JOYCE'S DUBLINERS AND HEMINGWAY'S IN OUR TIME:
A CORRELATION

THESIS

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By

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One rarely sees the names James Joyce and Ernest Hemingway together in the same sentence. Their obvious differences in writing styles, nationalities, and lifestyles prevent any automatic comparison from being made. But when one compares their early short story collections, *Dubliners* and *In Our Time*, many surprising similarities appear.

Both are collections of short stories unified in some way, written by expatriates who knew each other in Paris. A mood of despair and hopelessness pervades the stories as the characters are trapped in the human condition.

By examining the commonalities found in their methods of organization, handling of point of view, attitudes toward their subjects, stylistic techniques, and modes of writing, one is continually brought back to the differences between Joyce and Hemingway in each of these areas. For it is their differences that make these artists important; how each author chose to develop his craft gives him a significant place in literature.
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CHAPTER I

INTRODUCTION

ESTABLISHING THE SIMILARITIES

Application of the phrase "daring and sometimes controversial combinations of realism, symbolism, and irony" to Ernest Hemingway's In Our Time would raise few critical eyebrows. Claims that Hemingway has a "sharp pathological eye for the physical and psychological effects of illness and mishaps on individuals, both in life and in fiction," would find few critics in disagreement. However, these evaluations are made by Florence L. Wazl of Dubliners and James Joyce. ("Dubliners," 158-159). In many respects the works of Joyce and Hemingway and the authors themselves appear totally dissimilar; no one, for example, would attempt to compare Ulysses with The Old Man and the Sea. But the early collections of short stories, Dubliners and In Our Time, are significantly comparable in many ways.

In an article entitled "Dubliners in Michigan: Joyce's Presence in Hemingway's In Our Time," Robert E. Gajdusek makes a substantial case for similarities between the works. He convincingly and thoroughly cites parallels in theme and structure, claiming that the authors "approach their dissimilar plights and beliefs with similar terminology, strategy, and
ritual" (48). Some common elements present in the stories are the absent or ineffectual father, male protagonists who are afraid of or who sacrifice themselves to women, flawed protagonists, and the fear of the dominating mother. Thwarted escapes and failure plague the characters in both books (50). Gajdusek contends that the "unindividuated consciousness of life-shy males in both works is due to their failure to accept their other side, the feminine side of their own nature, death as well as life, love as well as idealism . . . " (50). He discusses the unity of *In Our Time* and claims that the "organization and movement is very much that of the stories in Joyce's *Dubliners*, and it is not difficult to see that Hemingway almost concomitant with his association with Joyce began to use similar structure and strategy" (51).

That Joyce is a source for Hemingway's writing is an uncontested fact, borne out in both authors' biographies and letters. In an interview with George Plimpton, Hemingway speaks of the twenties in Paris; Joyce is the first person mentioned whom he respected as a writer. He says that "the influence of Joyce's work was what changed everything, and made it possible for us to break away from the restrictions" (26). Hemingway's respect for Joyce is evident also in *A Moveable Feast*, where Hemingway tells of their meeting at Sylvia Beach's bookstore.

Joyce reciprocates this respect for Hemingway:

*We were with him just before he went to Africa. He promised us a living line. Fortunately we*
escaped that. But we would like to have the book he has written. He's a good writer, Hemingway. He writes, as he is. We like him. He's a big, powerful peasant, as strong as a buffalo. A sportsman. And ready to live the life he writes about. He would never have written it if his body had not allowed him to live it. But giants of his sort are truly modest; there is much more behind Hemingway's form than people know. (695)¹

That last sentence by Joyce is made by one who recognizes artistry and who sees in Hemingway a depth similar to that in his own work. Jackson J. Benson, Jr., quotes from Forrest Read who says, "In 1914, Joyce appeared as a prose imagist who invented a new form for short prose fiction, based on the form of an emotion rather than the form of the short story; it was perfectly adapted to register modern life both objectively and as it struck the sensitive individual" ("EH as SS Writer," 131). Benson claims that this judgment more nearly applies to Hemingway.

Assuming, then, that Joyce and Hemingway have similar aims, many other commonalities become apparent. Both authors were expatriates who wrote about their place and time from a different place and time. This fact is significant because it shades the attitudes of Joyce and Hemingway with disappointment, disillusionment, and distance and gives their work a bittersweet quality.

There are some other biographical similarities aside from their expatriatism, which, although interesting, may not
be completely relevant to this study. For example, both men came from large families and had similar relationships with their parents. Both first wrote poetry, then short stories, then novels. Both had medical backgrounds—Joyce himself showed an interest in medical school, and Hemingway's father was a doctor. In addition, both were criticized for their "distorted impressions of human life" (O'Connor, 92; also Deming, 60, 62, and 64). Although my primary interest is to correlate the two books, not the authors themselves, some elements of the authors' personalities, however, do surface in the stories, and these elements contribute to the similar attitudes expressed by Joyce and Hemingway. In addition to attitude, the authors share a form—"a new form, a literary hybrid, with something of the variety of the anthology combined with something of the unity of the novel" (Burhans, 29). This genre, if it may be called such, in which separate stories are unified to form a larger unified whole, is probably the most obvious common element of Dubliners and In Our Time. The combining of stories is not a unique idea, at least for Hemingway, who had several possible models besides Dubliners, including Anderson's Winesburg, Ohio and Masters' Spoon River Anthology. Joyce may have initiated the form, but one cannot charge Hemingway with unimaginatively copying it. In Our Time, while unquestionably patterned after Dubliners (as outlined in Gajdusek's article, in which he does a story-by-story correlation according to theme), possesses qualities not
found in *Dubliners*, and which will be examined during the course of this paper.

The similarities and differences in *Dubliners* and *In Our Time* may be seen in three areas: the organization and unity of the books, the point of view in the stories, and the actual content, which includes subject matter, style, and the use of different modes of writing. As the similarities are discovered and revealed in each area, the differences will stand out in relief to confirm the important position of both books in the canon of twentieth-century literature.
NOTES

CHAPTER I

Joyce is here quoted from Richard Ellmann's biography of James Joyce. See Works Cited at the end of the chapter.
CHAPTER I WORKS CITED


CHAPTER II

ORGANIZATION AND UNITY

Because the two works of Joyce and Hemingway are so similar in outward form--two groups of short stories connected in some way--the organization of the stories and their connecting links demand examination. Obviously, these artists have not arbitrarily thrown together fifteen stories (if "Big Two-Hearted River" is considered one story) to be published under one title, but they have carefully selected the stories and their order with some unifying element in mind. The titles give the first clues to the unifying factors in each: In Our Time is unified by time; Dubliners by place. However, Hemingway and Joyce have used much more subtle means to weave these stories together into complete wholes, and each work is importantly different from the other.

One of the contemporary reviews of In Our Time recognizes the work as a "fragmentary novel," not merely a collection of stories. It describes the sketches, or vignettes, as "like striking a match, lighting a brief sensational cigarette, and it's over" (Lawrence, 93). Clinton S. Burhans, Jr., has probably done the most extensive study on the unity of In Our Time, and he considers the vignettes crucial to the organization of the stories. He says that these interchapters are not...
"subordinate introductions to the stories but essential context in which the stories must be read and understood" (16). Hemingway himself, in his interview with George Plimpton, confirms this idea by comparing the stories to binoculars or to looking very closely at something (Baker, Letters, 128). The vignettes are like passing by something briefly, an Imagist technique Hemingway probably learned from Pound because of their close association and mutual respect. The stories, then, narrow the focus for a closer look at the subject. The technique of going back and forth, closer and farther away, gives In Our Time what David Seed calls a "double perspective" (19) and is one of the distinguishing characteristics that separates this work from Dubliners.

The title In Our Time, from the Book of Common Prayer--"Give peace in our time, O Lord"--is itself ironic, since nowhere in the book is there peace of any kind (Burhans, 16). Yet the title establishes some kind of common ground from which to understand the stories and to put them into some logical or unifying pattern. Burhans claims that it is "wasted effort to seek any one-for-one relationship between the vignettes and the individual stories" (16); nevertheless, details and themes do bind them together, and the stories have a "completely interwoven thematic unity in themselves and in their relationship to the vignettes which seems too often overlooked" (Burhans, 20). The vignettes point both to the story immediately preceding and following, acting as both introductions and conclusions.
"On the Quay at Smyrna," added to the collection in 1930, five years after the original publication, serves as an introduction to the entire group of stories because of what the narrator observes—death, birth, war, cruelty—and his sarcastic response to it: "It was all a pleasant business. My word yes a most pleasant business" (88). This statement points forward to many "pleasantries" contained in the fifteen stories and sketches to follow.

Chapter I, "Everybody was drunk," describes a nighttime movement of troops who are inebriated, possibly because of their recent defeat. In context with the rest of the book, a defeat seems more consistent thematically than does a celebration of a victory as the reason for their condition. The ironic statement, "It was funny going along that road," points back to the introductory story because of its sarcasm but looks forward to "Indian Camp," where Nick, his father, and Uncle George travel at night to the Indian village to deliver the squaw's baby. Just as the kitchen corporal's fire burns in the night, so Uncle George's cigar and the Indian's lantern light up the story. As David Seed says, one of "the most impressive things about this work is the way in which Hemingway charges apparently trivial details with significance either to bind the stories together or reinforce their themes metaphorically" (21).

Similarly, the other interchapters relate both to the stories that precede them as well as to the stories that follow. Many times an attitude is echoed by the narrators, such as the sarcasm in Chapter I. The attitude of the narrator
in Chapter IV, for instance, is shared by Nick in "The End of Something," which is characterized by sarcastic unemotionalism. Nick says, "It isn't fun anymore. Not any of it" (110). The British soldier in the sketch describes the barricade with phrases such as "absolutely perfect," "absolutely topping," and "simply priceless." Read in the context of this sketch, Nick's feeling of lost fun is obvious through the bitter sarcasm of the language. Later in the book Hemingway also unifies a story and a vignette with a similar attitude. Chapter XIII, the longest of the interchapters, relates to the previous story, "Cross-Country Snow," because of its theme of disillusionment. Nick is disillusioned with his life and is upset about his impending fatherhood and with going back to the United States. The men in the sketch are disillusioned with their job of having to take care of other people's mistakes, "the savages' bulls, the drunkards' bulls, and riau-riau dancers' bulls." This disillusionment carries over to the next story, "My Old Man."

The unity of Dubliners is just as tight and just as important as that of In Our Time; Joyce also uses similar attitudes of characters and narrators to bind the stories, such as the searching boy of "Araby" followed by the eager-to-escape Eveline. The unity of Dubliners, most of the time however, is achieved quite differently and for perhaps a different purpose. Joyce says, as Hemingway does, that he has written his book "with considerable care in accordance with . . . the classical tradition of my art" (Tindall, 7).
He calls it a book, not a collection of short stories; therefore, unity is necessary to give the work a single purpose. As previously stated, the title immediately unifies the stories in a single place--Dublin--as Hemingway's title unifies his stories to a particular time. There is a more specific unifying factor to Joyce's stories--a paralysis which affects its characters, what Joyce calls "hemiplegia" or "partial unilateral paralysis" (Wazl, 159). Matthew Hodgart says that "the paralysis that affects nearly all the characters in the book and indeed the whole of Dublin is the result of a moral infection" (46). Here lies one of the most important differences between In Our Time and Dubliners: Hemingway avoids moralizing or becoming a "propagandist even for humanity" (Wilson, 58), while Joyce in his book is, although not didactic, definitely moral (Tindall, 5). In Dubliners each character "moves toward a moral, social, or spiritual revelation," (Tindall, 3), what Joycean critics have called an epiphany.

The book is divided, as Joyce himself says, into four stages: childhood, adolescence, maturity, and public life; therefore, the book progresses and inherently has a forward movement. This somewhat distinguishes it from In Our Time since Hemingway does not allow readers to become chronologically oriented to any one character, even Nick Adams. The circular arrangement of that book and the moving in and out between story and vignettes prevents the kind of forward progression found in Dubliners, which does make progress, in some form
of the word at least, by focusing stories on older or more mature characters as it moves along.

Hodgart suggests that Joyce ironically uses an ethical framework in the book by applying the seven deadly sins and the four cardinal virtues to the stories: "After the Race" (pride), "Two Gallants" (avarice), "The Boarding House" (lechery), "A Little Cloud" (envy), "Counterparts" (anger), "Clay" (greed), "A Painful Case" (sloth), "Ivy Day in the Committee Room" (courage), "A Mother" (justice), "Grace" (temperance), and "The Dead" (wisdom). As Hodgart says, whether this is "true or not does not greatly matter: it would only be Joyce amusing himself with an extra layer of irony" (45). This framework may exist; it would be the product of the symbolist side of Joyce, who is, like Hemingway, both a "naturalist and a poet-symbolist" (Baker, Writer as Artist, 117). Because of the order of composition, this method of organization using an ethical framework is rather doubtful since "Two Gallants," "A Little Cloud," and "The Dead" were not part of the original twelve stories sent to the publisher. The primary unity of Dubliners, therefore, hinges on its consistent theme of paralysis and the naturalistic details which hold the stories together.

The first two stories of Dubliners, "The Sisters" and "The Encounter," are most obviously related because of the young first-person narrator. Other minor details as were present in In Our Time link the stories and create a tighter unity. Priesthood, for example, is significant in both: Father Flynn has just died in one story and Joe Dillon has
had an ambition for the priesthood in the other. Also, the boys talk about the possibility of Father Butler's being at the Pidgeon House in "An Encounter." One device used by Joyce and Hemingway to achieve subtle unity is the repetition of words or phrases in successive stories/vignettes. For instance, in these first two stories of *Dubliners* the word *odour*, the description of "greenish-black garments," and discoloured or yellow teeth are predominant. These small details are not overly important to the understanding of the stories, but to the careful reader, they contribute to the unity that Joyce, who places much importance on details, tries to establish in the stories. Here, as in many other places in *Dubliners*, Joyce uses images to tie his stories together.

