THE USE OF LIGHT IMAGERY IN THE FICTION
OF ERNEST HEMINGWAY

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THE USE OF LIGHT IMAGERY IN THE FICTION OF ERNEST HEMINGWAY

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CHAPTER I

INTRODUCTION

For many years during his literary career, Ernest Hemingway did not receive significant recognition from literary critics. His writing style and subject matter secured for him a reading public, but not until 1950 was there a book-length piece of criticism published dealing with his work. In later years, however, Hemingway's writing has undergone a reevaluation.

The Old Man and the Sea brought about a change of attitude among critics. Criticism before this novel predominantly dealt with the "Hemingway hero" and his ability to live "well and truly" in a world saturated with varying degrees of violence found in prize rings, bull fighting, war, hunting and fishing, and the task of growing up. Critics of this period considered Hemingway a complete nihilist. However, after The Old Man and the Sea was published, critics began to see traces of the lyric poet in him. Instead of nihilism, Biblical allusions, Christian symbolism, and universal values are emphasized in the

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criticism of old Santiago's struggle with the fish. A reappraisal of Hemingway's earlier works began to develop at this time.

Later critics have done much to increase an understanding of the earlier works. "Carles Baker, for example, has devoted a book largely to the thesis that Hemingway is a symbolist, and most of the other recent critics have found that Hemingway's method is more complex than was first thought." As the scope of Hemingway criticism widens, an increasing number of points that need investigating arise. One literary element that has been little dealt with is Hemingway's use of light imagery.

Light, light symbolism, or light imagery is present and important in practically every field of writing. From its Biblical use in Genesis to its effective application in the plays of Eugene O'Neill, light has been a major tool of the writer's profession.

Not all of Ernest's wounds were physical. Like hundreds of thousands of other soldiers before and since, he had received some psychic shock. He was plagued by insomnia and couldn't sleep unless he had a light in his room.

With these words, Leicester Hemingway (Ernest's brother)

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3 Leicester Hemingway, My Brother, Ernest Hemingway (Cleveland, Ohio, 1961), p. 56.
alludes to the importance that light and dark had on Hemingway and his writing. Hemingway's brush with death in World War I left him with a fear of the dark. In turn, Hemingway transferred this fear, or more accurately, this apprehension, to various heroes in his fiction. He does not have them all lying awake at night contemplating some misfortune; rather he uses several methods or devices to emphasize that light is good and dark is evil. That may be over-simplifying, but the good versus evil motif does take precedence. When Hemingway was wounded, he told a friend, "I felt my soul or something coming right out of my body, like you'd pull a silk handkerchief out of a pocket by one corner. It flew around and then came back and went in again and I wasn't dead anymore." This experience initiated his insomnia and his fear of the dark.

The purpose of this study is to identify and examine the light imagery in Hemingway's major fiction and to evaluate its importance. The works to be discussed include the short stories and the six major novels. Death in the Afternoon, Green Hills of Africa, and A Moveable Feast will not be considered because they are not fictional. Although technically fiction, Torrents of Spring is excluded because it is actually literary satire. It was written "with

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astonishing speed and great concentration in a little more than seven days" as a parody of Sherwood Anderson's style. Hemingway did not consider it a serious novel: "I wrote it after I had finished the first draft of *The Sun Also Rises* ... to cool out."^6

In this study, imagery is defined as descriptive words or figures of speech that create pictures in the mind. In general, this definition will be applied to Hemingway's use of light and dark. After a chapter dealing with the short stories collectively, each novel will be discussed individually in chronological order of publication.

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CHAPTER II

THE SHORT STORIES

Ernest Hemingway wrote forty-nine short stories, most of which were published before his novels. In the short stories, Hemingway uses settings that vary from his childhood experiences in Michigan to his safaris in Africa. The stories provided a time of apprenticeship during which Hemingway developed his distinctive style and became known in literary circles. Because of this, and because light plays an important part in many of the short stories, it is logical to consider them first.

In his short stories Hemingway uses three main methods of creating tone through light and dark imagery. The first is creating situations and settings that make the dark foreboding whether it be night, an unlighted room, a swamp, or any absence of light. In this method the dark does not allow sleep. It forces the hero into a mental or physical conflict, usually within himself.

The best example of this is found in "A Clean Well-Lighted Place." The old waiter is afraid of the void of darkness; his fear may be a memory of nothing. His fear of solitude may be fear of the thing he came from, and, at
least symbolically, must return to. Like other Hemingway
characters, the old waiter must wait for daylight before he
can rest: "He would lie in the bed and finally, with day-
light, he would go to sleep. After all, he said to himself,
it is probably only insomnia. Many must have it." In
"Now I Lay Me," a young lieutenant avoids sleeping at night
by reliving the activities of his past life. His reason
for doing this echoes Hemingway's experience:

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

Like the old waiter, the lieutenant can sleep in the day-
light without worrying. His fear, like Hemingway's, stems
from a brush with death, and he seeks the same relief:
"If I could have a light I was not afraid to sleep, because
I knew my soul would only go out of me if it were dark." The
same lieutenant, who is Nick Adams, appears again
in "A Way You'll Never Be." In this story, he is back on
his feet and visiting Captain Paravicini, who questions him

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1 John A. Atkins, The Art of Ernest Hemingway: His
2 Ernest Hemingway, The Short Stories of Ernest
3 Ibid., p. 363.  
4 Ibid., p. 367.
about his recuperation. Nick's answer echoes Hemingway again, as if to stress the point: "I'm all right. I can't sleep without a light of some sort. That's all I have now." That is not all he has. The Captain suggests that he take a nap during the heat of the day, and doing so, Nick promptly dreams of the war and circumstances that disturb him. He awakes, enters an idle conversation, starts to leave, lies down once more, and the dreams return. The brush with death has left an indelible mark on Nick, and probably on Hemingway, too. After he has returned from the war, Nick still experiences uncertainty about ventures into darkness.

In "Big Two-Hearted River: Part II," Nick is on a fishing trip by himself, doing the things he thought about in "Now I Lay Me." He fishes along a stream until it runs into a swamp. Then,

Nick did not want to go in there now. He felt a reaction against deep wading . . . the big cedars came together over head, the sun did not come through . . . in the fast deep water, in the half light, the fishing would be tragic.

The swamp is a traditional image. Dark and dreary, in mythical terms it is a representative of the labyrinthian passages of the unconscious and irrational. If the hero is lured into it, the dangers symbolized by the swamp threaten to swallow him and to terminate his journey into

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5 Ibid., p. 407.  
6 Ibid., p. 231.
self-discovery. In Nick's case, the fishing trip is a time of peace, in which he wants to enjoy himself and avoid any mental or physical strain. He decides, therefore, that there will be other days that he can fish the swamp, there is no need to rush into anything. Leaving Nick, there are other Hemingway characters who have unpleasant or disturbing experiences at night.

Jack Brennan in "Fifty Grand" cannot sleep at night during the week before his fight. During the day he is occupied with training and preparation for the fight. At night, though, he lies awake thinking about his wife, his children, his investments, his career—all the complexities of life close in on him and rob him of the time set aside for rest:

"I ain't slept for a week," Jack says. "All night I lay awake and worry my can off. I can't sleep, Jerry. You ain't got an idea what it's like when you can't sleep."8

The American lady in "A Canary for One" keeps up a lively conversation all day, but at night she "lay without sleeping because the train was a rapide and went very fast and she was afraid of the speed in the night."9 The train is just as fast during the day, but the darkness, the

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8 Hemingway, Short Stories, p. 313.
9 Ibid., p. 338.
rushing into the unknown, and the feeling of helplessness disturb her: "... and all night the train went very fast and the American lady lay awake and waited for a wreck." There is no wreck; the morning comes and she returns from her toilet "looking very wholesome and middle-aged and American in spite of not having slept ... ." Hemingway indirectly makes the night a sinister phantom and the day a spirit of liberation.

The night closes in on Mr. Frazer in "The Gambler, The Nun and The Radio." While he is confined to a hospital, his nerves become worn, and he seeks a way to avoid thinking at night when the activities of the day are gone, leaving him with his thoughts. He has a radio that provides him with entertainment, and from this he develops the same pattern of thoughts that Nick Adams does in "Now I Lay Me." Because he can get good reception only at night, he listens to the radio all night and tries to identify the broadcasting cities in detail, trying to place himself in each city, taking part in its night life. Nick uses thoughts of hunting and fishing to pass the night, because he fears its connection with death. Mr. Frazer uses the radio and his imagination to pass the night, because he fears its connection with introspective thinking. He admits that his nerves are strained by his situation, and the radio helps

10 Ibid., p. 338.  
11 Ibid., p. 338.
him to avoid thinking: "He played it all night long, turned so low he could barely hear it, and he was learning to listen to it without thinking." Here again, Hemingway has a character who is deprived of the rest and peace associated with night and sleep.

Francis Macomber suffers most of his mental anguish at night. In "The Short Happy Life of Francis Macomber," he runs when he and the white hunter, Wilson, are charged by a wounded lion. This obvious act of cowardice plagues him, and the night after the incident is one long nightmare:

He had stopped thinking about the lion, wakened and then slept again, woke suddenly, frightened in a dream of the bloody-headed lion standing over him, and listening while his heart pounded, he realized that his wife was not in the other cot in the tent.

His wife comes in two hours later, and not only admits that she has spent the night with Wilson, but indicates that Macomber's cowardice brought on this episode of her infidelity. Hemingway deals Macomber's manhood a double blow through the cowardice and cuckoldry. The lion has bothered Macomber during previous nights, and his wife has always been a bitch, but it is Hemingway's choice as to when the two should culminate; and following his pattern, he chooses night—the darkness of night just before dawn. On the other hand, it is the brightest part of the day, early morning.

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12 Ibid., p. 480.  
13 Ibid., p. 22.
when the sun is reflecting from the unevaporated dew, when
Francis Macomber proves himself and lives his short and
happy life. This first method of using light and dark is
the most important, because it is the closest to Hemingway's
personal experience.

The second method emphasizes light more than the first.
In this method the well-lighted place is turned into an
arena of conflict. It becomes a temporary stay against
confusion and terror. In this arena Hemingway's heroes
face grim reality and see it clearly and "truly." They may
not understand it fully, but it is there as an entity, and
they manage to cope with it. The well-lighted place be-
comes "the dramatic locus of an onslaught or a challenge."15

The lighted lunchroom into which the two gunmen enter
in "The Killers" is such a place. The grim reality is that
a man is going to be murdered. In this case, the hero, Ole
Anderson, knows and understands what is going to happen. He
knows the men are after him, and has stayed in his room all
day. When Nick Adams goes to him with a warning, Anderson
is resigned to his fate: "There ain't anything to do. After
a while I'll make up my mind to go out."16 Anderson doesn't

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14 Earl Rovit, *Ernest Hemingway* (New Haven, Connecticut,

15 Ibid.

16 Hemingway, *Short Stories*, p. 298.
even have to enter the "dramatic locus," he knows what he is facing, and chooses his own time.

In "Fifty Grand" Jack Brennan enters the ring knowing that he can't win. In that bright island surrounded by darkness, he faces one opponent, and when he is intentionally fouled, he realizes that outside the ring in the darkness, there are other opponents that must be dealt with at the same time. He has bet a large amount of money on his opponent. The intentional foul indicates a double-cross that could ruin him. Like Ole Anderson, Jack understands; but he is in the arena of conflict, knows what to do, and does it. He fouls his opponent seriously and loses; therefore, he becomes the victor over his opponents in the dark.

In "The Undefeated" Manuel Garcia walks onto the lighted sands of the darkened plaza to participate in a nocturnal bullfight. Just out of a hospital, Manuel wants to fight again to prove himself. Manuel is challenged by the crowd. He must prove himself to them to be the victor. Even though the fight does not go his way, there is no confusion or terror for him. He is in his environment and understands what he must do:

His instincts and his knowledge worked automatically, and his brain worked slowly and in words. He knew all about bulls. He did not have to think about them. He just did the right thing.17

17 Ibid., p. 260.
By acting "truly" in this situation, Manuel loses the favor of the crowd, but enjoys a victory over his immediate opponent, the bull. Ole Anderson and Jack Brennan lose to their arena opponents, and, of the three, only Brennan wins against the darkness.

A less violent type of conflict takes place in the station cafe of "Homage to Switzerland." "... It was warm and light; the tables were shiny from wiping . . .;" the arena is set and Mr. Johnson enters the conflict. He is recently divorced, and has decided that the best way to forget is by talking about it. His conflict is with his memory and the past. Johnson joins a group of station porters and converses with them about divorce. He treats the subject lightly, but finds the topic uncomfortable. After changing the topic, he realizes that conversation is useless, and leaves the station cafe: "Inside the cafe he had thought that talking about it would blunt it; but it had not blunted it; it had only made him feel nasty."¹⁸

Johnson does not have an opponent outside the well-lighted arena, but even if he did, his failure in his conflict with the past could not be worse. He has been defeated and driven from the arena. None of the other characters suffer this disgrace. Anderson never enters his arena, Brennan defeats the opponent outside the arena, and Manuel defeats

¹⁸Ibid., p. 430.
the opponent inside the arena. It could be argued that Anderson is less admirable because he did not face his opponent in the arena; but he knows the outcome of his conflict and temporarily thwarts both opponents, inside and outside the arena, by not showing up. His is a weak but partial victory. Johnson's is a total defeat. This method is indication of Hemingway's thoughts on a certain type of men which will be discussed later.

The third method is limited in application, but is significant and consistent. This method entails Hemingway's occasional use of the campfire as a major part of his setting. Traditionally, the campfire and its light represent safety, warmth, peace, and general good will. However, when Hemingway puts the characters of his short stories around a campfire, there is going to be some kind of crisis, or some relationship is going to end. In "The End of Something," Nick Adams and his girlfriend, Marjorie, break off their relationship while sitting by a campfire. The orderliness of their actions, the fishing, the setting of the lines, the building of the fire, eating the basket of supper, indicates that this outing is a familiar occurrence. The fact that there is a moon is probably not coincidental, either. They have an ideal setting for their romance, but Nick precipitates the break: "It isn't fun any more."

\[\text{Ibid.}, \text{p. 110.}\]
Marjorie leaves, and Nick is alone by the fire. His friend, Bill, comes out of the woods, indicating that this break was prearranged. Nick is unhappy and wants to be alone. It is ironical that he remains by the fire, and Bill wanders off into the darkness. Maybe Hemingway is saying that it took the security of the campfire to enable Nick to make the break, and that afterwards, Nick needs the campfire for solace.

In "The Battler," Nick has been knocked off a train by a brakeman, and is walking down the tracks when he sees and approaches a campfire. Hemingway has Nick knocked off the train in an area where the tracks run through a swamp. The swamp imagery is the same as in "Big Two-Hearted River." Nick avoids the swamp by staying on the tracks until he sees the fire. At first sight the fire promises security and warmth, but it does not fulfill this promise. Nick meets Ad Francis, a fighter, and Bugs, his Negro companion. Ad has taken too much punishment in and out of the ring. Unlike Jack Brennan, Ad was eventually beaten in his arena and out of it. His beating by society outside the ring is actually the worse of the two defeats. The crisis Nick experiences at the campfire is that of coming face to face with a cruel example of man's inhumanity to man. Ad Francis has been rejected by society, and is condemned to lead the life of a hobo. He receives money from his wife, who left him because of the animosity that society had toward their
marriage. The money is barely enough to exist on. Hemingway uses the campfire to lead Nick into a lesson about life that leaves him a sadder but wiser man.

