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Ernest Hemingway: Degeneration Through Violence

by

Seokwoo Kwon

A doctoral dissertation submitted to the Graduate Faculty in English in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1999

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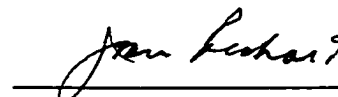
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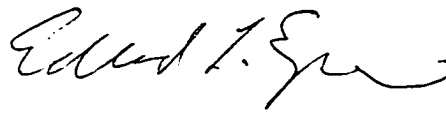
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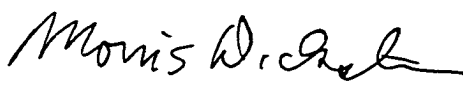

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Prefatory Note: The following abbreviations are used to refer to Hemingway's works in the text. Full information will be given in my bibliography.

<i>ARIT</i>	<i>Across the River and Into the Trees</i>
<i>CSS</i>	<i>The Complete Short Stories of Ernest Hemingway: The Finca Vigia Edition</i>
<i>DIA</i>	<i>Death in the Afternoon</i>
<i>Letters</i>	<i>Ernest Hemingway: Selected Letters, 1917-1961</i>
<i>FTA</i>	<i>A Farewell to Arms</i>
<i>FWBT</i>	<i>For Whom the Bell Tolls</i>
<i>GHA</i>	<i>Green Hills of Africa</i>
<i>IOT</i>	<i>In Our Time</i>
<i>IS</i>	<i>Islands in the Stream</i>
<i>MWW</i>	<i>Men Without Women</i>
<i>NAS</i>	<i>The Nick Adams Stories</i>
<i>OMS</i>	<i>The Old Man and the Sea</i>
<i>SAR</i>	<i>The Sun Also Rises</i>
<i>THAHN</i>	<i>To Have and Have Not</i>
<i>WTN</i>	<i>Winner Take Nothing</i>

Bibliography for standard works such as T. S. Eliot's *The Waste Land* or Shakespeare's dramas is not given. Full references to the sources in my end notes is given in "Works Cited and Consulted."

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Introduction. Degeneration through Violence: Hemingway's Later Life and American Manhood

And all the legends that he started in his life
Live on and prosper,
Unhampered now by his existence.
(Hemingway, "Roosevelt")

And what became of him? Fame became of him.
Veteran out of the wars before he was twenty:
Famous at twenty-five: thirty a master –
Whittled a style for his time from a walnut stick
In a carpenter's loft in a street of that April city.
(MacLeish, "Year of the Dog")

Hemingway is famous for his involvement in numerous forms of violence (drinking, fishing, hunting, boxing, bullfighting, womanizing, and soldiering and warring, among others), which have been interpreted as distinctively masculine in that, mostly, they are acts of men and reinforce one's masculine powers. However, Hemingway's violent acts did not always make him feel strong and powerful, as has been generally thought. In particular, his later life showed that his excessive involvement in violence deprived him of life as well as of the manhood which he had previously tried to defend. One is struck by the reports of his later life around 1960 in which Hemingway experienced sudden weight loss and extreme symptoms of neurosis and paranoia, which could not be ascribed to old age alone. Fiedler once expressed his surprise and disappointment at Hemingway's degenerated condition:

[T]he Hemingway who greeted us, framed by the huge bland television screen that dominated the living room, was an old man with spectacles slipping down his nose. An old man at sixty-one. For an instant, I found myself thinking absurdly that this must be not the Hemingway we sought but his father, the ghost of that long-dead father – materialized at the age he would have been had he survived. Hemingway’s handclasp I could scarcely feel; and I stood there baffled, a little ashamed of how I had braced myself involuntarily for a bone-crushing grip, how I must have yearned for some wordless preliminary test of strength. I had not known, I realized standing dumb before one even dumber, how completely I had been victimized by the legend Hemingway had worn himself out imagining, writing, living.

Why should he not, after all, inhabit a bourgeois house, sit before T. V. with a drink in his hand, while his wife passed out Hallowe’en packages to children? Why the hell not? But he dwindled so abruptly, so touchingly from the great red and white head to his spindly legs, accentuated by tapered pants, legs that seemed scarcely able to hold him up. Fragile, I found myself thinking, breakable and broken – one time too often broken, broken beyond repair. (400)

Fiedler’s realization that he was victimized by the legend should have been our own to demystify the legend of Hemingway. However, Hemingway’s “breakable and broken” image of later life has not received much critical attention for the reason that it would not help in perpetuating the Hemingway myth. The famous story of his surviving two African plane crashes in 1954 made the Hemingway myth complete: Hemingway seemed invincible and immortal. After Hemingway’s obituary made headlines across the world, the next day he was reported as surviving but injured. People refused to admit that Hemingway’s involvement in violence caused him various injuries and diseases, especially in his later life. Among the injuries which he received from the plane crashes were “a full-scale concussion,... a ruptured liver, spleen, and kidney, temporary loss of vision in the left eye, loss of hearing in the left ear, a crushed vertebra, a sprained

right arm and shoulder, a sprained left leg, paralysis of the sphincter, and first degree burns on his face, arms, and head” (Baker 1969, 522). But the worst was a skull fracture, “incurred while butting his way out of the broken door of the plane, the aftereffects of which continued for years,” as Dardis argues (198).¹ Hemingway was permanently injured and “broken beyond repair” from this accident. It would not be an oversimplification to argue that Hemingway’s whole adventurous life of violence is closely linked to numerous injuries and diseases (see Meyers 538-39; Lynn 528-31). In spite of these frailties, he kept taking part in violence as if he were obsessed with it to defend his heroic image.

One can only guess the reason why Hemingway was continuously involved in hypermasculine acts of violence. His hypermasculine pose has been seen variously as a defense mechanism and an overreaction to his androgynous or effeminate quality (Lynn 1987; Spilka 1990; Douglass 1994). The real Hemingway was not as strong and powerful as is generally believed. As Crews points out, he was “clumsy, weak-eyed, slow-footed, accident-prone, and in the words of his third wife, Martha Gellhorn, ‘the biggest liar since Munchausen’” (30); he was alcoholic and sometimes experienced temporary impotence with Pauline Pfeiffer, Jane Masson, and Mary Hemingway (Meyers, 540). In short, he was just a six-foot paunchy man whose hypermasculine activity was rooted in fear of emasculation. Despite his hairy chest, he was beaten by Max Eastman, who accused him of having false hair and thus a false masculinity. Another explanation of Hemingway’s involvement in violence can be found in the fact that he placed

increasingly severe demands upon himself, and these inevitably prompted him to pursue more intense forms of violence. He became one of the biggest liars, according to his third wife, Martha Gellhorn, in order to live up to his popular image as Papa. The failure to actualize his demanded/idealized self contributed to his growing despair and finally to his suicide. Even Hemingway could not be Hemingway, the figure not only he himself but also the age fabricated. In other words, he became “a person who he is not, and he pays for it with his life [like Francis Macomber]” (Crews 36). As known, Hemingway’s ideal hero is Juan Belmonte, a bullfighter whose grace of skill and courage is canonized along with those of Joselito and Niño de la Plama by Hemingway. But as Christian Messenger points out, “no real man could work as close to the bulls as Belmonte was supposed to have done, not, of course, even Belmonte” (214). Like Belmonte, Hemingway could not perform his role. Most readers, unlike Fiedler, did not realize or were reluctant to acknowledge the fact that Hemingway himself was a victim of the legend which the violent age of two world wars had created.