Regardless of whether Hemingway learned this technique from Pound, Joyce, Stein, or whomever, he also repeats images in *In Our Time* to fuse the stories to the vignettes and, ultimately, to create a stronger overall unity to the entire book. In Chapter V, "They shot the six cabinet ministers...", for example, Hemingway uses small details like gunshots, dead leaves, and rain to bind this sketch to "The Three-Day Blow," which precedes it. The following interchapter, Chapter VI, contains similar detail which ties it to its following story, "A Very Short Story." In the vignette two dead Austian lovers are described, their iron bed jutting out into the street. In "A Very Short Story," the narrator relates the bitter love affair with Luz, demonstrating that love cannot survive in the midst of war, as the lovers in the sketch
seem to foretell. Still another example of Hemingway's using images to create unity occurs between Chapter IX and the following story, "Mr. and Mrs. Elliot." In the sketch the young bullfighter, after killing five bulls, sits in the ring amidst hurling objects and vomits. Nausea begins the story as the couple's honeymoon is being described: "Mrs. Elliot was quite sick. She was sick and when she was sick she was sick as Southern women are sick" (162). She has been trying very hard to have a baby just as the matador has been trying very hard to kill the bull. In fact, the word sick is repeated five times, and in the sketch the young kid tries "five times and the crowd was quiet . . . " (159). Mrs. Elliot suffers from the same existential nausea as the kid in the ring, resulting from trying very hard to do something prescribed by the situation. Many other examples fill the pages of In Our Time, examples that demonstrate Hemingway's reliance upon concrete images to bond his work into a complete whole.

Another means of creating unity in both In Our Time and Dubliners which Joyce and Hemingway use is ironic contrast. Often images or attitudes from one story are juxtaposed with a very different image or attitude in another story. In Hemingway's book, for instance, Luz's empty promises of devotion in "A Very Short Story" are contrasted with the soldier's promises to Jesus, which eventually and ironically end up just as empty. Following this sketch about ineffectual prayer is "Soldier's Home," where Krebs' mother places a great deal of emphasis upon his being able to pray with her. Later in the book Hemingway places the gory sketch about the dying
horse between two stories about stagnant marriages. The dying horse in the vignette—a white horse with blood pumping from his chest, his entrails outside his body—seems to have more life than the two marriages presented in the stories on each side. This intentional ironic contrast intensifies the mood being created by Hemingway and strengthens the overall unity.

A final ironic contrast appears between the two halves of "Big Two-Hearted River." Chapter XV, "They hanged Sam Cardinella at six o'clock in the morning . . . .," presents a contrast at least to the outward actions of Nick in the story as he attempts to create the perfect environment. Nick remains in control of his situation through Part I and makes sure everything is "satisfactory," "comfortable," or "good." Sam Cardinella in the vignette is so out of control that he cannot walk or even regulate his bladder. He is completely at the mercy of whoever "they" are. He is hanged, tied up in a chair with a cap over his head. Nick attempts to remain in control; Sam has lost all control. This contrast accentuates the mental state of Nick and binds even more strongly the two parts of the story together.

Joyce also employs ironic contrast to contribute to the completeness and the fluidity of Dubliners. Although he has stated what his intentions were in arranging the book in the manner in which it is arranged, Joyce seems to go to great lengths to ensure that a tight, interwoven structure is present. This underlying structure, achieved by small details and similar attitudes, holds Dubliners together possibly
more effectively than the divisions between the different stages of maturity. He uses ironic contrast as Hemingway does between "Eveline" and "After the Race." From "Eveline," a story frozen in motion, the book moves to "After the Race," where motion begins with the first sentence: "The cars came scudding in towards Dublin, running evenly like pellets in the groove of the Naas Road" (42). This contrast seems to offer some hope for some action in the book. However, even the title suggests that this movement is without a purpose; unfortunately the cars in this story go nowhere, and the principal character, Jimmy Doyle, accomplishes nothing more than Eveline in the previous story. The strong death images at the end of "Eveline" (the "black mass of the boat," her pale and cold cheek, the "mournful whistle" of the boat) are contrasted with the jovial, victorious mood of "After the Race." As Eveline is fascinated with faraway places, so Jimmy sits in admiration of his continental comrades. This story, instead of ending in death, ends with the announcement of daybreak; but, as Jimmy realizes, a new day only brings the revelation of his pathetic situation. He is as paralyzed as Eveline and possibly realizes it more because he has at least tried to escape in some way, instead of clinging to the rail. He has done all he knows to do and still finds himself in a "dark stupor" that cannot "cover up his folly." Joyce, by this contrast, has not only broadened the scope of the paralysis affecting Dublin, but has also enhanced the unity by subtly tying these two stories together with a contrast.
Joyce not only uses contrast in connection with action, as in the previous example, but he employs contrast in relation to characters quite often in *Dubliners*. One such instance occurs with the two stories "Clay" and "A Painful Case," in which the main characters appear very different on the surface. Maria, in "Clay," is overly concerned with her appearance, demonstrated by her obsession with looking at her reflection in the mirror in her bedroom. Duffy's mirror hangs ornamente- tally above his wash-stand and can be useful only when he makes the effort to take it down to view himself after washing. Maria is pleased with her appearance and her "nice, tidy little body," while Duffy is self-critical and vain. The image of the mirrors presents insights into the characters' motives: Maria is naive and does not see things clearly or at least as others see her, and Duffy expects perfection not only in himself, but in others, as we find out later. Contrasting the characters as Joyce does seems to bring out their similarities. Both characters have sexual problems and have difficulty relating with others. By ironically contrasting these two characters in adjoining stories, Joyce is able to extend the paralysis which affects Dublin across sexual and financial boundaries.

Hemingway and Joyce achieve unity, then, by implementing a carefully devised structure and by filling the stories with small but significant details in attitudes, images, and in contrasts. The endings of the two books also contribute heavily to the overall unity and completeness of the works.
The final vignette of *In Our Time*, "L'Envoi," acts as a follow-up to the preceding story as do the other interchapters, but it also serves as a conclusion to the entire collection. In this sketch the king is learning to cope with a difficult situation as Nick has been doing in "Big Two-Hearted River." As a comment on the whole book, the king is trying to make the best of an impossible situation. He is not allowed to go outside the grounds, and Kerensky, the man now in charge, has shot some people to gain power. He tries to flippantly optimistic with, "Of course the great thing in this sort of affair is not be shot oneself!" Hemingway ends the vignette and the book with, "Like all Greeks he wanted to go to America." Whatever else this means, it does show that the king desires to escape—a theme throughout *In Our Time*—and that the country he speaks of symbolizes freedom. The fact that the king is Greek and that the first story of the book describes the evacuation of Greeks who drown their mules is certainly not coincidental. The nationality of the king gives the book a circular motion, resulting in a feeling of futility, and leaves a negative image of the "jolly" king.

The unity of *In Our Time* is not by chance. The book has been carefully constructed so that each part strengthens the whole. Hemingway himself writes in an April 22, 1925, letter to John Dos Passos:

A Mrs. George Kauffman is here and she claims they want to cut it all cut [sic] the Indian Camp story. Cut *In Our Time* chapters. Jesus I feel all shot to hell about it. Of course they cant do it because the stuff
is so tight and hard and everything hangs on everything else and it would all just be shot up shit creek. (Baker, *Letters*, 157)

Burhans says that the vignettes follow a circular pattern, going from war to crime to bullfighting back to crime and ending in war. He claims that by surrounding bullfighting with war and crime, Hemingway places violence and death on which man imposes order and meaning (bullfighting) at the center of a world of chaotic disorder and violence, thus implying subtly that from the first--bullfighting--he can learn something about the second--the world--and about how to live in it (17).

Burhans concludes that Hemingway's bullfighting "symbolizes a way to face a world and human condition characterized by war and crime" (18). Robert Lewis agrees with Burhans, saying that Hemingway found in sport "both metaphor and ritual for a life and a world that had lost the old rituals of religion and state" and that in Hemingway sports (specifically bullfighting) presents a "paradigm of what the other, 'real' world should be like . . . " (174).

David Seed describes Hemingway's double perspective of using the stories and vignettes:

This to-and-fro movement constantly disrupts the reader's desire to identify with Nick and the vignettes invite comparison between the composite protagonist's private destiny and the larger scale of contemporary public events.
He goes on to say that the characteristic progression of *In Our Time* is a stripping away of moral, social, or political supports. Joe Butler's final despairing comment, "they don't leave a guy nothing," applies to the book as a whole, providing we interpret "they" as internal forces as well as external ones. (31)

Benson calls Hemingway the "true existentialist, interested in the ongoing emotional condition of man within his immediate environment" ("EH as SS Writer," 273). This concern is demonstrated in Hemingway's careful placement of the stories and vignettes and the resulting unity that is created.

The unity Joyce creates in *Dubliners* is similar to what Hemingway accomplishes in *In Our Time* in that the books both end with a final resolution of some kind. "L'Envoi," which summarizes Hemingway's book, is a very short interchapter or sketch that only makes a comment about the fifteen stories preceding it. "The Dead," Joyce's final story, is the longest story in the collection, and it contains images and themes that have been foreshadowed from the first story. "The Sisters," in which two sisters compete with a dead character for the focus of the story, could also be the title of this last story, where the Morkan sisters vie with Michael Furey for the main interest. "The Dead" was not written until the spring of 1907 and was the last story added to *Dubliners*, not just chronologically but also as an epilogue or resolution to the collection. "Big Two-Hearted River" offers a similar resolution to *In Our Time* to the extent that it shows Nick trying to cope with a hostile
and confusing world. Similarly, Gabriel finds a means in "The Dead" to reconcile himself to a world where the living compete with the dead for a place of importance and influence. Acting as a messenger for all the characters in Dubliners, Gabriel announces that becoming one with death, facing it, acknowledging its universality is the only way of resolving the paradox of living in a world controlled by death. Thus, in "The Dead" "past and present, death and life have merged to define possibilities for living and for writing . . . "(Riquelme, 130).

As demonstrated by recognizing the unifying elements, Hemingway’s and Joyce’s stories belong with each other in the respective collections. These two works are not just groups of short stories written at approximately the same time and sent to the publisher together. Dubliners, originally twelve stories, was arranged by Joyce intentionally to fall into a pattern. The last three stories chronologically were inserted to strengthen the whole, not just tacked on as an afterthought. Hemingway's stories were also put together in a deliberate pattern as evidenced by his letters: "All the stories have a certain unity . . . . I've tried to do it so you get the close up very quietly but absolutely solid and the real thing but very close, and then through it all: between every story comes the rhythm of the in our time chapters" (Baker, Letters, 123). Because Dubliners and In Our Time are unified collections of short stories, they have a double impact: each story is powerful in itself, accomplishing a particular purpose, yet together the stories unite "to give the picture of the whole" (Baker, Letters, 128). This unity makes reading the stories
more enjoyable because of the added layer of complexity. This unity, like a puzzle, becomes challenging as pieces are discovered. For Joyce and Hemingway, perhaps this unity historically has given their early creative efforts some purpose higher or more respectable than the publishing of individual stories in magazines. Their works became books, and, therefore, the authors were able to achieve the best of both worlds: their bits of creativity had the opportunity to come together into some unified whole that brought them not only artistic satisfaction but also literary respectability. Joyce and Hemingway have unified their collections quite differently, although there are some common elements, such as the repetition of small details. Hemingway's unity depends upon the juxtaposition of the stories and the sketches; Joyce's organization relies upon his unifying theme of paralysis, which, like the snow in the final story, unites east and west, life and death. Although Gajdusek's article, "Dubliners in Michigan: Joyce's Presence in Hemingway's In Our Time," makes a case for an amazingly similar organizational pattern in the two books, the finished products remain individually significant in literature, not only because of the inherent differences between Joyce and Hemingway, but also because they approach point of view and the handling of theme differently.
NOTES CHAPTER II

1The article by Robert Gajdusek in the Hemingway Review does an extensive analysis of the two books on the basis of theme. The center of the focus of the article is on the psychic split in humans and its integration, particularly with male protagonists. He cites examples in both works of characters in search of the father or characters who are trying to reconcile themselves to their more feminine side. Gajdusek says

For the sake of life and its natural cycles, the egocentric idealism of man must at last embrace the despised or feared darkness that is on the other side of the dividing chains, walls, barriers, or the psyche's fastidious avoidances, a darkness that is embodied in in such masks as woman, nature, and death, or in the cycling rhythms of birth-and-death (59).

The author makes a convincing case for the thematic similarities. This study does not attempt to duplicate what Gajdusek has already adequately done.
CHAPTER II WORKS CITED


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CHAPTER III

POINT OF VIEW

Both Joyce and Hemingway experiment with point of view in Dubliners and In Our Time. They have been credited with individualizing the point of view to the story and the character. Carl Ficken says of Hemingway that he matches "his narrative perspective with his hero's mental state" (95); likewise, of Joyce, Zack Bowen claims that point of view in Dubliners "corresponds in tone and phraseology to the state of mind of the central character of each story" ("After the Race," 56). If these comments are true about Joyce and Hemingway, then there is some interesting variety of narration and voice in the stories which demands examination. To make comparisons between the two books easier, some labels need to be attached to the perspectives used in the stories. An eclectic method of establishing categories has resulted in the identification of six distinguishable treatments of point of view in both Dubliners and In Our Time: the narrator-agent, the effaced narrator, psycho-narration, the oscillating perspective, the unreliable consciousness, and the progressive consciousness. Both authors employ these points of view in their works; but, within these limits they individualize their handling of voice to the extent that each variation is identifiable and appropriate for the particular story in which appears.
Category borrowed from Ficken is the narrator-agent or, traditionally, the first-person point of view. The narrator-agent, as suggested by the term, is a point of view in which the principal character tells his own story without relying on some other narrator to perform that job. Consequently, first-person point of view is restrictive in that the author can present only one view—that of a finite, human character. Biases and inaccuracies are possible with the narrator-agent because of the age of the narrator or the chronological or psychological distance between the action and its telling; many times these restrictions are exactly what the author wants for his story.