The campfire in "The Snows of Kilimanjaro" accompanies death. Harry sits in camp with a gangrenous leg that is slowly poisoning him to death. For a while it appears that he can be saved if the plane which has been sent for comes in to pick him up. This hope is lost, however, as evening approaches and the campfire is built:

Drinking together, with no pain now except the discomfort of lying in the one position, the boys lighting a fire, its shadow jumping on the tents, he could feel the return of acquiescence in this life. . . . And just then it occurred to him that he was going to die.

It came with a rush . . . of a sudden evil-smelling emptiness . . . .

Harry realizes that he is going to die, and tells Helen, who accuses him of being melodramatic. While she bathes, he thinks; then they eat together near the campfire. After he feels the presence of death a second time, he decides to spend the night in the open near the fire: "They [the servants] can bring my net out later and hang it from the tree and build the fire up. I'm not going in the tent tonight. It's not worth moving." The two of them sit quietly next to the fire. She reads and he thinks. Finally, he feels death come by again, and then he begins to die.

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20 Ibid., pp. 63-64. 21 Ibid., p. 67.
When he appears to be sleeping, she has him moved away from the fire and into the tent. He dies in the tent a few hours later. Hemingway makes the starting of the campfire coincide with the beginning of the end of Harry's life. Harry's life and Nick's affair, in "The End of Something," both end in an ideal setting for their continuance.

There are other more traditional uses of light imagery in the short stories, but Hemingway allows the methods or devices explained to dominate. The traditional uses employed include darkening people, places, and objects that represent evil, discomfort, or mystery; providing an abundance of light or whiteness to indicate goodness; and using snow as a symbol of goodness and peace. Hemingway uses light imagery effectively in several of his short stories, but the brevity of the story limits its development. This limitation is overcome in the novels.
Hemingway does not use a great deal of light imagery in this novel, but where it is employed, it is significant.

Robert Cohn is the first to introduce an idea on light and dark. He tells Jake that he is bored with Paris. Jake tells him to avoid the crowd and get around on his own, but Cohn does not care for this: "I walked alone all one night and nothing happened except a bicycle cop stopped me and asked to see my papers."\(^1\) Here night represents loneliness and suspicion.

That evening, Jake sits at a table on the terrace of a cafe as night falls. Simultaneously with the dark, Georgette, a prostitute, appears. Her presence illustrates evil in the night. She joins Jake as a prospective customer and they proceed in a cab down an "Avenue broad and shiny and almost deserted."\(^2\) The events up to now, along with the lighted setting, indicate a normal situation. However, this is not the case. Jake describes their progress, breaking the spell: "We turned off the Avenue . . . through a dark gate

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\(^2\)Ibid., p. 15.
into the Tuileries. She looked up to be kissed. She
touched me with one hand and I put her hand away." 3 When
she questions this action Jake tells her that he is sick.
Immediately after this exchange, their cab "came out of the
Tuileries into the light. . . ." 4 Not until after their
meal is Jake's impotence revealed. Looking back with this
fact in mind, the dark gate they passed beneath becomes
ominous, for it coincides with the realization of death:
the death of Jake's sex life. Coming back into the light
does not cure the situation, but emphasizes that Jake's
life will continue regardless of the handicap.

Later, while Georgette is dancing, Jake goes to the
bar for a drink. Drink in hand, he stands in a doorway.
In the light of this doorway he makes a disgusting discovery.
Brett, the woman he loves, is spending the evening with a
group of homosexuals: "I could see their hands and newly
washed, wavy hair in the light from the door. The police-
man standing by the door looked at me and smiled. . . .
der the light I saw white hands, wavy hair, white faces,
grimacing, gesturing, talking. With them was Brett." 5
Here Hemingway uses the light paradoxically. The light
illuminates and allows Jake to see in the darkness, but what
he sees is distasteful and has two adverse effects. First,

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3 Ibid., p. 15.  
4 Ibid., p. 16.  
5 Ibid., p. 20.
subconsciously, Jake must identify with the homosexuals through his emasculation. Secondly, his ego suffers because Brett is openly associating with them. The doorway is a traditional image representing good and evil simultaneously because it has two sides. The light illuminates this, revealing truth and reality, two aspects of life that Jake must uncomfortably live with: the facts that he is impotent and that Brett is promiscuous.

Brett and Jake leave in a taxi, but do not speak for a while. During this lull, Hemingway alternates the atmosphere of the ride by having the taxi proceed from well lighted streets to dark streets, alternately bathing the couple in light and darkness, contrasts which indicate their thoughts and situation. "Brett's face was white and the long line of her neck showed in the bright light of the flares [light from a construction job]. The street was dark again and I kissed her." Normal love between a man and a woman should be a good and happy occurrence, yet for Jake and Brett, it is miserable. The light emphasizes Brett's beauty, which is natural and good, but darkness shrouds the pair when Jake kisses her. Darkness pervades their love because neither of them is capable of true or good love. One is inconstant, the other is impotent. Discussing the situation does not help, and, with "the lights

6 Ibid., p. 25.
of Montparnasse in sight, "Brett asks Jake to kiss her once more before they get there (Montparnasse). She cannot face the reality of their situation that those lights will reveal.

Jake shares the problem of Nick Adams, the old waiter, and Mr. Frazer: "I blew out the lamp. Perhaps I would be able to sleep." Like the other characters, Jake is deprived of sleep: "I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away." Jake closely parallels Jack Brennan of "Fifty Grand" in the fact that he thinks of a loved one instead of death or the fear of death. Jack Brennan thinks about his family and their welfare. Jake and Jack both finally sleep, but are awakened by people directly connected with their problems. Brett wakes Jake at half-past four, ruining the rest of the night. Jack's manager wakes him from a mid-day nap (he never does get a good night's sleep), because the men that place Jack's "fifty-grand" bet arrive to talk. Both Hemingway heroes must face their problems unrested. Jake must talk with Brett, and Jack must enter the prize-ring.

Brett and Jake's nocturnal discussion concerns her activities with another man. Attempting indifference, Jake

\[7\] Ibid., p. 27. \[8\] Ibid., p. 30. \[9\] Ibid., p. 31.
is left alone in the dark; seeing Brett get into the other
man's car, which is parked under a street light, he becomes
depressed, realizing that "it is awfully easy to be hard-
boiled about everything in the daytime, but at night it is
another thing." The street light reveals the truth about
Brett that Jake must accept.

Robert Cohn remains dissatisfied with Paris, finding
only loneliness and boredom at night. Jake asks him if he
has had fun at night: "No. I don't think so." Cohn is
so far out of his element that the activities of Paris night
life confuse him. Through Cohn, night represents confusion;
through Jake it represents the disturbing complexities of
introspective thoughts.

Hemingway uses the device of the lighted arena when he
brings Bill Gorton into the novel. Bill tells Jake about a
Negro prize-fighter he encountered in Vienna. The Negro
was good and easily defeated the local favorite, but he was
deprived of his reward by a fickle crowd and a crooked pro-
moter. This is the Jack Brennan situation of "Fifty Grand"
in reverse. The Negro, a dark force, overcomes his opponent
in the lighted arena, but falls prey to the dark forces out-
side the arena. Hemingway establishes irony by placing one
dark force against another when it seems logical for them to

\[1^{10}\] Ibid., p. 34. \[11^{11}\] Ibid., p. 37.
work together. Hemingway is demonstrating that an encounter with darkness is an encounter with the unpredictable.

After Bill Gorton's arrival, Jake's nights become more bearable. Bill is not plagued by any emotional problems, and to him the night and the spell it casts over Paris are gratifying: "'It's pretty grand,' Bill said. 'God, I love to get back.'" This observation is made while Jake and Bill are standing on a bridge at night looking at Paris. Underneath them flows the Seine, a river that Jake likes. The Seine is "suggestive of the good life," and its proximity, even though it is black in the night, helps to offset the foreboding atmosphere of night.

Regardless of any circumstances, night retains its foreboding qualities for Brett. The night before the trip begins, she learns of Cohn's plans to join the crowd in Pamplona. Obviously, Cohn's presence will put a strain on everyone. It is significant that this information reaches Brett at night because it is at night, or in the dark, that she suffers most from her other problems. Hemingway could have Jake tell her about Cohn in the morning, at lunch, or in the evening over a drink; but by choosing night-time, he makes night or darkness the sinister bearer of bad news.

12 Ibid., p. 77.

"In the morning it was bright . . . ,"\textsuperscript{14} so begins the trip into Spain. Hemingway continually refers to the "brightness" or "whiteness" of things throughout the episode in Spain. Jake and Bill go into Spain on a road that is "very white and straight." The bull-ring is "high and white." The houses in Burquete are of "whitewashed stone." When Bill and Jake go fishing they go into a beech wood. "The trees were big, and the foliage was thick but it was not gloomy."\textsuperscript{15} In Pamplona, the Iruña has "white wicker tables and chairs." The corral into which the bulls are unloaded has whitewashed stone walls. All of these references indicate that Hemingway thinks highly of Spain and wants to impress its goodness on his characters. The ever-present whiteness implies that everything is clean and fresh and pure. While this may or may not be true of Spain, it is definitely not true of Hemingway's characters.

The beech wood provides a contrast to the swamp of "Big Two-Hearted River." The swamp is dark and threatening to Nick Adams, and he avoids it. The beech wood is actually pleasant, and Jake enjoys going into and through it.

There is a cathedral in Pamplona that is "dim and dark" inside. When Jake goes in he is alone with his thoughts and realizes more about himself: " . . . and was thinking of

\textsuperscript{14}Hemingway, The Sun Also Rises, p. 90.

\textsuperscript{15}Ibid., p. 117.
myself as praying, I was a little ashamed, and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it. . . ." Hemingway makes his characters face the complex or disturbed side of themselves when he takes them out of the light.

Demonstrating that man is diminished in the darkness, Hemingway makes it night when Jake and Cohn wait for the train that Brett and Mike are due on: "I have never seen a man in civil life as nervous as Robert Cohn—nor as eager. I was enjoying it. It was lousy to enjoy it, but I felt lousy." Jake's perverse pleasure would not be as sinister if they were not in the dark.

Hemingway uses the traditional image of a light in a window that promises safety and sanctuary to travelers, when Jake and Bill return from a day's fishing: "... it was dark when we came down across the fields to the road, and along the road between the houses of the town, their windows lighted, to the inn." By adding the lighted windows to the setting, Hemingway contributes to the over-all goodwill and peace of the fishing trip. In fact, the fishing trip itself is a pleasant calm in the storm-tossed, emotionally tangled sea of life on which the "lost generation" is set adrift. The fishing trip is marked by its daylight activities.

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16 Ibid., p. 97.  
17 Ibid., p. 98.  
18 Ibid., p. 125.
One of the best examples of dark paralleling danger is in the description of the unloading of the bulls in Pamplona. Jake, Brett, and Cohn are watching together as one of the cages is opened:

I [Jake] leaned way over the wall and tried to see into the cage. It was dark. Some one rapped on the cage with an iron bar. Inside something seemed to explode. The bull, striking into the wood from side to side with his horns, made a great noise. Then I saw a dark muzzle and the shadow of horns, and then, with a clattering on the wood in the hollow box, the bull charged and came out into the corral...19

This passage could be the summoning of a dark demon from the black abyss of hell. Jake tries to gain initial knowledge of what is to come, but his efforts are in vain: "It was dark." This description is a masterpiece of simplicity. The words dark, inside, explode, great noise, shadow, clattering, and hollow are combined to clothe the bull in mystery, power, and danger. The idea of darkness or black representing death is alluded to when the black bull strikes at everything he sees. At the running of the bulls, as the people of Pamplona scatter through the streets, one man is killed by a horn wound: thus the bull fulfills his role as a symbol of death. In conjunction with this, Romero, the young matador, is dressed in black when he kills the bull responsible for the man's death.

19 Ibid., pp. 138-139.
Death pervades the bull-ring on the last day of the fiesta. Romero is wearing black and has killed. The bull is black and has killed. Hemingway uses the lighted arena again, but this time the light is outside the arena and two dark foes face each other inside the arena.

The black ear of the bull that Romero gives to Brett is a romantic symbol of his willingness to fight and kill for her. This tribute of death is shunned though, for Brett leaves the ear, wrapped in a handkerchief, pushed back into an empty dresser drawer in Pamplona. Thus, a black symbol of death is consigned to darkness.

Once Jake is in Pamplona, his troublesome nights return. He hears Mike and Brett together in the room next to his and the disturbing thoughts return:

... I could not sleep. There is no reason why because it is dark you should look at things differently from when it is light. The hell there isn't!

I figured that all out once, and for six months I never slept with the electric light off. That was another bright idea.20

Jake seems to have tried a number of cures for his restless nights. Thinking about the situation is useless, and he condemns all his nocturnal thoughts as "bilge." Jake has eliminated the presence of light as a help; therefore, it is ironical that Hemingway has him fall asleep "some time along toward daylight."21

20 Ibid., p. 148. 21 Ibid., p. 149.
Spain and the fiesta are further enhanced by Hemingway through Jake's description of the day before and the day of the beginning of the fiesta. There are "high white clouds" in the sky on the "good morning" before, and "bright sunlight" and a "bright flash" from a rocket announcing the beginning of the fiesta. The dancers that fill the streets have "wreaths of white garlicks around their necks." Whiteness remains a symbol of goodness and happiness.

Darkness is used to emphasize the confusion that ensues as the fiesta gets under way. Jake leaves his friends for a few minutes and when he returns, he finds the wine-shop "darker than ever inside and very crowded." The first time Romero is introduced in the story, Hemingway creates an atmosphere that lends a mysterious air to his character. Jake's friend Montoya takes Jake and Bill to Romero's room: "It was a gloomy room with a little light coming in from the window on the narrow street." Their meeting is short and simple, and as they leave, Romero is "standing, straight and handsome and altogether by himself. . . ." Romero is a code hero. He faces danger coolly and enjoys the romance of death's proximity. Montoya talks with Jake about how foreigners can ruin a boy like Romero. Jake agrees on this, and it is fitting that Hemingway

22 Ibid., p. 155.  
23 Ibid., p. 157.  
24 Ibid., p. 163.  
25 Ibid., p. 163.
makes the morning of the day Jake pimps his way into
Romero's life "dull and gloomy." ²⁶

Nothing goes smoothly on that day. It rains all day. Mike gets drunk and almost fights with Cohn. Brett is
irritable and quarrels with Cohn. That night, the clouds
partially hide the moon. Don Manuel, the "fireworks king,"
cannot get his fire balloons to go off successfully. Jake
and Brett are alone and walk "away from the crowd and the
lights of the square." ²⁷ They are separating themselves
from the good symbolized by light. The street they walk on
is black and wet. It represents the immoral route their
actions are to take. The plain is dark. They sit above the
"dark pits of the fortification." ²⁸ Behind them is the
shadow of the cathedral. The trees on the plain are dark.
The only lights are from a car going up a distant mountain
and from the fort it is headed for. There is a river that
is black and smooth. They return through a park that is
"dark under the trees." In this setting Brett admits that
she has lost all self-respect and is a bitch. She is a
slave to her promiscuity, and her attraction to Romero is
torturing her: "I can't help it. I'm a goner. It's tearing
me all up inside." ²⁹ The darkness brings out self-
realization and self-condemnation. It also reveals Brett's

²⁶Ibid., p. 170. ²⁷Ibid., p. 182.
²⁸Ibid., p. 182. ²⁹Ibid., p. 183.
resolve to continue her ways. The light, which coincides with goodness and hope in this case, is shunned, frustrated, or too distant, so it cannot help. Jake is subdued into helping Brett by his love for her; this love is causing him another disturbing night.

