount of literature has been written about him both as an individual and as an artist. Most of the material is in the form of chapters in literary histories, of critical anthologies, and of articles in magazines and literary journals. Not until 1950 was there a complete book about him or his literary work. Since that date, however, there have been published five books concerning him and his works; of these five, four treat his novels, one of these being a collection of previously printed essays. The fifth of these books is concerned with his apprenticeship as a writer. Of those that treat his novels, only one analyzes their structure to any degree, leaving much work to be done in the structural analysis of Hemingway's writing.

The purpose of this thesis is to study the structure of the five major novels of Hemingway, excluding Torrents of Spring and Across the River and into the Trees, which have been left out of this thesis for various reasons. Both novels were written when the writer was in highly unfavorable circumstances which prevented their being done well. Torrents of Spring, the first of Hemingway's novels to be published, was
written "with astonishing speed and great concentration in a little more than seven days"¹ during an interlude between his writing the first draft of *The Sun Also Rises* and his beginning its final revision. The author intended it to be not a serious novel but a cruel satire ridiculing Sherwood Anderson in which "he threw off the tutorship of Anderson and declared his literary independence."² *Across the River and into the Trees* was written in 1949 when Hemingway "had reached one of the lowest ebbs known to literary history."³ This low ebb was a result of his having contracted blood poisoning and erysipelas after a piece of shotgun wadding became lodged in one of his eyes while he was hunting; there was little chance at the time that he could recover. His fears caused him to direct his attention from a novel he was already working on to write *Across the River and into the Trees.*

Since Hemingway wrote both *Torrents of Spring* and *Across the River and into the Trees* in very unfavorable circumstances and because the latter novel served "as an emotional release for an intricate and tormented talent, very much as *The Torrents of Spring* did in the

---


² Lawrence S. Morris, "Frolicking on Olympus," *New Republic*, XLVIII (September 15, 1926), 101.

earliest phase of . . . [his] career,"⁴ they are weak novels. Structurally, neither is outstanding, and there are in them no major developments in the methods of construction. Therefore, since neither is considered among Hemingway's major novels, the primary purpose of each being personal emotional release, little is to be gained through study of their structure.

In this thesis there is an immediately apparent problem of terminology. Because there has been published no handbook of critical terms accepted by all critics, teachers, or students, and since definitions often vary according to author, it is necessary that the terms used in this thesis be defined.

Since the studies in this thesis are concerned with structure of the major novels of Ernest Hemingway and not the style in which they are written, though occasionally a stylistic device that contributes to structure will be noted, a differentiation between "structure" and "style" may be helpful. Structure is the framework of a piece of literature, whereas style is the arrangement of words in a way that best expresses the author's individuality and his idea or intention. Included in the framework of a novel, of course, is a plot, which is a planned series of interrelated actions progressing, because of interplay of one force upon another, through a struggle between opposing forces to a

⁴Maxwell Geismar, "To Have and To Have and To Have," Saturday Review of Literature, XXXIII (September 9, 1950), 19.
logical or natural end. A well constructed conventional novel is made up of a plot consisting of six components: situation, exciting force, rising action, crisis, climax, and dénouement. The situation is the aggregated circumstances in which the character finds himself, or the given conditions under which the story opens, before the action proper actually begins. When the situation has been established, the exciting force sets off the rising action of the novel; it is the first event which causes the reader to become interested in the action. Rising action is that part of the plot having to do with the complication of the action, gaining in interest and power as the opposing forces come into conflict and proceed to the climax.

The rising action generally occupies the greatest part of the novel, and, for that reason, usually contains most of the crucial action; therefore, interest and suspense must be generated in it. The struggle resulting from the interplay of opposing forces, essential to the plot, is conflict, which causes an entanglement of affairs. The part of the plot in which the entanglement of affairs caused by the conflict of opposing forces is developed is complication. The opposition of forces (or conflict) and the development of the entanglement of affairs (or complication) give rise to individual incidents (or episodes) which are events narrated as one continuous action. The rising action of a well-developed plot is constructed of incidents, each growing out of the preceding one, or ones, so that each one is essential to the plot as a
whole. This interrelation of action, resulting from the interplay of one force on another, provides interest and suspense in a novel. In general, these are the factors that comprise the development of the action of a plot, and for that reason they are found only in the rising action of a plot.

The action continues to be developed through the crisis and climax, interest and suspense being elevated simultaneously with the action. The crisis is the episode wherein the situation in which the protagonist finds himself is certain either to become better or worse; it is the critical stage of the action. Frequently, the crisis precedes the climax in time; yet it is related to the climax in that the decision made by a character in the crisis largely determines the nature of the climax. The climax is the highest point of interest in the plot and is the turning point of the action; that is, at the climax, the fortune of the protagonist takes a turn, either for the better or worse, which is largely determined by the crisis. Essentially what differentiates the crisis from the climax of a novel is that in the crisis, the protagonist is in a situation which forces him to make a decision deciding the outcome of the plot by making his situation either better or worse. Because of the reader's anxiety about the results of the decision and because of the subject matter of the plot at this stage, interest is developed to the highest point in the novel, reaching its peak in the climax. The climax is the incident that is not only the high point of interest but is also the point at
which the action of the novel reverses as a result of the decision made by the protagonist in the crisis. The climax, then, is the point in which the situation of the protagonist begins to become better or worse, whatever direction the reversal of action in the climax dictates.

Beginning in the climactic incident is the dénouement, which is part of the plot proper from the climactic point to the end of the novel. In the dénouement is the final unraveling of the plot, an explanation of the outcome of the action involving not only a logical or natural end but also a clarification of all the secrets and misunderstandings regarding the complication.

Involved also in the structure of a novel, and contributing to it frequently, is point of view, which is the term meaning the point from which the author theoretically sees and narrates the action of the plot. If the point of view of a novel were that of the omniscient author, it would mean that the author was omniscient, being able to see into the minds of all the characters and into their pasts and futures; however, if the point of view were that of the author observer, the author could only report what he could see from a given vantage point.

There are many other terms used in connection with the structure or plot of various novels, but they are common words known by most people, used in their usual meaning.
CHAPTER II

THE SUN ALSO RISES

Ernest Hemingway wrote the first draft of The Sun Also Rises in about forty-eight "writing days,"¹ working "each day to the point of complete exhaustion."² He began on his twenty-sixth birthday, July 21, 1925, in Valencia, continued through the rest of July and all of August in Valencia, San Sebastian, Madrid, and Hendaye, and finished after a complete "run-through"³ in Paris on September 6, 1925. During January, part of February, and all of March, 1926, he rewrote the novel completely, cutting the original at the opening and elsewhere until the book was reduced to 90,000 words. He mailed the completed typescript to Maxwell Perkins on April 14, 1926. The entire operation took nine months of work that almost killed Hemingway.⁴

In 1948, Hemingway recalled, "I knew nothing about writing a novel when I started it [The Sun Also Rises] ...",⁵ nevertheless,

¹Baker, Hemingway: The Writer As Artist, p. 75.
²Ibid., p. 76.
³Ibid., p. 75.
⁴Ibid., pp. 75-76.
⁵Ibid., p. 75.
his ignorance of the craft of novel-writing did not prevent him from constructing a remarkable book.\footnote{6}{Ibid., p. xiv.} One of the qualities which makes it remarkable\footnote{7}{Ibid.} is its "profound unity,"\footnote{8}{Ernest Hemingway, \textit{In Our Time} (New York, 1931), Introduction by Edmund Wilson, p. vii.} a unity which is achieved through structure.

The first two chapters of \textit{The Sun Also Rises} are devoted to the situation. Robert Cohn, the antagonist, is introduced by Jake Barnes, the protagonist. It is not until the end of Chapter One that the reader knows that it is Barnes who is talking about Cohn. Barnes describes Robert Cohn as a wealthy, Jewish, former middleweight boxing champion of Princeton who did not really like boxing but received "a certain inner comfort in knowing he could knock down anybody who was snooty to him."\footnote{9}{Ernest Hemingway, \textit{The Sun Also Rises} (New York, 1926), p. 1.} Cohn married and remained so for five years; just as he was considering leaving his wife, she left him. Then Cohn became involved with Frances Clyne, who came to be extremely possessive and wanted to marry him. The two traveled in Europe, stopping in Paris where they met Jake Barnes. Cohn returned alone to the United States, published the novel he had written before his acquaintance with Barnes, returned from New York where "several women were nice
to him, "10 and was dissatisfied with Frances and Paris. After reading
W. H. Hudson's romantic book, *The Purple Land*, Cohn wanted to go to
South America and began trying to persuade Barnes to go with him.

The first two chapters of the novel, then, comprise the situation
because everything that is told by Jake Barnes serves to clarify and
denote the circumstances in which the protagonist, the antagonist, and
a minor character find themselves at the beginning of the novel. By
telling the reader all that he has in the first two chapters, Barnes not
only has given the circumstances surrounding Cohn and his mistress
but also has revealed many aspects of his own character, and drawn the
relations between himself and Cohn, himself and Frances, and Cohn
and Frances. But up to this point, the action of the plot proper has
not yet begun.

In the situation there are two incidents, for the most part com-
posed of dialogue, which are narrated as though they were happening
in the action of the plot proper, but they are merely part of the situa-
tion. The second one, which ends simultaneously with Chapter Two,
prepares the reader for the exciting force by establishing the mood
and placing Jake Barnes in the setting where the exciting force begins.
The author has accomplished a smooth transition from action outside
the plot proper to the beginning of the plot action.

\[\text{\textsuperscript{10}Ibid., p. 8.}\]
When the episode in the last part of Chapter Two ends, Barnes is having an aperitif with Robert Cohn in a sidewalk café. In the opening lines of Chapter Three, Barnes tells the reader that Cohn has left, and he describes the street scene as he watches it while night approaches. He catches the eye of a streetwalker who goes past his table for the second time. She joins him, and after the general conversation through which the reader learns more about Jake and some about the general moral and emotional condition of the people of Paris at the time, Barnes and the harlot leave in a taxi to dine. During the taxi ride:

She cuddled against me and I put my arm around her. She looked up to be kissed. She touched me with one hand and I put her hand away.
"Never mind."
"What's the matter? You sick?"
"Yes."
"Everybody sick. I'm sick, too."

"You're not a bad type," she said. "It's a shame you're sick. We get on well. What's the matter with you anyway?"
"I got hurt in the war," I said.
"O, that dirty war."¹¹

The tone of cynicism and both moral and emotional bankruptcy of the conversation and the vague remarks made about Barnes's wound generate the reader's interest in the events of the novel, tease his curiosity, and prepare him for the coming action. Through this episode, the exciting force, Hemingway has brought the protagonist to a point in the story

¹¹Ibid., pp. 15-16.
where the author can realistically and easily introduce the major complications of the plot and lay the foundations for less important complications. The exciting force, then, stimulates the reader's interest in future action of the novel.

Following Barnes's answer to the prostitute's question about what is wrong with him, there is a pause during which the reader is told, through Barnes's thoughts, that he is bored. This pause acts as a division between the exciting force and the rising action; it signifies that the exciting force is over. There is a cessation of action. The lull is terminated when someone calls to Barnes to join his party. After he and the prostitute join the party, which consists of Henry Bradocks and his wife, Robert Cohn, and Frances Clyne, they all go to a "dancing club." 12 The incident in the club comprises the first incident of the rising action.

While the group is at the club, Lady Brett Ashley, who is later shown to be a nymphomaniac, is introduced to Robert Cohn by Barnes. Cohn immediately becomes infatuated with Brett, as are many other men already, which is pointed out by Barnes's comment to Brett while they are dancing: "You've made a new one there . . . I suppose you like to add them up." 13 When they finish the dance, they leave the club

12 Ibid., p. 19.
13 Ibid., p. 23.
together, each abandoning his party, and ride around in a taxi. During this incident, the reader learns that Brett and Barnes are very much in love with each other, but it is a painfully impossible love because "'there's not a damn thing we could do.'\(^{14}\) In the following vague conversation, the nature of Barnes's wound is implied, and it is made obvious that the wound is responsible for the frustration of their love.

Finally, they tell the taxi driver to take them to the Café Select, where Brett meets some friends and is introduced to Count Mippipopolous, a wealthy Greek-American. Barnes leaves the café, returns home, retires, and lies awake thinking. How he got his wound, more evidence about the nature of it, and details about his hospitalization, during which he met Brett, are given in Barnes's interior monologue. At the end of this incident, it is plain that he was emasculated during the war.

In the first three incidents of the rising action, then, the major complications of the novel are drawn. Cohn and Barnes are both in love with Brett, a nymphomaniac, but Barnes's and Brett's love, because of his emasculating wound and her insatiability, is painfully impossible. Since Robert Cohn and Jake Barnes are in love with the same woman, they automatically become the opposing forces in the novel. Up to this point there have been no conflicts between them. In fact, during Barnes's description of Cohn, there is no real evidence

\(^{14}\) Ibid., p. 26.
that Barnes feels any strong animosity toward him; he seems merely amused at Cohn's romantic immaturity and slightly irritated by Cohn's following after him. However, following the two episodes which come closely after Barnes's interior monologue, this slight irritation changes into an attitude of jealousy and disapproval, then, after more incidents, into intense disgust, and finally into hatred.

The day after Cohn is introduced to Brett, he meets Barnes at his office, and they go out for lunch, during which they quarrel over Brett. It is plain from the tone of this episode that Barnes has become jealous of Cohn's possessive and sentimental attitude toward Brett. The next incident in the rising action which contributes to Barnes's changing opinion of Cohn occurs on the same day. Barnes is at the Café Select, talking with Harvey Stone, another expatriate, who has been drinking heavily. Cohn joins them. Stone insults Cohn, and they quarrel. During the quarrel, Stone ridicules Cohn and expresses contempt for him; Cohn ineffectually threatens Stone, and Stone departs. Cohn's way of meeting this situation, by threatening Stone, causes Barnes to feel disgust for Cohn.

Cohn and Barnes remain at the table. Soon, Frances Clyne joins them. She takes Barnes aside to tell him that Cohn has decided to leave her, instead of marrying her as he had promised. They rejoin Cohn, whom Frances attacks in an hysterical tirade. Barnes leaves
while Frances is still insulting and humiliating Cohn. Alone, Barnes expresses still more disgust for Cohn in an interior monologue, a disgust which later develops into hatred.

After Barnes leaves Frances and Cohn, an incident occurs which stresses the disgust Barnes feels for Cohn. Barnes, upon returning to his flat, is joined by Brett and Count Mippipopolous, who serves as a character contrast to Cohn in his relation with Brett, showing none of the possessiveness nor sentimentality which Cohn had displayed earlier. Barnes's leaving the scene of Frances's tirade against Cohn and his going immediately into the presence of Count Mippipopolous, Cohn's opposite, emphasizes through juxtaposition his disgust for Cohn.

The next day, Brett leaves for San Sebastian, Cohn leaves for the country, and Bill Gorton arrives from the United States. After spending two days with Barnes, Gorton goes to Vienna and Budapest for three weeks.

The next two episodes of the rising action occur after Gorton's return. They characterize Gorton and depict the good companionship he and Barnes find in each other. After Brett's return from San Sebastian with Mike Campbell, they all decide that the four of them and Cohn will go on a trip together. After the episode in which the plans are made, Brett tells Barnes that she had gone to San Sebastian with Cohn. Barnes's knowing that Cohn and Brett had lived together for the week-end hurts him, makes him jealous, and brings him to the verge of hating
Cohn. This hatred materializes in the next incident involving Gorton, Cohn, and Barnes after they reach Pamplona.

After the plans and movements of the characters become both complicated and confused, Cohn, Gorton, and Barnes are in Pamplona, where the incident occurs that brings Barnes to hate Cohn. As they wait for the train on which they suppose Brett and Mike Campbell to be, Cohn attempts repeatedly to get a haircut, but finds the barber shop closed. Cohn and Gorton bet on whether Brett and Campbell will arrive on the train. That night after dinner, during which they find that "Robert Cohn had taken a bath, had had a shave and a haircut and a shampoo," Barnes goes with Cohn to meet the train. Campbell and Brett do not arrive; Cohn wins his bet.

Later when Barnes recalls the episode, he concludes:

I was blind, unforgivingly jealous of what had happened to him. The fact that I took it as a matter of course did not alter that any. I certainly did hate him. I do not think I

---

15 If the reader constructs a calendar of the months of June and July, using the date of the fiesta, Sunday, July 6, as a starting point, he discovers that the dates Hemingway used are confused. The 26th, the date of Barnes’s departure for Pamplona, falls on Thursday rather than on Saturday, the 26th and 27th on Friday and Saturday, respectively. Also in Campbell’s letter to Barnes he said that he and Brett got to San Sebastian on Friday. This would have been impossible, if they had left on Saturday. The 25th of June, obviously, in this case did not fall on a Saturday.

16 Hemingway, The Sun Also Rises, p. 100.
ever really hated him until he had that little spell of superiority at lunch—that and he went through all that barbering. 17

So far in the rising action, Hemingway has established the opposing forces, represented at this point by Robert Cohn and Jake Barnes, and has drawn the major complications. He has stimulated the reader's interest through episodes presenting the clash of opposing forces, with the introduction of new characters and their relationships to other people in the novel, and by increasingly more numerous references to the fiesta at Pamplona. At this point the author lets the rising action level off into a lull. Whereas the rising action leading to the lull develops relatively slowly, that which follows the lull progresses much more rapidly.

The lull in the rising action is Barnes's and Gorton's fishing trip to Burguete. For five days they are completely without troubles. The air is cool and bracing; they walk happily across the rolling, grassy meadows, through woods of very old beech trees; and they fish in the white water at the foot of a falls. They catch trout, play bridge, read, eat, drink, and sleep. Throughout the entire trip there is an atmosphere of playful good-heartedness and camaraderie. There are no conflict, no tension, and no frustration during this episode.

After Barnes and Gorton return to Pamplona, a tone of growing apprehension develops. Frenzied preparations for the fiesta are

17Ibid., pp. 101-102.
constantly in the background; there are frequent allusions to and conversations about bulls, bullfighting, and bullfighters. The entire group of expatriates goes to look at the bulls and watch the first desencajonado (the unloading of the bulls) of the season. Barnes describes the bulls and the violence of the desencajonado in detail and interprets for the others the actions of the steers and the bulls.

Immediately following the violent episode of the desencajonado, there is an emotionally violent scene between Mike Campbell and Robert Cohn. That night when the group meets for dinner, Barnes describes it as being "like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening."¹⁸

Three remaining days before the fiesta are quiet.

At noon on Sunday, July 6, a rocket bursts above the square in Pamplona, announcing the beginning of the fiesta of San Fermin, which is to last for seven days and nights. Pipers, fifers, and drummers play the riau-riau music, and crowds of people dance until the streets are filled. Wine shops are full of people drinking, dancing, and shouting. The noise grows louder, the dancing continues, and the drinking goes on. On five of the seven days of the fiesta there are bullfights, and there is much talk of them. The fiesta provides the atmosphere

¹⁸Ibid., p. 151.
for the remainder of the rising action and for the crisis and the climax of the novel.

The action of the group of expatriates in this part of the novel centers around their almost continuous drinking, their attending bullfights, and their growing hatred of Robert Cohn. The antipathy between Cohn and Campbell, which was first brought out in their quarrel, just preceding the beginning of the fiesta, increases each time they are in each other's presence. Cohn's love for Brett, fanned by his own romantic rationalization and imagination and by the trip to San Sebastian with her, becomes extremely possessive.

In the same way that Cohn was compared with Count Mippipopolous earlier in the rising action, he is compared with Pedro Romero in these later episodes. Romero is one of the foremost bullfighters of Spain in spite of being only nineteen years old. He is extremely handsome, dignified but not pompous, congenial, modest, and, above all, brave. Since the first time she had seen Romero fight, Brett has been eager to meet him, and her eagerness has now developed into an obsession.

Brett tells Barnes of her love for Romero, and Barnes arranges a meeting in a café. After some conversation, during which Brett flirts with Romero, Barnes leaves. When he returns in twenty minutes, Brett and Romero are gone.
Barnes leaves the cafe, finds Campbell and Gorton, and they all go to the Café Suizo where the crisis of the novel occurs. Soon after the three men arrive at the Suizo, Cohn comes up and demands that Barnes tell him where Brett is. Barnes and Cohn quarrel; then there is a fight in which Cohn knocks out Barnes. This fight is the crisis of the novel because at this point in the plot the opposing forces have clashed directly and openly for the first time. Throughout the rising action, the conflict between Barnes and Cohn has grown increasingly intense; this incident is the culmination of that progression. It is the critical stage of the story. Barnes has experienced a change during the fight. Previous to the fight, all of his recollections were unpleasant; afterward, they are pleasant. Therefore, the situation in which the protagonist finds himself has undergone an improvement. This episode, the crisis, precedes the climax and determines its nature, as will be shown later in the proper place.

After the fight, Barnes crosses the square, enters the hotel, and learns that Cohn has been asking for him. Barnes goes up to Cohn's room and finds him lying face down on the bed, crying. Cohn immediately apologizes and asks Barnes to forgive him, which Barnes thinks ridiculous. Although Barnes is repulsed by the scene, he pretends to accept Cohn's apology.

The episode in which Cohn apologizes to Barnes is the climax of The Sun Also Rises because it is the highest point of interest and
because it forms the turning point of the story. When Barnes and Cohn met in the latter's room, Cohn, the antagonist, meets his final defeat. Barnes had the choice of accepting or rejecting Cohn, and, because of the fight, he rejected him; therefore, the crisis determines the nature of the climax. If Barnes had forgiven Cohn and accepted him, the novel could not have logically ended as it did, for after Barnes's rejection of him, Cohn leaves Pamplona. With the antagonist gone, the source of the conflicts in the novel is removed, the struggle for Brett ceases, the tension and suspense in the story are relieved. The turning point of the action has been reached. From this point, the action begins a rather steady decline.

Within the climactic episode begins the falling action or the dénouement of the plot complications. The dénouement begins in the incident of Cohn's apology, and in spite of several exciting incidents, the action generally descends in interest to the end of the novel. There are two episodes, the first of which is narrated by Barnes and the second by Campbell and Gorton to Barnes, which reflect on and help explain the climax.