Hemingway employs the narrator-agent only three times in In Our Time, excluding the sketches. The first two instances are hardly instances at all because they are in "On the Quay at Smyrna" and "The Revolutionist," very short stories that were originally vignettes in the Paris in our time. In "On the Quay at Smyrna" the narrator-agent is a British officer speaking without any real emotion about a very emotional scene: refugees evacuating with dead babies, Greeks breaking the legs of their mules and allowing them to drown. The narrator is truly an agent here, as Hemingway places the casual indifference of the narrator's language in contrast to the vivid images of the evacuation.

In "The Revolutionist" the first-person pronoun does not even appear in this story until the third paragraph because the narrator-agent is acting as the agent of another character this time, that of the young revolutist. This
restrictive point of view prohibits the narrator-agent from entering the mind of this young man; given evidence of this young man's character, that entry would not be very interesting. He is shy, young, naïve, and optimistic to the point of being unrealistic. For this reason, Hemingway chooses to have another person, not an objective narrator, tell the story of the revolutist as he appears to other human beings, and Hemingway chooses a narrator who selects his words carefully so as not to make too many of his own judgments. Even in the conversation with the young man this narrator-agent answers simply, "'Very badly,'" and then, "I did not say anything" (157). In this way, the actions of the young revolutionist become more important than the words of the narrator-agent, and the final statement about the young man's being in jail in Sion, without comment from the narrator, takes on more irony.

Joyce's first use of the narrator-agent is more like the traditional use of the first-person because the main character does tell his own story. Dubliners begins with three stories of childhood told by the child at an older age. "The Sisters" begins ambiguously with, "There was no hope for him this time: it was the third stroke" (9). We are unsure if this is first-person or third-person at this point. John Paul Riquelme, who has probably done the most extensive study of point of view in Joyce, claims that this ambiguity is purposive and sets up the rest of the book for "recurring ambiguities of voice . . . " (91). "The Encounter" follows with still the
same young narrator-agent who tells his story of a day's "mischief" and an encounter with a pervert. "Araby," however, is the story worth the most attention in regard to the narrator-agent because Joyce is most successful with first-person in this story.

In "Araby" the narrator makes many judgments about his own feelings and actions. He does not just relay the events; he tells us how he feels about them. As were the previous two stories, "Araby" is told long after the events take place, evidenced in the vocabulary and in the analysis of the situations and his feelings that has obviously taken place since these incidents. This time lapse creates a distance between readers and the events, which forces us to rely on the narrator's memory of what happens and his feelings about it. As Riquelme observes, "the language is more highly metaphorical than the narration anywhere in the preceding stories" (107), an obvious indication that the narrator-agent is making judgments and analyses. These metaphors create both a psychological and a chronological distance and, therefore, "keep the narrator in the reader's view" (Riquelme, 108). When he says, "What innumerable follies laid waste my waking and sleeping thoughts after that evening!" (32), it is clear that the child in the story could not possibly have made that kind of observation about his own actions at the time. This self-analysis and guided commentary continues until the important final sentence, in which the narrator makes the painful observation: "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and
anger" (35). At the time of the event the boy probably does not see himself as anything except disappointed and confused. Much later the older narrator-agent attributes the tears of anger and pain to a self-deluding vanity. At this point in *Dubliners* Joyce stops using this point of view, as if this painful recollection makes it impossible to tell accurately and effectively one's own story. Even though Joyce switches to third-person after "Araby," the "first person stories of *Dubliners* present explicitly what the narration in all Joyce's narratives traces: the encounter of the teller with himself" (Riquelme, 103).

Hemingway's most complete use of the narrator-agent comes toward the end of *In Our Time* with "My Old Man," the story of Joe Butler's father's death and, chronologically, one of the first stories written. Unlike "Araby" this story seems to be told by the boy immediately after he experiences the events, without much lapse in time or the acquisition of much new experience or maturity. Although the story begins, "I guess looking at it, now . . . ," the feeling of distance is not present as it is in "Araby." "My Old Man" is colloquial in diction, and the events are told without much comment by the narrator. The voice's innocence or naiveté and his incomplete and grammatically incorrect sentences give the feeling of a real, living audience. It is as if Joe Butler were sitting on a park bench with someone, relating the events about his father in response to some question. He has a real listener in this story, whereas in
"Araby," the narration has none of the attributes of oral discourse. Joe Butler makes few attempts to comment on his actions or to explain them. He apparently does not even understand all that has happened, as evidenced in his account of witnessing his father's conversation with the French prostitute. The narrator has no idea that his father is doing anything wrong. This dramatic irony helps to portray Joe as a more sympathetic character. In his last comment, "But I don't know. Seems like when they get started they don't leave a guy nothing" (205), the feelings are clear without further explanation. Joe Butler, at the time of the narrative, is incapable of expressing them any more eloquently; moreover, he may never be able to verbalize what he feels. The narrator-agent of "Araby" understands the cause for his anguish--his own vanity--and this self-knowledge hurts him possibly more than does the disillusionment Joe Butler experiences. Joyce and Hemingway have chosen to deal with first person differently, and, as a result, they have accomplished different goals with the same point of view. Joyce's narrator-agent tells us about his experiences; Hemingway's tells us his experiences. The difference lies in the commentary.

The second category, a term also borrowed from Ficken, is called the effaced narrator, a kind of reportorial observer. Hemingway, loyal to the journalist in him, employs journalistic prose to some degree in every story he writes, discussed later with regard to style. But, as a separate point of view, the effaced narrator is most successfully used in the first story
of the book, "Indian Camp." In this story Hemingway allows events to tell the story most completely. The focus of the story is on Nick but not on his thoughts at all until the very last sentence. Some disturbing things occur in "Indian Camp"--things that would elicit some kind of response if a first-person narrator were acting as his own agent. Hemingway, however, avoids commenting on the Caesarian birth or the bloody suicide; he simply holds Nick and us up to it with his reportorial descriptions. This is an example of what H. R. Bates means when he says:

What Hemingway went for was the direct pictorial contact between object and reader. To get it he cut out a whole forest of verbosity. He got back to clean fundamental growth. He trimmed off explanation, discussion, even comment; he hacked off all metaphorical floweriness; he pruned off the dead sacred cliches; until finally, through the sparse trained words, there was a view. (73)

In "Indian Camp" the view is that of the effaced narrator. He focuses on Nick but does not open up his thoughts to us except to explain why he looks away from the operation. Only in the last sentence, "he felt quite sure that he would never die" (95), does the narrator get inside Nick's mind. And even then there is no explanation of why Nick feels this way. Hemingway omits the reason, and the "effect is hard, stoic, controlled, and the reader who understands what has been left unsaid finds himself initiated into a cult" (Smith, 136).

The Joyce story that most nearly fits the category of the effaced narrator is "Ivy Day in the Committee Room," a story
with no central character upon which to focus. The story is related primarily with conversation and observable actions. But early in the story one gets the impression of "... two voices rather than one: a voice for the narrator and a different one for the characters ..." (Riquelme, 91).

Adjectives and adverbs dot the pages of "Ivy Day," but "Indian Camp" has very few real modifiers. These subjective words come from someone, but obviously not one of the characters: "It was an old man's face, very bony and hairy. The moist blue eyes blinked at the fire and the moist mouth fell open at times, munching once or twice mechanically when it closed" (118). As Riquelme notices, the "narrator is not invisible. Instead, the kind of presence he chooses gives the reader some definite guides for distinguishing his language and mind from the character's words and consciousness" (93). In "Ivy Day" only once does Joyce enter the mind of a character: when the narrator explains Crofton's reasons for silence. Perhaps Joyce himself, as the effaced narrator, cannot resist emphasizing Crofton's arrogance by telling us that he considers "his companions beneath him" (130). The narration immediately returns to reportorial observations and settles for, "Mr Crofton said that it was a very fine piece of writing" at the end. Joyce could have indulged himself with further comment on Mr. Hynes's poetry; instead, he resists. Here, as in Hemingway, the omission is stronger than the commission.

A third area of narration, used the most frequently by both authors is called psycho-narration, to borrow Riquelme's term. Sometimes this point of view is called center of
consciousness, stream of consciousness, or the omniscient narrator. Psycho-narration, as a label or term, more fully captures the essence of delving into a character's mind and revealing his thought processes than does one of the other possible names for this point of view. Restricting this point of view to the entry of one character's mind works best for our purposes, because most of Joyce's and Hemingway's stories focus on a central character. Although many stories could be discussed as examples of the technique, "A Little Cloud" represents and helps to define this category.

In "A Little Cloud" Joyce's word choices are very important in that they reveal Little Chandler's mental state. Robert Boyce says that "Chandler's mind is conventional, limited, insensitive, unperceptive," and that it is shown by the string of cliches Joyce uses in the first paragraph (85). It says, "Eight years before he had seen his friend off at the North Wall and wished him godspeed. Gallaher had got on . . . . It was something to have a friend like that" (70). There is no reason to doubt that this is Chandler's diction, not the narrator's, although the narrator is ever-present in this story. Two levels of diction are at work in this story--the "sober inartistic" cadence of Chandler's speech and the high-level, judgmental tone of the narrator. Chandler says, "That was Ignatius Gallaher all out; and, damn it, you couldn't but admire him for it." The narrator says, "For the first time in his life he felt superior to the people he passed. For the first time his soul revolted against the dull inelegance of Capel Street," and in the next sentence, back to Chandler:
"There was no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin" (73). This back and forth movement between the narrator's words and Chandler's mind allows a double perspective, similar to what Hemingway achieves in his whole book with the interchapters. We understand Chandler's feelings through his thoughts and even what Riquelme calls quoted monologue, but we also get what Joyce considers a truer picture of Chandler through the words of the opinionated narrator. "Counterparts," "Clay," "Two Gallants," "After the Race," and "Eveline" are all examples of basically this same narrative technique of entering the mind of one principal character, at least enough to know and understand his or her thoughts. These "recurring ambiguities of voice and presence are not confusions of perspective but deliberate, purposive mergings and divergings" (Riquelme, 91). Perhaps Joyce feels that his characters are not capable of dealing adequately with their situations without the help of his omnipresent narrator.

An interesting study in psycho-narration is "A Painful Case," where Joyce reaches the height of narrated thought, the "longest intense evocation of thought in Dubliners" except for "The Dead" (Riquelme, 118). The story appropriately comes at the end of the section on maturity, because it is the last of Dubliners' stories employing psycho-narration. Just as "Araby" ends the self-narrated segment of the book because of the painful self-analysis with which it concludes, likewise "A Painful Case" ends this section with much the same self-criticism. Throughout the story Joyce relates the thoughts
of Duffy, almost exclusively without much comment from the narrator; but, in this story Joyce's character and narrator have so much in common that distinguishing between the two is virtually impossible. Because of "Duffy's "odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a predicate in the past tense" (108), most of this story could told in his voice. Duffy is educated, and so the vocabulary could easily be his. After the death of Mrs. Sinico, Joyce enters completely into the mind of Duffy as he speaks to himself internally: "Just God, what an end! . . . But that she could have sunk so low! Was it possible he had deceived himself so utterly about her?" (115). On the next two pages--the last two--the word memory is repeated four times as Duffy attempts to make sense out of what has happened. He admits to himself that he sentenced Mrs. Sinico to a "death of shame" but presently turns "back the way he had come." He loses his own voice intentionally as he consciously blocks out the past. His last sentence, "He felt that he was alone," is also part of his "odd autobiographical habit." At this point in _Dubliners_ Joyce ceases psycho-narration as he begins the section on public life. The "painful case" of Duffy calls for some kind of change as the "anguish and anger" of the young boy in "Araby" does.

Hemingway's use of psycho-narration is evident in "Soldier's Home" as he enters the mind of his character as much as anywhere else in _In Our Time_. As with Joyce, there does still seem to be an outside narrator. But unlike Joyce's
narrator, this narrator is non-judgmental and, therefore, almost transparent. Characteristic of Hemingway, adjectives and adverbs are rarities; judgments, or more precisely observations, are done more subtly. A classic example from the first page of the story demonstrates Hemingway's subtle but effective evaluations:

There is a picture which shows him on the Rhine with two German girls and another corporal. Krebs and the corporal look too big for their uniforms. The German girls are not beautiful. The Rhine does not show in the picture. (145)

Clearly, this is not Krebs's observation but the narrator's. This narrator remains invisible through most of the story, though, which is inside the mind of Krebs. Repetition is used to emphasize his thoughts as if Krebs were trying to convince himself that they are true. Hemingway writes, "He did not want any consequences. He did not want any consequences ever again. He wanted to live without consequences" (147). Melvin Backman claims that for Krebs it is "a curiously cold, passionless rebellion" that he undergoes in "Soldier's Home" as though he has "long since worn out his emotions and given up hope" (246). This repetition used by the narrator inside Krebs's mind captures the feeling Backman describes. As with Joyce there is internal monologue: he speaks to himself, almost crossing over into first-person narration. "Besides he did not really need a girl... You did not need a girl. That was the funny thing. First a fellow boasted how girls mean nothing to him, that he never thought of them, that they
could not touch him. Then a fellow boasted . . . " (147) and so forth. This is unmistakably the voice of Krebs. The difference, it seems, between Joyce's and Hemingway's use of psychonarration as a point of view is that Joyce's characters and narrators verbalize their feelings and reasons for those feelings more often and more clearly than Hemingway's characters and narrators do. This is not to imply that either method is superior to the other. But in Hemingway, the characters look "at bacon fat hardening on their plates" (151), while in Joyce they not only watch cabbage begin "to deposit a cold white grease on their plates" (112-113) but go on to explain their thoughts: "What an end! The narrative of her death revolted him and it revolted him to think that he had ever spoken to her of what he held sacred" (115). In Joyce the characters explain the why's of their feelings. In Hemingway, the reader must see the action and deduce the why: "Krebs said nothing" (151). Were he Joyce's character, Krebs might have said instead: "What a loathsome situation! The whole direction of their conversation repulsed him and it repulsed him to think that he had to continue to be untrue to his mother . . . . " But Krebs, not a Joyce character but a Hemingway one, says nothing.