The child, who presaged his manhood early on by declaring at age three that he was “*fraid a nothing* with great gusto” (Baker 1969, 5), could not assert his manhood when he was grown up to be an old man. Contrary to the public image of Hemingway, he turned out to be timid, depressive, and delusional, as his intimate friend A. E. Hotchner testified (266, 274, 280-84). In her memoir, Mary Hemingway also recalls how timid and vulnerable Hemingway became in his later life. In their hunting trip to Africa, Hemingway could not climb down to the

boat to get some help for the wounded Mary, because he was afraid of elephants, a not-so-dangerous animal to Mary (481-2). What caused Hemingway “so abruptly” to become an old scarecrow who was “broken beyond repair,” in Fiedler words? Why did he look like a hunted or “wounded animal who should be allowed to go off and die as he chose” to Michael Bessie who saw him in April 1961 (quoted in Donaldson 294)? Hemingway’s later life is an example of how one can degenerate through violence. As Hemingway himself acknowledged several times, he was on the point of being cracked up inside, or had already broken. In his letters to Mary, he expressed his fear of a “complete physical and nervous crack-up from deadly overwork” (15 August), and complained of his “worn out head – not to mention body” (26 August). On 23 September 1960, two months before his admission to the Mayo Clinic, he told Mary:

I wish you were here to look after me and help me out and keep from cracking up. Feel terrible and just going to lie quiet now and try to rest.
(quoted in *Letters*, 908)

As Meyers points out, this was an extraordinary admission from Hemingway (1985, 541). According to Lynn, Hemingway even cried twice for his suffering for the result of the plane crashes and later for the aftereffect of the electro-convulsive treatment in Mayo Clinic (537, 589).

Many have also tried to solve the mystery of Hemingway’s sudden degeneration and suicide, which have been variously attributed to trauma (Young 1952), diabetes (Reynolds 1985; Donaldson 1995), alcoholism (Dardis 1989;

Crowley 1994), hemochromatosis (Beegle 1990), and manic-depression (Hays 1995). I do not think that any single theory can explain them. One can argue that his suicide is an ultimate act of stoicism, or that it is a total negation of Hemingway the stoic.² Multiple interpretations, even if contradictory, should be applied to know and interpret Hemingway the man and the artist.

Hemingway was, and still is, one of the cultural paragons of manhood who shows “what a man can do and what a man endures” and how he can be great (*OMS*, 66). Hemingway is considered a devotee of passionate manhood or primitive masculinity, which Theodore Roosevelt violently preached and practiced at the end of the nineteenth century. However, to argue that Hemingway is a representative of American manhood, especially that of primitive masculinity, needs historical explanation. Rotundo and Kimmel, although they differ in terminology, agree that a new form of manhood, known as “masculinity,” emerged at the end of the nineteenth century (Rotundo, 222; Kimmel, 119-120).³ Kimmel, as a sociologist, ascribes the shift from manhood to masculinity to the emergence of consumer capitalism:

The analogy between individual development and cultural development holds – and at no time more clearly than the turn of the century. Just as the realm of the production had been so transformed that men could no longer anchor their identity in their position in the market, we created new symbols, the consumption of which “reminded” men of that secure past, evoking an age before identity crises, before crises of masculinity – a past when everyone knew what it meant to be a man and achieving one’s manhood was a given. In the culture of consumption, identity was based

less on what one did and who one was and more upon how one appeared and lived.... Such a shift was reflected in the terms men used to describe themselves. *Manhood* had been understood to define an inner quality, the capacity for autonomy and responsibility, and had historically been seen as the opposite of *childhood*. Becoming a man was not taken for granted; at some point the grown-up boy would demonstrate that he had become a man and had put away childish things. At the turn of the century, *manhood* was replaced gradually by the term *masculinity*, which referred to a set of behavioral traits and attitudes that were contrasted now with a new opposite, *femininity*. Masculinity was something that had to be constantly demonstrated, the attainment of which was forever in question – lest the man be undone by a perception of being too feminine. (119-120)

The Century Dictionary (an American version of the *OED*) supports this argument. Published in 1890, it gives a definition of “masculinity” as “the quality or state of being masculine; masculine character or traits,” whereas earlier dictionaries (for example, *An American Dictionary of the English Language* by Noah Webster [1847] or James Stormonth’s *A Dictionary of the English Language* [1885]) frequently omit masculinity as an entry (see Bederman 18-19). Whether masculinity is viewed as “lust, greed, selfishness, and physical assertiveness” (Rotundo, 227) or as “behavioral traits and attitudes” that “had to be constantly demonstrated” (Kimmel, 120) or as “aggressiveness, physical force, and male sexuality” (Bederman, 19), it is certain that around the end of the nineteenth century masculinity replaced American manliness or manhood. In short, manhood lost its essential quality and degenerated into masculinity. Since the idea of masculinity was vulnerable because of its inessential quality, it often suggested emasculation and castration, whether physical or metaphoric (familial, economic, or sociopolitical); it adopted the idea of masquerade as a strategy, especially

violent masquerade (parade),⁴ to negate its lack of substance and essence. Not incidentally, Hemingway was born at the end of the nineteenth century (1899) and lived through two world wars, during which masculinity and violence were cherished and praised as manly virtues. No wonder Hemingway's world was full of violent forms of primitive activity.

The need to prove manhood in the vast virgin land of America has been a constant national theme; it has been relentlessly required for Americans, considering the fact that the American needs to test and prove his worthiness as the man of the New World. The easiest way to prove it is through violence, and Hemingway was no exception. The mythos of "regeneration through violence," which many have found in Hemingway's life and works, has been studied extensively by Richard Slotkin, who interprets the whole of American history of violence as an extension of Indian-killing. But, according to him, what makes America uniquely violent is not the prevalence of violence itself but the cultural belief of the American people which accords violence symbolically regenerative meaning:

Neither the slave trade nor the subjugation/extermination of natives by colonists was an exclusively Anglo-American enterprise. The mass genocides of modern times belong not to the history of the Americas, but to Europe, Asia, and Africa. What is distinctively "American" is not necessarily the amount or kind of violence that characterizes our history but the mythic significance we have assigned to the kinds of violence we have actually experienced, the forms of symbolic violence we imagine or invent, and the political uses to which we put that symbolism. (1992, 13)

Slotkin even contends that America may not be violent at all. According to him, “[t]here are no equivalents in American history of the programs of ethnic genocide carried out by the Turks against the Armenians or the Germans against the Jews; nor of the political genocide practiced by Stalin and Mao against opposition or dissident movements” (1985, 62). With this justification, Slotkin disregards the fact that “America has been a peculiarly violent nation” although he notices that “there has been enough actual violence.... the Indian wars, the slave trade, ‘lynch law’ and race riots, the labor/management violence of 1880-1920, and our currently high levels of domestic and criminal violence” (1992, 13).