Barnes wakes with a headache the morning after Cohn apologizes and goes to watch the encierre, which is the running of the bulls into the bullring. The bulls are released from the corrals and run down the muddy streets, lined on both sides by onlookers, toward the ring. Ahead of the bull, a crowd of people is running. As the mass goes
through the gate of the bullring, a bull gores a man who later dies of the wound. Barnes returns to the hotel where he is joined by Campbell and Gorton, who discuss the events of the night before. Barnes asks where Cohn had gone after the fight. They inform him that he had found Brett and Romero and that Cohn had badly beaten the bullfighter, but had been defeated by Romero's courage and contempt. "He ruined Cohn," Campbell says when he and Gorton finish telling the incident.

By placing the exciting episode of the encierro immediately after the climax of the novel, Hemingway sustains the reader's high pitch of interest and emotion to prepare him for the episode of Cohn's fight with Pedro Romero. Inserted between the climax and Cohn's and Romero's fight, the encierro incident also acts as an interpretive comment on the two important phases of Cohn's defeat.

The episode of the fight between Cohn and Romero helps explain the climax in that it shows what it was that put Cohn in the emotional state necessary for him to act as he did when Barnes came to see him. It was the author's final preparation of the reader for the defeat of Cohn. Hemingway placed the fight episode after the climax for at least four reasons. In the first place, it was not necessary to stimulate further the reader in preparation for the climax. If Hemingway had put the fight between Romero and Cohn before the climax, the pace of increasing

\[\text{\textsuperscript{19}}\text{Ibid.}, \text{p. 211.}\]
the reader's emotional tension would have been too slow to be effective; the reader would have been emotionally fatigued when he reached the climax. In the second place, if Hemingway had arranged the episodes chronologically, that is, the Cohn-Romero fight coming between the crisis and the climax, he would have had to shift the reader's interest from Barnes to Romero and back to Barnes again, and this shifting would have interrupted the emotional crescendo Hemingway sought. Thirdly, because of the nature of the episode, if it had been told by Barnes, as the rest of the novel is (which would have been implausible because of problems of character movement and characterization), it is likely that it would have been the emotional peak of the novel and would, therefore, have made the crisis and the climax seem relatively mild and unimportant. So Hemingway presents the incident as told by Campbell and Gorton to tone it down, making it seem less exciting. Finally, through the dialogue of two characters attuned with Barnes, Hemingway repeats the portions of the fight that are significant to them, thereby emphasizing those parts on the reader in a more natural way than if Barnes had told about the fight.

After the fight between Romero and Cohn, the action of the novel falls rapidly. There are few more incidents that are of primary interest involving the major characters. The remainder of the falling action is comprised for the most part of explaining the outcome of the action. The day after Cohn's fights is the last day of the fiesta, which is
still going on at a frenzied pace. Cohn has left, and Brett is taking care of Romero, who is convalescing from the fight with Cohn. Campbell drinks increasingly because Brett has left him for the bullfighter. That afternoon Gorton, Brett, and Barnes go to the last bullfight of the fiesta. Romero fights beautifully despite his swollen face and puffed eyes, winning an ear of the bull, a reward for an exceptional fight, which he gives to Brett. After this episode, the remainder of the novel disposes of the characters. The only incident of interest is Brett's and Jake Barnes's final renunciation of their love after Brett terminates her affair with Romero. This also is a part of the disposition of characters.

The falling action or dénouement begins in the episode of Cohn's apology to Barnes and ends with the end of the novel. It explains the outcome of the plot by foretelling Cohn's return to Frances and Brett's return to Campbell. Gorton returns to Paris, where he was introduced into the novel. The relationship between Brett and Barnes is the same as in the early part of the rising action. The reader discovers that he has traveled a complete circle back to the place where he began.

_The Sun Also Rises_ is conventionally constructed, possessing the six developments of plot. It is narrated by Jake Barnes, the protagonist. The situation begins with the opening of the book and includes Barnes's meeting the streetwalker. While they are dining, the exciting force occurs with their joining a party of Barnes's expatriate friends. With the exciting force begins the rising action wherein the major
complications of the plot are introduced and developed gradually until Barnes and Gorton go on a fishing trip during which there is a lull in the developing plot. Upon their arrival in Pamplona, they meet Brett, Campbell, and Cohn. From this point the rising action, aided by the frenzied celebration of the fiesta, develops rapidly to the crisis in which Cohn, the antagonist, fights and beats Barnes, the protagonist. The climax, which follows the crisis almost immediately, takes place when Cohn, crying, asks Barnes to forgive him, which Barnes does not do. The climax begins the falling action or dénouement in which Cohn mercilessly beats up Pedro Romero because Romero has won Brett, with whom Cohn has been futilely in love since early in the novel. This incident, occurring after the climax in the novel, precedes the climax in actual time. The final developments of the falling action show the various characters returned to very nearly the same locales and situations in which they were in the beginning of the novel.
CHAPTER III

A FAREWELL TO ARMS

After the experience gained from writing and rewriting The Sun Also Rises, Hemingway worked more slowly and more wisely on A Farewell to Arms, his second novel to be published. He began the first draft in Paris about the first of March, 1928; later in the spring of that year, he went to Key West where he worked through part of the summer, stopping periodically to deep-sea fish for relaxation. The remainder of the summer, he continued writing while in Piggott, Arkansas, and Kansas City, Missouri. By the end of August, 1928, while he was near Big Horn, in Sheridan County, Wyoming, he finished the work. He had spent six months writing the first draft of A Farewell to Arms compared to six weeks for that of The Sun Also Rises.¹

Following a short rest he started "an extremely painstaking job of cutting and rewriting"² that required another five months. Even after he had written Maxwell Perkins of Charles Scribner's Sons on the twenty-second of January, 1929, that the typescript was completed, he was still dissatisfied with it. He continued work on rewriting until

¹Baker, Hemingway: The Writer As Artist, pp. 96-97.
²Ibid., p. 96.
June 24, 1929, when he wrote Perkins that he had finished the revision of the ending of the novel. The present ending, so the tradition is, was rewritten seventeen times before Hemingway was satisfied with it.  

When the novel appeared, first as a serial in *Scribner's Magazine*, running from May, 1929, through October of that year, and then as a book in the same year, Hemingway was already regarded by a few as "a writer of extraordinary freshness and power, as one of the makers . . . of a new American fiction." A Farewell to Arms justified the enthusiasm of the author's early admirers, extended his reputation to the public at large, and firmly established his reputation as a writer of serious fiction.

For the story of the novel, composed of a love plot and a war plot, Hemingway went back to his early collection of short stories, *In Our Time*, published in America in 1925. The novel's title indirectly refers to both the human arms of the love story and the military arms of the war story. The outline of the love plot is found in "A Very Short Story." This sketch tells briefly of the drinking and love-making in an Italian hospital of a wounded soldier and an English nurse during World

---

3 Ibid., pp. 96-97.


5 Ibid.

War I. It deals with their love and their wish to get married. In the sketch, the soldier returns home and works so that he can send for the nurse. Later, however, she writes him that she has another lover who is going to marry her, though he did not. After receiving the letter, the soldier "contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park."  

The seed of the war story in the novel is in Chapter VI of In Our Time. This sketch presents Nick Adams, wounded, sitting against the wall of a church as he tells Rinaldi, who appears in the novel also, about the "end of his commitment to the war, about his having paid his debt, and about his 'separate peace.'"  

Because A Farewell to Arms contains both a story of love and of war, critics are divided as to whether it is a war novel which contains a love story or a love novel which has a background of war. Both the plot of the love story and the plot of the war story are conventional, each possessing situation, exciting force, rising action, crisis, climax, and dénouement. However, the two plots do not function separately,

7Hemingway, In Our Time, p. 85.


but are entwined so that they comprise a single plot for the novel as a whole. Both the love story and the war story contribute necessary components to the total plot; that is, the climax of the love story is the climax of the total plot, and several of the important peaks of the rising action of the war story are the high points of the novel. Because of this entwining of the love and war plots to make the total plot, the action of the novel is intermittently carried forward by each of the minor stories so that there is a steady progression of the plot of the novel. While there is a lull in the war plot, the love story advances the primary plot, holds the reader's interest, and creates suspense; conversely, when there is a cessation of action in the love plot, the war story furthers the total plot. In order to accomplish this, Hemingway had to develop both the love and war story by shifting from one to the other, and he had to make the switches in such a way that the change would not confuse or frustrate the reader, for a sharp change from one emotional pitch to another can confuse and frustrate. The author, therefore, had to develop each of the stories intermittently to similar, though not necessarily exactly the same, emotional pitches, and each of these developments had to further the plot of the novel.

*A Farewell to Arms* begins with the situation of the war story, love plot, and, therefore, the total plot of the novel, being told by Lieutenant Frederic Henry, an American ambulance driver in the Italian army, who is the protagonist of the novel. He describes Gorizia,
the first setting of the action, by presenting the landscape, the fortifications, and the troop movements in the town and the surrounding area; he tells briefly the changing tide of the war, sketching the major developments of the previous year. He sets the mood of doom which dominates the novel. By relating an incident in which some of the minor characters bait a priest by teasing him about women, Lieutenant Henry characterizes himself and some of the minor characters, showing their attitudes toward life, religion, and love. Lieutenant Henry goes on a leave and returns to find that "It was all as I had left it except that now it was spring." In three short incidents, minor characters are further characterized, mention is made of a new offensive soon to begin, and Rinaldi, an Italian surgeon who is Lieutenant Henry's roommate, speaks of Catherine Barkley, the other major character in the novel. Up to this point the circumstances in which the characters find themselves have been explained, and the background and mood of the novel have been established.

The exciting force of the love plot occurs next, when Lieutenant Henry meets Catherine Barkley. Their conversation revolves around love and war, and she talks of her past, which, coupled with her manner, characterizes her. It is obvious throughout the incident that Frederic Henry is quite interested in her, and Rinaldi observes, "Miss

---

Barkley prefers you to me. That is very clear.12 The exciting force of the love story, then, brings together the major characters of the novel, shows them becoming interested in each other, and, through their conversation, both keeps the reader conscious of and piques his interest in the future developments of the war. This episode is the exciting force of the total plot because the developments in the love story are sufficient to begin the rising action of the novel. Until the next incident, the first of the rising action of both the war story and the plot of the novel, the reader's interest is sustained by Henry's account of his actions during the next two days, in which he refers constantly to the war. Henry's account also serves to prepare the reader for the exciting force of the war plot, which occurs after the rising action of the novel and of the love plot begins.

The rising action of both the novel and the love story begins a radical climb in the next incident. Henry returns to Gorizia from posts out of town and goes to see Catherine. As soon as they are alone, a passionate scene takes place in which she tells him she loves him though she knows he does not love her. Soon she leaves, and as she walks down the hall, he watches her and observes that he likes "to watch her move."13 As he walks back to his quarters, he watches the flashes

12 Ibid., p. 21.
13 Ibid., p. 33.
of the guns on San Gabriele and observes that there is quite a battle going on there. When he enters his room, Rinaldi says, "It does not go so well. Baby is puzzled."  

His watching Catherine go down the hall and his seeing the gun flashes have produced effects on Henry, the nature of which is revealed later. Hemingway's juxtaposition of these impressions serves several purposes; Hemingway's juxtaposition of the two major elements of the primary plot, love and war, is symbolic of the disastrous outcome of the novel and reflects the author's thesis that in the end a man is trapped both biologically and socially. By mentioning the war in this way, Hemingway prepares the reader for the exciting force of the war plot which follows almost immediately.

The episode which is the exciting force of the war story occurs as Lieutenant Henry watches an Italian regiment pass the "smistimento where the wounded and sick are sorted by their papers and the papers marked for the different hospitals."  

While he is at the smistimento, he goes to help a ruptured American soldier of the Italian army. The soldier has thrown away his truss, and because his lieutenant knows he did so to avoid going to the front, the soldier asks Henry to let him stay with him. Before Lieutenant Henry can take the soldier to the field hospital, the Italians return for the ruptured soldier.

---

14 Ibid.

15 Ibid., p. 34.
This episode, the first of the war story, is the exciting force of the war plot because it is the incident which first piques the reader's curiosity in this plot. The reader is interested not only in the ruptured soldier but also in Lieutenant Henry's attitude toward the American's desire to escape the front. Henry's attitude toward the war is shown in an interior monologue immediately following the exciting force. This is quite similar to that of the ruptured man.

Up to the exciting force of the war plot, Hemingway shows the war situation to provide mood and background for his total story. However, when he switches with almost no transition from the passionate love scene to the brutal war episode of the ruptured soldier, the author puts the war incident in high relief against the love scene, producing on the reader the same shocking effect that Lieutenant Henry must have felt as he watched Catherine's walk and the gun flashes on San Gabriele.

The exciting force of the war plot catapults the rising action to a high level not only because it is exciting but also because, juxtaposed with the love scene as it is, it seems more intense and vital than it would have been had it occurred before the love scene or, for that matter, anywhere else in the novel. From this point to Catherine's joining Henry in the hospital in Milan, the rising action of the total story is developed through that of the war action to an emotional pitch higher than that at which the love story is suspended. The reader is made
conscious of the love story during this time only by references to Catherine which occur, for the most part, after Henry is wounded. Immediately following the exciting force of the war plot, Lieutenant Henry is ordered to an emergency station in preparation for an Austrian offensive at the Isonzo river north of Plava. The night he arrives, he is wounded during the Austrian bombardment. The suspense in the period of rising action before Henry is wounded is developed not through exciting incidents but through the contrast between the rather placid episodes and the conversation pertaining to various soldiers and description of the bombardment.

After Lieutenant Henry is wounded, he is taken first to a dressing station where he is given emergency treatment and his wounds are diagnosed, then to the field hospital. While he is there waiting to be sent to the hospital in Milan, Rinaldi visits him and tells him that Catherine Barkley is leaving the next day for Milan also.

From the time of Henry's arrival at the hospital until Catherine Barkley arrives there, the rising action slackens, for it is concerned primarily with introducing and characterizing various members of the hospital staff and describing the protagonist's routine life as a patient.

When Catherine Barkley arrives at the hospital there is a shift from the war plot to the love plot; however, this shift has been

---

16 Ibid., p. 89.
prepared for by the numerous references to Catherine made by Henry. With her arrival in the hospital the rising action of the novel begins a rapid incline through the love story. [Henry realizes when he first sees Catherine that he is in love with her.] [She kisses him, and they make love.] [Later in the novel, Henry reveals to the reader through an interior monologue that he and Catherine have considered themselves married since the first day they were together in the hospital.] Thus, the intensity of their relationship is elevated above the point where Hemingway shifted from the rising action of the love plot to the exciting force of the war story.

Following the first incident of Henry's and Catherine's love-making, which occurs immediately after her arrival, the rising action of the novel is carried rapidly by an episode in which several doctors examine Henry's wounded legs and another incident of love-making just prior to his operation. [Although the primary plot is developed mainly through the love story after the successful operation on Henry's legs, there are incidents not directly pertaining to either the love or the war plots which hold the reader's interest by describing Lieutenant Henry's convalescence, by introducing new characters (some of whom will be used later), and by further characterization of various participants.] Because of the nature of this new material, the reader's interest does rise despite the fact that none of the plots is actually furthered by the
incidents. These incidents are the gathering clouds of a storm that soon will break.

In Chapter One, Hemingway established rain as the symbol of doom or disaster: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army." It is as though the rain brought the cholera. Hemingway does not mention the rain again until Chapter Nineteen, when Catherine reports her fear of the rain because she dreams of being dead, or seeing Henry dead, in it. The symbolic significance of her dream is emphasized by the fact that it is raining when she reports her fear. In Chapter Twenty-one, after the rain, Catherine tells Henry that she is pregnant. At the beginning of Chapter Twenty-two, the rain begins again, and it is discovered that Lieutenant Henry has jaundice and cannot take his convalescent leave. So, many chapters after his first brief but effective mention of rain, Hemingway again establishes it as a symbol of disaster or doom by having Catherine explain her fear of it; then he uses it to foreshadow Catherine's becoming pregnant and to emphasize the frustration of Henry's cancelled leave. Throughout the rest of the novel, the author uses the symbol.

Henry's convalescence is one of happiness made emphatic in contrast to a background of doom. The reader is reminded of the war through several of the protagonist's interior monologues and by his

17 Ibid., p. 4.
meeting various soldiers. A conversation between Helen Ferguson, the nurse who was at Gorizio with Catherine before they came to Milan, foreshadows later developments in the love plot. In another incident, Hemingway re-establishes rain as a structural symbol, and it is this symbol that contributes most to the background of doom.

The rising action of the love plot develops that of the novel throughout the incidents of Lieutenant Henry's confinement to the hospital in Milan. The references to the war story and the re-establishment and utilization of rain as a structural symbol, create and sustain a mood of doom and disaster. The love story reaches high points, which greatly further the total plot of the novel, in the love scenes and the revelation of Catherine's pregnancy. Lieutenant Henry's affair with Catherine has evolved from "a game, like bridge"\textsuperscript{18} to Henry to a sincere and profound love so that he "wanted to be really married."\textsuperscript{19} The operation on his legs is successful, and they heal. He is well enough to be sent back to the front.

The transition from the love story to the war plot is gradual and smooth. Throughout the incidents during the lovers' last seven hours together in Milan, references are made to the war; for example, before they go to a hotel room to dine and make love, Henry buys cartridges

\textsuperscript{18} Ibid., p. 31.

\textsuperscript{19} Ibid., p. 118.
and a pistol to take to the front, and, while in the room, they cannot
avoid the war in their conversation.)

(From the point where Lieutenant Henry leaves Catherine Barkley,
the rising action of the total plot, which is now that of the war plot, be-
gins to rise, increasing in intensity until the climax of the war plot is
reached.) When Henry returns to Gorizio, he is shown and told the
changes that have taken place while he has been away. Because neither
Henry nor the reader has seen the characters involved here since
shortly after Henry was wounded, the changes are significantly new plot
material. Instead of describing what the changes are, Hemingway
presents several incidents that do little more than re-characterize
Henry, Rinaldi, and the priest as they are at the time Henry returns to
the front. These incidents are simply images of the minor characters.
When the images are given, Henry and the reader juxtapose them with
the images of the same characters given shortly after Henry was
wounded. From this juxtaposition, the changes are obvious and de-
pressing.)

(Since Henry participated in the image-provoking incidents before
he is wounded and after he returns, the changes in Lieutenant Henry
can be readily seen by the reader when he juxtaposes the two sets of
images. Because the war situation is the subject of conversation in
both sets of image-provoking incidents, the changes in the war situation
are apparent from the juxtaposition of the images.)
With the change-revealing episodes, Hemingway makes the transition from the love story to the war story complete, and after these incidents, the rising action of the war plot, and, therefore, of the total novel, begins rapid development. Lieutenant Henry is ordered to an emergency station of the Bainsizza river, arriving two days before the Caporetto retreat, the episodes of which comprise the remainder of the rising action of the war plot. The day after he arrives, rain begins and continues intermittently throughout the retreat.

When the gigantic retreat begins in the rain, it is reasonably orderly, but as it proceeds, all traces of order dissolve. Columns of vehicles bog down in the muddy roads, and the passengers have to walk. Reports of German breakthroughs and rumors of German agitators in Italian uniforms circulate. The Italians become frightened and frantic. Peace Brigades, made up of carabiniere, are organized to execute summarily any German agitators discovered and all Italian officers above the rank of major separated from their troops. "The killing came suddenly and unreasonably."20

Through the various incidents of the retreat, the rising action is brought to the crisis of the war plot which occurs when Lieutenant Henry is arrested by the battle police on the wooden bridge across the Tagliamento river. The reader's interest in the crisis is heightened

20 Ibid., p. 226.
by the short but violent fight between Henry and the **carabiniere** before they subdue him. This is the first time in the novel that Lieutenant Henry is attacked personally, and it is the first time the reader sees him in violent physical action. Obviously, this episode is the critical stage of action, for at this point the "situation in which the protagonist finds himself ... is sure either to improve or grow worse."  

Lieutenant Henry's arrest determines the climax of the war plot, which follows the crisis almost immediately.

As he stands in the line of arrested officers, Henry listens to the **carabiniere** questioning the officers before they are executed. When the **carabiniere** turn to look at three new prisoners brought to the group, Henry jumps into the river and escapes.

This incident is the climax of the war plot because it "forms the turning point of the story."  

As he stands listening to the questioning, Lieutenant Henry knows that if he does not escape he will be shot for either one or both of two reasons. One of the **carabiniere** comments on Henry's speaking Italian, and Henry knows that they believe he is a German in an Italian uniform. The other reason his life is in danger is that he is an officer separated from his troops. Although the **carabiniere** question the officers, the officers are not allowed to make a

---


22 Ibid., p. 84.
statement, and "so far they had shot every one they had questioned." 23

Henry makes the decision to try to escape, and his escape is actually a

* [*desertion*. Because he is arrested by the battle police, he is forced to

* attempt to escape or else to die; thus, the crisis of the war plot deter-

mines the nature of the climax. Henry's escape allows the action of

* the novel as a whole to continue through the dénouement of the war plot.

Immediately after the climax of the war plot, the dénouement be-

* gins with the action falling gradually. However, only the war story

has reached a climax; the total plot of the novel is still in its rising

action. So, despite the fact that the action of the war story must fall,

* having reached its climax, the action of the total plot must progress.

In order to sustain the reader's interest and to keep it rising with the

* total plot instead of falling with the dénouement of the war story, Hem-

ingway introduces the love plot. It is an introduction rather than a shift

because he does not abandon the war plot at this point.

* In an interior monologue of Lieutenant Henry, the author focuses

* the reader's interest on both the dénouement of the war plot and the

* rising action of the love story. By explaining the meaning of Henry's

* escape and desertion, Hemingway keeps the reader conscious of the

* war plot, and, by having the protagonist think of Catherine, he intro-

duces the love plot. It is clear after the interior monologue that Henry's

*  

escape meant that he felt he "had no more obligation"\textsuperscript{24} to the army or the war, that he had made his "separate peace."\textsuperscript{25} He felt obligation only to Catherine; to return to her and to run away with her were his only desires. Therefore, the incidents between Henry's arrival in Milan and his locating Catherine in Stresa, although they are part of the \textsuperscript{dénouement} of the war plot, advance the rising action of the love story and the total plot. In these incidents, as the reader's interest in the war story wanes, his interest in the love plot increases.