A variation of psycho-narration that both Joyce and Hemingway include in the books is the oscillating perspective, a term borrowed from the subtitle of Riquelme's book. This point of view involves several characters in the same story, or what has been traditionally called the omniscient third person. The narrator oscillates his perspective from one
character to another to achieve a particular purpose.

Joyce uses this point of view in "The Boarding House," and his purpose is to view the same event from different vantage points. Because of the shifting of focus, there is no central character in this story; the issue of the romantic affair between Doran and Polly has become the principal concern. The first paragraph of the story is in the language and point of view of Mrs. Mooney: "Mrs Mooney was a butcher's daughter. She was a woman who was quite able to keep things to herself; a determined woman... Mr Mooney began to go to the devil. He drank, plundered the till, ran headlong into debt" (61). Joyce establishes an identity with this character, and then his narrator takes over: "Polly was a slim girl of nineteen, she had light soft hair and a small full mouth. Her eyes, which were grey with a shade of green through them, had a habit of glancing upward... which made her look like a little perverse madonna" (62). After Joyce is certain we understand Mrs. Mooney's situation and her reaction to the affair, the perspective shifts to Mr. Doran: "The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being offered a loophole of reparation" (65). Joyce remains inside Doran's consciousness until Doran goes downstairs to discuss the matter with Polly's mother. At this point, demonstrated partly by the way Joyce separates the text by dots, the perspective shifts to Polly. Joyce allows her only a few paragraphs of consciousness, and
that is sufficient. Aptly named Polly, she does not think for herself; she parrots words and attitudes of her mother and easily forgets the problem facing her. Joyce ends the story simply with, "Then she remembered what she had been waiting for" (69). Here, as Hemingway does often, Joyce allows us to determine why Polly feels as she does and why she has had this lapse of memory. Perhaps this time Joyce does not explain because Polly cannot explain. He ends the story in her thoughts, and the reader is left to interpret them. By using the oscillating perspective, Joyce attempts to show all sides of the situation, much as in a courtroom. We are the jury, and we view the situation from inside the minds of the involved characters to reach our own verdict about guilt or innocence.

Hemingway chooses the oscillating perspective for the story "Out of Season" but for different reasons. The central character throughout the story remains Peduzzi, the old guide. The focus is on him, not on an incident as in "The Boarding House." We are in Peduzzi's thoughts enough to know how he feels about things, evident in word choices like "wanted" and "like," "confident" and "wonderful." These are not words used by an objective narrator but ones chosen to indicate Peduzzi's inner feelings and personal interest in the success of the fishing trip. But on the second page of the story, Hemingway shifts his perspective briefly to the young couple walking with Peduzzi: "I can't understand a word he says. He's drunk, isn't he?" and, "The young gentleman appeared not to hear Peduzzi. He was thinking, what in hell makes him say
marsala? That's what Max Beerbohm drinks" (174). Whatever else the reference to Max Beerbohm means, it is clear that the young man is not impressed with Peduzzi. The narration goes back into Peduzzi's mind until Hemingway tells us that the young girl in the Concordia is amused by all that is happening. A further diversion from Peduzzi's mind occurs when the confusion arises about Peduzzi's daughter. The couple converses, "'His doctor,' the wife said, 'has he got to show us his doctor?' 'He said his daughter,' said the young gentleman" (176). This movement in point of view by Hemingway creates dramatic irony as in "My Old Man." We as readers know how Peduzzi is perceived by others, but he does not. And although there is a shift of perspective in "Out of Season," we know how others feel only in relation to Peduzzi, who remains the focus of the story. Hemingway contrasts Peduzzi's conception of things with what we are to consider is the "real" view. Hemingway uses the oscillating perspective for ironic purposes rather than judicial ones as Joyce does in "The Boarding House."

The next category, which is also really a variation of psycho-narration, is the unreliable consciousness. This point of view differs from the unreliable narrator in such works as Adventures of Huckleberry Finn because of another presence— that of the narrator. The unreliable consciousness is not first-person narration, and so the third-person narrator is also involved in the choice of diction, words, and situations to be used in the story. In this point of view the character is unaware of his own feelings or of how he is perceived by
others, and the narrator chooses not to edit or interpret these misconceptions. We as readers are left with the task of discerning whether the thoughts revealed to us are honest and accurate or whether they are the result of self-delusion, shallowness, or something else. The narrator plays an important role, since the comments he makes require careful consideration. Many times he is as unreliable as the characters. Becoming familiar with the characters through their words and actions keeps readers from being victimized by an unreliable narrator.

The term unreliable consciousness refers to the defective thought processes of the characters; many times, though, it is used in conjunction with an unreliable narrator as in "Grace." Irony is the result once the narrator is exposed as unreliable, because we realize that he has been undermining his characters subtly through his censorship of their ideas.

The tone of "Grace" is perfectly serious; nothing ironic is suspected in the account of the incident in the lavatory until Mr. Power appears to help his injured friend. The narrator says, "The new-comer surveyed the deplorable figure before him..." (152). Mrs. Power's action, words, and thoughts do not coincide, and already there is some suspicion about what is real in this story. Mrs. Kernan's thoughts are relayed using litotes and understatement:

"... Mr Kernan had seemed to her a not ungallant figure..." "The part of mother presented to her no insuperable difficulties..." and "There were worse husbands" (156). She obviously does not want to face the truth of her situation and deludes herself and tries to delude the reader. With the
introduction of Cunningham, Joyce's narrator gives himself away with the exaggerated description: "His blade of human knowledge, natural astuteness particularized by long association with cases in the police courts had been tempered by brief immersions in the waters of general philosophy. He was well-informed" (157). Regardless of whether these words are the narrator's or representative of Cunningham's opinion of himself, it becomes evident that there is a split between reality and narration. We begin to notice the tongue in Joyce's cheek. As the story progresses, each character is undermined either by the narrator, by the character's own thoughts, or by the actions of the character. Each one remains, however, perfectly serious and pious, seemingly unaware that he is doing anything laughable. Joyce, here as in the previous two stories in the section on public life, achieves irony both through narration and through incidents and actions of the characters. In this story the point of view of the unreliable consciousness contributes to the effect of the irony because the characters, not just one but many, are presented as they seem to themselves, without overt comment from the narrator. The realities in the story are present and made clear—the effect of drinking (Kernan's fall down the stairs), the falsity of social status (his reliance on his silk hat for security), and the fecklessness of the Church (Father Purdon's watered-down admonitions)—but Joyce as narrator refrains from comment. As Brown claims, "The greater and more paralyzed the reality, the more withdrawn
the narrator" (21). Joyce withdraws and allows the characters' own self-deluded thoughts and actions to create the irony of this story, captured in the title itself.

Hemingway employs the unreliable consciousness in "Mr. and Mrs. Elliot," yet he uses only one character's mind. The irony is not as exaggerated as it is in "Grace" because of the lack of humor. The conversations, for example, in Joyce's story are amusing; there is no humor in the narrative of Hubert Elliot. When the narrator says, "He wanted to keep himself pure so that he could bring to his wife the same purity of mind and body that he expected of her. He called it to himself living straight" (161), we realize that these are Elliot's thoughts, and that they are perfectly serious. Throughout the story Hemingway, without narrator intervention, reveals Elliot's mind as he makes excuses for his own unhappy existence. When the story says, "She had seemed much younger, in fact she had seemed not to have any age at all, after Elliot married her after several weeks of making love to her after knowing her for a long time in her tea shop before he had kissed her one evening" (161), it becomes apparent that Elliot himself is responsible for the awkwardness of that sentence. It is not a stylistic blunder by Hemingway but a deliberate narrative style that allows the faults of the character to surface in the sentence structure. Elliot is deluded about his and Cornelia's relationship, and his confusion is reinforced in the awkwardness of the prose. Just as Elliot writes "very long poems very rapidly," his thoughts are revealed in the same hurried way. Elliot does not think through situations
but is guided by impulse. He refuses to face the truth about his own life—that he has failed as a poet, a husband, and even a father, since, despite "trying very hard to have a baby" the Elliots remain childless. Elliot accepts his fate finally and turns to his wine for comfort: "In the evening they all sat at dinner together in the garden under a plane tree and the hot evening wind blew and Elliot drank white wine and Mrs. Elliot and the girl friend made conversation and they were all quite happy" (164). Coming from a narrator, this sounds extremely sarcastic; but coming from the self-delusion of Hubert Elliot, this last sentence in the story makes perfect sense and is consistent with Elliot's mind. Despite criticism that this story is not among the best of *In Our Time*, Hemingway does some interesting things with narration. What Elliot does not say means more than what he does. Here is the iceberg theory at its best. Joyce's unreliable consciousness in "Grace" combined with the unreliable comments of the narrator produces humor; the self-delusion of Hubert Elliot, without comment from the narrator, produces an irony that borders on despair. The tone of the story leaves the reader with the same existential nausea Mrs. Elliot feels at the beginning of the story.

The final category or point of comparison concerning point of view can be best described as the progressive consciousness. This method, still another variation of psycho-narration, differs from the others in that the reader either gets continually closer to the true feelings of the character during the course of the story or he gets progressively more
involved with one character as opposed to several. Joyce and Hemingway use this point of view in the longest stories in their collections because of the time it takes to develop fully this point of view. In "The Dead" Joyce slowly involves us with Gabriel Conroy until an almost complete merger occurs between the narrator and the character. In "Big Two-Hearted River" Hemingway takes time and pages to get us continually closer to Nick's true emotional state. The fact that these stories are the last in the collections is no coincidence either, because the progressive consciousness is probably the most complex narrative technique in the books; Joyce and Hemingway conclude their works with their most challenging accomplishment in point of view.

"The Dead" begins with the focus on an insignificant character, Lily, the caretaker's daughter. We assume that we are in her consciousness when the story says, "Hardly had she brought one gentleman into the little pantry behind the office on the ground floor and helped him off with his overcoat when the wheezy hall-door bell clanged again and she had to scamper along the bare hallway to let in another guest" (175). After all "wheezy" and "bare" are judgmental words; they must come from somewhere. Soon, we recognize Joyce's distant but ever-present narrator in the description of the history of the Morkan party. The narrator uses diction that could belong to Lily or to one of the Morkan sisters when he uses phrases like "if it was a day," "never once had it fallen flat," and "Freddy Malins might turn up screwed" (175-176), but it is not clear who is responsible for this
informal language. With the arrival of Gabriel to the party, the language begins to sound more and more like the language we have been hearing throughout Dubliners. There is no longer any question about the central character of the story, and the narrator begins to enter his thoughts: "Gabriel coloured as if he felt he had made a mistake and, without looking at her, kicked off his galoshes and flicked actively with his muffler at his patent-leather shoes" (178). In the physical description of Gabriel, Joyce uses many non-descriptive words, such as "tallish," "hairless," "formless," and "curled slightly." These words do no indicate the narrator's opinion about Gabriel but rather the character's own self-analysis, as we have already seen in the stories using the unreliable consciousness. Gabriel has been made to feel inferior because of the bitter comment by Lily: "The men that is now is only palaver and what they can get out of you" (178). At this point, his self-confidence is shaken, demonstrated in his self-description. The narration continues to get closer to Gabriel's feelings with statements such as, "They would think that he was airing his superior education. He would fail with them just as he had failed with the girl in the pantry" (179).

The story continues at length relaying the events of the evening. Many characters cross the pages, but the focus continually centers on Gabriel, who serves as their messenger. Riquelme claims that the singing in unison following the speech by Gabriel is an important signal that the voices are merging and that Gabriel truly represents them (121-130).
As Gabriel brings the voices together and speaks for them all, Joyce accomplishes a tremendous feat in the use of point of view: he makes a kind of reversal from third- to first-person when Gabriel's voice and the narrator's voice become virtually indistinguishable. We come to understand "the narrator's voice as the character's first-person internal speech" (Riquelme, 96). Joyce, earlier in *Dubliners*, switches to third-person narration after "Araby" when the boy makes a painful discovery. Similarly, after "A Painful Case" the narration pulls back and becomes less personal after Duffy's revelation. Now Gabriel makes a startling discovery, not just about himself but about his wife and the power of the dead. Snow acts as the unifying element between east and west, living and dead (Hodgart, 55), and Gabriel's consciousness unites all the voices of the story into one. "At the same time as he revivifies a seemingly dead and deadening Irish world, allowing it to live and to speak, Joyce bridges the apparently uncrossable chasm between first- and third-person narration" (Riquelme, 130). We become so involved inside Gabriel's mind on the last page of the story that the narrator we have come to know so well throughout *Dubliners* has disappeared, or rather he has embodied the character of Gabriel. The voices are finally inseparable, and the double perspective between character and narrator is gone, replaced by a stronger, more confident single voice.

"Big Two-Hearted River" is also written in the progressive consciousness, but Hemingway's story contains only one character. Nick and the narrator are one to begin with, because the entire story is told by Nick in the third person. The progressive
consciousness in this story occurs within Nick's own character. He begins the story with superficial observations of the burned-down countryside and the river. He remains in perfect control of his feelings until his "heart tightens as the trout move . . . . " He feels "all the old feeling" (210). Nick regains composure and systematically observes the stream. Hemingway allows him to express these feelings: "... Nick felt happy. He felt he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him" (210). We are not yet allowed to know what these "other needs" are. Nick continues methodically to make his campsite, carefully controlling every detail: "He did not want anything making lumps under the blankets" (214). Nick becomes slightly more open when he sets up the womblike tent: "Already there was something mysterious and homelike. Nick was happy as he crawled inside the tent" (215). When Nick speaks aloud, though, the sound of his own voice sounds "strange in the darkening woods" and he chooses not to speak again. Nick is not ready to face everything he is feeling and turns off his own voice. The tent continues to be his security as he looks "across the river in the swamp" then looks "at the tent once more" (216). Gradually, Nick seems to loosen up in the story and the revelations of his feelings come closer together. As Part I ends, everything is "satisfactory" to Nick.