Slotkin, at this point, does not seem to realize what he is saying. It is only in his footnote that he acknowledges America’s violence by citing a *Newsweek* report (16 July 1990) that “American rates of violent crime are much higher than those of other developed nations: the U. S. rape is thirteen times greater than that of Great Britain, and the U. S. murder rate is seven times greater than that of Great Britain or Japan,” and adds that American crimes are “for the most part private and individual violence, fundamentally different in its scale and political character from the episodes of enormous social violence that have punctured Europe’s (arguably) less violent civil scene in this country” (1992, 668; note 23). Rape and murder are not entirely private and individual, as he prefers to think. To me, America’s high rate of rape and murder is somehow related with America’s aggressive diplomatic and military policy, which was conceived in its aggression against Native Americans and culminated in Vietnam. Americans are paradoxical

not only in their involvement of violence but also in their assessment of it, as Michael Kammen argues in his *People of Paradox*.⁵ I do not think that Slotkin, or Hemingway, provides an exception in his interpretation of violence and his attitude towards it.

Slotkin's attitude justifies American violence since the colonial period. Slotkin's justification of America's incipient violence keeps him from reflecting upon American violence of the past and unconsciously makes way for the legitimization of future violence. However, as D. H. Lawrence argues, without any serious reflection and repentance of the past there is no future:

The Red man is dead, disbelieving in us. He is dead and unappeased. Do not imagine him happy in his Happy Hunting Ground. No. Only those that die in belief die happy. Those that are pushed out of life in chagrin come back unappeased, for revenge.... At present the demon of the place and the unappeased ghosts of the dead Indians act within the unconscious or under-conscious in the Yankee soul, the inner malaise which amounts almost to madness, sometimes. (1923, 40-41)

It is time to recognize and acknowledge that this madness, or this *malaise*, is nothing but a by-product of violence. Not only the suppression but also the indulgence of violence brings this malaise. Hemingway's depression and suicide in his later life are an example of this.

Besides, Slotkin does not answer why American people have accorded mythic significance to violence, although his principal framework in interpreting American history is his idea of the "mythology of violence." He does not want to apply a moral perspective but seems to be content in his descriptive picture of the

history of American violence. Therefore, he does not question and criticize the political uses of the mythos of “regeneration through violence.” Although, in *Regeneration Through Violence* (1973) and *Gunfighter Nation* (1992), he points out briefly that the mythical pattern of “regeneration” was broken with the defeat in Vietnam, he does not seem to realize that the mythos itself needs to be demystified. The myth could be sustained only when the scapegoating or negating the other was possible with no after-effect of negating self. However, when the negation of others is not easily carried off, the cultural mythos of violence loses its power to provide external expression for violence.

The importance of Slotkin, however, in my discussion of “degeneration through violence” lies in the fact that he, in spite of himself, like Hemingway the artist, shows the failure of the violence mythos. His analysis of the Vietnam War, the culmination of a hunter’s myth in which the “American Aeneas” becomes finally “not the cultivator, but the *conquistadore*” (1973, 555), and his extended analysis of the MyLai Massacre and the film *The Wild Bunch*, in which American soldiers and American westerners find themselves as “the horror” or “monsters” (1992, 585-97) are truly insightful, and reinforce my idea of “degeneration through violence.” The great irony he finds in Cooper’s *Leatherstocking Tales* and Hawthorne’s “Roger Malvin’s Burial” is that “the hunter becomes like the beast he hunts” (1973, 474). However, Slotkin does not seem to realize that, in order to “[initiate] the process by which our culture is steadily revised and transformed,” much more than “remembering, retelling, and re-imagining ‘America’” is needed

(1992, 660). If he focused more on to analyze the other side of his “regeneration through violence” thesis, i. e. “degeneration through violence” and took the mythos itself into question, it would be easier to produce a transformation of American history.⁶

Susan Jeffords interprets the Vietnam War like Richard Slotkin, although she does not use Slotkin’s contradictory concept of regeneration through violence. As she argues, the cycle of “remasculinization,” or the process of “redescription” (Scarry, 66), is unavoidable in the representation of Vietnam and in contemporary American culture, which she thinks “masculine” and “patriarchal.” In her feminist perception of war, it is “patriarchal interests that prompt[s] war.” Her purpose is not to discuss war but, rather, to criticize patriarchy. Like Slotkin, she does not point out the need to demystify or discard the myth of “remasculinization” or that of “regeneration.” Thus, in the conclusive analysis of Gustav Hasford’s *The Short-Timers* (1979) and Stanley Kubrick’s *Full Metal Jacket* (1987), what she does most effectively is to establish that the latter is a remasculinized version of the novel *The Short-Timers*. The analysis of the novel is not employed to elucidate the character of war. She only declares that gender and warfare are “intimate”:

Far from arguing for a causal relation between the Vietnam War and the remasculinization that occurs coincident with it, I hope to have suggested instead that the war has been an eruption of gender relations and anxieties surrounding the maintenance and continuation of dominance structures in recent decades. To either dismiss or focus on that war as a point of origin for contemporary U. S. crises is thus a misguided effort, one that finally expends its energy reinforcing rather than altering the larger structures of patriarchal interests that prompted the war. (186)

Her feminist argument, however, has room for a misunderstanding. The attacks against patriarchy and the macho behaviors of some soldiers might obscure the lesson of Vietnam. What she attacks is neither the American government nor its aggressive policy, nor war itself, but patriarchy. Oddly enough, the attack on American patriarchy replaced the critical understanding of the political and economical situations of the Vietnam War.

The historical and critical opinions of Slotkin and Jeffords take their opposite form in my argument of “degeneration through/of violence.” Hannah Arendt’s argument of the negative relationship between power and violence (1969) gives support to my idea, if her “power” is equated with “masculinity.” Arendt observes “a complete reversal in the relationship between power and violence” (10) and argues against Mao Tse-tung’s dictum: “power grows out of the barrel of a gun” (11). According to her, “violence can always destroy power” (53) and “the practice of violence, like all action, changes the world, but the most probable change is to a more violent world” (80). She ends her book:

[W]e know, or should know, that every decrease in power is an open invitation to violence – if only because those who hold power and feel it slipping from their hands, be they government or be they the governed, have always found it difficult to resist the temptation to substitute violence for it. (87)

As the ultimate relationship between power and violence is negative, so is that between masculinity and violence. Men frequently resort to violence when

they think their masculine authority and power is slipping from their hands. The more a man feels insecure and vulnerable, the more he resorts to violence, which is “at once a defense against and the cause of masculine disintegration” (Zimmerman, 116). As Hemingway shows, in the field of violence, whether that of war or bullfighting, men are made and unmade.