A short while after Brett and Romero leave together, Jake is held accountable for his actions. At the same time, "the night was clearing and the moon was out." Hemingway literally brings things into the light. As Cohn questions Jake about Brett's whereabouts, his face is "sallow under the light." The last thing Jake sees before he is knocked out is Cohn's face "duck sideways in the light." The light exposes the thoughts and decisions made in the darkness; it reveals the truth, which in this case is bitter. Cohn tries to avoid or dispel the truth by retreating to his dark room. He doesn't find solace, but does come to the realization that he can do nothing about the situation and decides to leave Pamplona. The white shirt he wears is a badge representing his goodness and innocence in contrast to the crowd he has tried to become one of.

The morning after all the trouble finds Jake in his room lying down. "The window was open onto the balcony and the sunlight was bright in the room." Hemingway consistently

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30 Ibid., p. 190.  
31 Ibid., p. 191.  
32 Ibid., p. 199.
creates a lighted or bright setting for Jake to gain knowledge in. Bill and Mike enter and inform Jake of the previous night's activities. The next time Jake sees Brett it is a bright day and her opinion of herself has changed. Her sexual appetites have been satisfied and the bright day helps her sell herself a false feeling of goodness. She and Jake go into the church that Jake had visited earlier, and the half-darkness penetrates her false feeling: "Let's get out of here. Makes me damned nervous." Hemingway uses the darkness to isolate Brett from the outside world and to bring her face to face with herself.

As the last night of the fiesta falls, Jake begins to drink heavily. A fit of depression has come over him and he seeks solace in the clouded world of intoxication. He drinks one absinthe after another and the brownish, cloudy mixture makes him drunk. His drunkenness is useless, however, because it fails to put him to sleep. After lying down for awhile, Jake sobers, and when he gets up, the dizzy world of his stupor is "just very clear and bright." Hemingway is alternating the light and dark again to emphasize Jake's complicated state of mind. Jake started drinking as the light of day faded, and through a dark liquid he sought the darkness of sleep. Frustrated in this attempt, he lay in the dark of his room until things became clear and bright.
After the fiesta is over, Jake enjoys himself in San Sebastian. He eats, drinks, reads, sleeps, and swims. Under these circumstances his swimming is important. "Jake is washing away the bad taste of the ordeal at Pamplona in the clear green water of the harbor." While he swims he dives deep and escapes from the light into the depths that are "green and dark." Symbolically, Jake is delving into his own mind. The "dark shadow" made by the raft is a reminder of the void in his life: the void made by his inability to share in a simple, good, normal love as represented by the girl and boy sunbathing on the raft. The second day that he swims, he dives deep again and comes up through the "lightening water." This symbolizes his return to the world of light and reality.

By going to Brett, Jake completes the circle. The situation is right back at the beginning. His old problems return: "I did not sleep that night on the Sud Express." When he arrives at Brett's hotel in Madrid, he is taken "down a long, dark corridor" to her room. The dark corridor is an apt path for Jake's return to his frustrated love life. This time though, Jake realizes that Brett will never change and that even if he were not impotent, their relationship would be no better:

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35 Hood thesis, p. 70.

36 Hemingway, The Sun Also Rises, p. 239.
"Oh, Jake," Brett said, "we could have had such a damned good time together. . . ."
"Yes." I said. "Isn't it pretty to think so."37

Characteristically, Hemingway surrounds Jake's final revelation with an abundance of light: "It was very hot and bright, and the houses looked sharply white."38

Throughout this novel, Hemingway's use of light imagery is straightforward and clear. He uses sleepless nights and lighted arenas as he does in the short stories, and makes extensive use of whiteness, indicating goodness, and darkness, indicating danger and evil. As a final observation, the varying of light and dark to represent confusion or complexity of emotions and thoughts is a new device utilizing light.

37 Ibid., p. 247. 38 Ibid., p. 247.
Hemingway's use of brightness or whiteness to signify goodness, purity, or innocence is reversed on the first page of this novel. He describes the rocks in a river as "white in the sun," and a road as "bare and white." This whiteness adds to the good atmosphere he creates for the house and village that Frederick Henry and his friends occupy. In the next paragraph, though, Hemingway describes the "flashes" of the artillery at night. Night is his usual time of foreboding, but the "flashes," as direct emissaries of death or destruction and as false warnings of an approaching storm, resembling the summer lightning, are out of the ordinary. Thus, a contrast between good and evil is presented through a paradoxical use of light.

The darkness of night retains its sinister characteristics, for it is under the cover of night that troops advance, supplies for the war and guns are taken to the front, and the artillery sends death and destruction from one side to the other. Even in the daytime darkness is an ill omen. On one mountain that the Italians were unsuccessful in taking, the "trees and the branches were bare
and the trunks black with rain.\textsuperscript{1} The black trunks stand as dark reminders of defeat.

Henry describes his surroundings, mentioning that the snow that particular fall was late in coming. When the snow does come, it covers the bare, war-torn ground and the guns. As the snow falls, Henry and a friend watch: "... looking out at the snow falling slowly and heavily, we knew it was all over for that year."\textsuperscript{2} The snow is good; it covers the signs of war, and its white blanket gives protection from death, defeat, or destruction until the spring thaw.

The dialogue of this novel begins around a dinner table that is lighted by candles. This table becomes a lighted arena when the captain begins to bait the priest. He accuses the priest of spending his days with the local prostitutes. A lieutenant joins the baiting by asking the priest if he has read a book entitled "Black Pig." The priest answers that it is "filthy and vile." The baiting continues with the captain making shadow pictures on the wall while insisting that the priest take part in his "five against one" joke. The whole episode is sordid and tasteless. Hemingway puts Henry in this lighted arena to witness a conflict between good and evil. Evil clearly identifies

\textsuperscript{1}Ernest Hemingway, \textit{A Farewell to Arms} (New York, 1957), p. 4.

\textsuperscript{2}This text.

with the dark through the book "Black Pig" and the shadow pictures. When the topic of leaves is introduced the captain, as champion of the dark, implies immoral travels. His opposition, the priest, stresses a trip to the Abruzzi. There is more snow there and "it is clear and dry." The snow again represents goodness, but the priest's cause is lost:

"Come on," said the captain. "We go whorehouse before it shuts."
"Good-night," I [Henry] said to the priest.
"Good-night," he said.³

The dark forces, immorality, win the conflict and Henry elects to side with them against the light forces, purity. This is significant, for his entire affair with Catherine Barkley is dark.

After returning from his leave, it is daytime when he first sees Rinaldi and learns of the "beautiful English girls." Rinaldi is a champion of darkness socially, through his night-life; but as a surgeon, he constantly enters a lighted arena to fight death or disease on the operating table.

³The priest is disappointed that Henry did not go to the Abruzzi; characteristically, this bad news comes to him at night. Henry feels badly because he had not gone "where it was clear cold and dry and the snow was dry and powdery

³Ibid., p. 8.
... and there was good hunting." Henry had shunned the goodness of light and snow for "the smoke of cafes and nights when the room whirled ... nights in bed, drunk ... the strange excitement of walking and not knowing who it was with you, and the world all unreal in the dark ... not caring in the night ... ." Henry chooses the dark world, but cannot understand or explain his choice: "I tried to tell about the night and the difference between the night and the day and how the night was better unless the day was very clean and cold and I could not tell it ... ."

Like Jake Barnes, Henry is mystified by the night. Its mystery and dangers are beguiling and intoxicating, and allow an individual to escape to the "world all unreal in the dark and so exciting that you must resume again unknowing ... ." Henry does not alienate the priest through this failure: "... we were still friends, with many tastes alike, but with the difference between us." The "difference" is black and white, evil and goodness, dark mystery and lighted reality, ignorance and enlightenment. Just as night and day are opposites that co-exist peacefully, Henry and the priest remain friends.

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The day after his return, Henry is awakened by a battery of artillery. He stands in a window bathed in sunlight that ushers him back into touch with reality and the war. 

"Outside the window it was a lovely spring morning." Hemingway remains consistent by using the clear daylight of morning to convey information and good news. This same day, Rinaldi takes Henry to meet Catherine Barkley. She and Helen Ferguson are wearing their white uniforms, extending Hemingway's use of light for goodness.

The next day, during an artillery barrage on a road, Henry describes an exploding shell as a "hard bright burst and flash." Like the earlier flashes of the artillery at night, these shell bursts mean sudden death or destruction. Later in the novel, during the afternoon before the retreat begins, Henry sees Austrian shells exploding nearby: "soft puffs with a yellow white flash in the centre." Hemingway uses this device several times, but most vividly just before Henry escapes in the river. "At the far end of the bridge there were officers and carabinieri standing on both sides flashing lights." These lights mean certain death for the men taken from the column. The "battle police" are executing the condemned men close by and Henry can see the "flashes of the rifles." It appears that

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9Ibid., p. 16.  
10Ibid., p. 24.  
11Ibid., p. 185.  
12Ibid., p. 221.
Hemingway is emphasizing these ends, death and destruction, as the harshest side of reality in a war.

That night Henry goes to see Catherine and their "dark affair" begins. This description is apt, for Hemingway uses the phrase "in the dark" five times in less than two pages while the pair are together. Obviously, he wants it understood that a great deal takes place in the dark, especially concerning Henry and Catherine. Two days later, when Henry sees her at night again, she makes a point of this:

"Say, 'I've come back to Catherine in the night.'"
"I've come back to Catherine in the night."\(^{13}\)

This aspect of their affair takes on more importance as the novel continues: their nights in Milan, their escape from Stresa, her death in the end. After leaving Catherine that night Henry goes home: "It was a hot night and there was a good deal going on up in the mountains. I watched the flashes on San Gabriele."\(^{14}\) The ever-present harsh reality of war can not be ignored, nor can the activities at the Villa Rossa (the whorehouse): "the shutters were up but it was still going on inside."\(^{15}\) This atmosphere is quite different from that in the traditional star-studded or harvest-moon-filled night of a new love. Hemingway fills

\(^{13}\)Ibid., p. 30.  
\(^{14}\)Ibid., p. 32.  
\(^{15}\)Ibid., p. 32.
the night with the complexities and problems of war and immorality, indicating some truth in Catherine's remark, "... we're going to have a strange life."\textsuperscript{16}

The following day, Henry is on duty delivering wounded: "It was a hot day and the sky was very bright and blue and the road was white and dusty."\textsuperscript{17} Hemingway sets the atmosphere for something good to happen. This is the day that Henry attempts to help a soldier who is lagging behind his regiment suffering from a hernia. Later, after he is finished for the day, Henry contemplates an ideal night with Catherine in a hotel in Milan. He visualizes their "dark affair," considering their activities at night only: "... and the whole night and we would both love each other all night in the hot night in Milan."\textsuperscript{18} This constant reference to night, along with "the very small bats hunting over the houses" in the dark, lends a foreboding tone to their relationship. The bat is traditionally sinister and evil, bringing to mind visions of dark, mysterious castles in Transylvania where the dreaded vampire stalks, at night only, to infect others with his malady. The bats are hunting, and become symbols of death, for their prey is insects and small vermin. Bats are almost totally blind, thus, consigned to a dark world. Likewise, death is blind when it consigns men to its darkness.

\textsuperscript{16} Ibid., p. 32. \textsuperscript{17} Ibid., p. 33. \textsuperscript{18} Ibid., p. 38.
The candle-lighted table at the officer's mess becomes a lighted arena again when Henry enters a drinking contest with Bassi. This contest is decided when Henry capitulates in order to continue his dark affair. However, when he reaches the hospital, he is unable to see Catherine; he loses outside the arena as well as inside it. Hemingway seems to be presenting an example of the dark foe's fickle and deceptive nature.

Henry's drive to the front to take part in an attack is pleasant. The mountains in the distance are "green and dark to the snow-line and then white and lovely in the sun." The goodness and peace represented by the white snow is short lived, for Henry is on his way to being wounded. It is "nearly dark" when he approaches his destination. The attack is to begin as soon as it is dark. Characteristically, death and danger are identified with darkness. When it becomes dark, large searchlights from both sides probe the night. They seek to uncover or reveal the dangers hidden in the dark; they seek and deliver information; they are basically good.

It is ironical that Henry is eating a piece of white cheese for sustenance when he is hit: ". . . there was a flash . . . and a roar that started white and went red . . . " Henry experiences the harsh reality of death

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19 Ibid., p. 45.  
20 Ibid., p. 54.
symbolized by the flash of the exploding shell. At first ignorant of the extent of his wounds, Henry utilizes the "floating light" of the star-shells to see his injury. Again, bright light conveys information, imparts knowledge. Henry remains in the dark outside the dressing station while inside the doctors work in another lighted arena. They must face the results of the night's dangers. They are Hemingway professionals working quickly without thinking, stoical in their dealings with pain and death, yet retaining a certain glibness. Death is ever-present, for the man above Henry in the ambulance begins to hemorrhage, his blood dripping on Henry: "In the dark I could not see where it came from the canvas overhead." The man dies before help can be reached. By having Henry wounded at night, Hemingway is able to use light imagery to emphasize the drama of life and death through the contrast of light and dark.

At the field hospital, light represents goodness through help and care: "The lights were only turned on when someone was brought in at night or when something was being done." The priest visits Henry and their discussion discloses Henry's spiritual uncertainty at night: "I am afraid of Him [God] in the night sometimes." Henry thinks

\begin{itemize}
\item \textsuperscript{21}Ibid., p. 61.
\item \textsuperscript{22}Ibid., p. 68.
\item \textsuperscript{23}Ibid., p. 72.
\end{itemize}
at night, but does not have difficulties in sleeping, yet. When he arrives at the hospital in Milan, it is night. There is confusion, delay, and discomfort for Henry until he finally gets a room. Hemingway provides a contrast for this when Henry wakes up the next morning. "There was sunlight coming through the shutters." As usual, goodness is present, this time in the form of a nurse who looks "young and pretty." She improves the atmosphere by opening the shutters, letting in the "bright sunlight." Henry looks out, seeing "white clouds" in the "sky very blue." Hemingway creates this bright and clear setting to indicate that Henry is safe; he is surrounded by goodness, the clean, fresh hospital.

The next evening as it gets dark, Henry watches the swallows and the night-hawks flying above the roofs. The night-hawks parallel the bats, because they represent death in the night for their prey. Also, both bats and the night-hawks identify with the trench-mortar shells which bring death in the dark. Henry eats his supper and, after a while, falls asleep. However, he wakes "sweating and scared" from a dream: "I woke for good long before it was light and heard roosters crowing and stayed on awake until it began to be light. I was tired and once it was really light I went back to sleep again." Thus, another Hemingway hero

\(^{24}\text{Ibid.}, p. 84.\)

\(^{25}\text{Ibid.}, p. 88.\)
experiences the necessity for light before finding rest in sleep. When he awakes again, there is "bright sunlight" in his room. This time it brings reality, his nurse looks "a little older in the bright sunlight and not so pretty;" but it also brings help and friendship from the nurse, and a visit from Catherine. After some indiscreet love-making in broad daylight, Henry and Catherine agree that their affair must be limited to activities "at night."

It is interesting that the local anaesthetic used on Henry's leg is "called something or other 'snow'," and that the x-ray plates are held "up to the light" to be seen better. Coincidence or not, Hemingway is emphasizing the goodness of the two factors: one alleviates pain, the other conveys information. A lack of the "snow" on part of his leg results in pain, just as the lack of snow on the battle fields earlier results in combat. The absence of a light would keep Henry ignorant of the extent of his wounds.