Between the two parts of the story is the vignette about the hanging of Sam Cardinella. This sketch cannot be overlooked
because of its influence and its comment on the story as a whole. The sketch seems like a dream Nick could be having as he sleeps in the tent. The dream shows Nick's worst fears being realized. As discussed in the chapter on unity, the vignettes serves as a contrast in control: Sam has no control over his fate or even over his bodily functions, while Nick attempts to be in control of everything, including his emotions. The man in the sketch is a picture of what Nick does not want to be—someone at the mercy of outside forces. As Nick wakes up in Part II, his emotions are at a peak and he prepares to fish. More and more judgment words appear as we see Nick's thoughts gradually beginning to be more honest. Hemingway even uses the first-person pronoun in what Riquelme calls quoted monologue to demonstrate this openness: "I won't try and flop it, he thought" (222). The thrill of catching the trout causes Nick some nausea, a feeling we have come to associate with realization of the human condition in both Hemingway and Joyce. The story again reverts to first-person as Nick regains his composure:

He'd bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one I ever heard of. (227).

Hemingway's use of the first-person pronoun is not a careless mistake but an indication of the intentional progression toward Nick's consciousness. The story continues to reveal Nick's thoughts about fishing, himself, and the swamp. When
Nick explains to us and himself the real reason for his reluctance to go into the swamp—that he does not like to "hook big trout in places impossible to land them" (231)—he seems free and more at ease with the expression of his feelings. At the end of Hemingway's story there is not a reconciliation of voices, as in Joyce's "The Dead," but, rather, a reconciliation of one character with himself. Nick has learned, as we have, through the progressive consciousness, that he is capable of many things but that fishing in the swamp today is not one them. He has faced his fears, has learned the reason for them, and is ready to continue living in his own world and to encounter one difficulty at a time. In this way he, like Gabriel, has accepted the world in which he lives with its problems and has reconciled himself to it. Through the progressive consciousness Joyce and Hemingway allow us to share in this discovery and in this reconciliation taking place within the characters. As Stephen Dedalus says, an artist should let his character do his own talking and he should be in the background "paring his fingernails" (Joyce, Portrait, 215). In "The Dead" and "Big Two-Hearted River" Joyce and Hemingway meet this criteria.

The obvious experimentation going on in these early works by Joyce and Hemingway and the "variety of perspective" (Seed, 27) found in both books indicate that both artists are searching for a view that suits their purposes for the books. Warren Beck says of Joyce's role in Dubliners:

These Dubliners were seen au naturel by a young Dubliner and expatriate whose fidelities then comprised the view
and viewer, answering both to external realities and to the urgings of passions and vexations, in a precocious maturing and self-assertion. (7)

As Brown puts it, *Dubliners* is full of "dualistic assumptions: the notion of an external reality and a truth accessible only to a mind detached from that reality; a mind which neither participates in nor is like the scene it observes" (20). He labels the narrator in *Dubliners* a "detached observer." Harry Levin claims that Hemingway's point of view "detaches itself affectionately and ironically" from his characters and thus sounds like the early Joyce (93-115). But as seen in this chapter, there are many points of view represented in the two books, not just one, although the authors' attitudes may remain constant throughout. The narrator-agent suffices for childhood stories of Joyce when he wants to limit the knowledge of the narrator or "My Old Man" of Hemingway where he wants to create dramatic irony and sympathy for the character. The effaced narrator is used when the authors want to take a reportorial stance toward their subjects and to allow their characters' "actions to speak more eloquently than their words" (Hayman, 131), as in "Ivy Day" and "Indian Camp." Psycho-narration, including the oscillating perspective and the unreliable consciousness, is used in one variation or another in a majority of the stories of *Dubliners* and *In Our Time* when thought processes are revealed. And progressive consciousness, the most innovative and complex point of view, is used by both authors to get continually closer to the thoughts of one character. Applied to Joyce, but equally descriptive of Hemingway,
Riquelme says that the "stylistic vacillations create an unavoidable contradiction for any comprehensive analysis of the stories' narration" (95); in other words, some of the stories fall inevitably into the cracks. "The Doctor and the Doctor's Wife," for instance, requires an entire study to categorize the unusual point of view found in those five short pages. And Joyce's "A Mother," in which Mrs. Kearney's point of view gradually fades into a journalistic blandness (Hayman, 131-132), is also very unusual and defies categorization. Nevertheless, grouping the stories into categories allows comparison to be made between the books and the authors' stance toward point of view to be examined. Joyce "pares his fingernails," and Hemingway grinds "his axe almost silently" (Kobler, 145); both authors unobtrusively control their voices using a variety of viewpoints in the short stories. Their experimentation with point of view seems to be the result of the struggle of these two young artists to find the most suitable voice to present their subjects, with which they both seem to have had a love-hate relationship. The challenge to find just the right point of view for the subject of human beings caught in a place and time has resulted in the creation of some excellent short stories which deal sensitively with the human condition.
CHAPTER III WORKS CITED


CHAPTER IV

SUBJECT, STRUCTURE, AND SYMBOLISM

As seen so far, Dubliners and In Our Time can be compared in the method of organization and in the handling of point of view. Similarities and differences have been found that make comparing these works a worthwhile endeavor. The books are similarly organized in that they both are held together by a tight unity of theme and language; but each remains independent because of the differences in purpose and specific methods of organization. Hemingway uses the vignettes to solidify the stories; Joyce relies on his theme of paralysis. The point of view, although categorically similar, differs in the degree of comment and explanation; Joyce chooses to explain his characters' actions more often, while Hemingway allows the actions to do their own commentary. However, an area which demands attention in any discussion of these two authors is style. Without question, Joyce and Hemingway possess styles that have been imitated by other writers and styles which, although sharing some techniques, are basically very different. Examining style can be a tedious and monotonous task, and so themes and subject matter should also be included in a chapter on style because of their influence on the language used by the authors. And, finally, the works should be viewed on the basis of their symbolism, realism, and irony as these ingredients affect the style.
Attitude toward Subject

Although an early review of *Dubliners* by Gerald Gould says that "Joyce seems to regard this objective and dirty and crawling world with the cold detachment of an unamiable god" (63), a careful reading of the book reveals that Joyce's view toward his work is much more complicated. It is a mixture of sadness, scorn, and even superiority, but it is a tone of "superiority with disdain which Joyce shares with his readers, a tone carefully controlled by the style of the narrative" (Kain, 140). In a letter to his publisher, Grant Richards, Joyce makes his purpose for the book clear—"a moral history" of his country--, and he explains that the setting of Dublin is the "centre of paralysis." Obviously Joyce planned to be critical in the book in order to get his point across.

According to Robert Scholes, "Joyce felt—and his letters support the evidence of the works themselves—that it was precisely their religious orthodoxy, combined with other sorts of 'belatedness,' that made the Irish so conscienceless." Scholes charges the Irish with turning "over the moral responsibility for their lives to their confessors and religious leaders" (95-96). Several stories bear this out. The first story, "The Sisters," has a corrupt priest being praised after his death and being called "a beautiful corpse." In "The Boarding House" Mrs. Mooney watches "the little circus before the church" and Doran is relieved at having some "loophole of reparation" after his degrading confession. In "An Encounter"
the boys express surprise at possibly seeing Father Butler out at the Pidgeon House, an allusion possibly to the Holy Spirit. And in "Grace" Father Purdon seems to make it easy for sinners such as the men in the story to receive forgiveness and restoration. Priests in Dubliners are associated with yellowed photographs, rusty bicycle pumps, and broken chalices. Joyce criticizes the people's mindless deference to an institution that has lost touch with the people's needs. His attitude is critical but not bitter.

Dubliners has a "closeness to Joyce's early local experiences and observations" (Beck, 3). Ellman mentions the names of many of Joyce's acquaintances from his early life which serve as models for some of the characters in Dubliners. Stanislaus Joyce cites some autobiographical elements in "An Encounter" and "A Painful Case." In "Ivy Day in the Committee Room" an allusion to Parnell has its roots in the political environment of Joyce's family. Joyce, then, writes about what he knows, and he does it with a "poised ambivalence of rebellion and attachment" (Beck, 3). His attitude toward his subject is summarized:

Beneath their picturing a partial paralysis, found typical of Dublin, the stories communicate private ordeals, simply but with painful intensity, and also in life's common terms. Dubliners claims too that special charm of the first accomplished work of certain great artists which (contrary to much practice and more frequent cliche) is not primarily autobiographical or insistently subjective, but shows a willing suspension
of personal claim, in a diffused relation of private issue to more general matters. (Beck, 20)

Joyce attempts to expand his concerns—though they do begin close to his heart—to encompass a more general audience. The problems of Dublin are not confined to Ireland but can be found anywhere people are. "His work touches upon all the themes and problems of modernism and crosses the paths of many different contemporary writers" (Brown, 9).

As does Dubliners, In Our Time contains some biographical elements, such as the parental figures, the wounding and the war, the relationships with women, and marriage. Hemingway's own sports and hobbies dot the pages of the book. But Benson warns against a close comparison between the biography and the fiction, claiming that Hemingway's fantasies clouded his own perspective of what was real and what was fiction. He claims that the emotional situations are true to life if not the actual situations, as in "Soldier's Home," for instance. Hemingway uses his own life to reinforce his fiction with truth—"When a writer omits things he does not know, they will show like holes in his writing" (Plimpton, 28)—but Joyce attempts to recreate as much of the real Dublin as possible, using real characters' names and real places and basing many of the stories on real situations that he was familiar with first-hand.

Besides corruption, frustration and the dream of escape are characteristic themes of almost every story in Dubliners. The young boy in "An Encounter" wants to escape physically
from a day's schooling. The narrator of "Araby" seeks eastern enchantment and romantic love, but his search ends in frustration. Eveline is the most pitiful example of a thwarted escape since the hindrance comes from within herself. Jimmy Doyle in "After the Race" wants to associate with the young men from the continent but only ends up in deep financial debt to them. Lenehan's escape in "Two Gallants" is planned vicariously through his betraying friend Corley as he himself walks an aimless circular path waiting for him. Polly in "The Boarding House" escapes by marriage to Doran, but, given the evidence of her and her mother's character, one does not anticipate a happy future for her. Frustration is at its peak in the ending scenes of "A Little Cloud" and "Counterparts," as Chandler and Farrington take out their hostility on their children. Maria, the virgin laundress in "Clay," escapes to Joe's house but loses her plumcake on the way and is predicted to go into a convent when she picks the prayer book in the game. Duffy in "A Painful Case" turns back the "way he had come," becoming a prisoner of his own thoughts. "Ivy Day" shows that politics is no way of escape, and "A Mother" rules out art as a means. "Grace," patterned after the Divine Comedy, ends in paradise, granted, but the paradise of Father Purdon's pulpit offers no personal hope or escape from sin. And in "The Dead" Gabriel learns that even the dead are inescapable and must be acknowledged and dealt with. The circular motion of the stories, and the fact that the titles of the beginning and ending stories could be interchanged, emphasizes the theme
of frustrated escapes. W. M. Schutte summarizes the overriding theme of *Dubliners* this way:

In *Dubliners* one pattern comes to the fore time after time: the protagonist of a story (whether an individual or a group) is placed in a position which reveals the direction he must take if he is to live a full and creative life; but always he is defeated by the combined forces of his environment. The opportunity to achieve a satisfactory integration of his life often seems within his grasp, but as he reaches tentatively toward it, he is thwarted by the conditions which the modern world imposes on him. (Corrington, 15).

Hodgart agrees with Schutte's naturalistic interpretation: "Paralysis does affect most of the characters: they are unable to move out of their social milieu or to take any decisive action to improve their lot—a condition...in which the majority of the human race has always found itself" (46).

Joyce remains ambiguous in his attitude toward the theme of paralysis and the inability to escape. Beck claims that while *Dubliners*, though "scrupulously objectified," is far from impersonal. He describes the book as echoing Joyce's "knowing, reflective, and privately dimensioned melancholy" and that beneath "the cold distaste, unsparing in its satire of a culture and a local society, are tokens of hidden grief and recurrent secret conflict" (5). This observation seems valid, and can be seen in Joyce's change in point of view through the stories and in his struggle to find the appropriate
voice and language for each character. This double perspective of criticism and compassion is verified by Joyce's brother: although Joyce saw things realistically, he was an idealist who "never faltered in his love of father, fatherland, and God the father" (Tindall, 41).

Many of the same attitudes and themes are present in *In Our Time*. Melvin Backman says:

*In Our Time* sets forth the pain and brutality of our world, recorded apparently without comment in a terse, telegraphic style. Yet underneath the tight-lipped writing a current of protest and repressed brooding threads its secretive way . . . . The stories and interchapters have the effect of painful memories of which one must rid himself to exorcise their evil spell, to drive them from the night into the day. (245)

This "current of protest and repressed brooding" resembles Joyce's "tokens of hidden grief and recurrent secret conflict." Both authors obviously had "painful memories" which are brought forth in *Dubliners* and *In Our Time*.