The troublesome and paradoxical relation of masculinity and of war, an ultimate form of violence, is like a “double helix,” as Margaret and Patrice Higonnet propose.⁷ Another feminist war critic, Sonya Michel, thinks similarly. Of war injuries, she says:

On the level of the individual, these handicaps can be read as signs of weakness or failure, implying feminization and emasculation. On the national level, such handicaps threaten to expose the entire political system, for they point to its vulnerability, its inability to protect all of its citizens (260).

What her analysis of Vietnam films such as *Coming Home* (1978) and *Born on the Fourth of July* (1989) suggests is that on the personal level, violence and war are, after all, depersonalizing and degenerating. “War is.... bitchery” (*FWBT*, 465) as well as butchery. Whether the negative side of war is expressed as post-traumatic syndrome disorder (Leed 1979), hysteria (Showalter 1985), impotence (Gilbert and Gubar 1989), or dismemberment (Marcus 1988; Bourke 1996), it almost always shows the paradoxical results of violence and war. Violence and war are at once remasculinizing and emasculating; regenerative but degenerative; destructive

as well as creative. As war is built on a double helix, so is the structure of masculinity and violence.

A close reading of Hemingway's works, contrary to the popular belief about the masculine Hemingway, shows the adverse relationship between violence and masculinity. As I have argued, the term "masculinity" implies its vulnerability in its genesis. Hemingway the artist tells a different story than Hemingway the man. If Hemingway the artist is that of the texts, Hemingway the man is that of the public persona which he himself and the age produced in complicity. Hemingway the man became Hemingway the myth with the help of the public, who demanded his public persona with ardor and vigor to be their own masques. Trilling differentiates between Hemingway the "artist" and Hemingway the "man":

Hemingway the 'artist' is conscious, Hemingway the 'man' is self-conscious; the 'artist' has a kind of innocence, the 'man' a kind of naivety [sic]; the 'artist' is disinterested, the 'man' has a dull personal ax to grind; the 'artist' has a perfect medium and tells the truth even if it be only his truth, but the 'man' fumbles at communication and falsifies. (61)

To simplify, Hemingway the artist is the wounded Nick if Hemingway the man is the code hero.

John Raeburn argues that it was in the 1930s when "fame became of him" (Macleish, "Year of the Dog") and that the artist's voice was supplanted by that of "Papa" Hemingway. He also argues that there was a change of attitude in Hemingway around 1936, when he wrote "The Snows of Kilimanjaro," although he "did not take this new direction after 1936 ... to avoid Harry [Morgan]'s fate"

(206). Raeburn discusses Hemingway's *Death in the Afternoon* (1932), *Green Hills of Africa* (1935), and *To Have and Have Not* (1937) along with his *Esquire* letters (1933-36) as works which show the ascendancy of Hemingway the man in his artistic works. The image was so deeply imprinted in the American consciousness that Hemingway scholarship could not get away from the discussion of a hero until the 1970s. As Fadiman argued as early as 1933, Hemingway's "standing as a culture hero was a symptom of cultural malaise and social decay" (quoted in Raeburn, 64).

However, one could find Hemingway the artist in these works, too. Strychacz, for example, endeavors to find "the true Hemingway" rather than the "Papa Hemingway persona" in *Green Hills of Africa* (1993). Hemingway's *malaise* with the demanded/idealized self is expressed critically in his artistic works of irony. Although his works are deeply involved in various violent forms, they are at the same time making critiques of them. Lack of passion, melancholia, insomnia and nightmare, impotence, death and suicide are themes which are as prevalent in his works as themes of masculine overcompensation, such as womanizing, hunting, fighting, and soldiering. What Hemingway's works show is that the manly code of stoicism is not sufficient for Hemingway's various wounded figures, like Jake or Frederic.

The theme of degeneration is consistently visible in his works from the start of his writing career. The first story in Hemingway's *Three Stories and Ten Poems* (1923), "Up in Michigan (1922)," the story about so-called date rape, was omitted

in *In Our Time* (1925) upon the advice of the publisher, perhaps because Hemingway was sympathetic to Liz Coates and seemed to criticize Jim Gilmore, the masculine male protagonist. The story was not conducive to constructing the image of Hemingway as a proponent of masculinity. For different reasons, *The Torrents of Spring* and short stories like “Homage to Switzerland” or “An Alpine Idyll” also have been largely ignored by critics because of their negative representations of manhood.

Hemingway knew his pursuit of violence was one of “compensatory dramas” (Scarry, 28), or of “maintenance mechanisms” (Theweleit, 219) meant to reaffirm and reinforce his status as a man, but which would emasculate and destroy him finally. No wonder we have many Hemingway figures who are represented as emasculated (Jake Barnes), effeminate (Frederic Henry), and degenerated (Colonel Cantwell, Thomas Hudson), to name a few. However, my emphasis here is not upon the analysis of the soft masculinity of his wounded heroes but upon the hypermasculinity of his so-called tough heroes, notably, Harry Morgan, Robert Jordan, Santiago, and many other protagonists of Hemingway’s short stories, which Philip Young and Earl Rovit classify as code heroes or tutor figures. These personages become depersonalized and dehumanized through their involvement in various forms of violence. They are dismembered, hysterical, traumatized, castrated, homosexualized -- even schizophrenic, at times.

In Chapter One, “The Echo of Violence,” I trace the degeneration of *To Have and Have Not*’s Harry Morgan, who once was considered to be the representative of Hemingway’s *machismo*. The distorted movie version of Howard Hawks (1944) suggests how Hemingway was presented to the popular imagination. To trace how Harry constructs his masculine authority through violence, I discuss first the negative self-formation through figural violence of the race-gender-class complex; and second the positive formation of the self through literal violence, which leads to Harry’s dismemberment and death. At the end of the chapter, I suggest that Harry’s mentality as well as Sheriff Adams’ is like that of today’s Timothy McVeigh in the sense that they are willingly prepared to exert violence if things to pursue what they want and believe. Frederick Harrison, “Harry’s son,” is also under fire for his blind belief in the use of state violence. Harry and Sheriff Adams, who are descendants of the American frontiersmen as well as the depraved version of Emersonian “self-reliant man,” turn out ironically to become, to quote Michael Kammen again, “a people of paradox,” who, in typical American fashion, observe and violate law at the same time. Harry could have escaped death if he had shown consideration to others. The idea underlying my chapter is that the negation of the other is, ultimately, identical to that of self. Violence done to others reverberates back upon the self.