After Lieutenant Henry finds Catherine in Stresa, the action of the love plot rises, with the war plot being suspended to act as an ominous background for the couple's happiness. The love plot alone advances the rising action of the total plot until the crisis of the novel.

At the crisis, Hemingway shifts again to the war plot; therefore, the crisis of the novel occurs in the \textsuperscript{dénouement} of the war story. The barman of the Hotel des Isles Borromées, where Henry and Catherine are staying, warns him one night that he is to be arrested in the morning. The lovers immediately leave Stresa for Switzerland by rowboat in the midst of a storm. They row all night in the rain; the next morning they arrive in Brissago, Switzerland.

\textsuperscript{24} \textit{Ibid.}, p. 241.

\textsuperscript{25} \textit{Ibid.}, p. 252.
When Henry is warned about the arrest, the situation in which he finds himself is certain to improve or grow worse. He has the choice of waiting to be arrested in Stresa or of trying to escape to the relative safety of Switzerland. If he had stayed in Stresa after the warning, or if he and Catherine had been caught during their flight to Switzerland, he would have been executed for desertion from the Italian army; consequently, the total plot of the novel could not have ended as it does. Instead, they escape to the neutral country where they live unmolested. The protagonist's decision enables him to be with Catherine when she goes to the hospital to deliver the baby.

After the crisis of the total plot, there is one incident in the war story that could be mistaken for the crisis; it occurs when the Swiss police arrest Henry and Catherine and interrogate them before finally giving them the papers necessary to their remaining in Switzerland. If the police had not allowed them to remain in that country, the action of the total plot could not be as it is. However, the author does not mean for this to be the crisis of the novel; he arranged the structure of the plot so that the only possibility resulting from this incident is that the lovers be allowed to stay in Switzerland, which will be explained.

From shortly before the beginning of the Caporetto retreat, rain is used as a structural symbol of doom or disaster. It is raining
almost constantly during the retreat; it is raining when Lieutenant Henry
deserts; and it is raining from the time he leaves Milan for Stresa un-
til just before he meets Catherine Barkley again. From that meeting
until the night the barman warns Henry of impending arrest, it does not
rain; that night it storms, and the storm continues through the night.
The morning the couple arrives in Switzerland there is a fine rain fall-
ing, "but it looked cheerful and clean." Commenting on it, Henry
says, "Isn't the rain fine? They never had rain like this in Italy. It's
cheerful rain." Catherine, who has been afraid of the rain until
now, is not afraid of it but is happy. Actually, Hemingway develops
and implies an ambiguity in the symbol of rain which began with his
use of the poem "Western Wind" in an earlier interior monologue of
Henry, in which the following is given:

Blow, blow, ye western wind. Well, it blew and it wasn't
the small rain but the big rain down that rained. . . .
That my sweet love Catherine down might rain. . . .
Well, we were in it. Every one was caught in it and the
small rain would not quiet it. 28

Through this interior monologue, the author differentiates between the
"fine" rain—that is, the rain that is both good and light—and the "big
rain," the latter of which is symbolic of disaster or doom. Since it is
a "fine" rain that is falling when the lovers arrive in Switzerland, success

---

26 Ibid., p. 286.
27 Ibid., p. 287.
28 Ibid., p. 204.
is foretold, not doom or disaster. Therefore, because Hemingway tells the reader beforehand, through the use of the symbol, that the incident of the lovers' arrest will not be disastrous, he shows that the situation which the characters are in can only become better. Consequently, this incident cannot be the crisis of the total plot but must be just a very exciting episode in the dénouement of the war story.

From the incident with the Swiss customs officials, the action of the war plot falls rapidly. It no longer develops the total plot of the novel; seldom is the war even mentioned again, in fact. The emphasis is now placed on the love story, which advances gradually at first, then rapidly to its crisis and the climax of both the love story and of the novel as a whole. The reader's interest is sustained during the gradual rise of action by various devices: Henry's summary accounts of his and Catherine's activity in general (with occasional incidents depicting this), periodical reports of Catherine's condition, and occasional conversations concerning minor characters in Gorizia.

Rapid development of the rising action of the love story begins when Catherine Barkley's labor pains start. Through short narrated paragraphs, alternating with brief conversations between the lovers and between Henry and some members of the hospital staff, Hemingway shows various stages of the hospital episode and graphically records the situation of the lovers at specific points in the episode. The
conversations carry the brunt of the rising action, while the narrated paragraphs interpret the conversations, reflect Henry's reaction to Catherine's condition, and create suspense and mood. Although the rising action in the hospital episode is developed intermittently through the conversations, its over-all advancement is paradoxically smooth because the conversations and the narrated paragraphs are of equal importance to the reader's understanding of the incident as a whole.

The crisis of the love story occurs in a conversation when the doctor tells Henry that a Caesarian operation should be performed on Catherine, the crisis of the love plot is reached. At this point, it is clear that Catherine's situation will either improve or grow worse, and whatever the change, Henry's situation will be affected accordingly. Hence, at this point of the rising action, it is certain that the protagonist's situation will change for either better or worse.

The climax of the love plot and that of the novel as a whole is the Caesarian operation, for it is the turning point of the novel as well as the love story. During the conversation just before the crisis, the doctor tells Henry that the operation is not serious and gives him reason to believe that Catherine and the baby will survive. Before the operation, Henry and Catherine consider the possibility of her dying; the conversation concludes with Catherine saying, "I won't die. I won't let myself die."

While the doctor is operating, Henry notices that it is

---

29 Ibid., p. 334.
raining. This symbol of doom or disaster, which appears during the climactic episode, reveals to the reader a reversal in the action, for after the climactic incident of the operation, Catherine says, "I'm going to die ..." \(^{30}\) Thus, the operation is the turning point of Catherine's fortune and because the nature of Henry's fortune depends on hers, this episode is the turning point of the novel. The nature of the climax was decided in the crisis.

The impact and results of the climax are revealed in the very short dénouement of both the love plot and total plot of the novel, which begins precisely when Lieutenant Henry sees, during the climactic episode, that it is raining. \(^{\left[\right]}\) Shortly after Henry sees the rain through a window, the baby is discovered to be dead at birth, and Catherine begins having hemorrhages which continue until she dies. \(^{\right]}\) None of these developments can be the climax, however, for each, through rain as a symbol of doom or disaster, is foretold in the preceding pages; the reader expects them to happen before they actually do. In these few pages of the dénouement, the reader is told the outcome of the love story and the total plot \(^{\left[\right]}\) because the novel ends with Henry walking back to the hotel in the rain, it is forecast through the symbol of rain that the fate of Lieutenant Frederic Henry is disaster or doom. \(^{\right]}\)

Hemingway constructed *A Farewell to Arms* by entwining a war story and a love story, both of which are conventionally constructed,

into a total plot, also possessing conventional structure, based upon two of his major themes: love and war. By shifting from one to the other of the minor plots, developing the total plot alternately through each, he increases the meaning of various episodes in the minor plots and expresses the theme of his novel through juxtaposition of the war and love themes. By switching from the situation of the total plot, told through the situation of the war story, he advances to the exciting force of both the love plot and the plot of the novel as a whole. The exciting force begins with the rising action of the love story and of the total plot, the latter being elevated during lulls in the love plot, by the exciting force and the rising action of the war story, and then by the rising action of the love story. The rising action of the total plot is advanced through the rising action, crisis, and climax of the war story to a crisis which occurs in the dénouement of the war plot. Hemingway then develops the remaining rising action of the novel's total plot through exciting incidents in both the dénouement of the war story and the rising action of the love story until the war plot almost disappears from the novel; then the author develops the total plot of the novel almost exclusively through the love story. The remaining rising action of the novel's total plot, Hemingway furthers through the remaining rising action of the love story and its crisis. The climax and dénouement of both the love story and the total plot occur together.
CHAPTER IV

TO HAVE AND HAVE NOT

In the April, 1934, issue of Cosmopolitan magazine, appeared a short story entitled "One Trip Across" written in Madrid by Ernest Hemingway; the protagonist of the story was Henry Morgan, an ex-policeman from Miami who had become a charter-boat fisherman working out of Key West. Proud and independent, Morgan began smuggling to support his wife and daughter instead of letting them go on relief. Later, in Key West, Hemingway wrote another story about Harry Morgan, entitled "The Tradesman's Return," which appeared in Esquire Magazine in November, 1935; in this story, Morgan loses his right arm in a gun fight and has his boat confiscated as a result of trying to smuggle liquor from Cuba. By the middle of July, 1936, the author had decided that by writing a third and much longer Morgan story, he would make a "short, intense, angry novel," containing what he knew about the mechanics of a revolution and how it affects those involved. The theme of the novel, which eventually appeared as To Have and Have Not, was to be "the decline of the individual."

1 Baker, Hemingway: The Writer As Artist, p. 204.

2 Ibid.
As Hemingway worked on the material, trying to convert it into a novel, he developed the story of Richard Gordon to throw in bold relief the masculine virtues of Morgan, the protagonist. Before he had the two contrasting plots reconciled into a unified novel, however, the Spanish Civil War broke out, and Hemingway was torn between a desire to finish the novel and a desire to go to Spain, a country he deeply loved, to witness the fighting from a writer's standpoint and to aid in the cause of the Loyalists. Under the moral pressure generated by this dilemma, he took refuge in the peace and quiet of Montana where he worked steadily through August and September on the third Morgan story. By early November he had finished a typescript of 354 pages; after returning to Key West about the last of December, 1936, he completed the first draft of the novel by January 2, 1937.

Because Hemingway was fairly well satisfied with the Morgan story, but not with the Gordon story, he continued working on the novel, trying to make the two contrasting stories combine satisfactorily. Finally, he left New York for Spain after deciding to finish the novel there and to revise it further upon his return.

As a result of his extensive work for the Republican cause in Spain, Hemingway had little time to work on the novel; because he spent much time on the documentary film, The Spanish Earth, and since he had to prepare a speech to be delivered at the Writers' Congress in June, he had only three or four weeks to prepare the manuscript for
publication. During these three or four weeks, he told Maxwell Perkins that he did not consider the book "a real novel" though the Morgan story alone would be a good novelette." There is evidence of a tentative plan, at this time, to use the three Morgan stories as the leading selections in an omnibus of short stories and articles by Hemingway; however, the plan was discarded, and the author did a hurried reading of the proof-sheets. He completed the task between July 18 and August 7 and left for Spain, arriving there before To Have and Have Not was published on October 15, 1937.  

Upon the publication of To Have and Have Not, the majority of critics "said it was Hemingway's weakest novel, but they also said it showed a broadening of his sympathies and made them feel that he was beginning a new stage in his career." However, there were two extreme schools of thought, one believing, in essence, as did Delmore Schwartz, that the novel "... is a stupid and foolish book, a disgrace to a good writer, a book which should never have been printed ... for the most part, it is appalling as a literary product ..." The other

---

3Ibid., p. 205.

4Ibid., pp. 203-205.


school believed that "To Have and Have Not is by far the best [of Hemingway's work] — style, subject matter, and all."\(^7\) The general consensus was that it "is the most carelessly constructed of his novels, being nothing more than three short stories with the third interminably pieced out to give proper bulk to the book . . . ,"\(^8\) possessing "frequent strength as narrative writing."\(^9\) But many of the incidents are acknowledged to be "superb technical achievements and other scenes . . . carry him into new registers of emotion,"\(^10\) being, in fact, "some of the best writing he has ever done."\(^11\)

Hemingway's reasons for including the Gordon story and many of the characters of the novel were to provide foils for Harry Morgan and to place in significant relief his actions and behavior. It seems obvious that he attempted to develop the plot of the total novel by entwining the stories of Gordon and Morgan, alternately allowing each to advance the story of the novel to a higher point. By shifting between these two stories, juxtaposing an incident of one story with that of the other, certain desired effects were to be achieved. Through this method, the


\(^11\)Ibid.
incidents assume greater significance both structurally and thematically. However, because of various flaws in characterization and construction, his attempt was not entirely successful.

The novel is divided into three parts, the first two of which are devoted to the story of Harry Morgan; the third is concerned with both the Morgan and the Gordon stories. The first part of the novel is narrated by Harry Morgan; the second through the minds of Morgan and Captain Willie Adams, a minor character; and the third partially by Morgan, partially by Albert Tracy, and partially by the author from the omniscient author point of view. In each case, the point of view is significant and serves definite purposes in accomplishing the author's over-all aim for the novel.

Hemingway begins To Have and Have Not with the situation of the Morgan story which is the incident of the conversation between Harry Morgan and the three Cubans who want him to smuggle twelve Chinese aliens into the United States. In this episode, through the action itself and the remarks made by Morgan, the character of Harry Morgan is shown, and the circumstances in which he finds himself at the beginning of the action are established. Because this episode is composed of essential action, it grips the reader's interest and, at the same time, imparts facts the reader needs to know. Through the conversation Hemingway establishes the mood of potential violence and brutality that permeates the entire novel; he reveals many of the facets of Morgan's
character and of the men with whom he has to deal; and he introduces
the desire and need for money which are the primary motivating forces
for most of the action of the novel.

Immediately after the situation of Morgan's story occurs the vio-
lent and brutal incident in which the three Cubans are murdered by an-
other gang within sight of Morgan. Because this incident directly in-
volves none of the major characters, it is not the exciting force of the
novel; however, it is an important part of the situation, for not only is
the character of Morgan revealed by the way he reacts and by his rela-
tively calm thoughts while watching the gun fight in the street, but also
the lawless and desperate situation existing in Havana at the time of the
novel is further illustrated.

Following the episode of the multiple murder, Morgan leaves the
café, goes on board his boat, and enters into conversation with Eddy, a
drunken crew member, and Johnson, a wealthy fisherman who has
chartered Morgan's boat. During this conversation, the tension gener-
ated in the previous episode is alleviated; simultaneously, through Mor-
gan's thoughts about the money owed him by Johnson and his anxiety
about getting paid, tension for future action is being built. It is signifi-
cant to the understanding of Morgan that his reactions to the idea that he
may not collect from Johnson is much more intense than his reaction to
the gun fight.
Hemingway further relieves the tension caused by the gun fight episode by Morgan's description of the setting, of the preparations made for fishing, and of Eddy, Johnson, and the Negro who baits the hooks for Johnson. Hemingway further characterizes the participants, particularly Johnson, through their conversations and actions while they are at sea. Johnson is depicted in an unfavorable light, as possessing none of the good qualities found in Morgan. After Johnson loses, in succession, three large fish and Morgan's rod, reel, and line, because he would not listen to Morgan's advice, Morgan's disgust with him is intense, as is the reader's; this disgust is increased when Johnson argues with Morgan that he should not be made to pay for the lost equipment. In this argument, since it is about money, the financial situations of Johnson and Morgan are pointed up and compared; their attitudes during the argument characterize them further and supplement the information already given in the situation of the novel. The dependence of Morgan on his boat and equipment for a livelihood are revealed in his side of the argument, and verified by Eddy's comments to Johnson. Johnson and Morgan make plans for a meeting the next day when Johnson will pay his debt. The next morning, Morgan describes his actions before going to meet Johnson; throughout his account, he mentions the prices he pays for meals and drinks, tells of buying presents for his wife and three daughters, and remarks that he has only forty cents left, constantly reminding the reader of his financial situation.
The next episode is the exciting force in the story about Morgan and in the novel; Johnson does not come to pay Morgan but, Morgan discovers later, leaves for the United States by plane instead. Immediately following Johnson's failure to appear, Morgan sums up in an interior monologue his financial situation and shows what he thinks of doing to make money. As Morgan summarizes his situation, he thinks of the three thousand dollars he could have made by smuggling the three Cubans out of the country. It is significant in the characterization of Morgan that although he regrets not having the money, he does not remember the multiple killing he witnessed. Therefore, it must be concluded that Morgan either was not impressed by the episode or that he is considering smuggling regardless of the danger. It may be inferred, then, that Morgan will do almost anything for money, which provides justification for the exciting force of the novel.

Morgan tells Frankie, a minor character who does odd jobs around the waterfront, that he has "to carry something"; an interior monologue of Morgan reveals that he has quit smuggling to go into the charter-boat trade. Since he now has neither the equipment necessary in the trade nor the money to replace the equipment, and because he still must support his family, he is forced to begin smuggling again to make a living. Therefore, the conversation of Morgan and Frankie,

12Ernest Hemingway, To Have and Have Not (New York, 1937), p. 28.
the subject of which is decided by Johnson's not paying Morgan, is the exciting force of the Morgan story and of the novel. It is this incident that first piques the reader's curiosity and starts his interest in the events of the novel itself; the conversation between the two brings on the rising action.

When Morgan decides to become a smuggler, the reader remembers the violent gun fight incident which followed Morgan's conversation with the three Cubans, when smuggling was first introduced into the novel. Since the reader remembers this episode at the time Morgan decides to become a smuggler, it assumes more significance long after it occurs in the story, since it, in effect, foreshadows the kind of life Morgan chooses for himself in the exciting force of the novel. The incident of the multiple murder, then, sets the atmosphere for the future action; but, because it occurs early in the novel, it does not reveal to the reader Morgan's choice before he makes it.

Against the atmosphere partially established by the gun fight episode, and to satisfy the reader's curiosity generated in the exciting force, the rising action begins immediately. The conversation between Morgan and Mr. Sing, in which Mr. Sing, a Chinese smuggler, is characterized, Morgan is further characterized, and plans are discussed for Morgan's illegal transportation of twelve Chinese aliens to the United States, raises the interest level in the rising action and generates suspense to a high pitch. After the conversation, the rising action
develops through the preparations that Morgan makes for the trip and the conflict between Eddy and Morgan over his refusal to let the drunkard go with him. Through Morgan's interior monologue, the author clarifies past action, infers future action, and characterizes. Soon after Morgan reaches the place where he is to meet Mr. Sing and pick up the Chinese, he discovers Eddy down in the cockpit, and until immediately preceding Mr. Sing's arrival, suspense and interest are developed by Morgan's intimations that he will kill Eddy as soon as he has finished his job. Just before Mr. Sing arrives, suspense and interest are elevated by a shift to the job itself, through Morgan's outlining to Eddy his duties during the loading and unloading of the twelve Chinese. By the time Mr. Sing arrives, suspense and interest are at a high point, preparing the reader for the climactic point of Morgan's murder of Mr. Sing. Following this climax, interest is sustained, but on a lower key, until after the Chinese are unloaded on another Cuban shore; interest gradually drops throughout Morgan's interior monologue, revealing his definite intentions of killing the drunkard to prevent exposure for the murder of Mr. Sing. When Morgan discovers that Eddy's name is on the crew list, and he knows he cannot kill him without causing suspicion, the interest is lowered even further. After a short episode showing Harry Morgan at home with his wife, Marie, Part One ends.
Part Two of the novel, which begins after Morgan and Wesley, a Negro helper, have been wounded while smuggling liquor, gives a character sketch of Morgan and provides another exciting development in the action of the novel. It is apparent from the subject matter of Part Two that Morgan has been smuggling steadily during the time elapsed since Part One. In each of the Parts, the reader is given a characterizing image of Morgan; when the reader is presented the image of Morgan in Part Two, he instantaneously remembers that given in Part One and mentally juxtaposes the two. By juxtaposing the two images taken at different times and under different circumstances, he can, without comment from the author, perceive the changes wrought in the character of Harry Morgan by his having again become a smuggler.

Hemingway narrates Part One in the first person through Harry Morgan in order to acquaint the reader more rapidly and more thoroughly with Morgan; he narrates most of Part Two, however, in third person from the point of view of an observer. This treatment of Morgan gives the reader another perspective of him, showing how he appears to an unbiased spectator who is ignorant of his thoughts. To have narrated this section of the novel through Morgan, who is obviously suffering a great deal, Hemingway, if he were to make the incidents suitably realistic, would have had to include more interior monologues. Under

---

the circumstances, the thoughts of the suffering man would have contributed nothing valuable to the novel. On the contrary, by showing Morgan's suffering from the point of view of an objective spectator, the author accents the stoicism with which Morgan bears his pain. Had Hemingway included interior monologues of Morgan registering the intense pain, of which Wesley's is a slight indication in degree, Morgan would have seemed less brave when compared with the image of him in Part One. It would be difficult to express the stoicism of a character by telling what he thinks while he is suffering intense pain except by the method Hemingway uses: he has him make plans for future action rather than think about the pain, except when Morgan's thoughts refer obliquely and generally to the intensity, such as, "Damn if I don't feel plenty bad right now."¹⁴

Since Hemingway does not reveal the characters' entire situation as soon as Part Two begins but forms it piece by piece through their actions and conversation, suspense is generated as the reader continually looks and hopes for additional information. This method causes a rapid rise in the rising action which continues until the characters' complete situation is revealed; then the rising action is carried forward by the complications of Morgan's having to unload the liquor by himself in spite of the pain he is suffering and the fact that he can use

¹⁴Hemingway, To Have and Have Not, p. 86.
only one arm. When Captain Willie Adams's boat appears, the rising action reaches a level on which it is sustained as Frederick Harrison and Willis, his secretary, question the captain about Morgan and his boat. In this incident, the tension begins to dissolve into comic relief as Captain Adams pretends not to understand questions asked by Harrison or to know the answers, mockingly flatters Harrison, openly warns Morgan that they are approaching his boat, and, finally, shouts to Morgan that he is taking Harrison and his secretary out to sea, despite their desire to investigate the boat and its occupants. By easing the tension, which is caused by these incidents in the present time, Hemingway begins creating suspense in future action as he infers, through interior monologues, that Morgan's boat will be confiscated and that he will have to have his arm amputated.

The first incident of Part Three begins with the rising action of the novel already on the high level where it was left in Part Two after the concluding interior monologue of Morgan in which he hopes he will not lose his arm or have his boat confiscated. Taking advantage of the suspense generated through this interior monologue, Hemingway begins the first incident of Part Three with a conversation between Morgan and Robert (Bee-lips) Simmons, a dishonest lawyer. During the conversation, the author generates suspense and interest by revealing piecemeal facts concerning the outcome of Part Two, the situation of Morgan at the beginning of Part Three, and future developments of the action.
When the outcome of Part Two and the situation of Morgan at this time are explained, Simmons asks to have a private conversation with Morgan, the author thereby shifting the primary source of interest from past or present to future events. Since the first chapter of Part Three, of which this conversation is a part, is narrated by Albert Tracy, a sometime crew member on Morgan's boat, the details of the conversation are, at this point, unknown to the reader.