Hemingway chooses not to limit his stories to a particular setting, as Joyce does, because he wants to create the feeling of universality. However, there are some commonalities in the setting of the stories. Colin E. Nicholson claims that "the typical setting of a Hemingway short story calls up enclosure, states of discontinuity or transitoriness" (37). In *In Our Time* the characters are confined by something physically—"Cat in the Rain," "Soldier's Home," and "The
Doctor and the Doctor's Wife"--or by something emotionally--"The End of Something," "Mr. and Mrs. Elliot," "My Old Man," and "Big Two-Hearted River." Most of his characters are in "states of discontinuity or transitoriness," and the first story, "On the Quay at Smyrna," prepares the whole book for this kind of movement and unsettledness. Nicholson goes on to describe Hemingway's characters as " . . . those struggling with frustrations or despair: figures variously shell-shocked, or hopeless and dying; the uncommunicative or the diminished and the desolate; and, on rare occasions, the resilient" (37). Paralysis is not used as often in connection with the characters of Hemingway's stories as with Joyce's, but it could well be used to describe most of them. Nick Adams, the most complete character in In Our Time, is shell-shocked even as a child in the early stories of the book. He is frustrated with his relationship with Marjorie and in despair later in "Cross-Country Snow." Certainly paralysis describes Ad Francis of "The Battler," Hubert Elliot of "Mr. and Mrs. Elliot," Peduzzi of "Out Of Season," and the American wife of "Cat in the Rain." How is their paralysis different from that of the characters of Dubliners, or is it different at all?

Ad Francis is limited by his physical and mental condition and needs Bugs, his companion, to protect him from himself. Nick plays only a minor role in this story and is simply in transit from one place to another. He is a witness to Ad's situation, and the story appropriately comes between two stories about Nick's love life, which is as frustrating as
Ad's mental state. This mental paralysis can be compared to Father Flynn's condition in "The Sisters"; but the symbolism of the Joyce story somehow elevates the dead priest's mental disorder, associating it with the problem of the entire church. Ad Francis is simply Ad Francis. Nick is on the move when he meets this strange pair; this encounter is just part of his experience, although Hemingway purposefully places it where he does in the collection. Bugs has learned to survive in a difficult situation and is one of the "resilient" described by Nicholson. Nick may learn a great deal from him about handling problems. Joyce makes a statement using symbolism; Hemingway simply invites us to view a situation and make our own statements.

Hubert Elliot's paralysis rests both in his inartistic stagnation and in his relationship with his wife. He writes bad poetry while going to law school and marries an older woman who turns out to be a lesbian. That sums up his life fairly well, and he may be compared to Chandler in "A Little Cloud." He also has dreams of becoming a poet but is confined physically and artistically; there is no proof in the story that he can write poetry at all. He has never been off the island nor is he physically mature. He does have a child, unlike Elliot, but cannot relate to him. Elliot and Cornelia are childless, but he has traveled and he has written poetry, regardless of its value. As with the other stories of Dubliners, "A Little Cloud" can be read on different levels. Chandler and Gallaher can take on broader identities and the story can be
generalized to comment on the Ireland/England relationship and the stagnation of the arts in Dublin. Reading Hemingway's story does not produce such generalities; there is not a subtext underlying "Mr. and Mrs. Elliot" as there is in Joyce's tale.

Peduzzi's paralysis in "Out of Season" is related to his low social position. Farrington is the closest counterpart in *Dubliners* because of his desire to appear more important to his friends. Peduzzi's hopes for a better future lie not within himself but in other people and in luck. He is destined to be disappointed. Farrington, on the other hand, is in control of what happens to him, and it is he who chooses to insult his boss, drink up all his money, and beat his son. His paralysis has its roots in his own nature and in his ability for self-control. Both are characters with needs, but Peduzzi elicits more sympathy from the reader. Hemingway shows us Peduzzi, and we sympathize with his situation; Joyce tells us about Farrington, and we condemn him.

The American wife in "Cat in the Rain" is obviously the most physically confined character in *In Our Time* because of the images of the enclosed hotel room and the rain outside. Her paralysis does not come from within but is imposed on her by her husband. The claustrophobic quality of the story is reminiscent of Eveline of *Dubliners*, clinging to the rail as Frank sails off for Buenos Aires. Eveline is not as pitiful as the young wife because Eveline does have a chance for escape. Her paralysis is internal, while the young wife's is imposed on her. The padrone's bringing the cat up for the girl is a sign
that escape is possible for her. She risks getting wet to get what she wants instead of clinging to an old guilt and being held back by fear.

Nicholson further explains that Hemingway's characters feel "recurring pressures of isolation and disconnectedness" and that the "most to be expected is a momentary stay against disintegration" (37). Possibly the cat at the end of "Cat in the Rain" in only that—a momentary stay. In Our Time at least includes some momentary stays against destruction, unlike Dubliners. Because Joyce presents his characters through his narrator, with feelings explained and responses from the reader predetermined, the reader has little freedom to form his own opinions of the characters' actions. Joyce guides the reader to the desired response but in a subtle and inobtrusive way that prevents any rebellion on the part of the reader. Hemingway avoids being a spiritual guide through his stories but instead holds them up to the reader to view himself. The reader then becomes a partner in discovering what the story and the characters are all about. This is part of what Hemingway means when he discusses his famous iceberg:

... I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it then there is a hole in the story. (Plimpton, 34)
Philip Young claims that the basic pattern of all Hemingway's fiction is "to expose a character to violence, to physical or psychological shock, or severe trial, and then to focus on the consequences" (32). This statement could be applied to Joyce as well, except that the violence is not as physical. W. M. Schutte has described Joyce's naturalistic view toward human beings; Wirt Williams makes a similar statement about Hemingway:

... Hemingway saw man as born to lose for one reason or another—because he is fated to do so in unequal battle with some force in the universe, or because he always carries something in himself that brings the universe crashing down upon him, or both. It might mean, too, that the battle he loses in the flesh can only be one he wins in the spirit, and he thus gives himself the only patent of nobility or heroism a mortal may truly possess. (2)

According to Williams, then, the Hemingway character has some hope of winning the spiritual battle, but in this early work, only Nick and the wife of "Cat in the Rain" show any signs of this victory. Joyce's characters, since theirs is a moral infection, are incapable of any such spiritual victory, unless, like Gabriel, they see themselves clearly and accept the problem. Joyce offers escape or transcendence as an answer to the paralysis; Hemingway offers endurance and self-control.

Joyce and Hemingway share many themes in Dubliners and In Our Time, such as fated destruction, frustration, and thwarted escapes. Both writers use their own lives and families as sources for their fiction. They both chose to leave their
countries as a possible way to prevent stagnation or defeat in their own lives. The nature of the conflicts of the stories and the possible solutions offered by the authors differ, and the narrator's role is characteristically more obvious in Joyce than in Hemingway. But the most striking difference between Joyce and Hemingway, one that is related to the men themselves and so is understandable, is the prose style each uses in the books.

The Structure of the Language

No one familiar at all with Joyce and Hemingway would ever read a passage either author and attribute it to the other. Though their themes are somewhat similar, their approaches to point of view alike in many ways, and the outward forms of their stories with the open-endedness similar, Joyce and Hemingway write with totally different styles. Though this fact may be quite expected and seems too obvious to mention, some aspects of their writing techniques must be examined in any comprehensive correlation of *Dubliners* and *In Our Time*.

An interesting point of comparison between the authors' styles concerns their story beginnings. To select representative stories from the books and to compare the first paragraphs reveals some differences found throughout all the stories. "After the Race" from *Dubliners* begins:

The cars came scudding in towards Dublin, running evenly like pellets in the groove of the Naas Road. At the crest of the hill at Inchicore sightseers had
gathered in clumps to watch the cars careering homeward and through this channel of poverty and inaction the Continent sped its wealth and industry. Now and again the clumps of people raised the cheer of the gratefully oppressed. Their sympathy, however, was for the blue cars—the cars of their friends, the French. (42)

Taken in its entirety, this paragraph paints a mental picture of the scene with visual imagery, similes, and metaphors. It creates instant movement and places the reader in a specific location. Without yet revealing the point of view, this passage clearly presents someone's judgment with words and phrases like "scudding," "channel of poverty and inaction," "sped its wealth and industry," "clumps of people," and "gratefully oppressed." The view we are to take is made obvious even if we do not know who is presenting that view.

Hemingway's "The Battler," a typical story from *In Our Time*, begins in the following way:

Nick stood up. He was all right. He looked up the track at the lights of the caboose going out of sight around the curve. There was water on both sides of the track, then tamarack swamp.

Hemingway's story also begins with motion, but it is motion experienced first-hand by Nick. We know immediately that a narrator is relating this from inside Nick's consciousness. The only judgmental phrase is "all right," compared to the long string of them found in Joyce's story. The story begins in the middle of some action involving a particular character,
but the place is insignificant. All that is important is that Nick is no longer on the train passing out of his sight and that he is surrounded by water. Joyce's story employs a more traditional beginning, introducing the scene somewhat more slowly. Hemingway places us in the middle of the swamp with Nick, and we almost feel like shaking the dirt off our shoes. These two methods of beginning a story are representative of Joyce and Hemingway, but another example emphasizes the point even more clearly. "Araby," a first-person story begins:

North Richmond Street, being blind was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces. (29)

Notice the judgmental words, such as "blind," "quiet," "free," "detached," "decent," and "imperturbable." Joyce places us in a particular setting and dictates the mood of sombre resistance. The narrator is unknown.

Hemingway's "My Old Man" begins:

I guess looking at it now, my old man was cut out for a fat guy, one of those regular little roly fat guys you see around, but he sure never got that way, except a little toward the last, and then it wasn't his fault, he was riding over the jumps only and he could afford to carry plenty of weight then. I
Where are we? Who is this narrator? What has happened to his father? These are questions that are not important at this point since Hemingway's purpose is to bring us immediately into the mind of his narrator. This type of instant beginning can be found throughout *In Our Time*, as Joyce's more traditional beginnings introduce most of the stories in *Dubliners*.

Endings are just as significant as beginnings, maybe even moreso, because a story ending reveals clues as to what will happen to the character once the story is gone. Generally speaking, most of the stories in *Dubliners* end with some kind of final judgment and do possess a finality about them. "An Encounter" ends with, "And I was penitent; for in my heart I had always despised him a little." The last sentence of "Araby" says, "Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger." The finality of "Eveline" is startling: "She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of live or farewell or recognition." On through the book until the consummate story, "The Dead," with its masterful ending, Joyce uses effective endings to make final judgments or to present revelations or epiphanies.²

Hemingway's endings are just as final but less revealing or explanatory. When Nick in "Indian Camp" is described as feeling "quite sure that he would never die," there is no explanation of how all that he has experienced in the story—pain, birth, suicide—can lead to this kind of self-assured statement. "The End of Something" ends with Bill's taking a
sandwich out of the basket and walking over to the fishing rods; it sounds more like a beginning than an ending. Sometimes Hemingway ends his stories with bitterly ironic statements, as in "A Very Short Story," "The Revolutionist," and "Mrs. and Mrs. Elliot." Occasionally, the ending reverses the entire course of the story as in "Out of Season" and "Cat in the Rain." Part of the reason for Hemingway's sometimes abrupt endings is the tight unity of the book as a whole; the vignettes pick up where the stories leave off, either in physical detail or in emotional intensity. Joyce's book, while possessing a definite unity, is made up of fifteen distinguishable stories, each with its own appropriate beginning and end.

Titles of the stories in Dubliners and In Our Time are worth at least a passing comment because both authors chose their titles carefully. As a rule, the titles of Joyce's stories are characteristically more symbolic, representing something other than the character or the event they label. "The Sisters" is a strange title, for instance, since James Flynn, the dead priest, not his living sisters, is primarily the story's focus. The title, however, suggests we take a closer look. "Two Gallants" is an ironic title since Lenehan and Corley are not in the remotest way gallant. The title, therefore, represents some outside judgment that we need to consider. "A Little Cloud," a Biblical title from I Kings is one of the more vague ones in Dubliners. It could refer to the tears welling up in Chandler's eyes at the end, the temporariness of Chandler's dissatisfaction with his life, or even to the small insignificant stature of Chandler himself.
The verse from the Bible says, "And I saw a little cloud like a man's hand rising from the sea." The sea, of course, could be the sea separating England and Ireland. The implications are endless, and the ambiguity adds an extra layer of importance to the story. The titles "Clay," "A Painful Case," and "Grace" are also ambiguous and amplify their stories to a higher level of meaning.

Hemingway's titles contain their own ambiguity but for possibly different purposes. It is well-known that he labored over the selection of titles for his books and stories, and so they are necessary to the total picture and aid in the interpretation of the stories. One category to describe the Hemingway title is the ironic title, similar to what Joyce does in "Two Gallants" and "Grace." "The Doctor and the Doctor's Wife" and "Mr. and Mrs. Elliot" are two examples of titles that present images not found in the stories. The couples mentioned in the titles have relationships in the stories that are not nice and tidy as the titles suggest.

Hemingway also has ambiguous titles--"Soldier's Home" (possessive or contraction?), "Out of Season" (Peduzzi or trout fishing?), and "The End of Something" (Nick's relationship with Marjorie or his childhood?). Other titles could simply refer to more than one thing or person--"The Battler," "The Three-Day Blow," and "Cat in the Rain." But even with their ironies, ambiguities, and vagueness, Hemingway's titles are confined to the story they identify. One does not sense some higher purpose or deeper subtext as with Joyce's titles. Possibly the religious references and Joyce's theme of a moral infection
in *Dubliners* cause otherwise ordinary titles such as "A Mother" and "Counterparts" to take on added importance. We expect to be puzzled with Joyce, and, therefore, Hemingway's complexity is sometimes overlooked.