Chapter Two, “Hysteria, Homosexuality, and War,” discusses Pablo in *For Whom the Bell Tolls* as the double of Robert Jordan, who is, in many ways, entitled to be called the first hero in Hemingway’s novels. The story of Robert

Jordan and Maria has been interpreted as the main story of *For Whom the Bell Tolls*, but I prefer to excavate the repressed story of Pablo and Pilar to reinterpret Hemingway's idea of the Spanish Civil War, and, by extension, war in general. To try to understand the degenerated Pablo, who once was a powerful warrior, I make use of current discourses about trauma, hysteria, and homosexuality in their relations with war. The Spanish Civil War will be seen from the perspective of the Spanish people, not from that of foreigners, as Pablo insists. Pablo's hysteria and latent homosexuality are discussed along with Maria's trauma and her lesbian sexual relationship with Pilar. On the surface, Robert Jordan does not seem to be influenced by the trauma of war, but he reveals schizophrenic symptoms when he thinks over the meaning of war (*FWBT*, 394). At the end of the story, he readily accepts, the possibility of suicide which he has thought of as an act of a coward like his own father's. Whether one interprets Robert Jordan's (and Hemingway's) acceptance of suicide as brave or cowardly, stoic or non-stoic, masculine or feminine, it is certain that an extreme form of violence, war, changes the human condition, and possibly human sexuality. *For Whom the Bell Tolls* is a story of hysteria (Pablo, Maria, and Spain), specifically related to homosexuality (Maria, Pilar, Pablo, and possibly Jordan). Throughout the text, Pablo's agony is manifested with a subtlety that can be grasped only by close and deep reading. The bell of the novel's title tolls for Pablo. Seen thus, *For Whom the Bell Tolls* becomes an anti-war novel, too. It tells, however trite it may be, "*Qué cosa más mala es la guerra,...* "What a bad thing war is" (322).

In Chapter Three, “The Problematics of the Code Hero,” various code heroes of Hemingway’s short stories appear, who are related, directly or indirectly, to violence. I discuss Robert Wilson (“The Short Happy Life of Francis Macomber”), Jack Brennan (“Fifty Grand”), Manuel (“The Undefeated”), Cayetano Ruiz (“The Gambler, the Nun, and the Radio”), and Blindy (“A Man of the World”), figures who were originally called “code heroes” by Philip Young, in a different and somewhat deprecatory way in order to criticize their values of masculinity and violence among them. Their so-called code values are nothing but those of an adulterer (Robert), trickster and gambler (Jack, Cayetano), and beggar (Blindy). The values they represent turn out to be sex, sports, money, and violence, which Americans take as part of their heritage. Hemingway’s readers have been misled by Philip Young and his followers. What we know as Hemingway’s code is actually not his but the invention of the critics who were eager to find the spiritual values between two world wars, as can be shown by a close reading of Hemingway’s so-called submerged iceberg, a reading which includes historical as well as biographical material.

In the discussion of “The Undefeated,” which critics have regarded as one of Hemingway’s best stoic stories, along with “Fifty Grand,” Manuel is also criticized for his violation of the sportsman’s code, whereas the picador Zurito is seen in a different way, as a new man who keeps the code of bullfighting by quitting his job. Manuel, like Santiago, is, ironically, defeated in this story of “The Undefeated,” because he takes too much “pressure under grace” (Crews). The

Major in “In Another Country” and the old waiter in “A Clean Well-Lighted Place” are discussed as new figures who are worthy to be called true code heroes. What they transmit is fullness of emotion, not the ideology of stoicism; compassion and love, not destruction and violence. They become our new heroes by altruistically considering others’ suffering and pain, and thereby escape the insomniac and hysterical situations of the protagonists of “Now I Lay Me” and “A Way You’ll Never Be,” who are ego-centered and full of self-pity. The message of “A Clean Well-Lighted Place” is that the recognition of the other is the recognition of the self.

In Chapter Four, “The Code of Destruction,” Santiago of *The Old Man and the Sea* is interpreted as a man who destroys himself through his addictive quest for manhood, not as a man who shows how a man can endure and can be great. Santiago’s obsessive and destructive mind along with his paradoxical mode of thinking is interpreted as an example which shows the paradoxically destructive nature of Western civilization. Santiago’s mind is that of a warrior who fights until he dies. In a sense, he wants to die in his fight against the marlin, whether the marlin is viewed metaphorically as an odalisque or a phallus. Only death consummates manhood, and I think Hemingway as well as Santiago knows this. No wonder almost all of Hemingway’s male heroes die in the end. *The Old Man and the Sea* shows the ambiguous attitude of Hemingway, affirming and negating Santiago’s pursuit of manhood and violence at the same time. However, the greatness of Hemingway lies in the fact that he is criticizing the values he pursues,

revealing the western man's ambivalent and paradoxical mode of thinking. Santiago attains "a symbol perfected in death" (Eliot, "Little Gidding"), but for Hemingway the symbol can be "[n]othing," or "just garbage" (*OMS*, 120, 127).

My attempt to show the adverse relationship between masculinity and violence is not to locate, psychoanalytically or philosophically, the origin of violence and war, but to argue politically the ultimately negative effect of them. Thus, I do not argue that violence is masculine, as many theorists argue.⁸ Whether violence is particularly masculine or not is still under debate and goes beyond the scope of this dissertation. It suffices to say that violence is, like many other categories, culturally constructed. By arguing the negative relationship between masculinity and violence through the Hemingway works which have been considered the most masculine and violent, I am proposing the need to question and undermine the myth of masculinity and violence, or to use Richard Slotkin again, the mythology of violence, which has governed American society and culture since the inception of the country. American society, as a new society, need not adopt the same framework as European societies, which have justified violence and war since the age of Homer's *Iliad*. Although *Iliad* is full of the sadness of war and its destruction of home life, western men have preferred to find the glory of war and its heroes.⁹ Whether Americans to become "a sort of recreant European ... the escaped slaves" or "the new whole men" (D. H. Lawrence 1923, 3, 14) rests upon if they will develop a new different myth than the existing myth

of destructive creation. Hence the reason for the demystifying the mythology of violence by revealing the vicious cycle of masculinity and violence.

Notes:

¹ For Hemingway's numerous accidents and injuries, see also Donaldson (288-89). For an opinion that Hemingway's 1954 plane crashes were the worst of his accidents, see also Young (1985, 29).

² If we agree with Kojève's argument that stoicism is an ideology of the slave (63) or Alvarez's opinion that stoicism is "a philosophy of despair" (57), Hemingway's suicide is, in a negative sense, a supreme act of stoicism.