During the conversation between Simmons and Morgan and the one between Morgan and Tracy occurring as they drive to meet the four Cubans for whom Simmons intercedes to hire Morgan, Hemingway provides a characterizing image of Morgan which is juxtaposed by the reader with the one given in Part Two. In this case, the juxtaposition makes apparent what changes have taken place in Harry Morgan since he has had his arm amputated. To emphasize that Morgan has become more bitter, rebellious, disagreeable, and proud, Hemingway has Tracy frequently refer to effects that losing his arm has had on Morgan; for example, Tracy makes comments such as "... but he has changed now since he has lost his arm ...", 15 "Losing your arm don't make you feel better," and "He was mean talking now ..." 16

15 Ibid., p. 97.
16 Ibid., p. 98.
Morgan has changed in another way which has not yet been mentioned but is illustrated in the conversation between Morgan and Tracy. In neither Parts One nor Two does Morgan attach any social significance to his misfortunes; in Part Three, however, he rails against social injustice, declaring that the social and economic system is indirectly responsible for his dilemma and justifying his unlawful action by saying, "there ain't no law that you got to go hungry." Thus, it is pointed out that Morgan, who previously has not been conscious of the social implications of his situation, is in Part Three of the novel a rebel who wants to fight the system instead of being defeated by it. His harangue, then, introduces the section of the novel that gives To Have and Have Not its directly social significance.

The intensity of Morgan's harangue and the fact that neither Tracy nor the reader knows what job Morgan is about to accept through Simmons, increase the interest and suspense until the next episode in which Morgan and Tracy are led in to meet the four Cubans. In the conversation they have, it is revealed that Morgan's job is simply to take these four Cubans to Cuba. However, because of the manner of action and speaking of Roberto, one of the Cubans, an atmosphere of potential violence and brutality is spread over the meeting and the job itself. Since Tracy does not comprehend the implications of future

\[17\text{Ibid.}, \ p. \ 96.\]
action made in this episode, and, therefore, cannot discuss them in his narration, the reader is not made acutely aware of them. In the following chapter, which is comprised of an interior monologue of Morgan, the ominous atmosphere is supplemented by his thoughts. Morgan senses that the job consists of more than merely taking the men to Cuba and although he does not "want to fool with it,"\(^{18}\) he feels he has no choice but to do so. Accepting the fact that he must keep his bargain, he contemplates doing the job alone in order not to expose anyone else to danger, but upon realizing that he will need the help of someone who is dependable, he decides to take Tracy and prevent him from knowing what the job consists of. Then he makes plans for stealing his boat, which the Customs officials have confiscated, and for dealing with the Cubans, reiterating the importance of not making any mistakes. This interior monologue shows Morgan's explanation and rationalization for taking the job, and, at the same time, warns the reader, through implication, of possible future action. By showing Morgan's reaction to the episode which precipitates the following action of the Morgan story, the author creates an atmosphere of anticipation and anxiety. This interior monologue, then, increases suspense and interest in future action, establishes bases for succeeding plot development and complications, and further characterizes Morgan.

\(^{18}\text{Ibid., p. 105.}\)
The chapter preceding Morgan's monologue was narrated by Albert Tracy for various reasons that are meaningful structurally. By presenting the three conversations as heard and interpreted by Tracy, the author prevents the reader's knowing the details about the proposed job from the private conversation between Simmons and Morgan, thereby increasing interest and suspense in the remaining incidents of the chapter. As Tracy tells about the episodes and reports the conversation, the reader not only gets another perspective of Morgan which makes him more complex and more understandable as a character, but Hemingway also introduces Tracy to the reader and characterizes him.

In Morgan's interior monologue, Hemingway reveals, among other information, Morgan's uneasiness about doing the job for the Cubans; in the following episode, which is a conversation between Simmons and Morgan, the author has Simmons infer what the job is to be. From Morgan's calm reaction, it may be concluded that he already knows what the job is, thereby explaining his uneasiness revealed in the interior monologue. To continue generating suspense, however, the author still does not reveal to the reader exactly what the job consists of.

To show further the effects of the proposed job on Morgan, to give the reader a new perspective on him, and to prepare the reader for future action by reintroducing a relatively new character, Hemingway includes the second incident involving Harry and Marie Morgan together
in their home. The author quickly establishes for the reader the relationship between the two characters, and by supplementing his characterization of Marie Morgan with an interior monologue in which she thinks about her husband and her love for him, he attempts to gain more of the reader's sympathy for them.

The plot complication of the Customs officials' finding Morgan's boat which is revealed in a conversation between Morgan and Simmons succeeding the episode involving Morgan and his wife, generates suspense and interest as the time approaches for the job to be done. To carry the interest to a higher level, Hemingway reveals piecemeal during the conversation between Morgan and Simmons what the job consists of. Therefore, the next incident involving Morgan and his wife assumes greater importance than the previous one. Cast over this incident is the shadow of impending danger and violence, making the restraint apparent in the couple more meaningful; and, in turn, the restraint which they exhibit makes the episode more significant.

Hemingway included the Gordon story in the novel as a contrast to the Morgan story, which clarifies Morgan's character through the comparison. Since most of the major developments in the Gordon story stem from the marital problems of the Gordons, Hemingway has to portray Marie and Harry Morgan together for the sake of comparison. To do this, he introduces Marie, characterizes her, and shows the relationship existing between her and Morgan. It is regrettable that the
author does not include similar characterizing incidents throughout the earlier action of the novel to keep the reader conscious of her. It seems that he inserted the few episodes that there are in the places where they appear without regard for the previous action, for they do not rise logically from the action immediately preceding. And because the author halts the rising action to include these incidents, he tones down the meticulously built up suspense by postponing plot development too long. By holding the reader's anticipation and interest at the same high level too long, much of the effect the author could have achieved has been lost.

At the point in the novel immediately following the incidents re-introducing Marie Morgan and showing the relationship existing between her and her husband, Hemingway introduces the Gordon story; therefore, because he shifts emphasis from the Morgan story, suspended at a high level, the Gordon story begins at a high emotional pitch.

Hemingway begins the Gordon story by showing James Laughton, a writer, and his wife in contrast with Morgan when Morgan goes to Freddy's bar. Through the actions of Morgan brought on by this contact, Hemingway by contrasting and by rapidly typing the tourists, characterizes them. Because Morgan has no feeling toward them but animosity, it must be concluded that he holds in extreme dislike all the traits of the couple and the type of people they represent. When Richard and Helen Gordon appear after Morgan leaves and the author shows that
the Gordons are friends of the Laughtons, the Gordons are automatically characterized as the same type of people as the Laughtons. As the two couples talk, Hemingway establishes bases for and infers succeeding action of the Gordon story. Therefore, during the characterizing period—that is, before the appearance of the Gordons—the author gives the situation of the Gordon story, establishing through inference in the characterizing conversation and action what the circumstances of the characters are at the beginning of the story. Scattered throughout the remainder of the Gordon story are fragments of information further describing these circumstances; hence, for the reader to obtain the complete situation of the Morgan story, he must continually fit fragments of background material together by reflexive reference, linking each fragment of information with its complement.

The exciting force of the Gordon story occurs in the conversation among the tourists after the Gordons arrive. Through the pregnant but vague remarks and actions intimating hidden desires of the Gordons, Hemingway piques the reader's interest in future action and lays the foundation upon which the rising action of this plot is based.

Shifting back to the Morgan story, Hemingway narrates the final preparations Morgan makes before leaving on his job, after which Morgan goes to Freddy's bar for a drink to pass the time until the Cubans rob the bank and come to Morgan's boat to escape. Hemingway attempts to throw the two contrasting plots of the novel together when he
has Morgan again meet the Laughtons in the bar. Using this contrast as transition, the author tells the reader that Richard Gordon is going to Helène Bradley's and that his wife, Helen, is hoping she might find Professor John MacWalsey. Since the developments of the Gordon story, for the most part, consist of fragments inferring entire incidents rather than of whole episodes, these intimations are sufficient to supply the first developments in the rising action. Later in the action, other fragments will be given so that the reader can, by fitting the fragments with their complements, piece together the episodes of the Gordon plot.

Leaving the Gordon story at the high pitch of interest developed through inferences, the author begins the final spurt of action of the Morgan plot which carries it through its crisis, climax, and part of its dénouement. This final segment of the Morgan plot is comprised of that action from the robbery through the gun battle between Morgan and the Cubans, in which the Cubans are killed and Morgan is wounded.

When the robbery occurs, the rising action of the Morgan story is catapulted to a high level; the murder of Tracy by Roberto elevates it even more. Because Hemingway narrates the first chapter of Part Three through Tracy, the reader, at the time of the character's murder, reacts acutely. Since knowing Tracy before his death increases the reader's reaction to this development in the rising action, further justification for having Tracy narrate that section of the novel is achieved.
After Morgan gets the boat out of the channel, and it becomes obvious that the slower pursuing boats cannot overtake them, the rising action decelerates. From this point, the purpose of most of the conversation and action is to provide material establishing atmosphere and background material, and characterization of the four Cubans. In this series of incidents, Hemingway elucidates the cause of the Revolutionists and summarizes, in the light of previous occurrences, the mechanics of a revolution.

When the atmosphere of anxiety and impending violence has been well established and when Emilio, one of the Revolutionists, finishes explaining some of the mechanics of the Revolution and his part in them, Morgan begins to put his plans in action for killing the Cubans. At several places in the earlier action, Hemingway has implied in interior monologues of Morgan and in conversations between Morgan and Simmons that Morgan suspects the Cubans of planning eventually to kill him to prevent his revealing information capable of incriminating them. After Morgan had witnessed the murder of the three Cubans in Part One, he received a photograph "of the head and chest of a dead nigger with his throat cut clear across from ear to ear and then stitched up neat and a card on his chest saying in Spanish: 'This is what we do to Lenguas largas.'" Morgan's knowledge of these threats and intimations motivates his killing the Cubans to protect himself.

---

19Ibid., p. 39.
As Morgan decides the time has come to kill the Cubans, the crisis of the Morgan story occurs. The reader knows, at this point, that the situation in which the protagonist finds himself is sure either to become better or worse. Morgan's decision to kill the Cubans is what determines the nature of the climax.

The gun fight incident is by far the most exciting episode in the Morgan story and, for that matter, of the novel as a whole. Because Morgan only wounds one of the Cubans, and is soon fatally wounded by him, this incident is the climax or turning point of the novel. From the episode in which Johnson does not pay Morgan his debt, Morgan has progressively been beaten; however, he has fought back. After he is wounded, he is no longer able to fight back.

The dénouement of the Morgan story begins immediately after Morgan is wounded, and the first incident is Morgan's killing the wounded Cuban. After he kills the Cuban, the action of the Morgan plot decelerates as he tries to get comfortable to wait for death or help. His interior monologue as he waits foreshadows some of the succeeding action, such as his premonition that no one will know how or why the killings took place. In this interior monologue, Morgan begins wondering whether he should have tried operating a filling station, preparing the reader for the change that occurs in his thinking later in the novel.

Shifting from the dénouement of the Morgan story, the author begins again with the rising action of the Gordon plot, narrating an incident
that entwines both plots and characterizes both Gordon and Marie Morgan. On his way home, Richard Gordon sees Marie Morgan and constructs what he believes to be a true character sketch of her. Since Gordon has little sympathy and understanding and because he bases almost all his conclusions about Marie Morgan on her physical appearance, his conception of her is entirely wrong; his error, in turn, characterizes Gordon cruelly, making him a caricature of a writer. The reader is told that Gordon sees Marie on her way home from the sheriff's office and that her eyes are red from crying; therefore, the reader must conclude that she knows at least that Morgan is on the boat with the Cubans and that her knowing this has upset her.

Following the episode of the Gordon plot, the author gives a word picture of Morgan's boat. This description is concerned primarily with the appearance of the boat and the fish swimming around eating the blood as it drips into the water off the fingers of one of the bodies. The description may be a silent comment showing nature's continuum and the insignificance of man in comparison to the enormity of the universe. By showing the quietude of nature in contrast to and unaffected by the fury of the gun fight, Hemingway may be pointing out that individual man's tragedies have no effect on nature and in the end amount to nothing in the greatness of the universe. 20 In addition to giving this

pictorial description of the boat and setting, the passage furnishes information in the dénouement of the Morgan story by explaining the situation of Morgan at this stage in the action.

Contrasted with the quietude of this descriptive passage in the Morgan story, the excitement generated in the next episode of the Gordon plot seems even more intense than it would have otherwise. It is in this episode that the crisis and the climax of the Gordon story occur. Beginning on the highest pitch reached thus far in this plot, the author rapidly develops the rising action through a violent quarrel between Helen and Richard Gordon. Implications in the argument furnish fragments of incidents from which the remainder of the rising action may be constructed upon reflexive reference. As the quarrel nears its peak, Gordon calls his wife a bitch, and she says, "If you call me that, I'll leave you."21 At this point, which in actual time probably lasts for only a few seconds, the critical stage of the action is reached; Gordon's situation will certainly become either better or worse. The decision Gordon makes, whether or not to call her a bitch the second time, will determine the nature of the climax.

The climax occurs in the next line of dialogue in which Gordon, after making the decision in spite of his knowing the possible consequences, calls her a bitch for the second time. This is the turning

---

21 Hemingway, To Have and Have Not, p. 182.
point in the Gordon story, for her answer to him is, "All right . . . It's over." When she warns him what will happen if he calls her a bitch the second time, the rising action is catapulted to the highest point reached thus far in this plot; when the climactic line occurs, the reader's interest rises, then falls.

The dénouement of the Gordon story begins immediately after the climax, although the action is still held on a high level by the subject matter of the incidents. After Helen Gordon says their marriage is over, they begin accusing each other, each retaliating by more deeply hurting the other. Throughout the remaining part of the quarrel, the reader learns through intimations and references to past events the nature of the incidents comprising that part of the rising action not included in the novel. Because these facts revealed in the quarrel clarify misunderstandings and secrets connected with their marriage, and their marital troubles which constitute the rising action of the plot, the rest of the argument is part of the dénouement. Incidents such as Gordon's experience with Helène Bradley that same afternoon are revealed, helping to justify the crisis and the climax. Not only does this first episode in the dénouement do much to elucidate and supplement the rising action but it also establishes the foundations for and infers action occurring in the remainder of the Gordon plot.

---

22Ibid., p. 183.
After the quarrel between the Gordons, the action of the novel decelerates slowly, interest being sustained by the narration of symbolical and non-symbolical incidents which show the final destruction of Richard Gordon and place his defeat in contrast to that of Morgan.

When Gordon leaves his home, he goes to Freddy's bar and, upon arrival, watches a brutal fight between two "punch drunk" veterans. As he watches, one of the fighters, "holding the other's hair in both hands, banged his head up and down on the cement, making a sickening noise. No one at the bar was paying any attention." Later, when Gordon is put in a situation where he has to listen to the two fighters, Joey, the one whose head is bloody from being hit on the cement, informs Gordon that he "can take it ... that's where I got it on them"; that hitting him on the head repeatedly makes "no impression on him" because "It don't hurt ... Sometimes it feels good." When someone says to Joey, "But you can't hand it out," he answers, saying, "I don't

---

\(^{23}\) Ibid., p. 203.  \(^{24}\) Ibid., p. 204.  
\(^{25}\) Ibid., p. 202.  \(^{26}\) Ibid.  
\(^{27}\) Ibid., p. 203.  \(^{28}\) Ibid., p. 202.
have to hand it out. I can take it..." 

Joey knows that "where [he has] got it on them" in his learning is the secret of surviving in the world; he knows to stand by passively while being beaten by the world. He believes that being beaten eventually either ceases hurting or begins to "feel good." The only thing he can still be proud of, then, is that, "I don't have to hand it out. I can take it..." 

As Joey brags to Gordon about his ability to "take it," Nelson Jacks, a soldier who is a Communist, standing near them, comments that Joey and his attitude make him "sick." After introductory comments, Jacks is characterized as being the opposite of Joey: "There are some of us that are going to hand it out." Their conversation is brought to an abrupt halt when Jacks finds out Gordon's name and his profession, and Jacks gives his crude and condemnatory opinion of writers.

The two contrasting views of life, one expressed in a symbolical incident, the other in a non-symbolical episode, correspond to the ways Gordon and Morgan face life. Morgan, like Jacks, is one of the "desperate ones"; whereas Gordon, like Joey, does not fight back but accepts passively what is done to him. When Jacks tells Gordon what he

---

29 Ibid.  
30 Ibid.  
31 Ibid., p. 203.  
32 Ibid., p. 206.  
33 Ibid.
thinks of his novels, Gordon simply says, "I guess this is my night," and turns to talk again with Joey. As Joey has the "old rale," caught, unknowingly, from another boxer during a fight, Gordon is diseased by the "smart-set lionizers, the ruthless bohemians, and the literary faddists whose ways he has been following." Gordon's life at an earlier stage can be seen through interpretation of a passage describing Joey:

Listen, Red was as clean a living kid as you ever saw. I know him. He was a good little fighter, too. I mean good. He was married to a nice girl, too, to a nice girl. I mean nice. And this Benny Sampson gave him the old rale just as sure as I'm standing here.

Gordon, then, was a good writer, married to a good girl, and was a clean living man until he was diseased by the "smart-set lionizers," which is essentially the same description of him, and, incidentally, of her, as that given by his wife during their quarrel.

The social implications of these incidents are pointed out in the dialogue of Nelson Jacks as he condemns society for treating the veterans as it has done and in his outlining the values of the Communist Party. His remarks pertain not only to the particular circumstances

---

37Hemingway, To Have and Have Not, p. 215.
concerning the veterans but also to society as a whole. Although he is one of the "desperate ones," he has learned the value of men organizing into groups to "hand it out"; his particular solution to the situation is to become a Communist. The complaints he has are the same that Morgan spoke of, earlier in the novel, in the harangues addressed to Albert Tracy; and the lesson which Jacks learned is the same that Morgan learns before he dies: "A man alone ain't got no bloody f—ing chance."\(^{38}\)

Oblivious to Jacks and Gordon throughout the incidents, the majority of the veterans continue fighting, mercilessly beating each other for no reason. No one tries to stop a fight in Freddy's bar; no one cares what happens to the other person. These veterans, like people in general under the social and economic systems depicted in this novel, are brutal and desperate for no reason other than for the satisfaction they get from being that way; in contrast, Morgan is "brutal and desperate to some end and desperate for a good reason,"\(^{39}\) that of making a livelihood for himself and his family in the only way he can. As Nelson Jacks realizes, the few veterans who can "hand it out" are ineffectual because they are not organized or disciplined; those who simply "take it" make him sick; the individualist, of whom Morgan is a type, is ineffectual because he is "one man alone."\(^{40}\)

---

\(^{38}\)Ibid., p. 225.


\(^{40}\)Hemingway, To Have and Have Not, p. 225.
After Gordon has been in Freddy's long enough to become drunk, he sees Professor John MacWalsey and talks with him; his actions toward the Professor, motivated by his wife's being in love with the Professor, characterize Gordon, and the Professor's reactions to Gordon characterize him. The incidents involving these two men, apparently, show the stages of the non-physical death of Gordon in the same way that the candid passages of description of Morgan show the phases of his dying.

The following incident, another in the dénouement of the Morgan story, describes the Coast Guard cutter towing the boat Morgan is on, the circumstances of Morgan, and the attempted interview of Morgan by the captain. This episode contains the passages showing that Morgan has found the reasons for his failure. Following this incident, and therefore juxtaposed with it, are the vignettes of various rich people in the yachts who are contrasted with Morgan. The first vignette, or character sketch, depicts Henry Carpenter, a wealthy man who supplements his dwindling fortune by living with and satisfying the desires of Wallace Johnston, a rich homosexual, and through the conversation between the two characters, Hemingway reminds the reader of Helène Bradley, "a wealthy nymphomaniac whose husband looks on shadowily"\(^4^1\) as she has sexual relations with other men. In another a rich industrialist, worried about his income tax evasions being discovered, sits alone,

\(^4^1\) Edgar Johnson, "Farewell the Separate Peace," *Sewanee Review*, XLVIII (July, 1940), 297.
drinking (against his doctor's orders), thinking of the mistakes he has made in the past and contemplating suicide. Following this is the sketch of a relatively happy and conventional family, the father being "a man of civic pride and many good works, who opposed prohibition, is not bigoted, and is generous, sympathetic, understanding and almost never irritable,"42 who made his money by "selling something everyone uses by the millions of bottles."43 Next to this yacht is the one manned by two of the 324 Estonians sailing around the world writing and selling to Estonian newspapers articles ". . . that take the place occupied by the baseball and football news in American newspapers."44 Aboard the last yacht are Eddie, "a professional son-in-law of the very rich,"45 and his mistress, Dorothy Hollis, the wife of a "drug consuming movie director taking refuge in self-abuse while her lover is lost in drunken slumber . . . ".46 The vignettes of spiritually bankrupt people, being included in the novel immediately after the incident in which Morgan recognizes his mistake and before that in which the men take him off the boat and to the hospital, heighten the good qualities of Morgan.

42 Hemingway, To Have and Have Not, p. 239.
43 Ibid., p. 240.
44 Ibid.
46 Johnson, op. cit., p. 297.
Because Hemingway juxtaposes these two incidents involving Morgan with the vignettes of thoroughly unsympathetic characters, the reader reacts with more sympathy to Morgan than he otherwise would have. In like manner, after reading the pathetic and semi-comic incident of the suffering of Tracy's wife, the reader has more sympathy for Marie Morgan, who suffers in quiet dignity.

Throughout the dénouement of the Gordon plot, interest is sustained by violent and chaotic subject matter as Hemingway summarizes in symbolical and non-symbolical incidents the final outcome of Gordon. In the dénouement of the Morgan story, suspense and interest are sustained through the pictorial descriptions of Morgan and his circumstances and the subject matter of the vignettes. The use of both the episodes of the veterans and the vignettes has structural meaning because, by placing them where they are in the two plots, Hemingway not only adds significance to the incidents which precede and succeed them in their respective plots, but he also characterizes and contrasts Morgan and Gordon.