Although a contemporary reviewer claims that Joyce "dares to let people speak for themselves with the awkward meticulousness, the persistent incompetent repetition, of actual human discourse" (Gould, 63), an examination of the dialogue in *Dubliners* and *In Our Time* suggests that this quotation refers more to Hemingway. Notice this passage from "Ivy Day":

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--Hello, Crofton! said Mr Henchy to the fat man. Talk of the devil . . .
--Where did the booze come from? asked the young man. Did the cow calve?
--O, of course, Lyons spots the drink first thing! said Mr O'Connor, laughing.
--Is that the way you chaps canvass, said Mr Lyons, and Crofton and I out in the cold and rain looking for votes?
--Why blast your soul, said Mr Henchy, I'd get more votes in five minutes than you two'd get in a week.
--Open two bottles of stout, Jack, said Mr O'Connor.
--How can I? said the old man, when there's no corkscrew?
--Wait now, wait now! said Mr Henchy, getting up quickly. Did you ever do this little trick?
```
Joyce is always careful to note the speaker and to give the stage directions ("laughing," "getting up quickly"). In "The Three-Day Blow," a story full of dialogue, Hemingway writes:

"That's right," said Nick. "I guess he's a better guy, than Walpole."

"Oh, he's a better guy, all right," Bill said.

"But Walpole's a better writer."

"I don't know," Nick said. "Chesterton's a classic."

"Walpole's a classic, too," Bill insisted.

"I wish we had them both here," Nick said. "We'd take them both fishing to the 'Voix tomorrow."

"Let's get drunk," Bill said.

"All right," Nick agreed.

"My old man won't care," Bill said.

"Are you sure?" said Nick.

"I know it," Bill said.

"I'm a little drunk now," Nick said.

"You aren't drunk," Bill said.

Ignoring the differences of nationality and age of the speakers, these two examples are very different. The four men in Joyce's story tease each other good-naturedly, using cliches. Their conversation somehow sounds rehearsed with the interchanges seemingly unspontaneous. The personalities are not clearly defined and they all sound like the same person, which is acceptable in this story about public life in Dublin. But other examples of dialogue in *Dubliners*—the sisters in the first story, Corley and Lenehan in "Two Gallants," Chandler
and Gallaher in "A Little Cloud," the men in "Grace," and the guests in "The Dead"—possess the same unnaturalness in conversation, despite Gould's judgment that Joyce captures "actual human discourse." This is not meant to criticize Joyce's writing ability; his purpose in *Dubliners* is not primarily to put local color in his oral discourse, although he does duplicate many characteristic speech patterns. Joyce as narrator, or in this case a director as in a film, carefully presents conversation as it contributes to his overall intention in the book. As always in *Dubliners*, the "details are never given for their own sake or to give an independent life to the object. They record a judgment of the observer, represent an interpretation . . . ," (Brown, 24) and this applies to Joyce's dialogue as well.

Looking back at the examples from "The Three-Day Blow," one sees on the surface at least a less affected dialogue between two young men trying to sound important. Hemingway does not need to label their words with "Nick said" and "Bill said," but does it to add to the unimaginativeness of their discourse. Hemingway does not attempt to make their comments witty or clever, nor does he censor seemingly unimportant remarks. Instead, it appears that the narrator drops out of existence completely, and all that is left are the characters and their words. Michael F. Maloney explains:

The simplicity of Hemingway's style, as numerous imitators have learned and as more than one critic has pointed out, is deceiving. His assumption of the illiterate pose is, of course, only a pose. Back of it
lies a hard discipline which has forced intractable words
to conform to a preconceived pattern. (184)

Hemingway's absence is really his absolute presence, as
demonstrated in his presentation of dialogue.

Frank O'Connor considers Joyce "the most important single
influence on Hemingway" and says that "one can trace him even
in little pedantries like placing the adverb immediately
after the verb when usage requires it either to precede the
verb or to follow the object . . . " (86). Joyce says, "He
walked along quickly through the November twilight, his
stout hazel stick striking the ground regularly . . . " (113),
and Hemingway writes, "He saw the young gentleman coming
down the path and spoke to him mysteriously" (173). Hemingway's
use of "elegant repetition" (O'Connor, 86) is another tech-
nique shared with Joyce, although the origin of this device
is more often credited to Gertrude Stein or Ezra Pound.

Joyce writes in "Two Gallants":

The grey warm evening of August had descended
upon the city and a mild warm air, a memory of summer,
circulated in the streets, shuttered for the repose of
Sunday, swarmed with a gaily coloured crowd. Like
illumined pearls the lamps shone from the summits of the
tall poles upon the living texture below which, changing
shape and hue unceasingly, sent up into the warm grey
evening air an unchanging unceasing murmur.

The repetition of "grey warm evening," "air," "unceasingly"
and "unceasing," and "changing and unchanging" hypnotize
readers into a relaxed mood. This paragraph by Hemingway
using repetition achieves something quite different:

He liked the girls that were walking along the other side of the street. He liked the look of them much better than the French girls or the German girls. But the world they were in was not the world he was in. He would like to have one of them. But it was not worth it. They were such a nice pattern. He liked the pattern. It was exciting. But he would not go through all the talking. He did not want one badly enough. He liked to look at them all, though. It was not worth it. Not now when things were getting good again. (148)

Krebs in "Soldier's Home" is trying to convince himself of his feelings by repeating "He liked" and "it was not worth it," not necessarily the readers, as Joyce attempts to do in "Two Gallants" with his hypnotic description.

Critics have written more about Hemingway's style than about Joyce's, possibly because Hemingway's is easier to identify. But some generalities can be made about characteristics of Joyce's style. In the example from "Two Gallants," it is apparent that Joyce is a master of words. The "right word" is essential in any Joyce sentence. His vocabulary is an educated one, evident in word choices such as "ineffecacious," "Rosicrucian," "sedulously," "equipoise," "ferreted," "obsequiously," and "deprecation." Not that one needs a dictionary at all times to read Dubliners, but these words certainly would not be found on the pages of a Hemingway story or novel. Another characteristic of Joyce is that he does alter the style to fit the character as he permits the "character's voice and
reactions to usurp momentarily the narrator's prerogative" (Hayman, 127). One example is the genteel diction and the "intentional mockery" found in "Grace," what Richard Kain calls an "adroit manipulation of tone through language" (137). Another is the language used in "Clay," a "style much used by child-minded adults when telling a story to a child--a feebly exclamatory style" (Glasheen, 100). In "Counterparts" the sentence structure "conveys the whole rhythm" of Farrington's dull existence because of the many sentences that begin simply with "the man" (Scholes, 97). A final example of Joyce's adaptation of language to character is in "Eveline," where there is a "strange note of falsity in the language of the passage in which she reasserts her choice to leave," a passage also filled with "tawdry cliches" (Hart, "Eveline," 51). But even while Joyce's fiction can be described in some general terms, its language is not as easily categorized as Hemingway's. One cannot imagine these sentences in the middle of a Dubliners story: "The sun came out. It was warm and pleasant. The young gentleman felt relieved. He was no longer breaking the law."

Much criticism has been written about the style of Hemingway. According to Benson, Ezra Pound had a tremendous influence on Hemingway, although Pound thought Joyce to be the great prose writer of the time. He recommended Hemingway to Ford Madox Ford as "the finest prose stylist in the world" and claimed that the vignettes in In Our Time contained the best prose he had read in forty years ("EH as SS Writer," 306). To highlight Benson's fine article, which analyzes the short
stories of Hemingway, Hemingway's style is an odd mixture of journalism and poetry: "The foundation is newspaper prose—short sentences, direct statement, and simplified diction. But working from the foundation, the prose has been hardened: it is both more intense and more formal, as well as more abstract" (286). The "obsessive patterning" evident in *In Our Time* where we are "brought back again and again to pain, mutilation, and death in connection with birth, sex, and the female" has its roots in Hemingway's Imagist apprenticeship (287-288). Benson claims that Joyce was unable to bring his style into the era of modern literature because of his connections with the past; however, because, not in spite of, Hemingway's limited education, he created "the perfect style to match our cynical, literal-minded, modern sensibility, a style that appeared to be completely devoid of artifice, completely devoid of emotion, and completely devoid of the dramatic, the rhetorical, and the decorative" (274-275). Notice that Benson qualifies his statement with "appeared": Hemingway's stories definitely contain the dramatic and the rhetorical, but these are achieved with images rather than with language. Elizabeth J. Wells calls Hemingway's style "no-nonsense" (129), and Edmund Wilson calls it "... directly transmitted emotion: it is turned into something as hard as crystal and as disturbing as a great lyric" (Trilling, 62).

Hemingway's style captures the reader's attention before anything else. The starkness of the language with its "direct pictorial contact between eye and object, between object and
reader" (Bates, 73), communicates his themes of disillusionment and despair. Joyce achieves his goals of presenting a portrait of his country not by using few words but by using the right words. The juxtaposition of the following passages demonstrates this even more clearly, and the differences are quite evident:

Nick stood up on the log, holding his rod, the landing net hanging heavy, then stepped into the water and splashed ashore. He combed the bank and cut up into the woods, toward the high ground. He was going back to camp. He looked back. The river just showed through the trees. There was plenty of days coming when he could fish the swamp.

... It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It was thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

Realism, Symbolism, and Irony

As we have seen, Joyce and Hemingway differ significantly in their writing styles, completely understandable since style reflects personality. The man Joyce is not the man Hemingway. And although their themes and attitudes toward those themes have elements in common, the final method of their presentations
is quite individual. No one could ever accuse Hemingway of copying Joyce's style. Part of this individuality may be accounted for, not only their characteristic styles, but by their mode of writing, to use Frye's term loosely. Although Joyce and Hemingway employ realism, symbolism, and irony in their works, just as almost every other author does, they do tend to favor one or the other. This concentration on one principal mode of writing accounts for the greatest difference in their "literary verbal structures," to borrow a term from Frye (74).

Since Frye claims that "realistic" as a term or label represents only a tendency in fiction and is not a descriptive adjective of "any sort of exactness" (49), this term will not used as a category of writing to describe the style of Joyce and Hemingway but instead as a characteristic tendency to capture details and to present a scene as accurately as possible. Frye calls this the "art of verisimilitude" (136). Joyce's *Dubliners* is described as having a "style of uncompromising realism, both in presentation of the details of the action and in choice of the diction" (Wazl, "Dubliners," 170). Hodgart calls it "Flaubertian naturalism" and "scrupulous meanness" (44), also Joyce's own description of the style of the book. Hart says that in *Dubliners* Joyce has a prose style "in which every detail of description contributes both to a local effect and to some larger artistic pattern" (66), and Arthur Smyrno, in a letter to Joyce, describes it as "original, Irish, a kind of French realism of minute detail, sordid" (Deming, 59). But without going to the critics, one cannot
read *Dubliners* without realizing that Joyce is attempting to paint a picture of Dublin as he sees it, a picture that to him is realistic.

Hemingway also employs a great deal of realism in *In Our Time*, though it is possibly for another purpose. Although he has the "ability to write with accuracy, precision, and authenticity" (Jones, 17), he "charges apparently trivial details with significance either to bind the stories together or reinforce their themes metaphorically" (Seed, 21). Hemingway's details are not given for their own sake, since he omits what is to him unimportant. Only details that serve some greater purpose are inserted in the stories. Take, for instance, physical descriptions. In all the stories featuring Nick Adams, there is no detailed description of what he looks like. Yet Joyce's characters are described in detail from the "bright gilt rim of the glasses" and the "delicate and restless eyes" down to the "glossy black hair . . . parted in the middle and brushed in a long curve behind the ears where it curls slightly beneath the groove left by the hat" ("The Dead," 178.) This is not to say that Joyce overdoes description but that Hemingway sees very little need for it. Occasionally, a Hemingway character is physically described, but it is for a specific purpose, such as Peduzzi. The description of the gray hair in the fold of his neck oscillating as he drinks creates a negative image of him and reinforces the conception that he is an unappealing character. Hemingway strives for the "direct pictoral contact between eye and object" (Bates, 73) as is characteristic of his Imagist approach. Seed describes
the scene of the Indian's suicide in "Indian Camp" this way:
The hard-edged objective prose captures the scene with
a visual immediacy which denies the reader Nick's earlier
option of looking away. Indeed seeing takes on a positive
moral force in this book in so far as it represents
a direct confrontation with the horrifying aspects of
life. (22)

Hemingway himself has said that he has learned "as much from
painters about how to write as from writers (Plimpton, 19-
37), and Goya is mentioned as a source for the vignettes in
In Our Time (Seed, 18). Edmund Wilson notes especially that
the "bullfight sketches have the dry sharpness and elegance
of the bullfight lithographs of Goya. And, like Goya, he
is concerned first of all with making a fine picture" (58).
Joyce is also concerned with a combination of the arts and
visual imagery as in the scene in "The Dead" where Gabriel
sees his wife at the top of the stairs and listens to the
singing of Bartell D'Arcy. But that is not Joyce's primary
concern in Dubliners nor his reason for realistic details.
Hemingway's pictures flash on and are gone, "like striking
a match, lighting a brief sensational cigarette, and it's
over" (Lawrence, qtd. from Weeks, 93). Joyce's pictures are
more prolonged and detailed. Hemingway's stories could be
made into a slide show; Joyce's must be captured with motion
pictures.

Symbolism is a more distinct category or mode of writing
than realism since realism is only a characteristic involved
in many kinds of writing. Joyce is a symbolist without
question. Frye describes a symbol as:

any unit of any literary structure that can be isolated for critical attention. A word, a phrase, or an image used with some kind of special reference . . . are all symbols when they are distinguishable elements in critical analysis. (71)

Joyce's titles, as has already been demonstrated, are symbols in themselves. His characters symbolize or represent something larger than themselves. In "After the Race," for example, the young men obviously represent their countries, and the defeat of Jimmy Doyle is a defeat for Ireland. This story itself is a "sort of allegory of Irish history and international relations" (Bowen, "After the Race," 54). This story, Bowen claims, shows that "it is the artist who will be priest of the Irish, leading them out of their fallacious ways by discovering to them the truth about themselves" (61). "A Mother" also contains symbolic characters: Kathleen represents Ireland, and her mother, the Church, who is taking advantage of the country. The many missing priests in Dubliners symbolize not only the ineffectiveness of religion but the inept father, represented also by Chandler and Farrington. In "Araby," Mangan's sister is also said to represent Ireland (Tindall, 20). Names, as well as the characters themselves, are of symbolic significance. Street names (Dame Street, Baggot Street), place names (Chapelizod--"Iseult's Chapel"), and character names (Chandler--the candlemaker [Boyce, 91], Mr. Alleyne, Miss Delacour, and Mr. Weathers [Casey article]) usually represent something other than just the person or the