³ Leverenz, in his study of *Manhood and the American Renaissance*, classifies American manhood before the age of American Renaissance into three paradigms: "the patrician," "the artisan," "the self-made entrepreneur." Rotundo's classification of American manhood is not so different from that of Leverenz's. According to Rotundo, the idea of "communal manhood" governs American men until the first of the nineteenth century, and "self-made manhood," which emerged in the end of the eighteenth century, is transformed into "passionate manhood" in the end of the nineteenth century. Kimmel, a sociologist of new Men's Studies, also argues similarly to classify American masculine archetypes into three ("genteel patriarch," "heroic artisan," and "marketplace man") and proposes new "democratic manhood" in the twenty first century.

⁴ For the notion of "masquerade," see Rivière, Butler. For "parade," see Heath.

⁵ Kammen gives two supporting arguments: one is the report of National Commission on the Causes and Prevention of Violence in 1969 that "paradoxically, we have been both a tumultuous people and a relatively stable republic," the other is Hannah Arendt's suggestion that America is more likely to erupt into violence "than most other civilized countries. And yet there are very few countries where respect for law is so deeply rooted" (quoted in Kammen, 291). Americans are also paradoxical in that they feel righteous in killing people when it is legally enacted.

⁶ Of Slotkin's thought on American history of violence, see also his "Massacre."

⁷ I borrow this expression from Margaret and Patrice Higonnet's article "The Double Helix," in which they use the term to explain "why the changes in women's activities during the wartime did not improve their status" (34).

⁸ For treatment of the idea that there is an essential relationship between masculinity and violence, see Connell (1985), Lloyd (1986), Kaufmann (1987), and Morgan (1990). For a different reading, see Moon (1992), Turner (1994), Hoffman (1994) Campbell (1994), and Kaufman (1994).

⁹ Connell points out that "the *Iliad* centers not on Achilles' supremacy in violence, but on his refusal to use it. And what changes his mind is not his reaction to threat, but his tenderness -- his love for his friend Patroclus" and that "part of the legend of Achilles

was that he put on a dress and lived among women in order to evade the Trojan war.” He argues that “the image of heroism in modern figures like Tarzan and James Bond is a degraded one” of Achilles (127).

Chapter I. The Echo of Violence:

To Have and Have Not

Omnis determinatio est negatio. (Fichte)

full of sound and fury,
Signifying nothing. (Shakespeare)

Remember us – if not at all –not as lost
Violent souls, but only
As the hollow men. (Eliot)

To Have and Have Not (1937), Hemingway's first novel to use third-person narration, seems to take a different direction from his two first-person-narrated novels, *The Sun Also Rises* and *A Farewell to Arms*. The emasculated Jake Barnes or antiheroic Frederic Henry are replaced with the powerful supermasculine hero, Harry Morgan, who smuggles Chinese immigrants and kills Mr. Sing with a coldheart (Chapter One), loses his left arm like a western cowboy during his perilous voyage with Wesley the black man (Chapter Two), and finally faces a heroic death in consequence of his shooting four Cuban revolutionaries (Chapter Three). The novel, among other Hemingway works, is packed with more violent scenes and has been generally interpreted as the one which appreciates and promotes Harry Morgan's *cojones* (literally, "balls"; figuratively, masculinity)¹ and violence.

In light of the fact that Hemingway wrote this novel in the Depression era, when “Hemingway the man” produced his two nonfiction portraits of bullfighting and hunting (*Death in the Afternoon* and *Green Hills of Africa*), the tendency to see the novel as the embodiment of Hemingway’s cult of masculinity and violence has not been out of propriety. Likewise, two of Hemingway’s short stories of this decade, “The Short Happy Life of Francis Macomber” and “The Snows of Kilimanjaro,” have been continuously interpreted as projections of Hemingway’s misogyny and the cult of masculinity, despite many positive reevaluations, in the meantime. The debate between Nina Baym and Mark Spilka (1991) around the interpretations of “Macomber” reveals the diverse and contradictory opinions of critics. Baym criticizes Hemingway’s cult of masculinity and violence; Spilka praises Hemingway’s critique of these elements.

In fact, critics have also differed in their assessments of this novel on the use of violence. Especially when it was published, it drew critical acclaim as Hemingway’s novel of class, advocating and justifying violence. It is also true, however, that it has not received much critical attention because it is stylistically too incoherent and, sometimes, too violent. Some critics praised Harry Morgan’s hypermasculinity as manly virtue by justifying his use of violence as inevitable (Grebstein, Brenner 1983), while others deprecated it as destructive (Young 1968, Wylder, Hovey). Some criticized Hemingway’s treatment of women characters and blacks (Morrison) while others appreciated the author’s sympathy for them (Knott; Spilka 1997). As Beegle points out, “Hemingway criticism itself has been

equally two-hearted, swinging from hagiography to iconoclasm” (1989, 13). There are essential questions to be asked about this novel: Why does Hemingway create a violent protagonist? Is Harry a proletariat or a bourgeois? Is Harry’s death heroic or anti-heroic? Does Hemingway idealize Harry or criticize him?

However, with the retrospective insights gained both from the reading of Hemingway’s neglected short stories and from the revisionary reading of his early novels, I argue that Hemingway’s critique of masculinity and violence is also present in *To Have and Have Not*. As Spilka points out, “Hemingway’s pernicious stress on the fates of ‘men without women’ was perhaps more central to the new definitions of manliness” (1997, 211), although Hemingway’s attitude has not received much critical attention until recently. Hemingway is making a self-critique even in this novel, which is regarded as his most masculine and the most violent work. However, I admit that “at times Hemingway seems to admire his brutal hero” (Tyler, 57), at least in Chapter One.

Most critics (Brenner and Williams are exceptions) seem to agree that *To Have and Have Not* is not such a good novel because of its crude materials and stylistic deformities. Its changes in point of view are awkward and its use of interior monologue are not so effective as those, for example, in Joyce’s fiction. The agony of the Depression is not well represented, either. In fact, Hemingway did not seem to experience how the poor class lived. Hemingway portrays Eddy simply as alcoholic, Albert as helpless, the veterans on a relief fund as sado-masochistically violent, the only proletarians in the novel. Especially, the scene in

Freddy's bar, in which the grotesquely meaningless violence of the drunken veterans is manifested, can be interpreted as showing Hemingway's negative attitude towards violence. The attack against the upper class suddenly appears out of nowhere. The introduction of Richard and Helen Gordon's unhappy marriage and their infidelities in Chapter Three only makes sense in that Hemingway here is criticizing the degenerated values of the upper class. Hemingway's cynical attitude towards the revolutionary cause also does not give any emotional support for the use of violence in the Depression era. As Dickstein points out, like many other writers of the Depression, Hemingway also was "propelled by the Depression toward.... *gestures* of solidarity with the poor and dispossessed" (105; emphasis mine).