The dénouement of the novel, which is made of the dénouements of both the Gordon and the Morgan stories, carries the action of the novel to the laments for the dead as Hemingway presents the last sight of Richard Gordon. As Marie Morgan sees him walking down the street on his way home, her comment is, "Some poor rummy... Some poor
goddamned rummy, "intimating his spiritual bankruptcy. In Marie Morgan's lament for her husband, a long interior monologue, she remembers incidents that happened while he was alive and traits of his that she loved, and she tries to imagine her future and make plans; this interior monologue outlines her future of loneliness and despair, and sways the reader's sympathy for her and Harry Morgan.

To Have and Have Not, conceived of, at first, as two individual short stories involving Harry Morgan and later, conceived of as a trilogy of short stories about Morgan, was, eventually, constructed from the Morgan trilogy and an insertion of the Richard Gordon story, the purpose of which is to provide contrast for the Morgan story. The purpose of the contrast is to emphasize Morgan's masculine virtues and to give a comparison of life in Key West to life in Havana. The effect of including the Gordon story is to stress Morgan's masculine virtues and to increase the social significance of the novel through the contrasting facts and ideas presented. To Have and Have Not is divided into three parts, of which only Part Three includes the six components of a conventional plot, all of them contributed by the Morgan story. The suspense and interest of the Gordon story supplement and intensify suspense and interest in the Morgan plot. The action of the novel as a whole shifts from one plot to another, generating interest and suspense in each

---

47 Hemingway, To Have and Have Not, p. 255.
story alternately. Throughout the book Hemingway expresses his theme that man cannot stand alone, which is emphasized in the dénouement.

The dénouement of the novel, made up of the dénouements of both the Gordon and the Morgan stories, contains a series of incidents involving the veterans and the vignettes of the rich through which the author reiterates the major theme, and illustrates through symbolic and non-symbolic episodes how his themes apply to the major characters.
CHAPTER V

FOR WHOM THE BELL TOLLS

Hemingway began the manuscript of For Whom the Bell Tolls about the middle of March, 1939. He worked steadily, averaging from 700 to 1,000 words a day, and had written approximately 15,000 words by March 25. By July 10 he had written 56,000 words; by July 26, 64,000; and by October 27, 90,000 words. On January 18, 1940, in Havana, he finished Chapter 23, and by February 18 he was writing the El Sordo story which is Chapter 27. In early April while he was working on Chapter 33, he considered naming the novel The Undiscovered Country, but by April 22, he had decided on the present title.

Nearing the end of the task, Hemingway completed Chapter 40 on May 21 and ten days later was in the midst of Chapter 42. Between early June and July 12, he finished Chapter 43, the last chapter of the book, and worked through the manuscript, revising. For the next two weeks he continued rewriting chapter by chapter, sending each to the printer as he finished it. By August, 1940, the book was in galley proof, and on September 10, he mailed the final eighteen galleys from Sun Valley, Idaho, to New York. The total time he spent writing and
revising was almost exactly eighteen months.¹

Because of For Whom the Bell Tolls, Hemingway's reputation as
an artist, which was damaged by Death in the Afternoon, Green Hills of
Africa, To Have and Have Not, and The Fifth Column, was re-estab-
lished. As Edmund Wilson said, "the artist is with us again; and it is
like having an old friend back."² For Whom the Bell Tolls marked the
point in the author's career where "manner has been replaced by style,
and the mere author had died out in the artist."³ Critics praised it as
"a rare and beautiful piece of work,"⁴ not only "the finest and richest
novel which Mr. Hemingway had written,"⁵ even being "superior to A
Farewell to Arms, but also as a book likely to "be one of the major
novels in American literature"⁶ because it is "one of the best novels

¹Baker, Hemingway: The Writer As Artist, pp. 238n-239n.
²Edmund Wilson, "Return of Ernest Hemingway," New Republic,
CIII (October, 1940), 591.
³Howard Mumford Jones, "The Soul of Spain," Saturday Review
of Literature, XXIII (October, 1940), 5.
⁴Robert E. Sherwood, "The Atlantic Bookshelf," Atlantic Monthly,
CLXVI (November, 1940), not paged.
⁵Jones, op. cit., p. 5.
about that carrion angel, man, which any American has written." In it the critics found the "adult Hemingway whose voice was first heard in the groping To Have and Have Not," proving that he is a man "capable of self-criticism and self-development" and "a man in whom works the principle of growth, so rare among American writers."  

It is not by chance that the critics regarded For Whom the Bell Tolls in the light of A Farewell to Arms, for the novels are similar both structurally and thematically. For Whom the Bell Tolls, like the earlier novel, possesses two stories on two major themes of Hemingway, based on love and war. And the primary plot of the later novel is developed, as is that of the earlier one, by entwining the two conventionally constructed minor plots. However, while the love story carries the brunt of developing the total plot in A Farewell to Arms, the war story is responsible for developing most of the total plot in For Whom the Bell Tolls.

Hemingway begins For Whom the Bell Tolls with the situation of the war plot and the total plot. The situation is composed of passages

---

7 Robert Littell, "Outstanding Novels," Yale Review, XXX (Winter, 1941), vi.

8 Clifton Fadiman, "Books," New Yorker, XVI (October, 1940), 82-86.

9 Sherwood, op. cit., not paged.

10 Fadiman, op. cit., p. 82.
describing the setting and Robert Jordan, the protagonist, and Anselmo, a minor character, which are interspersed with short conversations between the two characters and an incident of antecedent action (action which occurred before the novel begins) presented as a flashback in Jordan's mind. In the short conversations, the participants are characterized and the significance of the bridge is indicated. The incident of antecedent action in which Golz, a Russian general of the Republican forces, tells Jordan his mission, introduces and characterizes Golz, characterizes Jordan further, and establishes the background of war by providing the reader a sketchy understanding of the confusion in the Republican forces. To this point, the circumstances in which the characters are placed and the purpose of Jordan's mission have been established.

The exciting force of the war plot occurs when, after Pablo, the leader of the guerrilla band, joins Anselmo and Jordan and learns Jordan's mission, he tells the protagonist that he opposes the destruction of the bridge. In the incident of antecedent action, when Golz explains Jordan's mission to him, he emphasizes the importance of dynamiting the bridge at the proper time; therefore, because Pablo forbids Jordan to blow up the bridge, the two characters are thrown in opposition to each other. This is the first incident to stimulate the reader's interest in the events of the novel. The episodes in the rising of the war plot arise from this clash in the exciting force; since the love story has
not yet been introduced and the war plot must carry the action of the novel alone, this incident is also the exciting force of the total plot.

After the initial clash between Jordan and Pablo, Anselmo berates Pablo and defends Jordan, which, with the aid of Jordan's interior monologues revealing an accurate analysis of Pablo and foreshadowing future events, carries the rising action forward until the trio reach the camp of Pablo's guerrilla band. Following their arrival at the camp, the reader's interest in the rising action of both the total and war plots is sustained and slightly increased by the introduction and characterization of Rafael, a gypsy who is a member of Pablo's band.

In the next incident, the conventional situation of the love plot begins and ends. When Maria takes food to Jordan, Pablo, and Rafael, who are sitting just outside the cave, she is described by Hemingway in a way that implies Maria's circumstances at the beginning of the love story; these implications are clarified and elucidated later in the novel. Of course, the situation of the total and war plots acts as part of the situation of the love story by setting the over-all circumstances in which all of the characters of the novel find themselves, but it is the descriptive passage which is specifically the situation of the love story.

The exciting force of the love plot is the incident in which Maria and Robert Jordan have their first conversation. By the time the conversation has ended, it is apparent that Jordan is interested in her and she in him. This is the first incident in the novel that stimulates interest
in the love story; it adds complication to the total plot and, therefore, piques the reader's curiosity in the following action of the novel. Although this episode bears directly to the love plot, it keeps the reader aware of the war story because of the topics Jordan and Maria discuss, and it provides background material for all three plots that is normally included in the situations; for example, the circumstances concerning Maria inferred in the situation of the love plot are elucidated and expanded. Thus, the incident serves not only as the exciting force of the love story but also as a bond, unifying all three plots, which enables Hemingway to shift back to the rising action of the total and war plots without confusing or frustrating the reader.

To further unify the war and love plots, strengthening the total plot, Hemingway has Rafael tell about the attack on the train during which they found Maria. By having Maria, the object of Jordan's love, in this incident of war, the author juxtaposes the two major elements of the total plot: war and love. The significance of this juxtaposition is realized when just after Rafael finishes telling the incident Pilar comes out to them. Hearing that Jordan is to dynamite the bridge, Pilar not only is willing to co-operate but is sorry that he has not come to help them attack and blow up a train also; her reaction is the opposite to Pablo's. In this and subsequent episodes, Pilar is portrayed as the individual in whom love and war are embodied in that she is "a symbol
of emotional and instinctive courage rather than intellectual bravery."\(^{11}\)

Therefore, not only is Pilar a real person, but she is also a symbol representing the fusion of war and love in one person in the same way that the total plot is a fusion of them through the entwining of the two minor plots.

Hemingway then shifts from the love plot to the war plot, using Pilar as the vehicle of transition, for through her, as the personal embodiment of war and love, begins the conversation among herself, Jordan, and Rafael in which Maria, the object of Jordan's love, and the bridge, the object of the protagonist's mission, are juxtaposed. From this juxtaposition, Hemingway makes the transition to the war plot without frustrating the reader. After the conversation, the rising action of the war plot develops that of the total plot very little in the next two incidents, whose purposes are to provide background material and to characterize Anselmo and Augustín, another member of the band.

After Anselmo and Jordan return to camp from a patrol, an episode of the war plot occurs in the presence of several members of the band that catapults the rising action of the total and war plots to a high level: Pablo and Pilar vie for leadership of the guerrilla band over the question of supporting or not supporting Jordan in his mission. The war story, through this incident, elevates the total plot to a high level of

interest; the love plot, in the following episode, lifts the reader's interest even higher when Maria crawls into the sleeping bag with Robert Jordan, and, after they profess their love for each other, they have sexual relations. The author then shifts back to the war plot as he describes the guerrillas watching the forty-five Fascist planes flying over the camp. In four short incidents, Hemingway establishes the Fascist planes as a symbol of doom which he uses to interpret incidents and to foreshadow both the ultimate failure of the Republican forces and the doom of Jordan's and Maria's love for each other. The establishment of the structural symbol increases interest in the war story to a point just below that reached in the rising action of the love plot because, since the planes are not an immediate threat to the guerrilla band, the intensity of the reader's interest generated by them is not great enough to lift interest in the war plot above that reached in the love plot.

As the Fascist planes fly over, the members of the band talk about their significance, revealing their fear; after the planes are out of sight, the guerrillas discuss the blowing up of the bridge and Fernando, another member of the band, informs Jordan of the planned Republican offensive. Because the planes appear before the talk of the destruction of the bridge and the Republican offensive, their symbolic meaning pertains to the subject of the conversation. However, since the planes themselves are not an immediate threat to the guerrilla band but to the Republican forces as a whole, which is pointed out in Jordan's pacifying
remark, "Those [the planes] have other work than hunting guerrillas," the symbol must apply only to the topic not immediately related to the band, that is, the Republican offensive. Hence, the Fascist planes cast a shadow of doom over the offensive, forecasting its failure.

After the discussion of the offensive, there is some good-natured bantering as various members of the band tease Fernando; this gives the reader an emotional rest before the planes, again acting as a symbol of doom, return. As the guerrillas watch them fly over, Jordan thinks, "They move like mechanized doom"; when he asks Maria what they look like to her, she says, "Death, I think." Soon after the planes' droning is gone, Pilar and Jordan talk of his and Maria's love for each other, and because their conversation immediately follows the appearance of the symbol of doom, the planes forecast the ultimate doom of the love of Maria and Jordan. In these four short incidents, then, Hemingway establishes the structural symbol of the Fascist planes and uses it to foretell the eventual outcome of both the Republican offensive and of the love story.

After the conversation between Pilar and Jordan, Hemingway shifts back to the war story through a conversation between Augustín and Pilar.

---

12 Ernest Hemingway, *For Whom the Bell Tolls* (New York, 1940), p. 80.

13 Ibid., p. 87.

14 Ibid.
about the significance of the planes, the plans for destroying the bridge, and the value of Pablo as a leader of the band. Then Pilar, Jordan, and Maria leave for El Sordo's camp. During a rest stop, en route to the camp, Pilar tells Jordan and Maria a detailed story of the execution of the Fascist townspeople which Pablo instigated on one of the first days of the revolution. In spite of the fact that the story of the executions does not carry the action of any of the plots forward, and, hence, is a lull in the rising action, it is an important and unified part of the novel. It is the first of a series of incidents that seem, at first glance, to be digressions from the plots, having little to do with any of the stories; however, these incidents clarify and deepen the meaning of the novel, give the novel wider scope, further characterize the participants, and foreshadow future events. The primary stylistic characteristic of these episodes is that they are not told from the omniscient author point of view but through the narration of antecedent action by various characters through interior monologues or through flashbacks to actual antecedent action.

One of the purposes of Hemingway's including the incident of the execution of the Fascists is to further characterize and make more complex Pilar and Pablo by showing facets of their characters that he could not have shown in any other incident of the novel as it now stands. Pilar and Pablo are not only individual characters but also representatives of two very different types of people; thus, in characterizing them,
the author informs the reader about many of the Spanish people. In this
episode, Hemingway draws images of Pablo and Pilar like they were
at the beginning of the revolution as, in various other incidents through-
out the novel, he draws them like they are when Jordan knows them.
Given these images of the characters, and of the types they represent,
at different times and under very different circumstances, the reader
juxtaposes the characterizing images in an instant of time and realizes,
without comment from the author, the changes that the revolution has
cau sed in the characters and in the types of people represented. The
changes they undergo are almost directly opposed, and they are changes
to the extremes. Through the juxtaposition of the various images of
Pilar and Pablo, Hemingway shows the opposite extremes of the effects
that the revolution has had on many of the people of Spain. Because
it is easier for the reader to deduce the in-between stages of changes
when he knows the extremes than to deduce the extremes from the in-
between stages, Hemingway has given the reader examples and a point
of reference in the alterations of the personalities of many Spanish
people.

In the execution episode, Hemingway makes the characters of Pilar
and, particularly, Pablo, more complex; this complexity of character,
because it makes plausible a wide variety of actions, justifies the changes
in Pablo just before the dynamiting of the bridge. Had the reader not been
shown what kind of a person Pablo was at the beginning of the revolution,
he would not have believed Pablo capable of fighting as he does near
the end of the novel; hence, the execution incident further character-
izes Pablo and provides the base for his future changes.

In the same way that Pilar and Pablo represent two types of people
involved in and affected by the revolution, the story involving Jordan,
Pablo's guerrilla band, and their mission is a microcosm of the revo-
lution with the bridge connecting the microcosm with the macrocosm of
the revolution; the revolution, in turn, may be called a microcosm of
the world in regards to Hemingway's two major themes of war and love.

For Whom the Bell Tolls is a story of war and love in the sense of the
universal as defined in Aristotle's Poetics, focused upon and told
through the particular adventures of Robert Jordan in the Spanish Revo-
lution. Incidents such as that of the execution connect the particular
with the universal in the same way that the bridge connects the specific
mission of Jordan with the revolution as a whole. These incidents,
then, as does the chorus in the Greek plays, act as vehicles "whereby
the poet is able to make clearer the more universal significance of the
action."15 Therefore, in the incident of the execution, it is an addi-
tional aim of the author to tell the cruelties that happened in a specific
case in order to show the cruelties of war in the universal sense, and

15 Whitney J. Oates and Eugene O'Neill, Jr., editors, Seven
Famous Greek Plays (New York, 1950), Introduction by Whitney J.
Oates and Eugene O'Neill, Jr., p. xiv.
explain how they happen, without an attempt to justify them. The incident of the execution, then, gives the novel a broader scope by exemplifying, through a particular episode, universal facts concerning the Spanish Revolution and war as a whole.

After the lull in the rising action of Pilar's story of the execution of the Fascists, the action of the war plot and of the total plot begins a gradual rise, as Pilar, Jordan, and Maria arrive at El Sordo's camp. The reader's interest is stimulated by the revelation of antecedent action in the conversation of Joachín, Pilar, and Maria explaining Maria's rescue from the Fascists, which is background material usually told in the situation of a plot. Much of the detailed information concerning all of the characters is given in incidents of this type rather than in the situations of the three plots because, if Hemingway had included all the necessary information in the situations, it would have taken too long for him to work into the body of the action. Therefore, not only do all the plots have conventional situations but also unconventional ones in the form of narrated or remembered antecedent action.

The conversation among Pilar, Maria, and Joachín elevates interest to a slightly higher point as the boy tells Jordan about the execution of his family by the Fascists. In spite of the emotional power of this story, it does not cause a radical rise of interest in the war plot for several reasons. Because it is antecedent action, and since it does
not directly concern any of the major characters, it does not generate interest as greatly as it would have had it been action in the present time or had it involved one of the major characters. Another reason Joa-
chín's story does not affect the rising action so much is that when com-
pared to Pilar's story, which precedes it, it is not as shocking as it would have been otherwise. Therefore, Joačín's story does not have as its purpose elevating the reader's interest to a higher level; its purpose is something other than that. Following Joačín's story is an interior monologue of Jordan in which Hemingway juxtaposes the incident of the execution of the Fascists told by Pilar and the execution of Joačín's family. By juxtaposing the essence of these stories in the thoughts of Jordan, who is unhurt by either catastrophe and is, therefore, less biased than Pilar, Maria, or Joačín, the author gives the reader im-
pressions of both committing and receiving the cruelties of war. Be-
cause of the impact that Pilar's story made on Jordan and the reader, they both recall the story each time anyone mentions the cruelties com-
mitted by the Fascists. By making the reader remember the cruelties committed by the Republicans when the atrocities of the Fascists are told, Hemingway causes the reader to conceive the cruelties of war from both sides in an instant of time; therefore, it must be concluded that one of the author's aims is not to propagandize but to give a universal picture of war. Justification for this conclusion and for the inclusion of Pilar's story is found in Jordan's interior monologue: "What we did. Not what
the others did to us. He knew enough about that.  "16 Without including Pilar's story, Hemingway could not have told in the novel as it now stands the cruelties committed by the Republican forces, and he wants the reader as well as Jordan to see both sides of the war.

After Jordan's interior monologue, Hemingway develops the rising action of the war plot rapidly through the discussion among Pilar, El Sordo, and Jordan about dynamiting the bridge and escaping afterwards, the intensity being heightened by the subject matter and by the tense telegraphic dialogue between El Sordo and Jordan. As Jordan, Maria, and Pilar walk back to Pablo's camp, Hemingway makes a gradual shift to the love plot and develops it to a high level through the incident of love-making in which the lovers feel the "earth move out and away from under them." 17 At this point in the novel, the love plot elevates the total plot above the point to which the war plot had carried it.

In an interior monologue of Jordan, following the love-making, Hemingway entwines the love and war plots, each being developed not by action but by explanation and revelation of past events, providing additional information about the novel as a whole through an unconventional situation of the total plot. In the interior monologue, the author tells the reader of the predicament in which the mission of Jordan places

16 Hemingway, For Whom the Bell Tolls, pp. 134-135.

17 Ibid., p. 159.
him and the guerrilla bands, reveals much of Jordan's philosophy and political beliefs, tells his dreams of the future for himself and Maria, and, in general, shows his state of mind at this point in the novel. The reader is kept conscious of the two minor plots throughout the interior monologue as Jordan shifts from one to the other, and he is given a view of Jordan's conception of how the dynamiting of the bridge will be accomplished. Acting as a summary as well as an unconventional situation, the interior monologue emphasizes important points of the action and certain ideas brought out in the past action, dialogues, and interior monologues to this point in the story. Both the love and war stories are elevated somewhat, not by action but by the reiteration of specific points and the revelation of some of Jordan's ideas; for example, it is made apparent that he does love Maria and is thinking of marrying her, and that he considers his mission to be extremely dangerous. Because the two minor plots are mingled in the interior monologue, the reader is made equally conscious of the two major themes of the novel, and he is made to realize how much the outcome of the story involving love interests depends on that of the story concerning the war.

Soon after Jordan, Maria, and Pilar arrive at Pablo's camp, the author starts a gradual intensification of suspense through the clashes between Pablo and Jordan. When the first rather mild clash occurs, Hemingway, leaving the rising action suspended, shifts to an interior
monologue of Pilar in which she remembers in antecedent action a love affair with Finito, a bullfighter; when prompted, she tells the group about it. Pilar's narration of the love affair, like her story of the execution of the Fascists, further characterizes her, clarifies and deepens the meaning of the novel, broadens its scope, and foretells future events. The major subjects of the incident are love and bullfighting, and because the violence in bullfighting is indicative of that in war, bullfighting is a substitute for war in this episode; consequently, the two major themes of Pilar's story are the same as those of the novel. The incident furnishes characterizing background material that helps the reader better understand Pilar's attitudes toward Jordan's and Maria's love and toward Pablo and his cowardice.

Because of the similarity between Finito's fear before the bullfights and his courage during them, and because of his alternating fear and courage, there is basis for believing that the eventual relations between Pablo and Pilar are hinted at in this episode, for Pablo, like Finito, eventually overcomes his fear and fights bravely. In fact, there are other similarities between Finito and Pablo that further characterize Pablo and clarify and increase the meaning of some of the facets of the novel. Finito's death was caused not from gorings but from the many palotazos (blows from the flat of the bull's horns received when the bullfighter goes in for the kill) which "are worse than a goring, for
the injury is internal and does not heal";\textsuperscript{18} Pablo's cowardice was caused not by wounds which were direct injuries but by indirect ones: "Those people I have killed."\textsuperscript{19} To further emphasize the cause of the death of Pablo's courage, Hemingway has Pablo repeatedly say in essence, "If I could restore them to life, I would."\textsuperscript{20} Hence, it is possible that this incident presents the reasons for Pablo's fear by reflecting Pablo in the character of Finito and foretells the eventual outcome of Pablo's and Pilar's relationship. If the episode does not foretell the outcome of their relationship, it does, at least, reveal facets of Pilar's character that would make her forgiveness of Pablo plausible.