place identified. Nothing in Joyce should go unnoticed or should be taken for granted when looking for secondary meaning.

Subtexts and allegorical frameworks underlie many stories in Dubliners. "An Encounter" possibly represents a quest for the third member of the trinity because of the allusion to the Pidgeon House (Tindall, 15). A possible subtext for "A Mother" is Lot's leaving Sodom; Mrs. Kearney leads her family out of the "city of the self-righteous." (Hayman, 132). "Two Gallants" is full of religious symbolism related to the betrayal of Christ (Litz, 69). "Grace," as already mentioned, is based on Dante's Divine Comedy, and "The Dead" has been called entirely allegorical and symbolic (Hodgart, 52; Lucente, 281-287). Therefore, there can be no argument that Joyce's work is not symbolic; in fact, no one will probably ever exhaust all the possibilities regarding the symbolism of Dubliners since "every phrase is pregnant with suggestion" (Deming, 64).

Hemingway's In Our Time is not without symbolism, but the secondary meaning is most often captured by images. Hemingway himself has said when asked about symbolism: "It is hard enough to write books and stories without being asked to explain them as well . . . . Read anything I write for the pleasure of reading it. Whatever else you find will be the measure of what you brought to the reading," (Plimpton, 29). But Carlos Baker describes Hemingway's symbolic tendency this way:

His short stories are deceptive somewhat in the manner of an iceberg. The visible areas glint with the hard
factual lights of the naturalist. The supporting structure, submerged and mostly invisible except to the patient explorer, is built with a different kind of precision—that of the poet-symbolist. (*Writer as Artist*, 117)

The symbolism in *In Our Time*, however, seems not as much connected with minute details, such as place names or objects, as it seems to involve larger ideas or the entire unity of the book. Bullfighting in the vignettes is said to "symbolize a way to face a world and a human condition characterized by war and crime" (Burhans, 18). It symbolizes a way to survive with qualities of "courage, responsibility, determination, skill, and grace" (Burhans, 20). Sport to Hemingway seems like "both metaphor and ritual for a life and a world that has lost the old rituals of religion and state" (Lewis, 171). The swamp in "Big Two-Hearted River" symbolizes the evil that "Nick has not yet accepted, possibly the evil of his own soul" or "the reality of the evil which forms a shadowy portion of the human soul" (Kyle, 300). Without the symbolism in the last story, it would be simply a boring account of a fishing trip, and the whole unity of *In Our Time* would fall flat. But while Hemingway's book contains its share of phallic symbols ("The Three-Day Blow," "The Doctor and the Doctor's Wife," and "Out of Season"), womb symbols ("Big Two-Hearted River"), and other symbolic elements, as already seen, the principal mode of *In Our Time* is not symbolic but ironic.

Benson says that Hemingway seldom uses symbol in his stories; instead, he achieves secondary meaning preliminarily
through the use of image and image patterning and various kinds of irony" ("EH as SS Writer," 284). Frye defines irony as "... saying as little as possible, or, in a more general way, a pattern of words that turns away from direct statement or its own obvious meaning" (40). He continues by claiming that irony "begins in realism and dispassionate observation" (42). If this applies to anyone, certainly it does to Hemingway. When, in "A Very Short Story," the narrator comments that a "short time after he contracted gonorrhea from a sales girl in a loop department story while riding in a taxicab through Lincoln Park" (142), the realistic detail and the emotionless narration contribute to the strong sense of irony in that sentence. Frye says that the "ironic fiction-writer, then, deprecates himself and, like Socrates, pretends to know nothing, even that he is ironic. Complete objectivity and suppression of all explicit moral judgments are essential to his method" (40). Possibly this is what keeps Joyce from being primarily an ironist; we are constantly aware of his opinionated and morally judgmental narrator in Dubliners. Irony is present, situationally and dramatically, in Joyce's work, but it takes a second place to the symbolism. Perhaps the following statement by Frye distinguishes between Joyce's irony and that of Hemingway:

... the ironist fables without moralizing, and has no object but his subject. Irony is naturally a sophisticated mode, and the chief difference between sophisticated and naive irony is that the naive ironist calls attention to the fact that he is being ironic,
whereas sophisticated irony merely states, and lets the reader add the ironic tone himself. (41)

In "Grace," it is obvious that the conversation of the men is intended to be taken ironically; the humor in stories like "The Boarding House" and "A Mother" achieves the same kind of effect, and Joyce makes no pretense about his ironic intentions. But the last sentence of "Mr. and Mrs. Elliot" about everyone's being "quite happy" and the previously mentioned ending of "A Very Short Story," as well as almost all the sketches, possess a kind of sophisticated irony that does not result in even a small chuckle.
NOTES

CHAPTER IV

1The primary purpose of this study is not biography, and so no attempt is made to reveal or examine background facts in either author's life. For biographical information see Richard Ellman's *James Joyce*, Stanislaus Joyce's *My Brother's Keeper*, and Carlos Baker's *Ernest Hemingway: A Life Story* in Works Cited.


3For further information about the possible sources for Hemingway, see Jackson J. Benson, Jr.'s article, "Ernest Hemingway as Short Story Writer" in Works Cited.

4Several critics have done excellent, more detailed studies on Hemingway's style in terms of sentence structure, parts of speech used, and possible grammatical weaknesses. See works by Harry Levin, Elizabeth Wells, and J. F. Kobler in Works Cited.
CHAPTER IV WORKS CITED


CHAPTER V

CONCLUSION

UNDERSCORING THE DIFFERENCES

The principal difference between Joyce and Hemingway, or at least between Dubliners and In Our Time, seems to be the mode of writing in which each operates. Frye explains that modes may overlap (50-51), and certainly Joyce's and Hemingway's do, since both authors employ symbolism and irony effectively; however, intended as a general distinguishing characteristic, we may say that Joyce uses more symbolism, and Hemingway, more irony. This fact accounts for the difference in the formality of language used by each. Hemingway's intentional irony does not require the same formal diction necessary for Joyce's symbolically rich prose.

Structurally, the two authors differ greatly, which is to be expected. Joyce seems to be more highly revered by critics than Hemingway, the general notion being that Joyce is inherently difficult and complex, primarily because of the later works, Ulysses and Finnegans Wake. Hemingway's language is praised because of its modernity, but the deep psychological insight, the "seven-eighths under the water," is often missed by readers. Here lies another possible
difference between the works: *Dubliners* often leaves readers with the feeling that they have missed something in the reading because of the obviously present but not always obviously understood symbolism; after reading a story from *In Our Time*, unless one is intentionally searching for the iceberg, the reaction of often, "Is that all?" The depth and complexity of a Hemingway story is not as noticeable as that of a Joyce tale because of the simple language. The simplicity of Hemingway's prose obscures the obscurity that lies behind it. In the story, "The Doctor and the Doctor's Wife," for instance, a paragraph simply describes Dick Boulton and Eddy Tabeshaw in a reportorial manner and then Dr. Adams's turning and walking up the hill to the cottage. The language is simple; the action is fairly trivial. But the last sentence of the paragraph reads this way: "They all watched him walk up the hill and go inside the cottage" (101). The little word *all* here, to the careful reader, signals something very important: there are more than two people watching Dr. Adams's angry walk up the hill. This word, along with other such unobtrusive clues Hemingway drops along the way, seems to confirm Nick's presence in this story, although this issue is currently debated in Hemingway criticism.¹ This kind of small but significant ambiguity makes the stories of Hemingway as endlessly rich in meaning as the complicated and ambiguously symbolic stories of *Dubliners*.

Another difference between Joyce and Hemingway manifested in *Dubliners* and *In Our Time* is the writer's intent of the
prose. Joyce has expressed his desire to write a moral history of his people and has a message to convey in the work. In "Ivy Day," for example, Parnell is compared to Christ and is betrayed by treachery; surely Joyce has a specific audience in mind for this story. *Dubliners* looks to the past, while *In Our Time* seems to break from the past and concentrate on the present, borne out by the title itself. This is what Benson, speaking of this new genre, means when he says, "it was the Hemingway manner which carried the new form into the position of dominant influence which it has held for nearly a half century, since Joyce could not carry the form into the truly modern. Both his style and his sense of man's condition were too closely linked to the past" ("EH as SS Writer," 273).

The past matters to Joyce but not to Hemingway, who seems more concerned with living successfully in the present than dwelling on past mistakes. The yellowed photograph of the priest in "Eveline" contrasts with the recent photograph of Krebs and his fraulein in "Soldier's Home"; Eveline feels the presence of the dead, whereas Krebs is tormented by his present situation. The past for him is no longer important. He simply wants to exist peaceably in the present. Beck describes *Dubliners* as "a series of fables distilling a mood in which nostalgia and even some remorse are complimentary to Joyce's resolute dissociation from such aspects of Dublin as he still chose to make the main substance of his work, then and always" (15). Hemingway, on the other hand, relies not on nostalgia or remorse. He instead deals with stark realities of the present tense of his world—a world which has just experienced the
devastation of world war, something Joyce knew nothing of at the writing of *Dubliners*. This work is still the product, although ahead of its time in many ways, of post-Victorian Europe. *In Our Time* finds its context almost twenty years later.

Although this study has been primarily concerned with the works of the two authors and has avoided biography, the fact remains that the lives of Joyce and Hemingway are worked into the books so closely that ignoring some of their life experiences does the study an injustice. Both authors left the places about which they write, and this adds to their ability to be objective. Both the remorseful nostalgia of *Dubliners* and the accurate sensibility of *In Our Time* are enhanced by the detachment of their narrators, due partly to the experiences of the expatriated authors. But the difference between the expatriation is that Joyce escaped from Ireland; Hemingway escaped to Paris. Joyce did not want to be trapped in the stagnant, inartistic society of Dublin; he fled his home country. Hemingway was simply drawn to Paris, a place where his work could flourish, the idea having been planted by Sherwood Anderson (Baker, *Letters*, 104). As Baker says, "That was where they really knew how to live" (105). Because of this difference in motives for expatriation, *Dubliners* sustains a note of regret for the place--Dublin; *In Our Time* only mourns the situation and the time in the lives of human beings. Joyce's characters are trapped in a place; Hemingway's are victims of an era. Joyce does not return to Ireland after he leaves; Hemingway does
return and lives out his life, for the most part, in America. The escape needed for the characters in _In Our Time_ is not from a place but from time itself; Hemingway made his own escape from time in 1961.

Possibly most important, Joyce and Hemingway differ in their apprenticeship. Joyce remains the scholar, and Hemingway the journalist. Frank O'Connor says that Hemingway "was a practical writer, not a research worker, and he took from the research workers like Joyce and Gertrude Stein only what he felt he needed . . . " (89). This basic distinction between the two authors is responsible for many of the other differences in point of view, style, and attitude. Hemingway's journalistic apprenticeship accounts for his keen sense of observation, especially in relation to human emotions. The result of his reportorial eye is "an emotional impression gained from physical details" (Kobler, 12), what Bates calls the "direct pictorial contact between eye and object" (Trilling, 62). Joyce, with his religious and scholastic background, writes more from knowledge than from observation. He tells us; Hemingway shows us. This fundamental difference explains why the unity of _Dubliners_ is more traditionally organized into nice, tidy groups, unlike _In Our Time_, whose unity is created by minute details and interchapters that function almost as illustrations for the stories. This difference in backgrounds is responsible for the differing voices and narrators in the stories. Joyce's narrators have an innate knowledge and understanding of human behavior and thought. Hemingway's
the journalist. Frank O'Connor says that Hemingway "was a practical writer, not a research worker, and he took from the research workers like Joyce and Gertrude Stein only what he felt he needed . . . " (89). This basic distinction between the two authors is responsible for many of the other differences in point of view, style, and attitude. Hemingway's journalistic apprenticeship accounts for his keen sense of observation, especially in relation to human emotion. The result of his reportorial eye is "an emotional impression gained from physical details" (Kobler, 12), what Bates calls the "direct pictorial contact between eye and object" (Trilling, 62). Joyce, with his religious and scholastic background, writes more from knowledge than from observation. He tells us; Hemingway shows us. This fundamental difference explains why the unity of Dubliners is more traditionally organized into nice, tidy groups, unlike In Our Time, whose unity is created by minute details and interchapters that function almost as illustrations for the stories. This difference in backgrounds is responsible for the differing voices and narrators in the stories. Joyce's narrators have an innate knowledge and understanding of human behavior and thought. Hemingway's narrators often are functionally invisible, or at least to the extent that they focus the attention of the subject rather than on their telling of the story. That Joyce is a research writer accounts for his intricate symbolism and his allusions to literary and mythological subtexts in his stories. His sophisticated vocabulary, a product of his scholarly background, gives his work a certain aloofness. Hemingway's simple sentences,
narrators are often functionally invisible, or at least to the extent that they focus the attention on the subject rather than on their telling of the story. That Joyce is a research writer accounts for his intricate symbolism and his allusions to literary and mythological subtexts in his stories. His sophisticated vocabulary, a product of his scholarly background, gives his work a certain aloofness. Hemingway's simple sentences, while not loaded with impressive words, are worded to produce loaded impressions, characteristic of his journalistic style.

Gajdusek does have a case for some Dubliners in Michigan, but the similarities between Dubliners and In Our Time are less significant than the important differences. Joyce and Hemingway write in their own styles, products of their differing backgrounds and apprenticeships. Because of these differences, not because of the similarities, between Dubliners and In Our Time, these two collections of masterful short stories represent their respective times and places in modern literature.
NOTES

CHAPTER V

For criticism on both sides of the issue about Nick's presence in "The Doctor and the Doctor's Wife," see the following works:


Young, Philip. "'Big World Out There': The Nick Adams Stories."

The Short Stories of Ernest Hemingway: Critical Essays.
32.

See also minor references to the problem of Nick's presence in

Sanderson, Stewart F. Ernest Hemingway. New York: Grove Press, 1961. 31

Wagner, Linda W. "Juxtaposition in Hemingway's In Our Time."
CHAPTER V WORKS CITED


WORKS CITED