The analysis of *To Have and Have Not* within the context of anti-masculinity and anti-violence reveals that Hemingway continues his critique of masculinity and violence. I apply a social construction of gender theory to argue that Harry's construction of masculine self has no positive grounds, and, therefore, it is disintegrated eventually. Seth Mirsky, probably influenced by the gender theory of construction, especially that of Foucault, argues that "masculinity [is] a thoroughly contingent category" for

at a minimum, all masculinities share two central components: the negatively defining characteristic of being *not* feminine, or like women; and the positively defining characteristic of having more power (social, physical, cosmic, and so forth) than that which is feminine, or women. (31)

Because one's masculinity has no substantial essence and can be defined only by negating the other's masculinity, it continuously tries to affirm its vulnerable identity through the violent acts of the negatively constructed self, a "positive" construction of masculinity. However, the positive definition of masculinity is closely related with and dependent upon the negative definition of masculinity. Without the other, there is no self; without the slave, no master. Because of its negative self-identity, the self always tries to corroborate itself not only through the "figurative" violence of comparison and negation of others but also through "literal" violence² -- violent acts.

Violence, thus seen, is "a means through which the self, whether individual or collective, is constituted and maintained" (de Vries and Weber, 2). Throughout the novel, Harry's *cojones* are mentioned in whenever violence is enacted (47, 97, 109, 147, 170). Apparently, Harry's *cojones* seem to be intensified and enhanced in proportion to the degree of violence in which he is involved. The repetitive mentioning of *cojones* in the scenes of violence, however, reveals the paradoxical fact that the construction of masculinity needs to be continuously reinforced by violence.

Harry's masculinity, which is constructed through the negative process of negating others, is jeopardized eventually, if temporarily reinforced, through violence. Because masculinity is established through negativity, the effort of maintaining established masculinity through violence is doomed to failure from the origin. Therefore, what Harry experiences through his use of violence is

degeneration rather than the expected regeneration of his manhood. In the midst of employing violence, Harry's masculine body is dismembered and his manhood degenerates into beasthood. Interestingly, the vulnerable notion of masculinity pervades Hemingway's most masculine and violent work. The violence which is done against others to reinforce and reinvigorate one's fragmenting/fragmented self is fed back to destroy one's self utterly. As the relationship between power and violence is inverse (Arendt, 10-11, 53, and *passim*), so is the relationship between masculinity and violence.

As will be shown, Hemingway questions Harry's spiritual victory by making it "strange" (87) and "hollow" (87, 171), and does not allow him to face a heroic death as expected for such a tough man. Harry is not given a status of a proletarian to justify his violence in the Depression age, either. As a fisherman in the 1930s, he owned a house, a boat, and even could afford a car (144). Seen thus, *To Have and Have Not* is not a novel which praises masculine virtues of a proletarian hero, but one which criticizes the cult of masculinity and violence of Harry, who turns out to be a bourgeois middle class. In his letter to Maxwell Perkins (11 July 1936), Hemingway once said,

[t]here are two themes in it – the decline of the individual – The Man Harry – who shows up first in *One Trip Across* – and then his re-emergence as Key West goes down around him – and the story of a shipment of dynamite and all of the consequences that happened from it. There is a hell of a lot more that I won't inflict on you. (*Letters*, 448)

Hemingway makes evident that one of the themes is “the decline of the individual” and the other is “all of the consequences” of violent actions in which Harry is deeply involved. To simplify, Hemingway’s authorial intention, whether reliable or not, is not dissimilar to my viewpoint that Harry degenerates through his involvement with violence. I am aware of the fact that an adoption of a theory limits us to see literary work with only a single perspective. As Sanderson points out, “more than any other Hemingway novel, *To Have and Have Not* shows the author’s awareness that perspective is everything” (1996, 186). To see Hemingway as a masculinist or a profeminist has its own merits and demerits. I believe, therefore, the adoption of a theory could provide an unexpected but meaningful insight to a literary work, especially to such a fragmentary work like this, when it is properly overwrought.

* * *

First, I will discuss the negative construction of masculinity through figuratively negating others. Because masculinity is a self-righteous and relative concept which has no identity of its own, it takes its negative form by disparaging other’s masculinities mainly in terms of linguistic appropriation of naming and excluding other’s gender/sexuality, race/ethnicity, and class.³ The first page of the novel opens with an overall depiction of Cubans and presents a comparison of inferior “them” to superior “us.” The figurative violence of negating others prepares one for the actual violence a few pages later. The Cubans’ racial/ethnic

inferiority is taken for granted by evoking their relatively low status and their lack of manhood:

YOU KNOW how it is there early in the morning in Havana with the bums still asleep against the walls of the buildings; before even the ice wagons come by with ice for the bars? Well, we came across the square from the dock to the Pearl of San Francisco Café to get coffee and he was getting a drink out of the fountain. (3)

By introducing a few Cuban bums to represent the Cubans, the narrator makes them appear to deserve degradation and hence actual violence. But we do not “KNOW” what the narrator knows already as a preconception in the beginning of the novel. If one pays full attention to the passage in which class and gender are subtly operating to substantiate Cubans’ racial inferiority, one will find the narrator’s generalization resting on no logical ground. The Cubans’ laziness and hence their poverty are assumed, whereas Harry’s diligence and hence his wealth are extolled as a contrast.

Similarly, three Cubans’ alleged talkativeness and uncontrollable anger are contrasted with Harry’s masculine reserve and prudence. To validate Harry’s race/class privilege as an Euro-American, the narrator praises Harry’s masculinity. As the Cubans realize that Harry is not going to risk carrying them to the States, they lose control and become angry at Harry’s indifference to their glorious idea of revolution. However, Harry presumes Cubans to be “lenguas largas.” Harry undercuts the revolutionary Pancho’s life-threatening remarks with gender-inflected staccato: “Don’t talk so much” (5). For Harry, the political act of Pancho

does not constitute a manly act because he lost his manhood by talking too much, like a woman. As we know by the portrayal of an insipid revolutionary in Hemingway's short story "The Revolutionist," the act of fighting for one's belief does not become automatically a trait deserving praise as a manly act in Hemingway's works. The thing that counts is whether one keeps his *cojones*. Harry seems to defend his *cojones* by disregarding the opinions and acts of other persons. Harry says to Pancho, "I'm sure you've cut plenty people's throats. I haven't even had my coffee yet" (5). By simply juxtaposing Pancho's brutal act of throat-cutting with his simple need for coffee, Harry nullifies Pancho's masculine politics of revolution. Pancho's masculinity is exaggerated as a hypermasculinity and then will be reduced to femininity because of his racial inferiority. Irony will be revealed, however, later in the novel when Hemingway makes Harry, a paragon of white manhood, commit the same kind of violent act as the Cuban revolutionaries.