When Pilar thinks of and talks about her affair with Finito, both love and war, intimated through bullfighting, the two major themes of the novel, are represented, and in the episode, as in the novel, the characters concerned are unsuccessful in both love and war, defeated by fate and by the social system. It is this element in the incident that broadens the scope of the novel so that it achieves universal significance. Pilar's explanations about why Finito had tuberculosis condemns the social and economic system under which the bullfighter lived; the system and the bad luck that he caught the disease, therefore, caused

\textsuperscript{18}Ibid., p. 188.
\textsuperscript{19}Ibid., p. 209.
\textsuperscript{20}Ibid.
Finito's death. The failure of the revolution and the death of Jordan are caused by fate and the confused and disorganized system by which the Republican forces are co-ordinated and commanded. Thus, in the incident of Finito, Hemingway shows parallels to be found in the novel as a whole and points out his major theme that each person is eventually biologically and socially trapped; by this method, the author illustrates the universal through the particular.

With the incident of Finito, Hemingway lets the rising action of the three plots pass into a lull which continues through the next incident, during which the rising action of the total and war plots remains suspended on the same high level to which it was carried by the clash between Pablo and Jordan. The next episode, told by the author partially through the mind of Anselmo, characterizes the old man as both an individual and a representative type of person taking part in the Spanish Revolution, showing the moral conflicts resulting from his being caught up in the war. Inserted in the interior monologue of Anselmo is a very short episode, presented from the author-observer point of view, in which the reader witnesses the dull action and dialogue of two Fascist guards whom Anselmo is watching. Anselmo is characterized as an individual and a representative of a great many ordinary Republican soldiers; the guards as representatives of numerous Spanish Fascist soldiers. The three men "serve as interested commentators upon the
action, . . . functioning as a background of public opinion against which the situation of the particular . . . [story] is projected, "21 as did the chorus in the Greek plays. Their comments also add verisimilitude to the novel, for through them the reader can see the attitude of some of the soldiers on each side. Anselmo's interior monologue characterizes him and shows his appraisal of Jordan; after Jordan and Fernando arrive and the three of them walk back to camp, the reader learns Jordan's opinion of Anselmo and Fernando through his interior monologue. The interior monologue not only shows Jordan's relationship to the two Spaniards but explains the value and the rarity of it under the circumstances. Hemingway creates a foil of Fernando and especially of Anselmo for Pablo which he uses in the first incident of the major clash between Pablo and Jordan.

Shifting the rising action of the war and total plots back to a level of interest just below that reached in the first clash between Pablo and Jordan, Hemingway develops the action gradually at first through general conversation among several members of the guerrilla band, then more rapidly through the increasingly frequent remarks made by Pablo to provoke Jordan. Because of Pablo's hatred of the projects of the band, he provokes Jordan and the others until they are on the verge of killing him, and "when he sees that this point has been reached he drops it

and starts all new and clean. "22 The climax of this episode, reached when Augustín hits Pablo, catapults the rising action of the war and total plots into very rapid development which continues to rise until after Pablo makes it clear to the group that they need him in planning and executing the escape they are to make after the destruction of the bridge.
The tension generated by the conflict eases, and the rising action of the total plot and the war story is again suspended in a lull.

After the rising action of the novel is suspended, the reader's interest is sustained and carried by an interior monologue of Robert Jordan. The "background of public opinion" in the interior monologue is represented in Jordan's discussions about, characterizations of, and appraisal of various leaders of the Republican forces. In the interior monologue, there are incidents of remembered antecedent action in which he philosophizes and argues with other characters about Communism and the cause for which he, the Russians, and the Spanish Republicans are fighting. The universal significance is emphasized in that Jordan's thinking of other civil wars and various famous leaders in some of them causes the reader to regard the Spanish Civil War as a universal battle between Communism, or Republicanism, and Fascism. Through the thoughts of Jordan, Hemingway emphasizes the international implications

22 Hemingway, For Whom the Bell Tolls, p. 222.
of the war and the stupendous international repercussions that may result from it, giving the interior monologue universal significance. Again, the Spanish Civil War is represented as a microcosm of war.

Whereas the action of the war plot up to and including a short incident following the interior monologue is developed, for the most part, by the conflicts among various members of the guerrilla bands, the succeeding action is carried not only by the conflicts among the members of the bands but also by the bands' conflict with the Fascists. When the fighting with the Fascists begins, the action of the war plot becomes more vital because of the additional excitement resulting from the appearance of the enemy. From this point on, less stress is placed on the conflict among the various characters and more is put on that between the guerrillas and the Fascists. Hence, the interior monologue of Jordan introduces the "new" conflict that carries the novel to its conclusion.

Because of the very nature of an interior monologue, the chronological sequence of occurrences is broken with thoughts of past and present events appearing, sometimes, in non-chronological order. Through the mind of Robert Jordan, Hemingway provides information regarding the past history of Jordan himself, the Revolution, and some of the leaders of the Republican forces as well as material concerning and intimating the succeeding action and justifications for the course it takes. These elements of past and present events and histories are
juxtaposed in the interior monologue in such a way that the reader gets a sketchy over-all picture of the Revolution and the people involved in it.

Since much of the information in Jordan's interior monologue is like that given in the situation of a story and since similar material is given in numerous other interior monologues of Jordan, it must be assumed that although there are conventional situations for each of three plots, there are also unconventional situations for each in that much of the "factual background—so conveniently summarized for the reader in an ordinary novel—must be reconstructed from fragments, sometimes hundreds of pages apart, scattered through the book." Consequen
tly, the reader must read certain sections of For Whom the Bell Tolls by continually fitting fragments together and keeping allusions in mind until, by reflexive reference, he can connect them with their complements. Not only the unconventional situations but also some of the characterization is constructed in this manner and must be conceived
of by this method. Most of the characters of the novel are character
gized through a series of widely separated events, and Hemingway carefully chose the place in the novel for each of them so that the incidents not only characterize directly and indirectly but contribute to the significance of the novel as a whole through structural meaning. For example, the incident of the execution of the Fascists characterizes Pablo and

could have as easily characterized him if it had been included anywhere else in the novel, but because it comes shortly before the first major clash between Pablo and Jordan, the reader is prejudiced against Pablo before the clash; therefore, because the incident of the execution is still fresh in the reader's mind when he comes to the clash, he has almost complete sympathy for Jordan and very little for Pablo in spite of his appearing pathetic. Another incident which, upon reflexive reference, prejudices the reader against Pablo and thereby assumes structural meaning is the interior monologue of Anselmo and the conversation that he, Jordan, and Fernando have in which Hemingway portrayed the two Spaniards as foils for Pablo. When the clash occurs, the reader remembers Anselmo and Fernando instantaneously, and dislikes Pablo even more. The reader's reflexive reference to the incident of the execution and to the foils of Pablo, then, help formulate his picture of Pablo as a character. In the same way that the incident of execution is a point of reflection in the characterization of Pablo, much of the information in the interior monologue of Jordan serves as points of reflection for later developments of the novel; consequently, these points infer and help make plausible the later events of the novel. Thus, the interior monologue of Jordan encompasses both the beginning and the ending of the novel through the use of fragments which reflect to both the beginning and ending, providing information necessary for a better understanding of the novel as a whole. Since the interior monologue appears where it
does (just before the appearance of the Fascists), and because it juxta-
poses past, present, and future events, giving a sketchy but sufficient
over-all impression of the Revolution, its leaders, and its history, it
prepares the reader for the rapid development of action that is to come.
Early in the interior monologue, Hemingway has Jordan think, "Gaylord's
was the place you needed to complete your education," and as Gaylord's
served as an education for Jordan, his thinking about the place and the
people and incidents that Gaylord's reminds him of acts as an essential
education for the reader before he reads further.

In the incident following the band's decision not to execute Pablo,
the rising action of the total plot is carried for a very short period by
the love plot as Maria and Robert Jordan make love. In this incident,
it is apparent that their love has progressed to an intense degree, for
until this episode the lovers have been content to proclaim their love
for each other and to think of marriage; however, in this incident,
Maria says, "I love thee, too, and I am thy wife," and tells him she
is wearing her "wedding skirt." The progression she has made from
only loving him to loving him and considering herself to be his wife
is significant, which will be more apparent later in the novel. Taking

24 Hemingway, For Whom the Bell Tolls, p. 230.

25 Ibid., p. 262.

26 Ibid.
advantage of the reader's interest generated in the incident of love-making in the love plot, Hemingway shifts back to the war story plot to develop the total plot, and with the appearance and death of the Fascist cavalryman, the war story and the total plot are catapulted into conflict between the guerrilla band and the Fascists. Except for a few incidents, the action from this point to the end of the novel is carried forward by this conflict, the conflict among the members of the band having dropped to a position of secondary importance. During the period from the death of the Fascist cavalryman to the point where Jordan hears the rifle firing at El Sordo's camp, suspense and interest are generated and greatly heightened through the action of the guerrillas as they hide and observe the Fascists searching for them; there are alternating sharp rises in the action when the Fascists closely approach the guerrillas, separated by lulls of conversations between Jordan and Augustín and interior monologues of Jordan which provide background and characterization material. The conversations and interior monologues develop Augustín as a character, reveal his and Jordan's attitudes toward Maria, and further characterize Pablo, establishing sufficient grounds for his behavior in later action. After the fighting breaks out between the Fascist cavalry detachment and El Sordo's band at his guerrilla camp, interest is developed by the reaction of various members of Pablo's band to the fate of El Sordo and his men.
In the chapter preceding the El Sordo episode, Hemingway reintroduces and further establishes the Fascist planes as a symbol of doom or disaster to foreshadow the destruction of El Sordo's band and the death of Maria's and Jordan's love. Chapter 26 begins with the sentence, "It was three o'clock in the afternoon before the planes came," and ends with, "It was three o'clock. Then he [Jordan] heard the far-off distant throbbing and, looking up, he saw the planes." Coming immediately after the introductory sentence that contains the symbol of doom is an interior monologue of Jordan in which he thinks of his love for Maria; since the planes cast a shadow of doom over the subject of Jordan's interior monologue and because his love for Maria is the only topic in the interior monologue that the symbol could pertain to, the juxtaposition predicts a disastrous end to their love affair. The last two sentences in Chapter 26 tell about the planes returning, and the next chapter tells in detail the fight between El Sordo's band and the Fascists, ending with the destruction of the guerrillas by the planes. When, earlier in the novel, Hemingway established the planes as a symbol, he indicated through the words of Jordan that the symbol did not apply to the guerrillas; however, because the planes are the direct cause of the death of El Sordo's band, it is obvious that in this instance, the symbol

27 Ibid., p. 302.

28 Ibid., p. 306.
does apply to the guerrillas. Hence, through the El Sordo incident, Hemingway forecasts the doom and prefigures the fate of Pablo's band.

Besides its structurally symbolical significance, the El Sordo incident has other structural significance as it presents plot complications that increase the reader's interest and heighten suspense. As the result of the death of El Sordo and his men, Jordan is left with both an insufficient number of men to succeed in his mission without great possibilities of failure, and an insufficient number of horses to effect a successful escape, both of which developments make plausible his later reliance upon Pablo, regardless of his distrust and hatred of him, and give rise to the measures he takes to rectify the situation.

In spite of the fact that the El Sordo incident does not seem at first glance to be necessary to the novel but to be a complete short story inserted as a whim of the author, it is an integral part of the novel, necessary for its unity. The incident, as a prefiguration of the ultimate failure of the Republican forces and of the destruction of Pablo's band, spreads a background of doom against which most of the remaining action of the novel is enacted. The plot complications resulting from the death of El Sordo and his men increase the mood of futility, established previously in numerous places in the novel, that is felt by both the reader and the characters in the story. Coming as it does the afternoon before the guerrilla band makes final preparation for dynamiting the bridge (toward which all of the action to this point in the novel has been
leading), the El Sordo incident furnishes motivation for the succeeding series of incidents which continue to build the atmosphere of futility and doom. Thus, established in and resulting from the El Sordo episode is an atmosphere of futility against a background of doom, and because the incident is largely responsible for creating this atmosphere, it must be conceded that it is an integral part of the unified novel. Since the episode introduces the final stages of action that lead directly to the conclusion of the novel and prefigures the ultimate outcome of the war plot, it serves as a unifying bond for the action, necessary for the unity of the novel.

The El Sordo incident marks the point in *For Whom the Bell Tolls* where the fortunes of the members of Pablo's band and the Republican forces turn from relatively good to bad. After this incident, through a series of complications, the guerrillas become more dejected, the mission of Jordan more futile, and the future of the Republican forces more hopeless. Hemingway shows, through conversation among the characters and interior monologues, the depressing effects produced by various characters watching the destruction of El Sordo and his men and the descent of Lieutenant Berrando and his Fascist cavalrymen leading a horse on which there is a poncho containing the heads of their victims. The futility of Jordan's mission and the hopeless situation of the Republican forces are emphasized and deepened when Anselmo reports to Jordan about the Fascist reinforcements that crossed the bridge.
Summarizing and stressing this futility and hopelessness in an interior monologue of Jordan in which there is a premonition that either Andrés, with whom Jordan sends a report to Golz notifying him of the arrival of reinforcements so that the attack can be cancelled, will not arrive in time to stop the attack or, if he does arrive, that Golz will not have the time or power to stop it. Jordan thinks of other incidents of failure such as his father's suicide, the Indians' conquest of Fort Kearny, and the Indians' massacre of Custer and his men. He tries to change the subject of his thoughts from that of failure to success by thinking of his grandfather, Sheridan, and Napoleon, but thoughts of failure continue to return.

To this point, since the El Sordo incident, the rising action of the total plot has been carried by complications and incidents which contribute greatly to the atmosphere of futility and hopelessness in the war plot. The reader's interest in the rising action has been gradually increased by the reactions of the guerrillas to the death of El Sordo and his men and swiftly by the complication of the arrival of the Fascist reinforcements and of Jordan's sending Andrés to warn Golz of the change of affairs. The love plot has been left suspended at the high level where it was carried by Maria's statement that she considers herself Jordan's wife. In the next incident, Hemingway shifts back to the love story and develops it and the total plot to an even higher level by having Maria tell Jordan of the Fascist soldiers' raping her.
The incident in which Maria tells Jordan about the raping and the killing of her parents is very significant in the development of their love for each other. Throughout the novel, after they first meet, the intensity of their relationship grows steadily until, just prior to this incident, they love each other, she considers herself his wife, and he plans to marry her, but the fact is that he still does not think of them as being married. However, immediately after she tells her story, warns him that she may never be able to have children, and asks if they can still be married, he answers, "We are married, now. I marry thee now. Thou art my wife."²⁹ It is as if her voluntarily telling him the story constitutes their wedding ceremony; he could not be married to her until she had voluntarily told him the story. In the same way that her not having told him the story has prevented them from being able to be married, and, therefore, prevents their love from being fulfilled, it has caused the "great soreness and much pain"³⁰ that hinders their having sexual relations on their last night together, to their mutual disappointment. However, before dawn and after she has told her story, he wakes her, and when he asks her about the pain, she answers, "Nay, there is no pain."³¹ Hence, it must be concluded that Maria's telling

²⁹Ibid., p. 354.
³⁰Ibid., p. 341.
³¹Ibid., p. 379.
the story rid her of the damage done by the Fascists' attacking her as Pilar predicted it might:

She said I could tell thee of what was done to me if I ever began to think of it again. . . . But that it were better not to speak of it unless it came on me as a black thing as it had been before and then that telling it to thee might rid me of it. 32

Although this incident throws the reader's interest in the love plot to the highest point reached thus far, constitutes the fulfillment of their love, and alters the situation in which the protagonist finds himself, it is neither the crisis nor the climax of the love story; it is not the turning point of the plot, nor is it a determining factor of the nature of the climax.

While Hemingway carries the love plot through this intense incident, he keeps the reader aware of the war plot through the subject matter of the lovers' conversation. By mingling references to both the minor plots, which are the two major themes of the novel, the author shows how the love story is affected by the war plot, and, thematically, how love is affected by war. Looming in the background, as Maria and Jordan dream of their future together, is the war, and, because the dreams are placed in relief against war, the atmosphere of futility and hopelessness that the author has been developing in the war plot is increased in relation to the love story.

32 Ibid., p. 350.
From the incident containing the "marriage" of Maria and Jordan until the last chapter of the novel, the chapters are arranged so that every other one tells the actions, conversations, and thoughts of Jordan and other members of Pablo's band; the alternating chapters tell the story of Andrés's attempt to reach Gola in time for him to stop the Republican offensive. At this point, both the minor plots are in an almost suspended state, for the incidents occurring in them make up what is, primarily, a period of waiting for the Republican offensive to begin and of routine preparations for the dynamiting of the bridge. There are a few complications in the war or love stories that advance the rising action of the total plot. To sustain interest, generate suspense, increase the atmosphere of futility and hopelessness, and provide background material, Hemingway introduces Andrés's story. In this intermittently advanced subplot of Andrés's journey to and behind the Republican lines, the author narrates episodes depicting the state of affairs on various levels of the Republican army and command which help the reader to understand better the reasons for the failure of the Republican forces. The several incidents illustrate the mistrust, defeatism, fanaticism, egotism, ignorance, indifference, and irresponsibility that exist among the troops and officers. In the various incidents, Hemingway narrates from the minds of Andrés and several other participants of varying importance to characterize them, add background material, create verisimilitude, and represent groups of people involved in the war through the presentation
of individuals. With each succeeding development of this subplot, the atmosphere of futility and hopelessness increases, for the closer Andrés comes to finding Golz, the more impossible it is for him to get the co-operation needed to deliver Jordan's dispatch; the frustration caused by his consistent bad luck generates interest and suspense. Because Hemingway shifts to incidents involving Pablo's band in every other chapter, the atmosphere being built up in Andrés's story is transferred to the war plot, thereby indirectly developing it and directly developing the total plot by giving facets of the novel that could not be seen by the reader otherwise.

Immediately following the episode of the love plot in which Maria tells her story, Hemingway shifts to an incident at Gaylord's in Madrid to continue developing the atmosphere of futility and hopelessness. In this episode, Karkov is characterized and, through dialogue between him and various other characters, the situation of the Republican forces is sketched; the fact that many unauthorized people know about the offensive is revealed. This sets the depressing background for the next incident. Shifting immediately back to the war plot, the author has Pilar wake Jordan to tell him that Pablo has left, taking some of Jordan's dynamiting equipment. The plot complications caused by Pablo's leaving elevate the rising action to a high level, provide material around which Hemingway builds much of the action, conversation, and interior monologues in the alternating incidents of the war plot, involving the guerrillas until
Pablo's return. The war story and Andrés's story develop the rising action of the total plot until the final incident of love-making between Maria and Jordan, which elevates the reader's interest because of its subject matter, the impressionistic style in which it is written, and because, since it is placed in relief against the depressing mood of the war plot, it seems even more vital than it would have otherwise.

Following the final episode of love-making in the love plot, the author switches to the war plot as the guerrillas gather in the cave and begin making preparations for blowing up the bridge. During this time, the mood of futility and hopelessness begins to disperse, being replaced by a gradually built atmosphere of anxiety, anticipation, and suspense. After the return of Pablo, who brings five men and five horses from two other guerrilla bands to aid in the mission, the mood of futility and helplessness is lessened even more. Jordan's reaction is evidence of the change in mood:

Ever since Pablo had come into the cave and said he had five men Robert Jordan felt increasingly better. Seeing Pablo again had broken the pattern of tragedy into which the 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... 33

Even the strain existing between Pilar and Pablo begins to ease as may

33 Ibid., p. 393.
be seen in one of Pilar's short speeches: "I believe thou art back... I believe. But, hombre, thou wert a long way gone." Because of the effect of these elements and the fact that the author has no incidents in this section of the novel to build or sustain the atmosphere of futility and hopelessness, the depressing mood has almost disappeared, being replaced by one of anticipation and anxiety.

Under the relatively calm and confident atmosphere established in this section of the novel, the guerrillas leave the cave for their appointed posts to await the sound of the Republican planes' bombing, which is the signal for them to dynamite the bridge. From this point until they hear the signal, the incidents involving the guerrillas present no further plot complications but depict the final preparations they make and their bidding farewell to each other. The action of the war plot at this point is at an almost complete cessation.

Leaving the war story suspended, Hemingway switches back to Andrés's search for General Golz in order to show the reader, as they happen, what events work together to prevent Andrés's delivering Jordan's report in time and how they occur. Throughout this long incident, and, indeed, throughout the whole of Andrés's search, it is made apparent that "the pattern of tragedy," pertaining to the war as a whole, is still working without Jordan's being aware of it. The pattern of tragic

\[34\] Ibid., p. 391.
accidents in Andrés's final attempts to reach Golz weave again the background of futility and hopelessness; but this time the ominous cloud is over the Republican offensive and the Civil War rather than over Jordan's mission. Thus, the reader knows, through what Hemingway says Golz is thinking as he watches the planes fly away, that the Republican offensive is ill-fated:

He knew from hearing Jordan's dispatch over the phone that there would be no one on those two ridges. They'd be withdrawn a little way below in narrow trenches to escape the fragments, or hiding in the timber and when the bombers passed they'd get back up there with their machine guns and their automatic weapons and anti-tank guns Jordan had said went up the road, and it would be one famous balls up more. 35

In this section of the novel, in which the author shows Andrés's search for Golz and the guerrillas' actions until the morning the Republican offensive is to begin, Hemingway uses an unusual method of construction. Each incident involving the guerrillas becomes increasingly less intense and exciting; whereas, each episode in Andrés's search becomes increasingly more intense and exciting. Because of this construction, the reader, at the beginning of this section, is more interested in the episodes about the guerrillas, but without realizing it, the further he reads, the less he is concerned about them and the more about the story of Andrés's search. Because the reader's interest in one facet of the novel is falling, at the same time it is rising in another, interest in

the novel as a whole is sustained and, to a degree, elevated throughout the section. With the final episode in Andrés's search, the author has stimulated interest to a high point and has shown the reader how futile Jordan's mission is; consequently, when Jordan hears the bombs exploding and begins the attack on the Fascists at the bridge, the reader is overwhelmed by a deep sympathy for the men and women who are risking their lives for a lost cause, and for this reason, the reader acutely experiences the emotions of pity and fear necessary for tragedy.