The night that the bat flies into Henry's room while the couple are in bed provides a good example of Hemingway's repeated use of "in the night:"

A breeze came in the night and we heard the men of the anti-aircraft gun on the next roof talking. It was cool and they were putting on their capes. I worried in the night about some one coming up but Catherine said they were all asleep. Once in the night we went . . . .26

26 Ibid., p. 101.
The next morning Henry is operated on. Shortly before the operation, Henry considers the morning: "Outside the sun was up over the roofs and I could see the points of the cathedral with the sunlight on them." Hemingway provides this bright morning to establish an atmosphere indicative of the successful operation.

Light emphasizes beauty when Henry describes Catherine's hair which she fixes in the light that comes in the open door of his room at night: "... it shone even in the night as water shines sometimes just before it is really daylight." As a contrast, dark emphasizes evil at the crooked horse races. Henry and his friends bet on a "purplish black" horse that appears to be dyed, indicating a fixed race. The horse wins, but late betting cuts their winnings to less than even money. Catherine shuns the crooked races and feels "so much cleaner" after she and Henry honestly bet on a horse named "Light For Me" which loses.

Darkness is the vehicle for bad news throughout the rest of the novel. It is night when the order to retreat reaches Henry's post. It is night during the retreat that Henry and his men hear the rumor about Germans in Italian uniforms creating confusion in the retreat. Darkness shrouds the bridge over the Tagliamento river when Henry realizes

\[27\] Ibid., p. 105.  
\[28\] Ibid., p. 114.
that officers are being separated from the retreating
column and executed. Emilio, the barman of the hotel in
Stresa, wakes Henry at night to warn him about the intended
arrest. Finally, Catherine's first labor pains come at
night, announcing what should be a "blessed event," but
actually is the beginning of the end. The foreboding
nature of night is emphasized even more through significant
unpleasant events. The first symptoms of the jaundice
appear at night, eventually depriving Henry of his con-
valescent leave. Henry must take a night train back to
the front. The retreat is at night, disrupted by confusion.
It is night when Henry risks his life by diving into the
river to escape execution. The long row to Switzerland is
at night. Worst of all, it is night when Catherine dies.

When Henry and Catherine walk together before his
train back to the front leaves, the cathedral is "white and
wet in the mist" and the windows of all the shops are
lighted. This type of light is good, offering security, but
the pair are on a street where "there were no lights" when
they kiss and decide to go to a hotel. They seek darkness.
The light in the hotel room reveals something to Catherine
in the mirror causing her to feel like a whore. Henry looks
out of the window at the "lights of the station" which
represent the grim reality that he must return to the war.
The light of the hotel room is not bad. It simply forces
Catherine to face an impartial mirror reflection of herself
as one party of an illicit affair. Likewise, the station lights are impartial to all those that enter and leave the station. At the station, Hemingway alternates light with darkness by having Henry see the two soldiers "under the light," then Catherine's face in the "shadow from the hood of the carriage," then her face in the light, the carriage going away in the dark, and finally, the inside of the lighted station. This symbolizes the emotional conflict that Henry is experiencing.

Regardless of the situation, if Hemingway wants to stress goodness or safety, he will employ light, whiteness, or snow. Henry fondly recalls Caporetto as "a little white town." It is "half daylight" when he makes it safely to shore from the timber in the river. When he is hiding on the train under the canvas there is a "little light" that enables him to see. In Stresa, his room in the hotel is "big and light." When he surprises Catherine and Ferguson at supper, Catherine's reaction is typical: "Her face lighted up."29 When they are reunited in his room it is "light and pleasant and cheerful." Once they start the trip toward Switzerland, the lights on the shore are their guide; and the moon comes out to reveal the "high snow mountains" across the lake, the "white villas on the shore," and the "white road" from Pallanza. There is snow on top

29 Ibid., p. 246.
of the mountains near their house in Montreux. The mountain Dent du Midi is a "high snowy mountain" that dominates the valley they live in, but does not make a shadow. The winter snow is late in coming, but its arrival and presence parallels the pleasant months Henry and Catherine have together.

Hemingway appears to contradict the light-equals-safety device occasionally, by providing the darkness of night as a cover for Henry to use in escaping. However it may seem, the night never offers solace. There is always fear of what the dark might offer. The night that Henry and Piani join the retreating army is uncomfortable: "That was a very strange night. I [Henry] do not know what I had expected, death perhaps and shooting in the dark and running, but nothing happened." After his escape, Henry must use the night because technically he is in the wrong. Technically he is a deserter, and his affair with Catherine is illicit. Their escape together must be at night, for in daytime the truth would be revealed, he would be arrested, and the pair separated. Hemingway even makes Henry's means of escape and hiding dark and sinister. During the retreat, the ambulances stop at a farm house "large and dark." After abandoning the ambulances, Henry, Bonello, and Piani travel at night, resting during the day in another farm house that is "dark inside." When Henry first suggests going down the

\[30\] Ibid., p. 218.
lake from Stresa into Switzerland, "it was clouding over outside and the lake was darkening." Other references to the lake are "dark and smooth," "dark November water," and "dark against the stone."

There is an interesting reversal as the long row to safety nears its end. As daylight approaches Henry fears it. He rows harder to ensure his escape, but when the morning comes, revealing that they are in Switzerland, it is "clear daylight" and they can see "the tops of the white-caps;" thus, freedom and safety are won, and the daylight is no longer feared.

One of Hemingway's new devices for emphasizing goodness is simple but effective. When Henry leaves the hospital to return to the front, he says good-bye to the porter's wife who had done his mending and is "a very short dumpy, happy-faced woman with white hair." While in Stresa, Henry plays billiards with Count Griffi, who is "an old man with white hair and mustache and beautiful manners." The woman represents goodness through a mother-image. The Count represents goodness through his aged dignity and wisdom. Both have the "good" characteristic of white hair. Henry briefly enters a lighted arena, the billiard table, with the Count, losing even though he has a handicap. This is a victory, though a minor one, for light over darkness.

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31 Ibid., p. 251  
32 Ibid., p. 146.
The nights Henry and Catherine share in Switzerland are "grand." Henry wakes one night with the "moon shining in the window." Catherine is awake, they talk, she goes to sleep. Henry thinks, finally going to sleep watching the "moonlight on her face." Unlike his troubled nights alone in the dark, this night has moonlight which provides an atmosphere of goodness and peace.

The days in Switzerland are "bright cold days" with snow "over all the country." In Lausanne, Henry exercises at a gymnasium where there is "good air and light." The night that Catherine begins her labor is clear and the stars are out. Hemingway seems to indicate that everything is good and normal. Catherine goes into the delivery room during the early daylight, but makes no progress. Characteristically, it is night when the doctor tells Henry the bad news. Henry sees the "bright small amphitheatre of the operating room" which becomes the last lighted arena of the novel. After the infant is born, Henry sees its "little dark face and hand." The stillborn child is a symbol of death; like the bats, the night-hawk, and the trench mortar shell, it comes in the night and kills blindly without malice.

Hemingway alternates light and darkness until Catherine dies. Henry stands in the hall outside her room looking out a window seeing "the dark and the rain falling across the
light from the window." He cannot see when he goes into her room because there is a "bright light in the hall" and it is "dark in the room." It is dark on the street and "brightly lighted" in the cafe when he eats. Finally, there is light in the room when she dies, and Henry turns it off to be with her: "But after I had got them out and shut the door and turned off the light it wasn't any good." The alternating light and dark represents the struggle between life and death. The final scene in the dark emphasizes their "dark affair" which begins at night and ends at night.

In this novel, Hemingway introduces several new uses of light and dark, adding to his ample repertoire. He uses the bright flash to represent the harsh realities of war. He reverses the good and bad qualities of light and dark for contrast. He introduces the personal characteristic of white hair as a sign of goodness. Emphasizing darkness, he uses the phrase "in the dark" or "in the night" forty-seven times as opposed to using "in the light" or "in the daylight" only seven times. Throughout this novel, almost all the dialogue between the major characters, Henry, Rinaldi, Catherine, the priest, and Signor Maggiore, takes place at night.

\[^{34}\text{Ibid.}, p. 327.\quad ^{35}\text{Ibid.}, p. 332.\]
Finally, Hemingway develops a new element for the troubled nights of his heroes: loneliness. Frederick considers this idea after Catherine joins him in Stresa:

I know that the night is not the same as the day: that all things are different, that the things of the night cannot be explained in the day, because they do not then exist, and the night can be a dreadful time for lonely people once their loneliness has started.  

This aspect of darkness is significant in that later Hemingway heroes consider it also.

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36 Ibid., p. 249.
CHAPTER V

TO HAVE AND HAVE NOT

The first device of light symbolism that Hemingway uses in this novel is the early morning. Harry Morgan is confronted by three Cubans who want him to smuggle them into the United States. Harry has refused them once, the night before, but only in the early morning do they finally realize that he will not take them. With morning light comes the revelation of truth. Eddy, the "drunken", "never looked too good early in the morning." His drunken nights are revealed in his hung-over mornings. After the incident with the Chinamen, Eddy, feeling terrible, wakes up at daylight. The bottle courage he needs is gone. Later in the novel, two customs men question Harry "in the morning in Freddy's place" about his missing boat. The fact that it was taken from the Navy Yard is revealed by the light of morning.

As in other works, Hemingway uses the night as a time of evil deeds and as a vehicle for bad news. The Cubans are first refused passage at night. Harry learns at night

1Ernest Hemingway, To Have and Have Not (New York, 1952), p. 9.
that Mr. Johnson has left without paying. It is late at night when Marie learns that Harry has taken his boat, planning to make what will be his last trip. Richard Gordon learns at night that he has lost his wife to another man. Mrs. Tracy learns at night that her husband, Albert, is missing and probably dead. Finally, it is night when the doctor tells Marie that Harry is dead.

Hemingway introduces a new device utilizing darkness when the three Cuban boys are gunned down in the street. One of the gunmen is a "nigger" who does most of the killing. The "nigger" becomes a dark force representing evil and death. For contrast, the other gunman, who is killed, wears a "chauffeur's white duster." This ominous image is continued in Harry's "real black nigger, smart and gloomy, with blue voodoo beads around his neck." The "voodoo beads" add a sinister, mysterious air through their connotation of "black magic." This image becomes a symbol of death for Harry when he receives the picture of the "dead nigger with his throat cut." It appears that Harry is ill-fated through this imagery, for he has a "nigger" helper when he is shot and loses an arm. The symbol of death is partially fulfilled for Harry, because one of the bank robbers he kills is "niggery looking" and the one that shoots

\[^2\text{Ibid.}, \ p. \ 11.\] \[^3\text{Ibid.}, \ p. \ 39.\]
him is referred to as "the other dark one." The last connotation of evil from a dark man comes near the end of the novel when Marie remembers Harry's fight with a "nigger" during an early visit to Havana.

Throughout the novel, darkness and night represent misfortune, evil, danger, and death. Eddy gets drunk every night. Harry takes Mr. Johnson fishing where the gulf makes "a dark line," indicating deep water and the unknown. Hemingway emphasizes the black wings of the big flying fish, seeming to thwart "the best sign there is" for good fishing. It is a "black marlin" with a "purple-black head" that takes Johnson by surprise, wrenching the fishing tackle out of his hands. Broke and without work, Harry eats "black bean soup." The incident with the Chinamen takes place at night. Hemingway pictures Eddy as "shadowed against the dark" to add mystery and foreboding to the setting when Mr. Sing is killed.

Harry and his "nigger" helper are detected and shot "in the night" while transporting illegal liquor. The night they carry the liquor is stormy. The boat that is to pick up the illegal liquor is to come out at night. Captain Willie frustrates the efforts of the government men by keeping them out fishing until dark. Later, Harry takes his boat from the Navy Yard at night. All the preparations, on his boat, for carrying the revolutionaries to Cuba must
be made at night. During the trip, Harry kills and is shot at night. Wounded, Harry lies in Freddy's boat; the boat drifts for a day, and as the day ends Harry is "in the shadow" getting "colder all the time." The shadow represents death which overcomes Harry, taking him late the second night.

Richard Gordon finds his wife with Mac Walsey "in the dark." This leads to their argument and break, both of which take place at night. Gordon is discovered in bed with Hélène Bradley "in the darkness." Mac Walsey goes to Freddy's bar at night to experience the wild, dangerous atmosphere. The grain broker who worries at night does so on a black yacht. The boat that Harry and the bank robbers are on is towed into a "dark yacht basin" when the Coast Guard brings it in. Finally, as in *A Farewell to Arms*, Hemingway uses the phrases "in the dark" and "in the darkness" repeatedly, to emphasize a foreboding atmosphere where the action of the novel merits it.

Light, brightness, or whiteness is used to indicate goodness, truth, or safety and to reveal actions hidden by night or darkness. As Harry takes Mr. Johnson out to fish he can see "Havana looking fine in the sun." The sun encourages Harry about the fishing. He mentions that the

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"moon is right;" thus the sun has an ally in goodness. Harry sees Mr. Johnson's first fish "shine bright silver" as it takes the bait. While the fish jumps, it is "shining silver in the sun." While fighting, it smashes "the water white." This fish gets away, making the light bad for Johnson. Hemingway employs "bad light" to indicate something unlawful. In this case it is Johnson, who leaves town without paying Harry for the fishing trip and the lost tackle. Harry encounters "bad light" later in the novel.

Discussing the destination of the smuggled Chinamen, Harry eliminates the Tortugas because the lighthouse there would expose him. Harry avoids the lighthouse and daylight, but must use lights in the night to find his way: "the lights of Baracoa." As he drifts waiting for nightfall, he watches "the dome of the Capitol standing up white out of the edge of the sea." The white dome parallels a snow-capped mountain signifying goodness. This good sign, along with a "fine sunset," indicates that Harry will succeed in his dealings with Mr. Sing. After night falls, Harry is helped by the "Morro light" and the "glow of Havana." The two lights used as a signal are helpful, but the running lights that Harry "flashed" on then off mean death for Mr. Sing. This flash corresponds to the flashes in *A Farewell to Arms* that mean death for officers in the retreating

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column. The binnacle light that Harry turns on reveals that the money is all there. He waits until he can see the beach "shine" before he releases the Chinamen. The "shine" represents safety on land as opposed to danger in the dark water. As a final favorable sign for this episode, the moon comes up. When Harry and Eddy near home they can see the Sand Key light and the water "quit being blue and was light and greenish." 7 These are favorable signs, emphasizing the nearness of home, safety, and rest.

The Sand Key light is a symbol of safety again when Harry nears home carrying a load of illegal liquor. Once the boat is anchored, the results of the dangerous night crossing are impartially revealed to Harry by the daylight. Hemingway uses whiteness paradoxically when Captain Willie's white boat appears. Captain Willie helps Harry; whereas, the two men in white cloth hats represent a threat. "The white of the La Concha hotel" is an ensuring sign of safety as Harry, minus the illegal liquor, enters his home port.

The "one electric light on in the ceiling" reveals the rotten side of Bee-lips' character when he and Harry discuss the proposition of transporting the Cuban revolutionaries (bank robbers). Later, after Harry tells Marie, his wife, about the trip he must make, he falls asleep with a street light illuminating his face. This light is good,

7 Ibid., p. 63.
for it reminds Marie of what a good man she has. All of Harry's illegal activities are aimed at providing for his family. Before leaving, Harry surveys his house and a "shiny, real-oak table" and the "shiny real-oak chairs" around it help him to face the truth of his financial need.

During the bank robbers' escape in the boat Harry has borrowed, the white propeller wash behind the boat has good characteristics, similar to the snow in *A Farewell to Arms*. The propeller wash covers the results of violence, Albert's body, and it prevents more violence by "covering" the Cuban's machine gun. The binnacle light and the afterglow of day on the water are Harry's allies, but "the glow of Havana" means safety to the bank robbers and must be avoided. If the Cubans see that glow they would probably kill Harry and take the boat. Again, Hemingway is using light paradoxically. The bright flame of Harry's gun brings the harsh reality of death as do the shell bursts in *A Farewell to Arms*. The moon, which is a favorable sign for Harry earlier, lights the boat after the shooting, allowing him to "see everything in the cockpit clearly," but it is too late to help otherwise.