The final chapter of the novel, containing the remainder of the rising action, and the crisis, climax, and dénouement of the war, love, and therefore, total plots, is easily the most important chapter of the novel, structurally, and because of its subject matter, it is the most exciting. Hemingway has thoroughly prepared the reader for the final chapter in that he has, through the use of symbols and incidents in the rising action of the three plots, spread a background of doom, futility, and hopelessness against which the action is performed, and has developed suspense and generated interest to a very high point. He has told the reader what the plans of action are so that he can follow the attack easily; he has provided sufficient background material for the reader's understanding of it, and, through characterization, he has laid ground for the behavior of all the characters during the attack. And he has woven intimations of and bases for the outcomes of the novel in the
previous action. Therefore, the crisis, climaxes, and dénouement of
the three plots develop inevitably and naturally out of the rest of the novel.

Shortly after the opening of Chapter 43, the last of the novel, the
rising action of the war plot and, therefore, of the total plot, is thrown
into rapid intense development as Jordan and the guerrillas make the at-
tack, dynamite the bridge, and begin their withdrawal. Throughout
the fight between the Fascists and the guerrillas, the rising action is
advanced through graphic narration of the incidents, described as
though Hemingway were participating in them. After the bridge is suc-
cessfully dynamited and the remaining members of the band gather to
wait for Pablo, the author describes Pablo's flight down the road toward
the bridge as seen through Jordan's eyes. Before Pablo is out of danger,
Jordan sees a Fascist tank come into view, and through an interior
monologue, Hemingway makes it apparent that Jordan is aware that
the tank is a great threat to their escaping: "We are around eight hun-
dred yards above the bridge. That is not out of range for the Fiat in
that little tank if they have come up to the bridge."36 While thinking
of the threat of the tank, Jordan explains to Maria that the order in
which each character dashes for safety into the nearby timber is greatly
important to his getting there safely: "First is not so bad though it

36 Ibid., p. 458.
seems bad. Second is good. It is later that they are watching for. "37
In spite of his knowing these facts, he chooses to be the last to run for
safety. This choice comes in the crisis of the war and total plots. At
the point where he makes the choice, the reader feels certain that the
protagonist's situation can become better or worse; Jordan knows this,
too. His choice occurs in the critical stage of the novel, for the out-
comes of both the love story and the novel depend on whether or not
he reaches safety; if he had got across safely, for example, the novel
could not have ended as it does.

The climax of the war and total plots are the same; it occurs in
the incident after Jordan's leg is broken by an exploding 47 mm. shell
from the Fascist tank. After Primitivo and Augustín drag him from un-
der his horse, Pablo and Pilar come to see him. When Pilar suggests
that they take him with them, Jordan looks at Pablo and shakes his head
in the negative, signifying that he knows that he has to be left behind.
This incident is the turning point in the novel because throughout the skir-
mish, the guerrillas have been, for the most part, successful; their mis-
sion was carried out according to plan; and Jordan has not been injured
in any of the most dangerous parts of the fight. On the whole, since
the offensive started, the author has led the reader to believe that Jor-
dan will survive and escape. When he is injured, however, it is made

37 Ibid.
obvious that Jordan knows he must be left behind to be captured or
ekilled either by himself or by the Fascists; therefore, this incident con-
stitutes a complete change of affairs and is the turning point of the war
story and of the total plot. This incident, because it is a surprise to
the reader and because of the situation in which it places the protagon-
ist and several other characters, is the highest point of interest in both
the war story and, except for one, the total plot. The climactic inci-
dent of the war and total plots is also the crisis of the love plot. It is at
this point in the novel that the situation in which the protagonist finds
himself in regard to the love story, is sure either to improve or grow
worse. When Jordan rejects Pilar's plan of evacuating him, he and the
reader know the alternatives, one of which is to be his fate, and it is
his decision made under these circumstances that determines the na-
ture of the climax of the love plot. It is apparent that Jordan wishes to
say goodbye to Maria, and it is also obvious that what he says to her and
how he says it will determine her immediate reaction and her future emo-
tional and mental state. Since Maria's reaction will affect Jordan
deeply and will remain in his mind, perhaps, until his death, the situa-
tion in which the protagonist finds himself at this point in the love story
is certain to improve or grow worse. Therefore, this is the critical
episode in the love plot, and it determines the nature of the climax, as
will be shown.
Immediately after the incident that serves as the climax of the total and war plots and the crisis of the love plot, the dénouement of the total and war plots begins with the episode in which Jordan refuses Augustín's offer to shoot him so that he will not be taken prisoner. In this episode, one of the possible alternatives from which Jordan has to choose in his situation, which is suicide, is rejected because he still wants to live. This rejection of Augustín's offer helps explain, partially, the outcome of the protagonist. To this point, then, although the reader does not know what will happen to the protagonist, he can eliminate one strong possibility.

Since Hemingway still has some points to clarify and situations to settle when he reaches this point in the novel, he sustains interest at a high level through the episode involving Augustín and Jordan. Then, shifting for the last time to the love plot, though Jordan does think of Maria after this, the author advances the action to the climax of the love story which is the incident of the parting of the lovers. The tension and emotional intensity generated by the crisis and the climax of the war plot are still present in the reader when the climactic episode of the love story is introduced. This tension and emotional intensity supplement that in the climactic incident of the love plot, enabling it to elevate the reader's interest to the highest point reached in the love story and, for that matter, in the novel. It is the turning point of the love plot, because after this incident, Maria and Jordan never see each other again;
their plans and dreams of the future cannot be fulfilled. Their affair is ended even though they may remember it as long as they live. Had Jordan escaped, he and Maria might have been able to do all they had planned earlier in the novel, but, then, the novel could not have ended as it does. As it is, their futures, no matter how short, are completely altered; hence, this incident is the turning point of the love story. The nature of the climax is determined by the crisis of the love plot, for in spite of Jordan’s knowing he must be left behind, he makes himself send Maria with the other guerrillas because he loves her and wants her to live, and he does it in the way that hurts her the least.

Although the climax of the love plot is the highest point of interest in the novel, it could not be the climax of the total plot, for it does not form the turning point of the novel. Instead, the outcome of the love plot depends upon Jordan’s being injured and forced to stay behind as the others escape, which is the climax of the war and total plots. Therefore, because of the outcome of the war and total plots, it must be concluded that the climax of the love story, regardless of its emotional power, is a high point in the dénouement of the total plot. The tremendous emotional power of the climax of the love story intensifies the pathos and tragedy of the climax of the novel. The significance of Jordan’s being injured is not wholly revealed the instant he receives the injury, just as he does not feel any pain in his leg the instant he is injured. However, when he does begin to feel the pain, it is intense
and grows worse. The significance of his being wounded becomes more evident to the reader after a delay. Because Hemingway can best show the pathos and tragedy of Jordan's being injured by showing the results of it, he shows its significance in various short episodes which grow progressively more intense until the supreme delayed impact of his being injured bursts forth in the incident of the parting of the lovers or the climax of the love story. He then shows the results of the climax of the total and war plots. It must, therefore, be concluded that Jordan's injury is part of the dénouement of the total plot.

The dénouement of the love story begins in the climactic episode when Pilar leads Maria along toward the horses. After the incident in the dénouement of the war plot involving Augustín and Jordan, the guerrillas leave, and from this point until the last page of the book, the dénouement of the total plot is carried by an interior monologue of Jordan. As Jordan is on the ground, he waits for the Fascists to come close enough so that he can kill at least some of them. Because of the nature of an interior monologue, the dénouement of both the war and love plots exists in scattered fragments as Jordan thinks of his outlook on death, guesses about the futures of the remaining members of Pablo's band, and appraises his work completed for the Republican forces. As time passes and the pain in his leg increases, his thoughts become more disorganized, and, by the end of the interior monologue, Jordan is only trying to fight off unconsciousness long enough to kill some of the Fascist cavalrymen.
As Jordan guesses about the futures of various members of the band, it is apparent that he believes they will escape under Pablo's guidance and that Pilar will take good care of Maria. However, because the Fascist planes as a symbol of doom have, earlier in the novel, foreshadowed the doom of the guerrillas, it may be assumed that they will be destroyed, even though Hemingway gives no hints of this in Jordan's final interior monologue. The final outcome of the protagonist is made apparent in the dénouement of the war and love plots which together make up the dénouement of the total novel.

The two major themes of Hemingway, war and love, are represented in *For Whom the Bell Tolls* by a conventionally constructed war story and a conventionally constructed love story which alternately advance the action of the novel, the high points of each conventionally constructed minor plot comprising the total plot of the novel. Placed at various points in the novel are incidents which seemingly have no relation to the novel but actually act as the chorus in Greek tragedy to comment on the action, show the background of public opinion, and clarify the universal significance of the action, thereby adding structural meaning to the novel. Because the story of Robert Jordan's adventures is a microcosm of the larger world of the Spanish Civil War, which in turn is a microcosm of war in general, in the same way that various characters are not only individuals but also symbols of different types of people involved in the war, there are numerous interior monologues
and incidents which connect the microcosms with the macrocosms, thereby broadening the scope of the novel and deepening its meaning. Since Hemingway's aim is not only to narrate the adventures of Robert Jordan and Pablo's guerrilla band but also to give the reader a picture of the Spanish Civil War and of war in general through the eyes of the Republican, or losing, forces, he includes interior monologues, Andrés's story, and episodes of antecedent action that are narrated by both the author and various characters and remembered by certain characters. Since most of these provide background material as well as characterizing material given in fragments, widely scattered throughout the novel, the reader must, by reflexive reference, fit them together with their complements to get a clear picture of certain characters, the conception of the disorganization and confusion in the Republican forces, and the accurate chronological relations of specific incidents. In the same way, certain sections of the novel contain two long incidents occurring at the same time and involving two different sets of characters arranged so that the position of each development of the incidents comments on the one following it, thereby adding structural meaning to the novel by throwing one series of developments in relief against the other. Through the introduction and use of the structural symbol of the Fascist planes as connotating ultimate doom or disaster, the author infers and makes plausible the episodes that are the crisis and climax of both the war and total plots, the crisis of the love plot, which is the same incident
as the climax of the other plots, the climax of the love story and the dénouement of the minor plots which, together, form that of the total plot. Although there is some contradiction in what Hemingway infers through the use of the structural symbol, the Fascist bombers and the final interior monologue of Jordan, occurring in the dénouement of the novel, it is nevertheless clear that the fate of all the members of Pablo's band is to be death.
CHAPTER VI

THE OLD MAN AND THE SEA

Ernest Hemingway completed the first draft typescript of The Old Man and the Sea by the end of May, 1951, and although he wrote the novel "very cleanly,"¹ in his own opinion, he spent the spring of 1952 stringently revising it. By the middle of May, 1952, it was in galley-proof and by early summer in page-proof. The publishers of Life published the entire novel in the September 1, 1952, issue of the magazine; Charles Scribner's Sons published it as a book on September 8 of the same year.²

The novel was an immediate success. By various critics, it was hailed as a "tale superbly told,"³ constructed "with the surest art,"⁴ and "destined to be a classic of its kind."⁵ For it, Hemingway was

¹Baker, Hemingway: The Writer As Artist, p. 290n.

²Ibid., pp. 289n-290n.


⁵Carlos Baker, "The Marvel Who Must Die," Saturday Review of Literature, XXXV (September, 1952), 10

130
presented the Pulitzer Prize in 1953, and "for his powerful, style-forming mastery of the art of modern narration as most recently evinced in *The Old Man and the Sea*," he was awarded the Nobel Prize for literature by the Swedish Academy in 1954.

Although Hemingway wrote the novel in 1951, there is conclusive evidence that the germ of it was in his mind years before. In 1936 he wrote "On the Blue Water (A Gulf Stream Letter)," an essay, for *Esquire*, explaining the excitement found in deep-sea fishing in the Stream. To add interest to the piece, he included the following incident:

Another time an old man fishing alone in a skiff out of Cabanas hooked a great marlin that, on the heavy sashcord handline, pulled the skiff far out to sea. Two days later the old man was picked up by fishermen sixty miles to the eastward, the head and forward part of the marlin lashed alongside. What was left of this fish, less than half, weighed eight hundred pounds. The old man had stayed with him a day, a night, a day and another night while the fish swam deep and pulled the boat. When he had come up the old man had pulled the boat up on him and harpooned him. Lashed alongside the sharks had bit him and the old man had fought them out alone in the Gulf Stream in a skiff, clubbing them, stabbing at them, lunging at them with an oar until he was exhausted and the sharks had eaten all that they could hold. He was crying in the boat when the fishermen picked him up, half crazy from his loss, and the sharks were still circling the boat.

---


8 Ibid., pp. 95-96.
Later, in 1939, the author mentioned the same incident to Maxwell Perkins, saying that it stirred him very much. \(^9\) This incident, with some changes and much enlargement, constitutes the outline of the novel.

The Old Man and the Sea is a short compact novel constructed with a single conventional plot; it contains only two characters of any consequence: Santiago, an old Cuban fisherman who is "down on his luck," \(^10\) and the giant marlin that he catches and tries vainly to save from the sharks. Although Santiago, the protagonist, is in direct conflict with the fish throughout much of the action, the marlin alone is not the antagonist, for even after he kills the fish, Santiago is "destroyed." \(^11\) His destruction is the work of the antagonist. Therefore, the antagonist is composed not only of the marlin but the sharks, the injured hands, the lost harpoon, the broken knife, old age, hunger, cramps, exhaustion, and bad luck—that is, all of the misfortunes that befall the old poor fisherman and those brought upon him because of his pride. It is possible that he could have won the struggle if he had had proper equipment, better luck, or youth. As it is, however, his destruction is a result

---


of his "fatal flaw of pride":\textsuperscript{12} "And what beat you, he thought. 'Nothing,' he said aloud. 'I went out too far.'"\textsuperscript{13} The sharks are the final elements of the antagonist that bring about the destruction of Santiago.

The situation of the novel, which begins with the first page, is divided into two parts. The first part consists of a series of short incidents that introduce and characterize Santiago and Manolin, the boy. (Although the boy is not a major character, he is important in that he serves as a foil for the old man, as a symbol of youth, and as a prompter who causes Santiago to reveal facts that establish the background of the novel.) Through the activity and conversations of the old man and the boy, the reader learns not only their relationships to one another, their past, and their interests but also facts about Santiago which make plausible his endurance and skill exhibited later in the action proper. Various motifs, such as the old man's concern about baseball, nourishment, and bad luck, are established in the conversations to be used later to develop the action, to sustain the reader's interest, and to furnish subjects for Santiago's characterizing and commentorial thoughts and soliloquies.

The second part of the situation begins when Manolin and Santiago part and the old man rows out to sea. Hemingway continues to unfold

\textsuperscript{12}Young, op. cit., p. 100.

\textsuperscript{13}Hemingway, The Old Man and the Sea, p. 133.
the situation and sustain the reader's interest through his descriptive passages of the sea, the various forms of marine life, and the almost ritual-like preparations Santiago makes to catch his great fish. Through the interior monologues of the old man, the author further characterizes the protagonist, describes the new setting (and Santiago's relation to it), and sets the mood of suspense, preparing the reader for the exciting force.

In the two parts of the situation, Hemingway introduces and characterizes the protagonist and a minor character, describes the two settings, establishes motifs to be used later, and defines the circumstances in which the characters find themselves at the beginning of the novel. Although there has been some action up to this point, it has not been the kind to stimulate the reader's interest; interest has been sustained but not stimulated.

The exciting force of the novel is the incident in which Santiago tries unsuccessfully to catch a dolphin as a large school of them passes near them. To this point, there has been conversation about and preparation for fishing, but this is the first incident that is overtly and actively concerned with it. Not only is it the first exciting incident in the book, but it is also the first episode to pique the reader's curiosity. Before this incident, the reader's interest is in past events and facts establishing the existing circumstances and past histories of the characters; after this episode, however, the reader's interest is in the present and future developments of action.
In the exciting force, Hemingway introduces, without comment, a device of narration that adds emphasis to and increases the importance of an episode and, incidentally, replaces Manolin as a prompter: in his old age, alone at sea, Santiago has taken to talking to himself. When he discovers the dolphin, he says aloud, "Dolphin. . . . Big dolphin." Until this point in the novel, the author has developed the plot through his own narration from the omniscient author point of view and the interior monologues of Santiago. This abrupt shift from the old man's being silent to his speaking aloud adds emphasis to the discovery of the dolphin and, therefore, to the entire episode, elevating it in importance in relation to the previous incidents in the novel. The subject matter of this incident and the method by which it is told, then, make it the exciting force that brings on the rising action.

In the beginning of the rising action, Hemingway uses the same device of the old man's talking aloud, introduced in the exciting force, to supplement incidents such as Santiago's seeing the Portuguese man-of-war and his catching the tuna. By using this device to increase the intensity of these two rather mild episodes, the author sustains the reader's interest on approximately the same level where the exciting force elevated it. Of course, the effectiveness of a device of this nature is short-lived, depending greatly on the shock caused by its unconventionality for its effect. Before all of its power is dissipated through use,

14 Ibid., p. 37.
however, Hemingway explains and justifies why Santiago does talk to himself; thus, he reduces, but does not erase, its value as a device of intensification (though he continues using it to emphasize key facts and ideas) and concentrates, hereafter, on utilizing it as a conventional method of narration.

From the point where the old man hooks the giant marlin, Hemingway rapidly develops the rising action through his narration, through Santiago's dialogues directed both to himself and to the fish, and through the protagonist's interior monologues. The author sustains the reader's interest by shifting among these three methods of narration in telling the short exciting incidents of the struggle, allowing the reader to see various facets of the struggle through each method. In the following selection, these methods used by the author are apparent:

Now everything is cleared away that might make trouble and I have a big reserve of line; all that a man can ask.

"Fish," he said softly, aloud, "I'll stay with you until I am dead."

He'll stay with me too, I suppose, the old man thought and he waited for it to be light. It was cold now in the time before daylight and he pushed against the wood to be warm. I can do it as long as he can, he thought. And in the first light the line extended out and down into the water. The boat moved steadily and when the first edge of the sun rose it was on the old man's right shoulder.

"He's headed north," the old man said. The current will have set us far to the eastward, he thought. I wish he would turn with the current. That would show he was tiring.15

15 Ibid., p. 58.
Hemingway relates the action, establishes the mood, and describes the setting of the novel through simple narration from the omniscient author point of view. Through the interior monologues of Santiago, the author not only shows both the marlin's point of view of the struggle, deduced and interpreted by the old man, and that of Santiago himself, but also tells important facts about the circumstances of each of them. By having the protagonist say certain facts and ideas aloud, either to himself or to the fish, Hemingway emphasizes them for the reader. Therefore, the author focuses the reader's attention on certain facets of the novel in each of the methods of narration used, and by shifting among the three methods, he attains variety in the relating of the story.

Following the incident in which Santiago hooks the fish and the marlin begins pulling him and the skiff farther out to sea is the old man's struggle to land the fish. The struggle which comprises most of the remaining rising action is realistic in that it is composed of intermittent, not continuous, violent action; hence, the rising action is developed intermittently. Various complications, such as Santiago's left hand's cramping and his problems in preparing and eating the fish, and the violent surges of action, such as the marlin's lurches, are interspersed with lulls in the action. Although the brunt of carrying the action forward is on the violent spurts of action, the complications also develop the rising action but more gradually, while the lulls serve to give the reader emotional rests, to provide information and interpretation concerning the fight, and to build suspense. The reader's interest
is sustained during the lulls both by Santiago's interior monologues and soliloquies and by incidents that are not directly related to the plot, while the reader's interest is generated by the complications which arise and by the episodes directly connected with the struggle. Hemingway develops the action of the novel to a conventional crisis, climax, and dénouement through high points while shifting among the three methods of narration. He advances the rising action to a specific point of interest through one method of narration, shifts to another and advances the reader's interest to a higher level, continuing this process until the peak or crest of the crescendo is reached. After the peak is reached, he allows the rising action to lapse into a lull, or emotional rest, before he begins the next crescendo. Each succeeding crescendo in the rising action elevates the reader's interest to a higher point than the one before until the climax of the novel is reached, at which point the process is reversed. Each diminuendo in the dénouement becomes less intense, lowering the reader's emotional reaction to a level below that at which the preceding diminuendo left it.

An example of Hemingway's developing the rising action through a series of crescendoes while shifting among the three methods of narration is found in the section of the novel from the point where Santiago's left hand cramps to the incident in which the marlin surfaces, waking the old man. The episode in which Santiago's hand cramps is a complication in the plot that elevates the rising action to a much higher
level than it was on previously. Following this episode is a lull in the action comprised of an interior monologue in which the reader's interest is sustained by Hemingway's telling the reader what the old man decides to do if the fish surfaces while his hand is cramped; therefore, in the lull, the author reveals Santiago's circumstances and prepared for future action. Santiago's thoughts about his plans keep the reader aware of the complication; the rest of the lull, however, acts as an emotional rest for the reader as the old man thinks of the sea and the weather.

Then the author re-introduces the cramp and the struggle with the marlin into the old man's thoughts, preparing the reader for the violent surge of action which follows immediately and is directly connected to the plot.

Interrupting Santiago's interior monologue, the marlin leaps out of the water; this incident carries the reader's interest to a higher level than that reached in the episode in which the old man's hand cramps.

Shifting back to another interior monologue of Santiago, Hemingway gradually eases the reader's interest into another lull in the rising action. This lull is longer than the previous one, and because more subjects are thought about by Santiago, the reader's interest is diverted somewhat from the struggle as well as being sustained in the rising action. When the old man settles to rest with the admonition to "work as little as you can,"\textsuperscript{16} Hemingway describes the setting in a way that

\textsuperscript{16}Ibid., p. 73.
relaxes the reader through words such as "still," "slowly," "steadily," "drag," "breeze," "gently," "easily," and "smoothly." 17

After this short descriptive paragraph during which Santiago and the reader rest, Hemingway begins a meticulously constructed series of crescendoes, the essence of which is action. He develops the crescendoes through various types of action, each type being capable of generating in the reader a specific amount of intensity. For example, action directly connected to the plot is more capable of generating intensity than that not connected directly to the plot because, since it has the remainder of the novel to supplement it, it has more meaning to the reader. Remembered or imagined action, though it be intense, is not as capable of generating intensity as action occurring in the present time (to be called henceforth "present-time action") because it does not have the rest of the novel to supplement it and give it additional significance.

Following the lull of the descriptive paragraph, Hemingway begins to develop gradually the crescendo by describing the progress and position of the fish, which connotes mild present-time action; then through Santiago's restrained movement and his imagining the marlin's swimming the author elevates the developing crescendo to a higher level by a combination of present-time action and rather strenuous imagined

17 Ibid.
action. The old man speaks aloud, which emphasizes the gathering intensity in the rising action, and his thoughts turn to subjects such as baseball and sharks which are indicative of more strenuous action. Methodically continuing, the author has Santiago remember the time when he "played the hand game" with the Negro in Casablanca, and this develops the crescendo to a point closer to its crest. The contest is composed of very little movement with an undercurrent of tremendous intensity and strain, and despite the fact that it is remembered action and, therefore, its power of generating intensity is reduced, it carries the crescendo closer to its peak because it so far exceeds in action the other elements of the crescendo. By having an airplane fly over the old man, Hemingway then shifts from exciting remembered action not connected directly to the plot, to present-time action not directly connected to this part of the plot. Mild present-time motion in the setting, which is closely related to the plot because it occurs in the present, is brought in as the author describes an island of Sargasso weed moving in the sea. Then he shifts from mild present-time action connected to the plot to strenuous present-time action, closely related to the plot, and describes the hooking of a dolphin on one of Santiago's lines. From this point on, Hemingway swiftly carries the reader's interest through strenuous present-time action, directly connected to

\[18\text{Ibid.}, \ p. \ 76.\]
the plot, to the crest of the crescendo, occurring when the old man kills the dolphin.

Soon after Santiago kills the dolphin and rebaits the hook, the rising action settles to another lull in which the reader's interest is sustained by the revelation of the old man's circumstances at this point in the struggle. This lull is not as quiet as the previous one; the reader is kept aware that although Santiago is resting, he is "resting . . . comparatively" and that the old man is weary and in pain. The previous crescendo, then, ends with the rising action on a higher level than it was before the crescendo begins, and the next crescendo starts at a point just below the crest of the preceding one. Following this lull, the crescendoes occur more frequently and develop to their crests more rapidly, each advancing the rising action to a higher level as its crest is reached; by the time the incident of the harpooning of the marlin is narrated, the frequency of the crescendoes is such that several occur on one page. These increasingly frequent and rapidly developed crescendoes carry the reader swiftly to the crisis.

The crisis of the novel is the point where Santiago kills the giant marlin. Through the short crescendoes preceding the harpooning, Hemingway repeatedly emphasizes that the old man, extremely tired, faint, dizzy, and in very much pain, may not have the strength and

\[19\text{Ibid., p. 84.}\]
control to kill the fish and escape injury or death. The feeling of anxiety created in the reader by the circumstances persists until the death of the marlin. Obviously, then, the harpooning is the point where the "situation in which the protagonist finds himself is sure either to improve or grow worse,"\(^{20}\) and for that reason, it is the critical stage of the novel. The harpooning largely determines the nature of the climax, as will be shown later. The crisis is more exciting than any of the previous incidents because of its subject matter, its manner of development, and its marking the end of the struggle between the protagonist and a particular element of the antagonist; however, neither the protagonist nor the antagonist has been destroyed at this point. Therefore, the climax, or turning point, of the novel has not yet been reached. After the harpooning, the protagonist is pitted against other elements of the antagonist, and his outcome is determined by the crisis.

A lull in the rising action, the base of a new crescendo, follows the crisis; here the circumstances of the old man at this point are given and the climax is foreshadowed, sustaining the reader's interest yet giving him emotional rest. The old man's thoughts begin the crescendo; the strenuous action of his lashing the marlin alongside the skiff carry the crescendo through its crest as the chore is completed; and Santiago's finding the small shrimp in the gulf weed and eating them ease

---

\(^{20}\) Thrall and Hibbard, \textit{op. cit.}, p. 103.
the crescendo to another lull. The reader's interest in this lull is at a high point because he, as well as the old man, is not completely relaxed; Santiago is kept anxious by the pain in his hands and back, the reader by the author's repeated references to the pain, Santiago's drifting into confused thinking, and by Hemingway's giving hints that disaster is to come. The crescendo is lifted to its crest by the statement, "It was an hour before the first shark hit him [the marlin]." Because of the jolt the statement gives the reader, resulting from both its subject matter and the fact that it comes at the end of a paragraph which describes the setting in a soothing tone, the rising action is brought to the highest point reached so far; the reader has been prepared for the climax of the novel.

The climax, occurring after Hemingway intensifies the reader's interest by describing the shark and justifying its presence, is the incident in which the first shark attacks the marlin and Santiago loses his harpoon killing it. This episode is the turning point of the novel, for until it is reached, Santiago has consistently defeated the elements of the antagonist; after this episode, the antagonist progressively destroys the protagonist. Before the climax, there is the possibility that the old man might be the victor; after the climactic incident, there is no chance that Santiago can win. Since this episode is the most exciting

---

21 Hemingway, The Old Man and the Sea, p. 110.
one of the novel and because it marks the turning point of the novel, it is
the climax.

The nature of the climax is determined by the crisis in that if
Santiago had not caught the marlin, obviously, the shark could not have
attacked it. Neither would the shark have attacked it if it had not
smelled the blood; hence, the marlin is attacked as a result of its pro-
fuse bleeding. Before the critical incident, the old man decides that he
must not hit the marlin in the head, despite the fact that it would bleed
less, but that he "must get the heart,"22 for "it was the only way to kill
him"23 under the circumstances. Santiago succeeds in piercing the
fish's heart, which is shown by his saying, ". . . I felt his heart . . .
when I pushed on the harpoon shaft the second time,"24 and it was his
success which released the "dark cloud of blood"25 that attracted the
shark; therefore, the protagonist's act in the crisis determines the na-
ture of the climax.

There appears to be some basis for calling the point where San-
tiago decides to hit the marlin in the heart the crisis of the novel, but

\[22 \text{Ibid., p. 100.} \]
\[23 \text{Ibid., p. 107.} \]
\[24 \text{Ibid., p. 105.} \]
\[25 \text{Ibid., p. 110.} \]
it is not. It is true that at this point the "situation in which the protagonist finds himself is sure either to improve or grow worse," for he may catch or lose the marlin; it is also true that his decision influences, though indirectly, the nature of the climax. However, it is possible also at the time Santiago harpoons the marlin that he may lose the fish, and there is the added possibility in this incident that he may be injured or killed when he harpoons the marlin. The situation which the protagonist is in during the harpooning is much more critical than the one he is in when he makes the decision. It is not Santiago's decision that determines the nature of the climax but the act itself. The decision alone would not have influenced the climax, but the act alone would have; consequently, the crisis, which largely determines the nature of the climax, is the protagonist's harpooning the marlin in the heart.

In the climactic episode begins the dénouement which, like the situation of the novel, is divided into two parts: the first ends with Santiago's landing with the skeleton of the fish, the second with the last page of the book. The first part of the dénouement is developed rapidly through a series of diminuendoes interspersed with lulls. The diminuendoes, the peak of which in each case is a shark attack, lower the intensity of the reader's interest as they show the successive levels of

\[26^{Thraul and Hibbard, op. cit., p. 103.}\]
destruction of the protagonist until when Santiago reaches shore, the reader's interest is at the lowest level reached while the old man is at sea. After each diminuendo, there is a lull in which the reader's interest is sustained at successively lower levels by Santiago's soliloquies and interior monologues through which the author reiterates the themes and interprets and clarifies some of the motifs of the novel.

In the situation of The Old Man and the Sea, Hemingway introduces five motifs which he weaves at various times into the action of the novel. These motifs, the references to luck, the boy, nourishment, baseball and specific players, made by Santiago and the narration of the old man's dreaming of lions made by the author, not only help to sustain the reader's interest during the lulls but also to unify and interpret action and to characterize the old man.

The motifs further characterize the protagonist in that each time they are mentioned, the reader's image and understanding of the old man become clearer, resulting from Santiago's reaction to and attitude toward the motifs. Santiago's concern about baseball and the dream act as a relief for the reader because they divert his mind from the struggle between the protagonist and the antagonist; his concern about and actions of procuring nourishment offer diverting action for emotional rest for the reader and provide complications that carry the action forward. Reflected in the changing nature of the old man's references to baseball and the boy, the reader can see alterations that occur in the
protagonist during the action of the novel as well as the changes in Santiago's attitude toward the marlin which may be seen in the soliloquies directed to the fish by the old man. Because Hemingway introduced all of the motifs and begins and ends the novel with Santiago's being on land and in the presence of the boy, he uses the motifs to unify the novel in spite of its shift in setting and its seeming split in plot; that is, he uses them to unite the middle of the novel with its beginning and end. The author interprets the meaning of much of the action and reveals the themes of the novel through Santiago's thoughts and soliloquies about luck and the struggle, drawing, in the later action, obvious parallels between the old man and Joe DiMaggio.

In addition to the functions already mentioned, the motifs of the boy and the lions have symbolical meanings. Whereas the boy is both a symbol and an actual character, the symbolic significance being present only in the part of the action occurring while Santiago is at sea, the lion motif has only a symbolic meaning throughout the novel.

Shortly after Santiago hooks the marlin, he says aloud, "I wish I had the boy." 27 In proportion to the number of times he speaks aloud, the old man says this frequently at the beginning of the struggle; later in the rising action, he occasionally speaks aloud the same thought, worded slightly differently: "I wish the boy were here." 28 Since Santiago seldom

27 Hemingway, The Old Man and the Sea, p. 49.

28 Ibid., p. 55.
refers to Manolin by name, it can be assumed that he is referring to Manolin in these spoken wishes, expressing the desire that Manolin were there to watch the struggle and to help him. On the other hand, because the old man does refer to Manolin by name, though infrequently, one might assume that Santiago is not referring to Manolin but to someone else.

After the protagonist has been playing the marlin for over twenty-four hours, he ceases to express the wish for the boy's presence; from this point until the old man wakes to see Manolin in his shack, the boy is mentioned only seldom and incidentally in Santiago's thoughts. It is a seemingly paradoxical situation that Santiago frequently wishes for the boy during the relatively calm, though strenuous, first twenty-four hours of the struggle but does not express a wish for the boy to be with him during the remainder of the fight, although he is almost defeated and desperately in need of help. Therefore, it must be that the boy whom Santiago wishes for during the early part of the struggle is not Manolin but his own youth; that is, the boy of Santiago's youth: "I wish the boy [of myself] were here."²⁹ "I wish I had the boy [of myself]."³⁰

After he has endured the first twenty-four hours of the fight, Santiago wonders, "Why are the lions the main thing that is left?"³¹ This

²⁹Ibid.
³⁰Ibid., p. 49.
³¹Ibid., p. 73.
question, appearing on the same page of the novel as Santiago's last spoken reference to the boy, marks the point where the old man realizes he cannot recall youth to help him but must rely on that which is left in him to win the struggle. Immediately, after he makes that statement, he begins to think of the bone spur of Joe DiMaggio; following the crisis of the novel, the old man thinks, "I wonder what a bone spur is. . . . Maybe we have them without knowing of it."\(^{32}\) After the terrible strain of the last hours of the fight, the old man knows that the bone spur is, in his case, old age. The "main thing that is left," the thing which enables him to win the struggle and to keep from being defeated, is the qualities Santiago possesses that do not deteriorate with age: they are the "many tricks"\(^{33}\) this "strange old man"\(^{34}\) has—his skill, courage, knowledge, patience, and humility, for which the lions are symbols. He dreams of these qualities that are youth-like in that they do not deteriorate with age, but he does not dream of or live in his past: "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. He never dreamed about the boy."\(^{35}\)

---

\(^{32}\)Ibid., p. 107.  
\(^{33}\)Ibid., p. 15.  
\(^{34}\)Ibid.  
\(^{35}\)Ibid., pp. 27-28.
The development of the action occurring in the rising action and dénouement while Santiago is at sea is developed through crescendoes and diminuendoes, and these resemble the waves of the sea. By developing the action through this appropriate though unusual manner, Hemingway gives the novel a rhythm similar to that of the sea, causing the reader to experience unconsciously almost the same rhythm that Santiago does.

To relate the second part of the dénouement, which acts as a sort of epilogue, Hemingway returns to conventional structure and narration from the omniscient author point of view. The effects of the struggle on Santiago are revealed in the second part of the dénouement. Through the conversations and actions of Manolin and the old man, the reader is shown the changes in the boy and the relationship between him and Santiago. In these last incidents, the situation which the protagonist and Manolin are in is revealed. With the words of the old man and the ironic incident concerning the tourists, Hemingway reiterates some of the themes of the novel. Because the book ends with Santiago still capable of dreaming of the lions, the reader knows that the protagonist is "destroyed but not defeated."  

The Old Man and the Sea possesses conventional structure in that it has the six components of the conventional plot; however, to provide

\[36^{\text{Ibid.}}, \ p. \ 114.\]
additional meaning to the novel, Hemingway uses unusual methods of narration and development of action which prevent the novel from being conventionally constructed. From the second part of the situation through the first part of the dénouement, the author advances the action through a conventional exciting force, rising action, crisis, and climax by shifting among three methods of narration: simple narration and description, the spoken words of Santiago, the protagonist, and the protagonist's interior monologues. As he shifts among these methods of narration, Hemingway advances the rising action through crescendoes or surges of action which elevate the interest level as the peak of each crescendo is reached and through lulls interspersed between the crescendoes which provide emotional rests for the reader. Through the thoughts and spoken words of Santiago, of which most of each lull is composed, Hemingway sustains the reader's interest, generates suspense, comments on and interprets the action. There is also the repeated use of symbolic and non-symbolic motifs introduced in the situation of the novel. After the climax and throughout the first part of the dénouement, the author allows the action to fall by alternating diminuendoes, the crests of which establish a new low point of interest level, with lulls that have the same functions as those in the rising action. The second part of the dénouement, acting as a type of epilogue, is narrated, as is the first part of the situation, in the conventional omniscient author point of view, and possesses incidents in which the author shows
the situation of the characters at the novel's end and recapitulates the themes expressed throughout the novel.
CHAPTER VII

CONCLUSION

Although plot structure in each of the five major novels of Hemingway is conventional, containing the six components of a conventionally constructed plot, the author uses unorthodox devices to develop action, characters, and atmosphere. To develop major themes in a novel, he frequently includes more than one plot, and the total plot of the novel is comprised of an entwining of minor plots, the high points of each representing the high points of the total plot. In these plots, Hemingway uses unconventional structural devices to unite the stories of the novel, thereby insuring the unity of the novel as a whole. Paradoxically, these unifying devices, which are usually incidents narrated by or discourses made by the author, seem, on cursory reading, to be impertinent to the plot or plots of the particular novel; nevertheless, they increase the significance of the novel by various ways. After suspending the plot in a period of cessation of action, the author sustains reader's interest through the subject matter of the episodes; the incidents interpret the action suspended, comment on it, give it added import, infer future action to further develop interest and suspense, and provide necessary background information for a better understanding of both situation and character. These commentorial episodes supply a
larger significance to the action, occasionally elevating the meaning of the novel from the particular to the universal.

The entwining of more than one plot to form the total plot throws into juxtaposition various elements of the total plot, and through realization of the relationships of differing components, the meaning of the whole is deepened. Occasionally, the author increases the significance of the elements through counterpoint. These elements in juxtaposition comment upon each other, sometimes achieving ironical effects but more often, providing interpretive information. In some of Hemingway's novels, there are structural symbols—that is, symbols which not only help to create atmosphere and give hidden meanings to the novel, but also determine structure and give more significance to the structure of the novels.

Through the entwining of plots, each representing a different major theme, Hemingway shows how the theme of one plot is dependent upon and is affected by the other, thereby clarifying past action and prophesying future action through implication. The emotional pitch reached by the high points of the total plots is supplemented through the entwining of minor plots, in that the subplots together generate more interest and suspense than could be generated through either one of them alone.

By analyzing the structure of the novels, valid reasons can be found for the author's inclusion of incidents and characters that, upon
first glance, seem extraneous to the unity of the novels, but which actually help unify them as well as enhance their meanings. After a study of this nature, the development of Hemingway as a literary craftsman becomes apparent; each succeeding novel shows innovations in structure. Although these novels seem simple structurally, they are, for the most part, complex; each incident, character, passage of description, each line of dialogue is placed meticulously for a specific reason. In some cases, the author's careful use of structural symbols becomes apparent only after an analysis of the novel has been accomplished, although these symbols may achieve the effects the author desires without the reader being conscious of them while reading the books. Developments of themes and manipulation of a single theme in more than one plot can be seen after an analysis of the novels; similarly, visible after analysis is the entwining of more than one plot to increase, through counterpoint and contrast, the meaning of each plot, and, therefore, of the total novel. Thus, structural analyses of the major novels of Hemingway reveal the development of the author into a literary craftsman of greatness, the devices he uses, and the innovations he has tried, and they uncover subtle meanings inherent in the structure which supplement the apparent meanings, explain many seemingly chaotic elements, and reveal the author's personal development through the novels.
The development of Hemingway as a craftsman can be more clearly seen after a study of his novels in chronological order. After The Sun Also Rises, his novels become increasingly more complex and his use of experimental devices more frequent, until in For Whom the Bell Tolls the use of unconventional structural devices is common. In The Old Man and the Sea, however, he has abandoned most of the devices developed through experimentation and has put into use new ones which are much more subtle, lending to the novel a delicacy not found in his previous work; however, this is not to say that the structural experiments were failures (for they were not) or that he has completely abandoned either experimentation or the structural devices previously used. The Old Man and the Sea is highly experimental in its structure, and Hemingway used in this, his latest novel, the devices of structural symbols and seemingly impertinent incidents and descriptions to aid in the building of suspense and interest and to infer future and past events.

Although Hemingway has developed as a craftsman, it is reasonable to assume that he has not ceased experimenting and developing. Present evidence indicates that his novels to come will reveal even more genius in the use of structure as a literary device.
APPENDIX

The eight graphs on the following pages are designed to trace, as closely as possible, the development of the action in the novels of Ernest Hemingway studied in this thesis. The unity of the novels is illustrated by showing that each incident rises out of the preceding one and that each helps advance the total story through the six components of a conventional plot. In the more complex novels, the entwining of the subplots to construct the total novel is apparent; for this reason, there are two graphs for each of the more complex novels; one represents the plot of the total novel; the other shows the plot lines of both minor plots. The graphs of the total plots illustrate the complete command that Hemingway has over his material, weaving it into complex patterns to achieve desired effects without the reader's becoming confused or frustrated. The graphs demonstrate that these novels have, above all, unity.

The development of the author as a craftsman can partially be seen from a study of the graphs, for the growth in his power to manipulate incidents and characters is obvious upon a comparison of The Sun Also Rises and For Whom the Bell Tolls. However, as this comparison truly shows growth, a comparison of the structure of For Whom the Bell Tolls and The Old Man and the Sea gives a false impression, since
the delicacy and complexity of the later novel cannot be adequately shown on a graph.

The graphs are included in this study to aid the reader; they are not meant to represent the only possible interpretation or, necessarily, the most popular one. Since the ordinate of the graphs is the emotional response and because emotional response in no two readers will be the same, this measurement is subjective; it cannot be objective. Hence, the ordinate of the graphs represents the emotional response of only one individual and must serve as an approximation for everyone else.

There is one factor in determining the ordinate that is less subjective, however, and it is that the importance of an incident to the total novel partially determines the point on the ordinate to which the curve will rise or fall. For example, and incident extremely important to the total novel appears at a very high point on the ordinate even though the emotional response to it may not be as great as another episode that is less important to the novel as a whole. Therefore, two factors enter into the determination of a point on the ordinate: emotional response and importance of the incident to the total novel. However, since those incidents that are important to the novel usually stimulate intense emotional response, this term was chosen for the ordinate. The abscissa, on the other hand, is objective, since it represents the pages of the novel.
Fig. 1 -- The Sun Also Rises
---Love Story
A - Situation
B - Exciting Force
C - Rising Action
D - Crisis
E - Climax
F - Denouement

---War Story
A - Situation
B - Exciting Force
C - Rising Action
D - Crisis
E - Climax
F - Denouement

Fig. 2 -- A Farewell to Arms - Love Story and War Plot
--- Love Story (Secondary Plot)
--- War Story (Tertiary Plot)

A - Situation
B - Exciting Force
C - Rising Action
D - Crisis
E - Climax
F - Denouement

Fig. 3 -- *A Farewell to Arms* - Total Plot
Fig. 4 -- To Have and Have Not -- Morgan and Gordon Stories
Fig. 7 -- For Whom the Bell Tolls - Total Plot
Fig. 8 -- *The Old Man and the Sea*
BIBLIOGRAPHY

Books


Hemingway, Ernest, For Whom the Bell Tolls, New York, Charles Scribner's Sons, 1940.

Hemingway, Ernest, In Our Time, New York, Charles Scribner's Sons, 1931.


Hemingway, Ernest, To Have and Have Not, New York, Grosset and Dunlap, Publishers, 1937.

Hemingway, Ernest, Torrents of Spring, New York, Charles Scribner's Sons, 1928.


**Articles**


Fadiman, Clifton, "Books," *New Yorker*, XVI (October 26, 1940), 82-86.

Geismar, Maxwell, "To Have and To Have and To Have," *Saturday Review of Literature*, XXXIII (September 9, 1950), 18-19.


Jones, Howard Mumford, "The Soul of Spain," *Saturday Review of Literature*, XXIII (October 26, 1940), 5.
Littell, Robert, "Outstanding Novels," Yale Review, ns (Winter, 1941), pp. i-xii.


"The New Hemingway" (no author named), Newsweek, XXXVI (November 11, 1950), 90.

"The Old Man Lands Biggest Catch" (no author named), Life, XXXVII (November 8, 1954), 25-29.


Newspapers

Adams, J. Donald, New York Times, October 20, 1940.