The light that reveals Richard Gordon and Hélène Bradley in the act of sexual intercourse comes from a door opened by her husband. The white ceiling and her bright hair heighten the contrast when the door is closed. Hemingway again uses the door image to strengthen his contrast:
outside is light and good, inside is dark and evil. The harsh reality of Gordon's failure as a "man of the world" is made clear to him through the "lighted flashes of light" brought on by Helène's slap. All of this light is good because it abruptly reveals and ends a sordid relationship.

The "glare of a flood light" lights the way for Henry Carpenter and Wallace Johnston when they go onto Johnston's yacht. Another floodlight lights the way for Harry's stretcher. These floodlights pierce the darkness impartially. They are good because they allow unhampered vision. Their brightness, the "freshly shiny look" of Freddy's boat, and the clear water seem to create a good atmosphere, but the shiny faces of the dead and Mrs. Tracy's frustrated anguish are reminders of the grim truth. The car lights that once lighted a lynched man share the particular goodness of the floodlights. The headlights of Marie's car fit this category, too. They light the "worn white coral of the Rocky Road" where Richard Gordon is walking. The "Rocky Road" covered with white coral, symbolizes the rough road of life and its hardships.

Marie isn't "terrified" by the "very bright light" in the room where Harry lies dead; she fears the harsh reality of his death that it reveals. Remembering the first time she had her hair bleached blonde for him, she recalls how

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8Ibid., p. 255.
it "shone so in the sun." This bright memory is indicative of their good relationship. Hemingway implies that Marie will overcome her hardships in his last description of the sea "new and blue in the winter light" and through the image of the "large white yacht" coming into the harbor.

Hemingway occasionally contrasts black and white or light and dark to indicate a questionable character or situation. Mr. Sing's suit, shirt, and hat are white, but his tie is black. Richard Gordon's wife is a "dark girl" wearing a "white wool sweater and dark blue slacks." Freddy's place has "nobody much in the daytime," but is full every night. When Freddy's boat is drifting with Harry and the bank robbers in it, "something dark" drips and hangs "in ropy lines against the new [white] paint of her hull." Freddy's bartender at night is a "white-jacketed, big-bellied nigger." In each case, the contrast precedes a conflict of some kind. Mr. Sing is killed by Harry. Richard Gordon and his wife argue and part. There are several fights among the crowd at Freddy's place. The "dark something" on Freddy's boat is blood; the conflict is Harry's struggle against death. Shortly after the description of Freddy's "nigger bartender," Freddy has to knock down a man who threatens him.

\[^9\]Ibid., p. 258. \[^10\]Ibid., p. 138. \[^11\]Ibid., p. 178.
Like other Hemingway heroes, Harry is deprived of sleep at night, but only when he is faced with an immediate problem such as his business with Mr. Sing. Henry Carpenter echoes earlier Hemingway characters when he asks Wallace Johnston, "Didn't you ever notice any difference [concerning emotional problems] in nights?"\textsuperscript{12} As an afterthought Carpenter adds, "I suppose when you're rich enough there isn't any difference." This remark is ironic when applied to the "sixty-year-old grain broker" who lies awake worrying about an investigation by the Internal Revenue Bureau. Even when he does sleep, his brain keeps on "as it had while he was awake" making rest impossible.

Hemingway's troubled nights disturb his women characters for the first time in this novel. Marie lies awake "for a long time" looking at Harry, thinking about him. After he is dead she wonders, "How do you get through the nights if you can't sleep?"\textsuperscript{13} Richard Gordon's wife is sick of his kind of selfish, "barnyard" love: "Love is you making me happy and then going off to sleep with your mouth open while I lie awake all night afraid to say my prayers even because I know I have no right to any more."\textsuperscript{14}

Dorothy Hollis has to take luminol to sleep. She is bothered by the way she lives and wishes for "just one good natural

\textsuperscript{12}Ibid., p. 230.  \textsuperscript{13}Ibid., p. 261.  \textsuperscript{14}Ibid., p. 186.
sleep the way we slept when we were kids." Like the troubled nights of Hemingway's men, the women's nights are restless because of emotional problems.

Another new use of light imagery employed by Hemingway in this novel makes light or whiteness temporarily bad. The bright sunlight of early morning makes a tanker look "like tall buildings rising out of the sea," momentarily confusing Harry and his helper as they approach Florida with the illegal liquor. Once in the channel, it is hard for Harry to see "with the sun on the water." Technically, the white-hatted men in Captain Willie's boat represent goodness through law and order, but in Harry's situation they are a menace. Harry has to avoid the "lights at the head of the docks" when he takes his boat from the navy yard. Like the white-hatted men, these lights technically represent goodness, but not for Harry. For the same reason, he tells his wife that he must leave before daylight. The boats that chase Harry and the bank robbers are white, again representing the goodness of law and order. Hemingway uses "bad" light or whiteness to emphasize that Harry is involved in evil deeds. Even though Harry is a typical Hemingway hero, he is functioning outside of the law. This is a reversal of Hemingway's usual pattern, so the reversal of the light imagery is logical and effective.

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15 Ibid., p. 243.
Hemingway uses the device of alternating light and dark to indicate Richard Gordon's disturbed state of mind. After he leaves his wife, Gordon walks through town. The moon is up, with the trees "dark against it." He sees lighted houses, the church steeple "against the moonlight," the "black-domed bulk of the convent handsome in the moonlight," and a "bright lighted" sandwich place. In contrast to Gordon's perplexity, Hemingway provides a "brightly lit main street," a whitewashed jail building "shining in the moonlight," and the "brightly lighted" Lilac Time casino in an abundance of light symbolizing the goodness and peace of the little town. While Dorothy Hollis is on the deck of her yacht, she looks across the "dark" water noticing the lights of a boat, the boat's searchlight, and the black ambulance on the Coast Guard pier. Here the alternating light creates an atmosphere for her troubled thoughts and for the confusion that takes place on the Coast Guard pier.

Harry enters a lighted arena when he and Albert meet with the revolutionaries and "Bee-lips." The conflict is literally a battle of wits in bargaining. Harry wins this battle by getting the terms he wants. He also gains an advantage by saying he does not speak Spanish. Richard Gordon enters a lighted arena when he goes into Freddy's place at night. His conflict is within himself until he sees John MacWalsey, his foe, at the bar. Gordon's attempt to
physically defeat MacWalsey is frustrated by the bouncer. When MacWalsey continues his attempts to befriend Gordon outside the arena, Gordon shuns him and goes off into the dark defeated.

On the whole, light imagery does not play an important part in this novel. Hemingway uses light and dark primarily to represent good and evil. However, he does introduce three new devices using light imagery: he uses the "nigger" as a dark image representing evil, misfortune, or death; he allows his women to experience the restless nights of his men; and he creates "bad light" that hampers rather than helps his hero.
CHAPTER VI

FOR WHOM THE BELL TOLLS

Light imagery is frequent and significant in this novel, from the first paragraph to the last. It begins with Robert Jordan's looking at "the dark of the oiled road" that crosses the bridge he must destroy. Next to the road, he can see the water of a waterfall, "white in the summer sunlight." Hemingway initiates a good-versus-bad atmosphere with this contrast of light and dark.

Following his established pattern, Hemingway darkens people, places, and objects which are evil, sinister, mysterious or dangerous. Anselmo explains to Robert Jordan that the sentry, a potential danger, at the millhouse cannot be seen because he is "in the shadow" avoiding the sunlight. Anselmo and Pablo both wear black peasant's smocks. This black foreshadows death for the old man and treachery in the guerrillero leader. Pablo has two military saddles of "black leather" which were acquired when his band killed two guardia civil. When the gypsy describes the train sabotage he took part in, he remembers the explosion as a "cloud of blackness." Pilar's appearance is given a mysterious air through her "thick curly black hair," her "black peasant skirt," and her "black rope-soled shoes." As Robert Jordan
inspects the bridge, the setting sun shows the bridge "dark against the steep emptiness of the gorge."\(^1\) A "blackened leather" wine bottle and some "fire-blackened" empty tins add to the menacing appearance of the sentry box at the bridge. The gypsy is disturbed by the numerous fascist planes that pass over, "darkening the sky." While describing the execution of the fascists of a small village, Pilar tells of Don Faustino who is escorted to his death by two peasants in black smocks. Continuing, she tells about a "big drunkard in a black smock" who tried to set fire to a dead fascist. After their spontaneous love-making in the mountain meadow, Maria and Robert approach Pilar, who looks like a "dark bundle" where she sits: "black against the brown of the tree trunk."\(^2\) Again, Hemingway is casting a mysterious air around Pilar. When Robert is reflecting on the individuals he once met at Gaylord's in Madrid, the more grave ones have a dark characteristic. Campesino has a black beard; Karkov wears black riding boots; and Karkov's wife is dark with "dark, gray-streaked hair." As Pilar explains the smell of death to Robert, she mentions the outcast prostitutes of Madrid who, barred from the houses, continue their trade "in the shadow of the trees" at night in

\(^1\)Ernest Hemingway, *For Whom the Bell Tolls* (New York, 1940), p. 35.

\(^2\)Ibid., p. 172.
the Jardín Botánico. The fascist horseman that Robert kills at the mouth of the cave wears "heavy black boots." He is a symbol of danger and death to the guerrilla band. The leader of the fascist horsemen who come after this lead man has a "sun- and wind-darkened face." He is also a threat. When Sordo is attacked, Robert sees the fascist cavalry, "men and horses dark against the snow" which means eventual death for Sordo. Maria refers to the mind-disturbing memory of her rape by the fascist as a "black thing" when she discusses her capture with Robert. Augustín refers to Pilar as a "black cat" when she alludes to the possibility of failure. The building in which André Marty delays Andrés and Gomez is "long and dark against the night sky." During the final escape, the "oiled dark" road becomes a barrier that causes Robert's downfall.

The three nights of this novel share the foreboding tone of other Hemingway nights. The use of night and darkness for hiding and for creating mystery and suspense is more important here than in his other works. The nature of the characters' work demands that they remain unseen most of the time. Robert's mission begins in the dark when Golz reads his orders to him. The attack that Robert is part of is organized and set into motion "in the night." Anselmo explains to Pablo that he and Robert crossed the lines "last

\[3\text{Ibid.}, p. 415.\]
night . . . in the dark." Pablo's horses are picketed to feed at night because they would be spotted in the daytime. Rafael explains to Robert how the band's escape from the train job was secure once night came. El Sordo must make his visits at night. When Robert and Anselmo inspect the bridge, they advance "from tree to tree in the shadows." In "the intimacy of the dark," Robert questions the old man about killing. He also mentions the risk of battle that the bridge offers, "and saying it in the dark, he felt a little theatrical. . . ."^5

Danger, confusion, and ignorance are products of the dark when Anselmo and Robert are challenged by a guerrilla sentinel who has forgotten his half of the password and does not keep his rifle cocked while questioning them. Robert first encounters Augustín's obscene manner of speech "in the dark." Robert's explosives gain a sinister and mysterious air when he takes a hand-felt inventory of them "in the dark." After the conversation in the cave in which Pablo's adverse attitude toward the bridge is revealed, Robert follows Rafael, the gypsy, "out into the dark" where they speak of killing Pablo. This conversation is short but serious, and the darkness adds to its intensity. Robert seems to favor the night when he chooses to sleep outside,

^4Ibid., p. 35.  ^5Ibid., p. 43.
but his choice is to be where it is clear and cold rather than in the dark stuffy cave. The night retains its questionable nature when Robert learns of Maria's rape, thus relegating their first act of sexual intercourse to more of a psychological cure for her than an act of love.

Later, Pilar tells Maria about her illicit affair with a bullfighter in Valencia, remarking that they made love in a "room dark in the daytime from the hanging blinds." Pilar and her lover seemed to hide from the light, thus casting questionable darkness on their relationship. Pilar tells Robert about Pablo's crying "in the night" over the loss of his command. Hemingway is using the night to isolate certain characters with their problems. When this happens, the night becomes a time of mental anguish and agitation as in Pablo's case. Hemingway has Maria blush "dark," when Robert smiles at her, as if to indicate guilt rather than innocent embarrassment.

In telling about the execution of the fascists in her town, Pilar remembers trying to disassociate from the lines of men who did the beating. She recalls how she left the square to sit on a bench under a tree "that gave shade there." Again Pilar seeks darkness, this time to avoid the gruesome reality of the execution. She continues, telling

\[\text{\textsuperscript{6}}\text{Ibid.}, \text{ p. 85.}\]
how the night following the execution was confused, through the drunkards; unnatural, through her revulsion; and perverse, through Pablo's enjoyment. During that night Pilar had to face the realities of the day and "could not sleep." Thus, Pilar joins the women in To Have and Have Not who have sleepless nights.

Robert, Maria, and Pilar avoid the revealing daylight by staying "deep in the shadow of the pines" as they approach El Sordo's camp. "Travelling at night" is the only safe way the guerrilla band can make their escape to Gredos. The fact that night and darkness protect Hemingway's characters here does not mean that he has changed his ideas on light imagery. Like Harry Morgan when he takes his own boat in To Have and Have Not, the guerrilla bands must operate and move stealthily. They must avoid detection, so they must avoid light when they can. Night is re-established as a time of foreboding when Robert tells El Sordo how he had to kill Kashkin, the demolition man with bad nerves, after he was wounded in an encounter with a fascist patrol "in the dark."

In a moment of introspection after making love to Maria in the meadow, Robert remembers the confusion of a night spent with a girl in Escorial. He also thinks about the

7Ibid., p. 131.
difficulty of blowing the bridge in the morning, wondering if he will be able to "last out until night to get back in."\(^8\) Robert's thoughts consistently return to his activities at night: his meeting with Golz, the night life at Gaylord's, nights with other women, and the prospect of a night with Maria in a hotel in Madrid. This is another way Hemingway emphasizes the complexities of life that his heroes continually face at night. Robert echoes other Hemingway heroes who comment on night and day when he thinks, "We know nothing about what happens to us in the nights. When it happens in the day though, it is something."\(^9\) This is a clear instance of Hemingway paralleling night with ignorance and day with enlightenment.

Even old Anselmo has troubles at night. It becomes dark while he is on watch at the sawmill. Watching the fascist guards reminds him of those that died when Pablo's band raided Otero one night. "In Otero, that night, was when he [Anselmo] first killed. . . ."\(^10\) The old man does not like having to kill. He is unlike Pablo who, in his "great days . . . scourged the country like a tartar and no fascist post was safe at night."\(^11\) Through Anselmo's thoughts, Hemingway adds to Pablo's unfavorable nature as a dark force, implying that he is still dangerous even though

\(^{8}\) Ibid., p. 167.  
\(^{9}\) Ibid., p. 175.  
\(^{10}\) Ibid., p. 143.  
\(^{11}\) Ibid., p. 193.
his "great days" have passed. When Anselmo quits thinking about killing and the bridge, he fulfills the observation made by Frederick Henry in *A Farewell to Arms* concerning loneliness in the dark. "The coming of the dark always made him [Anselmo] feel lonely and tonight he felt so lonely that there was a hollowness in him as of hunger."\(^{12}\) Anselmo thinks, "I am lonely in the day when I am not working but when the dark comes it is a time of great loneliness."\(^{13}\) The old man's wife died leaving him childless and alone. Like Marie Morgan in *To Have and Have Not*, Anselmo must spend the rest of his nights without the nearness of a loved one. However, Anselmo shares a fraternal relationship with Robert that is born through their mutual trust. His loneliness leaves him when Robert comes and they return to the cave together. "He had not been lonely since the Inglés clapped him on the shoulder. The Inglés was pleased and happy and they joked together."\(^{14}\) On the other hand, loneliness causes Pablo's return after taking Robert's equipment. He explains his actions: "I do not like to be alone. Sabes? Yesterday all day alone working for the good of all I was not lonely. But last night. Hombre! Qué mal lo pasf!"\(^{15}\)

Hemingway's repetitive use of "in the dark" or "in the night" sustains a foreboding atmosphere through much of the

novel, but is especially effective when applied to Robert and Maria's affair. These lovers do not have the same variety of "dark affair" that Frederick Henry and Catherine Barkley have. However, the almost ever-present darkness has the same symbolism; through it their relationship is doomed. Robert is touched by apprehension the second night he sleeps with Maria. He falls asleep happy: "But in the night he woke and held her tight as though she were all of life and it was being taken from him." He reassures himself that all is in order "and then he lay there in the night thinking." The last night they have together is marred because Maria has "a great soreness and much pain" which renders her unfit for sexual intercourse. Robert is understanding, but feels that it is "not good luck for the last night." Robert's premonition of bad luck comes true, for late that night Pilar wakes him with the news that Pablo has gone, taking part of the demolition apparatus with him. The fate of their relationship is sealed when Robert fails to make it across the "oiled dark" road safely during the final escape.

During that same night, Andrés has difficulty in delivering Robert's message to Golz. Crossing enemy lines is risky anytime, but at night his danger is increased by unseen

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16 Ibid., p. 264.  
17 Ibid., p. 264.  
18 Ibid., p. 341.  

set-gun "trip wires," undefined defense lines, wary sentinels, zigzag belts of wire, and the general confusion he precipitates by carrying an important message from an obscure source. Andrés' progress up the chain of command to Golz is frustrating and slow, because officers must be awakened and passes issued. The dark confusion of the forming attack and the mental instability of André Marty are the crucial delays that render Robert's message and Andrés' efforts useless. The collective ills of the night cause Golz's forces to proceed, ignorant of the stiff enemy resistance they will face in the attack. The ten chapters which are used to alternately describe the misfortunes of Robert and Andrés in the night are Hemingway's best efforts in dealing with the complexities that his heroes must face at night. Hemingway covers every human emotion from Maria's love to André Marty's senility. It is interesting to note that while Robert and Andrés endure equally perplexing problems in the night, they are totally unaware of each other's plight.

The "cool dark under the bridge" is Hemingway's last use of darkness in this novel. Robert sets his charges in this dangerous darkness. At the same time, working hidden from view, he gives Pilar a few moments of consternation: "What passes with that Inglés? What is he obscenitying off under that bridge." 19 Robert's work in the "cool dark" is

19 Ibid., p. 444.
mysterious and distasteful to the Spaniards, but it commands their awe and respect with its results.

Light symbolism here is the same as in the other novels. Light reveals all impartially, starting with the lamplight that exposes the "scarred, shaved head" of Golz. Pablo's horses can be detected "in the daytime" so he must keep them in the timber where "only a little sunlight" can reach them. When Pablo holds one of the Russian cigarettes up "against the light," he can see that it has "much air and little tobacco." The light reveals "truly." The last light of day has a "sudden short trueness" for Robert as he inspects the bridge. Agustín takes a close scrutinizing look at Robert's face in the "glow" of a piece of cork he has lighted by striking flint and steel together. Robert locates the guerrillas' cave by the light that shines "out from the edge of a blanket that hung over the opening." The first glimpse of Pilar comes beside the fire when he sees her face "warm and dark and handsome . . . in the firelight." Outside, Robert's eyes become used to the starlight enabling him to watch Pablo tending the horses. Pablo and the others who watch the fascist planes pass overhead in the morning avoid the sunlight which can reveal their position. When Robert and El Sordo discuss the bridge, El Sordo does not favor the daytime action because their retreat will lack the

20 Ibid., p. 48.  
21 Ibid., p. 53.
cover of darkness. Robert agrees with him, but must obey orders as impartial as the daylight. During Robert's and Pilar's argument about detecting an impending death by sight and smell, her agitation is clearly revealed when he sees "her big face harsh and broad in the candlelight." Robert uses his "electric torch" to find out how much of his materials Pablo has taken in the dark.

Andrés' papers are examined "with the light of a candle" when he crosses the lines. He and Gomez are reprimanded at brigade headquarters because the light of their motorcycle reveals their position. Andrés sees Gomez's anger at being delayed on his face "in the light of the reading lamp" the officer on duty is using. On the way to Golz's post, the headlight of the motorcycle shows the heavy traffic of the attack preparations. At the point of the wreck, Gomez and Andrés are forced to wait; and as flashing headlights illuminate the troop trucks, Andrés sees the troops who are apprehensive in the dark: "... the light revealed them as they would not have looked in day [sic], from shame to show it to each other. ..." Hemingway is indicating that the things men shroud with darkness will eventually be brought to light. André Marty's face has a "look of decay" in the light of a "bare electric

\[22\text{Ibid.}, p. 251.\]
\[23\text{Ibid.}, p. 414.\]
bulb" when he confronts Gomez. This light reveals without malice or pity the sad situation of a broken man.

Light is also used to emphasize goodness, pleasure, and success. Pablo's best horse has a "white blaze on his forehead and a single white foot." While talking with the gypsy, Robert is warmed by the "afternoon sunlight." Both the gypsy and Maria have white teeth that enhance their appearance. The starlight at night aids Robert's vision. When Robert first sleeps with Maria, goodness is ensured by the "sky hard and sharp with stars." Like the Spanish roads in *The Sun Also Rises*, the roads that identify with the anti-fascist forces are white. The wine that Pilar once enjoyed with her bullfighter in Valencia was "white wine, cold, light and good." The day after Robert's first night with Maria is a "clear, bright day" during which Robert learns that Pilar thinks highly of him. Pilar's account of the fascist executions in her town includes a description of a man laying the dust of the plaza with water from a hose, "the water glistening in the sun." This element of goodness, along with the "white wood pitchforks" the men are using as weapons, provides a contrast to the evil of the gruesome death awaiting the fascists. Maria's goodness is emphasized as Robert watches her "striding happily in the sun." The good day that Pilar, Maria

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24 Ibid., p. 13.  
25 Ibid., p. 74.
and Robert have for walking to El Sordo's camp creates an atmosphere which enables Pilar to confess her jealousy of Maria. She is unsure of her feelings toward Maria at night, but the good day puts her at ease: "But now it gives me pleasure to say thus, in the daytime, that I care for thee." When Robert and Maria have sexual intercourse in the meadow, Hemingway contrasts their pleasure with the mystery of ecstasy by opposing a bright sun to the "dark passage" that Robert experiences. The light that Anselmo sees at the sawmill while he waits in the snow for Robert represents the goodness of warmth and safety. Robert tries to describe a good feeling he has when he is at Gaylord's or the International Brigade headquarters as the feeling experienced while standing in the Cathedral at León seeing the light come through the great windows. The "scarlet device" on the chest of the leader of the fascist cavalry which shows "bright in the morning sun" is a religious badge worn to protect the soldier from harm. The "bright, high, blue early summer sky" that is above El Sordo when he and his men are surrounded helps him to accept the fact that he must die.

The morning that Robert is to destroy the bridge is "fine"; the bridge shows "clear . . . and beautiful in the

\[27\text{Ibid., p. 155.}\]
\[28\text{Ibid., p. 235.}\]
morning light." Hemingway uses this and other light to indicate success for Robert. The water of the stream below the bridge is "boiling up white below him" as he places his charges. After the explosion, "pieces of steel on the bridge with their bright new torn edges" emphasize the successful destruction of the bridge's center section. Frightened by the sounds of battle, Maria "put her arm around the neck of the big white-faced bay stallion" for security; however, the horse is frightened too and offers no solace. He fails as a symbol of safety and initiates doubt concerning the retreat. Even though Robert does not escape with the others, he visualizes Madrid as they will see it "rising white and beautiful." This description and the "big white clouds" in the sky imply that Robert's death comes at the right time and that like El Sordo, he accepts the fact that he must die.

Throughout this novel, Hemingway makes the sun an ally to Robert and the guerrilla band. While talking to the gypsy, Robert is warmed by the sunlight. Maria's beauty is continually emphasized by the "sun shining on her hair." The exception to this use of the sun is in Pilar's account of the fascist executions in her town. In that instance, the sun exposes a gruesome event and actually helps to cause

29 Ibid., p. 434.  
31 Ibid., p. 449.  
32 Ibid., p. 96.
the lines of men, by the discomfort of standing in its heat, to slaughter the remaining fascists. Other than this, the sun is helpful. The sun comes out the morning after the freak snow storm and begins to melt the snow. Preparing for the patrol of cavalry, Robert works quickly, and with the sun up, it is pleasant on the side of the rocks where the sun shines. After the fascist cavalry passes, the sun is "bright on the snow" and melts it fast. The snow is gone by noon, the rocks are hot, and Robert sits "with his shirt off browning his back in the sun. . . ." Robert's favorite hour is in the early morning when the "slow lightening" of the day precedes and announces the rising of the sun. When the sun rises on the morning of the attack, it shines "bright" on the sentry Robert has to kill making him a clear target. Climbing on the girders of the bridge, Robert feels "the sun on his back." The constant presence of the sun and its warmth mean success for Robert; and even though the "oiled dark" road spoils his chance of retreat, the sun continues to aid him. At the end of the novel, Robert is waiting for Lieutenant Berrendo to reach "the sunlit place" at the edge of the forest before opening fire.

The symbolism of snow in this novel echoes, in part, that of *A Farewell to Arms*. Basically, Hemingway uses snow

\[\text{Ibid., p. 272.}\]  
\[\text{Ibid., p. 302.}\]
and its whiteness to represent goodness, serenity, innocence, and peace. However, in this novel the first reference to snow is the "patches of old snow" Robert sees while inspecting the bridge with Anselmo. The "old" aspect of this snow makes it of questionable value. Anselmo reaffirms the goodness of snow when he tells Robert about his successful hunting trips "in the snow." El Sordo points to the snow on the mountain crests as a source for ice when he jokes about not having ice for Robert's drink. The snow is still good at this point; but while Robert, Maria, and Pilar are returning to their camp, Pilar condemns it: "What rotten stuff is the snow and how beautiful it looks... What an illusion is the snow." Pilar's remarks cast doubt on the snow but are not to be taken seriously. She is tired from climbing and piqued with herself for having been rude to Maria earlier: "I don't know what has held me today. I have an evil temper." Pilar's problem is her jealousy which she confesses in this same conversation. Her invective at the snow is actually incidental to the situation. A reference to the snow that accurately portrays Hemingway's intent for its use comes when Robert feels the "breeze from the snow of the mountain peaks cool on his back" as he and Maria are walking through the mountain meadow. The

\(^{35}\text{Ibid.}, \text{p. 154.}\) \(^{36}\text{Ibid.}, \text{p. 154.}\) \(^{37}\text{Ibid.}, \text{p. 158.}\)
freak snow storm comes from an ominous sky "heavy and gray." Robert's initial reaction to the snow is anger, but he chooses to sleep in it rather than in the cave: "(In the utterly-damned, ruinous, unexpected, slutting, defeat-conniving, bastard-cessery of the snow.)" Pilar's reaction is quite different from her earlier denunciation: "If it snows it snows." When Robert's anger subsides, he becomes excited with the snow storm and the realization of its inherent goodness:

In the snowstorm you came close to wild animals and they were not afraid. . . . In a snowstorm it always seemed, for a time, as though there were no enemies. In a snowstorm the wind could blow a gale; but it blew a white cleanness and the air was full of a driving whiteness and all things were changed and when the wind stopped then would be the stillness. This was a big storm and he might as well enjoy it. It was ruining everything, but you might as well enjoy it.

Robert's ideas indirectly parallel the actualities of *A Farewell to Arms*, because when the snow came in that novel, all the fighting stopped as if the snow covered the battlefields with a white blanket of peace. In this novel, the snow frustrates the efforts of war and even causes El Sordo's defeat. However, it helps Robert and the guerrillas when Pablo is able to take the horse of the dead fascist and make tracks in the snow that lead the cavalry patrol.

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away from their position. The snow is good at night when the stars reflect from it, providing light that enables Robert to watch for Maria before she comes to his "robe." Hemingway uses the snow paradoxically by having it help the gypsy to catch the two hares when he leaves his post thus endangering the others. There is "snow all summer on the hills" near the lake into which Robert drops his grandfather's pistol. This snow represents the peace Robert seeks to gain by eliminating the gun which symbolizes violence and death. The last reference to snow in the novel is made by Pilar. She offers it as a scapegoat to Robert when he blames Pablo for Anselmo's death. This is illogical on her part because Pablo posed a threat from the beginning, whereas the snow was a sudden quirk of nature.

Flashes of light, sudden whiteness, and particularly bright or shining light are used, as before, to represent harsh realities such as death and destruction. The train that Pablo's band helped to destroy falls in an "explosion of white steam." The bayonet of the sentry on the bridge is "bright in the last of the afterglow" of day. A fascist patrol of Fiat airplanes is "tiny, bright, fast-moving" in the sky. They are fighters, part of the "mechanized doom" of the war. Pilar describes the "flashing of rifles" that she could see through the smoke of a bomb

\[41\text{Ibid., p. 38.}\]
which destroyed the fascists' barracks in her town. "Shining in the clear air," the hat of the guardia civil that Pilar throws off the cliff is a grim reminder that its owner is dead. The hair of Don Faustino, the fascist coward, is "shining in the sun" as he walks to his death. Unable to sleep the night after the execution of the fascists, Pilar is reminded of the day's grim activities by the trees in the square "shining in the moonlight . . . and the benches bright too in the moonlight, and the scattered bottles shining" in the moonlight. Pilar remembers seeing the "brightness" of the sword that Finito, her bullfighter, killed with. The town Otero provides bitter memories for Anselmo, especially the "flash" of Pablo's bombs and the killing. Contrary to Anselmo's attitude, "the flash and roar of a shellburst" add to the excitement of battle for Robert. An observation plane that could mean death for Robert and the guerrilla band passes over their position "high and silvery and steady in the sunlight." A "downward stab of yellow in the dark", a rifle shot, threatens Andrés with certain death when he is challenged at the government position. In Eladio's opinion, one type of grenade that Robert must use on the bridge is pure symbolism,
"it is all flash and no fragments." Robert experiences a "flash" of another kind when he suddenly realizes that Pablo plans to kill the five new men for their horses after the bridge is blown. During the fighting at the bridge, Robert sees the "bright flicker" of the empty "hulls" from Pablo's gun when he shoots the new men. Finally, the "bright yellow flash" of a tank's gun is the immediate cause of Robert's defeat when his horse is shot from under him.

Hemingway uses a modification of his campfire device when he places his characters "by the fire" in the cave. As he does in "The End of Something," Hemingway uses the fire as a major part of the setting, indicating an impending crisis or the end of a relationship. In this case, Pablo's reign as leader of the guerrilla band is challenged and must be surrendered to Pilar. Symbolically, this is the death of Pablo as a leader.

As in the life of Harry Morgan in To Have and Have Not, a Negro becomes a symbol of death for Robert. He tells Pilar and Maria about the lynching of a Negro in his home town, illustrating to Pilar that drunken brutality is not unique to the people that slaughtered the fascists in her town.

In this novel as in previous works Hemingway alternates light and dark to indicate agitation, confusion, or uncertainty. After Pablo loses his leadership to Pilar, Pablo, the gypsy, and Robert stand outside the cave in the dark. Pablo tries to explain away his problem, but the cigarette he smokes repeatedly shows that he is troubled. The glow of his cigarette varies in intensity, glowing brightly to show his face, then dimming to leave him in the dark. The confusion of the attack preparations is emphasized by the limited use of lights in the moving column of machines and men. Lights flash on, then off; the men trying to keep order use their flashlights to check identification and are sent scurrying to stop the column when there is a minor wreck. Andrés sees an officer "running, stumbling, with his flashlight, shouting and cursing and, in the dark, the trucks kept coming up." 48

The daylight of early morning consistently brings the characters face to face with the reality of war. The first morning finds the characters alerted by a patrol of fascist planes. Pilar explains that Pablo's attack on the guardia civil of their town had started "at daylight." The second morning begins with a startling visit by a fascist horseman, and Robert has to kill before breakfast. The third morning begins with the attack at the front; and in rapid succession,

48 Ibid., p. 410.
the bridge sentries are killed, the bridge is destroyed, Anselmo is killed, Fernando is wounded, the new men are killed, and Robert is hurt. This is a new and effective use of the morning for Hemingway which enables him to emphasize the urgency of his characters' position.

In this novel, Hemingway uses nearly all of his devices employing light imagery. Light, or darkness, plays an important part in all of Robert Jordan's activities, and actually dictates the results of a few of his efforts. It appears that Hemingway took great pains to add depth to the character of the Spanish guerrillas by carefully lighting all the experiences they have alone and together. The remembrances Pilar relates to Robert Jordan are especially rich in light imagery. The only new use of light imagery in this novel is the obvious presentation of the sun as an ally to the protagonist.
In this novel, Hemingway does little more than use his standard devices of light imagery. The darkness of night is the first device employed. As before, darkness and night signify mystery, foreboding, danger, and sometimes ignorance. Richard Cantwell's progress to the duck blind is frustrating "in the darkness" of early morning. His guide is uncooperative, making the situation worse. Because of the delay in the dark, the preparations at the blind must be made in the daylight, which reveals the activity that should have taken place in the dark. These circumstances set a foreboding atmosphere for the hunt. As a result, Cantwell's shooting, while skillful, is not successful in comparison with the other hunters'. Later, when Cantwell is thinking about his war experiences by the river, he remembers "that night" on which he was wounded. Thus, the night is identified with danger and possibly death. Cantwell lends a gruesome and macabre tone to the night when he remembers how the dead were hauled out of the Piave river "at night." The driver, Jackson, answering Cantwell's question about coyotes, replies:
"I like to hear them nights." The night is a sinister time of death in Cantwell's explanation of how some men illegally hunt ducks at night with "big punt guns" in the marshes of a lagoon. Cantwell jokes with Arnaldo about shaving "in the dark" so that they would not have to see their faces. This act would make the night an agent of ignorance by hiding a reality. Cantwell remembers that the buzzing he constantly hears started on a night that was "perfectly quiet except for the usual noises." Hemingway puts Renata's entrance in a questionable light when she approaches Harry's bar on an "almost dark street." One of the patrons of Harry's, who is scrutinized by Cantwell and Renata, is mysterious in appearance and because he "writes vastly and fluently far into the night." Renata points out a painter who was attacked and beaten "one night" by his fellow homosexuals. Hemingway adds a touch of irony to this incident as he did to the reference to the illegal duck hunters. Both occurred at night, yet each of the nights had a full moon. Hemingway appears to be using the moon as a silent witness to the evil of the night.

Cantwell does not have bad nights in the novel, but he remembers nights during the war when he "woke sweating" dreaming that he would fail his men in battle. Hemingway

\[2\] Ibid., p. 78.
\[3\] Ibid., p. 90.
gives Cantwell a period of "aloneness" at night, after the gondola ride with Renata: "Then she was gone and the Colonel was alone, with the worn pavement, the wind, . . . and the shadows from where a light went on. He walked home." This quality of being alone echoes the experience of Frederick Henry, Pablo, and Anselmo. Hemingway indicates that the night porter at the Gritti hotel might understand loneliness in the night when he confronts Cantwell: "It had been a long night and he was happy to speak to someone."

The last time Hemingway employs darkness in this novel, it symbolizes death. Cantwell and Jackson are heading back to Trieste "and the early darkness was beginning." As darkness falls, Cantwell has a series of heart attacks and dies in the back seat of his car.

Hemingway follows his usual pattern of darkening people, places, and objects which are evil, sinister, mysterious or dangerous. Cantwell's guide, who is of questionable character, is in a "black boat." The first duck he kills is described as a "black patch" on the ice. Black is paralleled with death. The road to Venice is given an ominous air by the willows on the roadside "still dark with winter." In the hotel, the "short dark" waiter who has trouble opening Cantwell's door and the "high, dark" armoire in the room

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4 Ibid., pp. 162-163.  
5 Ibid., p. 181.  
6 Ibid., p. 305.  
7 Ibid., p. 13.
lend a foreboding tone to the accommodations. At Harry's bar, the writer that Cantwell and Renata observe is "short and dark with glossy dark hair that did not seem to go with his strange face." His appearance adds to the mystery of his nocturnal habits. When Cantwell first calls Renata daughter, after she informs him that she has started her menstrual cycle, Hemingway uses the word "dark" implying bad, distasteful, or inappropriate: "Now there was nothing dark about the word [daughter] and she was his Daughter [sic], truly, and he pitied her and loved her." Barone Alvarito's smile is mysterious in a good way, because it "rises from the deep, dark pit, deeper than a well, deep as a deep mine, that is within them [shy people]." While thinking about General Custer's last stand, Cantwell imagines that the "old lovely black powder smell" was one of the few things Custer had left in his life. Though it may be "lovely," the black powder smell represents certain death in that situation.

The last day that Cantwell has with Renata begins with a foreboding tone when Cantwell watches the "black-clad people climb out of the black-painted" gondola he rides across the Grand Canal. The two young men that follow and talk about Cantwell meet with his disapproval through their criticism. Hemingway complements their sinister personalities

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8Ibid., p. 88.  
9Ibid., p. 110.  
10Ibid., p. 129.  
11Ibid., p. 185.
by interjecting into Cantwell's thoughts that their type
likes boots that take a "high black polish."

Thinking about the good fellowship on the hunting trip,
while he sits in the duck blind, Cantwell decides that "a
liar lies best when there is a little smoke or when the
sun has set." With this observation, he consigns the
trait of lying to darkness, thus giving it an evil conno-
tation. While in the duck blind, he also thinks of the
time that he fought two sailors who whistled at Renata.
This is the only use of the lighted arena device in the
novel. The fight takes place under a street light at night.
Like a typical Hemingway professional, Cantwell surveys the
situation and defeats his dark foes with ease. The sailors
represent evil in the night by their attitude and disrespect
for Cantwell's rank and age.

Cantwell and Renata's relationship is similar to the
"dark affair" of Frederick Henry and Catherine Barkley in
_A Farewell to Arms_. Renata meets Cantwell in Harry's bar
at night fall. A main facet of her beauty is her dark hair.
The pin that she wants is a "small Negro with the ebony
face." The Negro is firmly established as a dark symbol of
death or misfortune in _To Have and Have Not_ and _For Whom the
Bell Tolls_, yet Hemingway is using it here as a gift of love.

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12 Ibid., p. 279.
Cantwell identifies their relationship with darkness through a whispered remark to Renata: "And I don't care about our losses because the moon is our mother and our father."\textsuperscript{13}

In the same vein, Renata claims the "moon and various stars" as an identity. While they discuss a future trip to Rome, Renata outlines a schedule noting that they will return to Venice "in the night." A light from the hotel reveals "the blackness of the gondola" that the pair ride in. In the gondola, they have "dark privacy" which they use for distasteful petting. Renata's description of her experience in sleep is mysterious: "It was like ski-ing in the dark. Not really ski-ing but really dark."\textsuperscript{14} Again, darkness is emphasized. She remarks that the snow she skis on while sleeping "is dark instead of light."\textsuperscript{15} Renata continually wears a black sweater which adds to her dark image. When the pair have breakfast together, Cantwell muses on her "unretouched dark beauty." Part of their breakfast has a "dark lusterless smell." Later, in Cantwell's room, Renata casts a foreboding air around her language, Italian, and, symbolically, around Cantwell's entire experience in Italy. This happens when Cantwell expresses his desire that they talk Italian more often, drawing a questionable response from Renata: "We could in the dark."\textsuperscript{16}

\textsuperscript{13}Ibid., p. 114.  
\textsuperscript{14}Ibid., p. 195.  
\textsuperscript{15}Ibid., P. 200.  
\textsuperscript{16}Ibid., p. 211.
amount of irony in the description of Renata lying on Cantwell's bed: "Then he looked at his great beauty, with her strange, dark, grown-up child's face that broke his heart..." Hemingway seems to be saying that Cantwell's heart condition is not being helped by his "dark affair." Yet, Renata represents his choice as he considers different women he has known: "The dark ones last the best..." Finally, their relationship ends in a dark setting when they say good-bye to each other beneath a stand of trees: "The trees were black and moved in the wind, and there were no leaves on them." The darkness that surrounds Cantwell's affair foreshadows its doom. Frederick Henry experiences the same darkness, which prematurely terminates his relationship with Catherine Barkley in *A Farewell to Arms*.

Hemingway uses snow as a symbol of goodness and peace for Cantwell. When the guide rouses his anger at the duck blind, Cantwell relaxes watching "the snow-covered mountains a long way off." During the drive to Venice, Jackson lists snow as one mark of beauty of the high country around Cortina. Near the end of the novel, when Cantwell and his guide return from the duck blind, there are no harsh feelings as they work together "in the bright sunlight, with the snow mountains to the north."

Cantwell has a trait that is new to Hemingway heroes. He wakes before and emphasizes the goodness of the "first light" of day. Cantwell has a good view of his irksome guide "in the first light" of the morning of the duck hunt. The doctor who examines Cantwell remarks that he does not care to get up before "first light" to get ducks. After spending the evening with Renata, Cantwell feels that something went wrong. Blaming himself, he decides, "Well I will try to be a good boy tomorrow all day; starting at first light." The next morning, he looks at and talks to the portrait of Renata "in the first and best light." Hemingway emphasizes the importance that this time of day has to Cantwell by having him revert to his past: "The portrait, as before, did not answer. But the Colonel [Cantwell], who was a General now again, early in the morning at the only time he really knew . . . felt shame for having talked to portrait roughly." In addition to the importance of the early morning, Hemingway indicates that it is a time of loneliness. Cantwell speaks to the portrait knowing "that now as long as he lived, he would have someone to talk to at the early hours that he woke." Hemingway lets Cantwell excuse his habit of early rising by telling Renata it is a habit of his profession. Cantwell's real reason,

\[22\] Ibid., p. 165.  
\[23\] Ibid., p. 173.  
\[24\] Ibid., p. 176.
however, is probably the same as Santiago's: to make the
day longer, to add to life.

Generally, light symbolism in this novel is the same
as in the others. Daylight comes and reveals the activities
of Cantwell and his guide at the duck blind. After sunrise,
with the "good light," the ducks can see that the water is
frozen and fly on to another area. The "morning light" that
comes across the flooded square reveals Renata on time,
waiting, and beautiful. She wants to look at the portrait
to see if it is "any good, in daylight," as if the light
can reveal any faults the portrait may have.

A clear day, an abundance of light, or the presence of
whiteness consistently represents goodness or help. Driving
to Venice, Cantwell and Jackson are able to enjoy a view of
the countryside because it is a clear day. Cantwell's
memory of seeing New York for the first time is enhanced
because the city "was shining, white and beautiful." The
head waiter at the hotel is a good friend of Cantwell's
whose handsome appearance includes "the honorable white hair
of his age." When Cantwell and Renata go to the hotel for
dinner, the lobby they enter is "light and warm." They are
greeted and served by the Gran Maestro, Cantwell's friend,
who is wearing a "formal white jacket." This man has a

25 Ibid., p. 55.
smile that comes "as solid as the sun rises." The combination of light and whiteness creates a good atmosphere in which the pair enjoy their meal.

Even though the light is good, it remains impartial. After Cantwell talks to the portrait in the morning when the "light was so good that every wave showed on the Grand Canal,"\(^2^6\) he realizes that Renata is still asleep and there will "be no telephone call for several hours."\(^2^7\) Later, when Renata is in Cantwell's room, she notices the Grand Canal "where the light is lovely." Cantwell buys the Negro pin for Renata on a "cold bright day." The good light does not interfere with or condone the dark gift, a foreshadowing of death.

Incidental uses of whiteness indicating goodness include the "white wine" Cantwell suggests for Renata; the white coat of the dog that retrieves the ducks; the white bridges crossing the canal; and the two stars that "showed white" on the plaque of his jeep when he was a general.

Instead of alternating light with darkness to represent confusion or agitation, in this novel, Hemingway uses the light that reflects from the water of the canal and shines on the ceiling of Cantwell's room. "It made strange but steady movements, changing . . . but remaining, still

\(^{2^6}\) Ibid., p. 177. \(^{2^7}\) Ibid., p. 177.
changing as the sun moved." Cantwell watches this light while he tells Renata about the war. The unpredictable play of the light represents the unpredictable experiences Cantwell had in the war. References to this light are to its "strange play" or its "magic spots." Through the fascination of this light, Hemingway is trying to explain Cantwell's (any maybe his own) fascination with war. Like Cantwell's thoughts on war and military science, the light is not isolated to one environment: "... he saw the magic spots and changes of light that were even here, in the end of the bar. ..." This use of light imagery emphasizes disturbed or questionable thoughts, rather than confusion or active agitation.

The sudden bright or white symbol of death as a harsh reality appears in Cantwell's thoughts. He considers death in several ways, one as the "great, white-hot, clanging roar" of bombardment. He remembers the planes of an invasion "shining, bright and beautiful"; and he recalls the "white phosphorus" that killed many Germans at Grosshau. The last light in the novel, Jackson's "map light," does not symbolize death, but, in a way, announces it.

Even though light imagery is not used extensively in this novel, it has significance. Hemingway employs an

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28 Ibid., p. 235.  
29 Ibid., p. 271.
interesting modification of his alternating light device by using the light reflected from the canal. He utilizes elements of the "dark affair" to add depth to Cantwell and Renata's relationship. Finally, he introduces the "first light" device which shows a change in the attitude of his heroes toward early morning. This last device is developed more fully in *The Old Man and the Sea*. 
CHAPTER VIII

THE OLD MAN AND THE SEA

Early in this novel, old Santiago echoes the thoughts of the old waiter in "A Clean Well-Lighted Place." He is parting with the boy, Manolin, for the night and asks a question: "Why do old men wake so early? Is it to have one longer day?" Unlike the old waiter and parallel to Richard Cantwell, Santiago does not fear night and is not disturbed by it. "He was asleep in a short time and he dreamed of Africa when he was a boy..." Santiago's dream is significant in two ways. First, it is a recurrent dream about his youth and the pleasant days of his life on the attractive beaches of Africa. This is a sharp contrast to his present surroundings. There are no "long golden beaches" in the fishing harbor where he lives now, and the "smell of Africa" was probably a great deal more pleasant than the smell of the nearby shark factory. Secondly, and most important, Santiago dreams of "the white beaches, so white they hurt your eyes..." The lions that play on these beaches represent the traditional image of virility, strength, or the masculine spirit. The beaches parallel

2Ibid., pp. 27-28.  
3Ibid., p. 27.
the bright snow that Hemingway often uses to indicate goodness, peace, or the good and beautiful in nature. Examples of this are in "The Snows of Kilimanjaro" when Kilimanjaro is described as "great, high, and unbelievably white in the sun ...," in "Cross-Country Snow" when Nick Adams and George have an enjoyable experience skiing, and in "A Day's Wait" when Schatz's father has good luck hunting quail in the icy weather. These two points emphasize that, unlike some earlier Hemingway heroes, Santiago not only has no fear of the darkness of sleep at night, but actually draws substantial pleasure from it. Sleep for Santiago promises dreams of his youth and life rather than the void of death that awaits the old waiter.

Santiago lives in a world of professional fishermen, and like other of Hemingway's professionals, he enters a lighted arena of conflict to face a dark foe. His arena is the skiff that he fishes from. It is much smaller than the prize ring, the lighted lunchroom, or the lighted plaza of a nocturnal bullfight. Also, it is not always well lighted. He must face his dark foe, the marlin, in a dark arena, the ocean depths. Santiago hooks the marlin six hundred feet beneath the surface: "He knew what a huge fish this was and he thought of him moving away in the darkness ... ." Once hooked, the marlin pulls Santiago and the skiff out to sea.

\[\text{Ibid., p. 47.}\]
and as the first night of the conflict approaches, Santiago realizes that he will have to use the glow of the lights of Havana as a guide for a safe return. This does not worry him, but it is clear that he doesn't relish the idea of facing the fish in the dark: "There are two more hours before the sun sets and maybe he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise." Santiago definitely wants the arena lighted when he faces his foe. The Havana lights, the moon, and the sunrise represent security to him. Nevertheless, Santiago is anxious to meet his opponent: "I wish I could see him only once to know what I have against me." Like the swamp in other Hemingway stories, the dark depths shroud with mystery the reality that must be faced. Here, darkness represents ignorance.

When night falls and Santiago has not yet landed the fish, the old fisherman loses the upper hand. He does not fear the night, but he can no longer function easily. During the day Santiago could prepare his lines and keep busy in the boat; but at night he can only wait and think. He thinks of past fishing experiences and tries to make himself comfortable. The darkness makes no difference to the fish for it is natural to him. Santiago becomes hungry but decides

5Ibid., p. 51. 6Ibid., p. 51.
"to eat the tuna after it gets light." He needs to secure additional line. "It was difficult in the dark and once the fish made a surge that pulled him down on his face and made a cut below his eye." After this, Santiago realizes he is practically helpless in the dark and awaits daybreak.

Santiago's spirit is high when daylight comes, even though his struggle in the darkened arena took a toll. He cut his face, was deprived of much needed rest, and his left hand became cramped and temporarily useless from the abuse and cold of the night. Hemingway offsets these drawbacks by giving Santiago an assurance of good weather through the clouds in the sky: "... white cumulus built like friendly piles of ice cream and high above were the thin feathers of the cirrus. ..." Santiago's arena is lighted again and he makes progress. The marlin jumps, signifying that Santiago is winning. The sun warms his cramped hand and it regains its usefulness.

As the second night approaches Santiago wonders about what the marlin sees in the deep darkness and decides, "man is not much beside the great birds and beasts. Still I would rather be that beast down there in the darkness of the sea." Hemingway seems to be caught up in the mystery of

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7 Ibid., p. 56.  
8 Ibid., p. 57.  
9 Ibid., p. 68.  
10 Ibid., p. 75.
darkness. He seems to ask, what is there in that world void of the light which man depends on.

Santiago prepares himself for the second night by recalling a past battle with a dark foe. In his youth he went a day and a night in an arm-wrestling contest with "the great negro from Cienfuegas." The contest took place in a tavern and was lighted by kerosene lamps. The first day the contest appeared to be a draw. That night the negro made his greatest effort but failed. Characteristically, at daylight of the second day Santiago won, defeating his dark foe. These thoughts help his state of mind but Santiago is still apprehensive. "I wonder what this night will bring."

With the night come the stars. As a fisherman, Santiago navigates by the stars and they give him solace. He considers them friends. Santiago's attitude toward the stars, the sun, and the moon indicates that he recognizes them as allies in man's struggle with life. He seems to realize man's insignificance in comparison, and he is content to continue his conflict with light on his side. "I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live on the sea and kill our true brothers." 

\[11\text{Ibid.},\ p.\ 78.\] 
\[12\text{Ibid.},\ p.\ 83.\]
During the second night of Santiago's battle with the fish, light becomes the essence of everything helpful. Santiago must clean a dolphin he caught earlier. The stars give him light to work by. The dolphin is "gray-white" in the starlight. The discarded carcass of the cleaned fish is phosphorescent and gives off light as it sinks. The phosphorescent matter on his hands from the fish comes off in the water and enables him to gauge the speed of the tiring marlin. Light gives him vision, nourishment, and encouragement; in short, light is all-good. Santiago is able to sleep, but is rudely awakened by his dark foe when it breaks from its dark arena in a final struggle. The marlin breaks the calm of the night with numerous leaps in an attempt to free himself, but these efforts are in vain.

"The sun was rising for the third time since he had put to sea when the fish started to circle."13 As in his struggle with the Negro, Santiago begins to win at sunrise. Even in the daylight though, the marlin retains its dark mystery. "He saw him first as a dark shadow. . . ."14 Like Manuel Garcia facing the difficult bull in "The Undefeated," Santiago works the fish with instinctive skill, killing it "truly" with a harpoon thrust through the heart. He professionally defeats his dark foe in the lighted arena.

Santiago's victory is short lived, for the third day brings a new sinister foe, the shark. Jack Brennan in "Fifty Grand" had to face a formidable foe inside the ring and a vicious foe outside the ring. Brennan ultimately won, but now Santiago is not prepared to defeat the sharks that come from their dark world to face him. He suffers the humiliation of having his hard-won prize destroyed in front of him. "'I shouldn't have gone out so far, fish,' he said. 'Neither for you nor for me. I'm sorry, fish.'"\(^\text{15}\) Santiago had ventured too far into his dark foe's environment.

After his losing battle with the sharks, Santiago awaits the third night and the glow of Havana that will guide him home. Night falls and he cannot see the glow: "But in the dark now and no glow showing and no lights . . . he felt that perhaps he was already dead."\(^\text{16}\) Again Hemingway parallels death and darkness. Santiago is just as lost and alone during the day, but his activities and the sunlight do not foster thoughts of death. It is the coming of night, the mystery of the darkness, the absence of his greatest ally, the sun, that focus his thoughts on death. He moves his hands and shoulders using the pain of over-work to prove that he is alive. In the night the sharks come again, but in a pack instead of one or two at a time. Santiago fights

\(^\text{15}\)Ibid., p. 121. \(^\text{16}\)Ibid., p. 128.
them, but it is useless, for he cannot even see them in the dark water. The sharks strike shortly after he has sighted the glow from Havana, and it is ironical that Santiago is helpless against his dark foes in sight of light and safety.

His return is uneventful. The lights of the little harbour are out and everyone is in bed. Santiago beaches his boat and starts toward home. He looks back once and sees his victory and defeat contrasted by light and dark:

He stopped for a moment and looked back and saw in the reflection from the street light the great tail of the fish standing up well behind the skiff's stern. He saw the white naked line of his backbone and the dark mass of the head with the projecting bill and all the nakedness between.17

Once he returns to his shack, Santiago finds peace and security in the dark and quickly falls to sleep on the newspapers. This appears to be a paradox, for throughout the novel darkness has served to antagonize rather than help. This is an indication that Santiago welcomes the night and the dreams of his youth that it brings.

Even though Santiago rests easily at night without a light, he still regards darkness as a mystery. He recognizes light as man's friend and makes allies out of natural light: the sun, the moon, and the stars. As Hemingway's last major fictional character, Santiago illustrates Hemingway's belief

17 Ibid., p. 133.
that though life and light are man's to be enjoyed and used "truly," death and darkness are inevitabilities that should not be feared but accepted in time.
Hemingway's continuous use of sleepless nights and lighted arenas establishes the importance of the two devices in his fiction. Tracing them to their sources, one finds that the first is a direct result of his experience in World War I.

Undoubtedly, Hemingway spent many sleepless nights while recuperating from his wounds. The combination of shock and pain could have easily accounted for the nightmare of seeing his soul leave his body and return after flying around. The old waiter in "A Clean Well-Lighted Place" had a fear of the dark that might have been a memory of nothing. Perhaps this is a direct reference to the period of time Hemingway could not remember. Hemingway maintained that he could not remember what happened between the time he was actually hit and when he awoke in the dressing station. These points and Leicester Hemingway's remark about a "psychic shock," quoted earlier, explain the beginning of the sleepless nights.

The source of the second device entails part of the source of the first, the idea that the presence of light provides security for the hero, and Hemingway's ideas about professional men. Hemingway strongly believed that no matter what a man does for a living, he should do it with professional skill. If he chooses to be a fisherman, he should learn to fish according to the best traditions of the trade. If he chooses to be a hunter, he should concentrate on killing cleanly and treating the game with all due respect. If he chooses to write, he should write about things the way they really are. Hemingway insisted that a man should try to be professional in everything he attempted: to hunt, fish, fight, write, love, and live "truly." Wilson, the white hunter in "The Short Happy Life of Francis Macomber," is a professional; he will not compromise his standards of hunting by leaving a wounded animal at bay, or by allowing his clients to take chances that he should take as part of his job. Ole Anderson in "The Killers" is an ex-prizefighter who probably double-crossed some gangster by refusing to compromise his standards and throw a fight. He is a professional, and so are the gunmen sent to kill him. Manuel Garcia in "The Undefeated" is also a professional. Neither the crowd nor the bull bother him, for he handles the fight instinctively. The second device, then, evolved when Hemingway decided to emphasize, by introducing a contrast
of light against dark, the professionalism of certain characters in conflict.

In the novels, Hemingway does not use the lighted arena with the same intensity that he does in the short stories. The bullring in Pamplona is the only lighted arena of any significance in *The Sun Also Rises*. Hemingway gives it an interesting aspect by making both combatants, Romero and the bull, black in the final conflict. The most important lighted arena in *A Farewell to Arms* is a candle-lit table, across which the forces of good and evil, the priest and the captain, meet in verbal conflict. This arena is important because Frederick Henry is forced to choose between the opposing forces, and his choice has a direct effect on his well-being. There is only one lighted arena of any importance in *To Have and Have Not*. It is the room in which Harry Morgan, Bee-lips, and the Cuban revolutionaries discuss the escape to Cuba. Harry seems to win this "battle of wits," but the forces of evil have the final victory when he is shot and dies in the night. By electing to help the Cubans, Harry chose the dark as did Frederick Henry. Both men eventually lost.

Oddly enough, there is not a significant lighted arena in *For Whom the Bell Tolls*. Robert Jordan makes his choice to become a partisan in the Spanish Civil War long before his involvement with Pablo's band of guerrillas. He functions much the same as Wilson in "The Short Happy Life of Francis
Both men have chosen a profession and face each new task with the calculated proficiency of a Hemingway professional.

In *Across the River and Into the Trees*, Richard Cantwell enters a lighted arena when he faces two sailors in the light of a street light at night. This is Hemingway's weakest use of this device. The conflict is uncalled for and senseless. It appears as a "Walter Mitty" episode with no direct bearing to the action of the novel except that Cantwell, as usual, performs "well and truly."

Santiago spends three days and two nights in the main lighted arena of *The Old Man and the Sea*. Like Frederick Henry and Harry Morgan, Santiago chooses to deal with a dark force, the marlin, when he ventures too far out and fishes deep. His boat is too small an arena in which to successfully defeat his foe. As a result, Santiago shares the fate of Henry and Morgan: he loses in the end. In his youth Santiago in a lighted arena had defeated a dark force, the Negro, but then he was better equipped for the task than he is with the marlin.

The lighted arena is more effectively used in the short stories than in the novels. The limits of the short story are such that the lighted arena can easily become the high point or climax of the action while not requiring lengthy rising action or a denouement. In the novel, however, there
are larger limits for plot development, so the lighted arena is relegated to a piece of the whole, usually providing fast action and violence. As one of Hemingway's most important devices employing light imagery, the lighted arena is one of the unique and major elements of his literary style.

In addition to the lighted arena, Hemingway uses no fewer than nine other devices of light imagery: the campfire setting, alternating light and dark, flashes of light, the personal characteristic of white hair, repetition of phrases to emphasize light or dark, the "dark affair," the Negro as a symbol of evil, "bad light," making natural light an ally to the protagonist, and "first light." All these are used skillfully and effectively, attesting his ability as an artist.

Light imagery is most abundant and best developed in the novels that critics generally accept as Hemingway's best works: The Sun Also Rises, A Farewell to Arms, and For Whom the Bell Tolls. In each of these novels, Hemingway carefully and thoroughly places light and dark into the settings of the action and into the personalities of the characters. Here, as in the rest of his fiction, he uses light to expose evil, to convey knowledge, to reveal truth and reality, and to emphasize goodness; and he uses darkness to create mystery, to symbolize death, to harbor evil, and to force his characters into disturbing introspection.
Finally, it appears that Hemingway's early fear of darkness, resulting from his experience in World War I, underwent a transformation through the years. His first hero, Nick Adams, has to have light before he can sleep and feels death waiting for him in the dark. The old waiter of "A Clean Well-Lighted Place" has much the same fear. Throughout the short stories and the novels characters have sleepless nights for various reasons. Each protagonist has a particular problem, though all collectively develop a pattern.

In *The Sun Also Rises* Jake Barnes lies awake at night thinking about the situation his emasculation has put him in. He does not worry about death. His problem is that during the day he can tolerate his relationship with Brett, but at night or in the dark he is alone and cannot console himself.

Early in *A Farewell to Arms*, Frederick Henry, whose experience closely parallels that of Hemingway, admits that the night has some strange attraction for him. He develops a fear of the dark after he is wounded, but later insists that the major evil in the night is being alone. After he joins Catherine Barkley in Stresa, his nights are pleasant until her death.

Harry Morgan's nights in *To Have and Have Not* are worry free except for the night before he deals with the Chinamen. His apprehension, however, is not of the dark, but of the activities in which he must participate. Harry's
main worry is providing for his family. Nevertheless, he alludes to Frederick Henry's ideas on loneliness just before he dies when he remarks that a man alone does not have a chance.

In *For Whom the Bell Tolls*, both Pablo and Anselmo are acutely aware of loneliness in the night. Robert Jordan does not have bad nights or fear the dark, but he does suddenly wake one night fearing that Maria will be taken from him leaving him alone. Robert has a trait not found in earlier Hemingway heroes: his favorite time of day is the hour before sunrise.

In *Across the River and Into the Trees*, Richard Cantwell goes a step further than Robert with his habit of early rising and his attitude toward the "first light" of day. Early Hemingway heroes favored the early morning because with its light came sleep, but Cantwell wakes from a sound sleep to greet the morning.

Finally, in *The Old Man and the Sea* Santiago not only wakes early in the morning, but sleeps soundly all night having pleasant dreams of his youth. The old fisherman believes that the hope for a longer day prompts his habit of waking early.

It appears then, that Hemingway, who professed to write only of things he knew, has outlined the change in his attitude toward dark in the personal feelings and habits of his main characters.
time of fear, into a time of mystery, then a time of indifference, then a time of pleasantness which leads to another day. Hemingway seems to have rationalized away his fear. Working with light imagery, he created challenges for his heroes to meet in the dark. His last heroes have no fear of the dark and meet the challenge easily. Hemingway considered himself as "the champ" in his later years, and part of this title probably came from his defeat of darkness as an emissary of fear. This is a victory he did not allow many of his characters to share.
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