In the next few pages, the scene of literal violence appears after the figurative violence – generalization of one's racial identity and the reduction of one's humanity to masculinity – were played upon. As the Cubans leave the café, two gunmen appear in the street. One is "a nigger" and the other is, presumably, a white wearing "a chauffeur's white duster" (6). But, curiously, the person who does the most killing is represented as a "nigger." As Prescott points out, "suddenly as the 'nigger' appears on the scene, the angry, throat-cutting, ready-to-kill-Harry Cubans become 'boys,' a word connoting innocence and vulnerability"

(182). Pancho's face becomes "white as a dirty sheet" (7). A double standard is at work here, however. The narrator emasculates Pancho who challenged his masculine authority by introducing the hypermasculine "nigger" but at the same time emasculates the "nigger" by deliberately making him excessively violent. Whereas the presumably white chauffeur has never a chance to kill, only the "nigger" kills three Cubans and is portrayed as an incarnation of violence when he shoots Pancho in the belly and "blows the side of his head off." The myth of black hypermasculinity is introduced to show the less brutal (than black) but more masculine (than Cuban) quality of Harry.

Harry's masculinity is defined negatively through dismissing racial others mainly in terms of gender. In fact, the novel's first few pages summarize again the racial configurations of America, which Hemingway has already explored in his "Indian Camp" and "The Doctor and Doctor's Wife."⁴ The double standard is working in this configuration of new white masculinity: Harry becomes a symbol of American white masculinity, less physical but nevertheless more masculine than blacks or Indians. Not only is Harry intellectual but he also appears to be only moderately physical: he escapes unnecessary violence by controlling his emotion; he even apologizes to Pancho, if necessary. Prescott again makes a relevant observation:

In this scene alone we see two of the strategies [Toni] Morrison identifies. Economy of stereotype ("nigger," a sexless, nameless term, gets no further description) and metonymic displacement (the chauffeur in "white" kills no one and remains innocent, relative to his "black" partner) invoke all of the

racial connotations inherent in American society.... Concurrently, these scenes juxtapose the just-introduced Harry with other despicable characters, resulting in the formation of admiration for the protagonist, who goes “clean around the outside of the square” following the violence. (182-3)

The “nigger” who earns Harry’s admiration with his physical force is undercut by the typical understatement, “some nigger” (8). The “nigger’s” physical force is reduced to nothing but a brutal and therefore nonmasculine bestiality. The subsequently negative representations of the “nigger” are used as means to set Harry’s white masculinity into bolder relief.

If the myth of the hypermasculine and ultra-violent black is used in Chapter One, the myth of effeminate black is employed in Chapter Two. Again, the standard is double. There is no difference between the hypermasculine and ultra-violent black and the effeminate, cowardly black. In the liquor-smuggling scene of Chapter Two, which is subtitled “Fall,” as if insinuating Harry’s fall from his powerful status as the captain of a boat, Wesley the black is again represented as one of “lenguas largas” like the Cubans. Like Eddy, Wesley is introduced to put off Harry’s *cojones* into relief. Wesley is shot in the leg and grumbles and whimpers during his return trip to the States. He even makes “blubbering,” “howling” sounds like an animal, whereas Harry, with severely wounded right arm dangling, is dumping the contraband without a sound. Contrast is again evoked between (white) Harry and (black) Wesley through the use of gender-related idea – the idea of “masculine reserve” as constituting Harry’s normative masculinity.

To emphasize Harry's middle-class masculinity as a normative one, lower- and upper-class masculinities are devalued and disparaged. The disparagement of lower and upper class masculinities is, however, done by attacking lack of *cojones*. The text follows the unique tradition of gender and race, especially gender, as a determinant in the formation of American class identity.⁵ Eddy and Albert belong to the lower class even if they are white, but Harry is not reluctant to ignore and show contempt for their degraded status as white men. Eddy's loss of manhood is indicated by his uncontrollable need for alcohol in the smuggling scene, whereas Harry comparatively keeps his manhood by showing his ability to abstain from alcohol, if necessary. Harry also shows off his relatively stronger *cojones* by referring to Albert's hen-pecked masculinity. Harry says to Albert: "You got three kids in school that are hungry at noon" (95). "[M]y kids ain't going to have their bellies hurt" (96). Harry's advice to Albert, whose manhood is shrunken by his wife for his inability of providing for family, is similar to that of a stereotypical male chauvinist: "Why don't you smack her" (144)?

Harry also ridicules the "too smart" upper-class masculinity of lawyer Bee-lips by making him, as his name suggests, one of *lenguas largas* whose activity is confined to sissy paper work (165). He is represented as "poison" and a "buzzard" (121) whose activity with his mouth scares Harry (111). Upper-class white masculinity is also under attack in the final pages of the novel where Harry's relatively hard work and discipline are contrasted with the yacht people's laziness, impotence, infidelity, homosexuality. Reflecting the narrator's negative attitude to

effeminate low- and upper-class white masculinity, Eddy and Albert disappear when they fulfill their minor role as foils, and so does Bee-lips.

If Harry's race/class superiority is established by his masculine prowess, it is reinforced by his virile sexuality. However, this is done again by negating the other - in this case, a woman. Mrs. Laughton, a tourist's wife, becomes a laughing stock for her namesake. Her obsession with the strong, hard male body and her sexual desire make her one of Hemingway's bitches. She praises his body with vulgarity in front of her husband: "Isn't he wonderful? That's what I want. Buy me that, Papa" (130). Harry bluntly responds with great force: "Shut up, you whore" (130). Harry's insulting remarks in front of her husband make Harry more masculine but ludicrously elicits more praise from Mrs. Laughton. For her, Harry is "beautiful," "big" like "Ghengis Khan" (136) and her "dream man" (149), all of which emphasize Harry's masculinity at her own expense. The underside of the "bitchification" of woman is the glorification of man. As is propounded in "The End of Something" and "The Three Day Blow," women and their sexuality are negated to provide men's freedom and independence.⁶

However, the world of "men without women" abounds with many women, and they do not need to be expelled from the world of men in the case of Harry. His sexuality is so powerful that it elicits a eulogy from his wife, once a whore. In the last passionate love-making before Harry's death, as if insinuating the fatal connection between sex and death, the myth of black female sexuality is introduced to make Harry's sexuality more powerful. Marie asks:

“Listen, did you ever do it with a nigger wench?”

“Sure.”

“What’s it like?”

“Like a nurse shark.” (113)

Toni Morrison does not fail to detect the ideological strategy of degrading black woman into animal: “the strong notion here is that of a black female as the furthest thing from human” (85). Marie’s insatiable sexuality is evoked along with that of “nigger wench,” but, curiously, her sexuality is not compared with that of an animal. If the sexuality of the nigger wench is castrating like that of a “shark,” Marie’s sexuality is not portrayed as such, even if her sexual performance is described as “the best” (113).

Comley and Scholes interpret Marie as one of Hemingway’s stereotypical “bitches” by identifying her sexuality with that of Dorothy Hollis: “Hemingway experimented with Molly Bloomish interior monologues as a means of showing that women, however different their backgrounds, have in common an insatiable desire for sex” (40-41). However, they ignore the fact that Marie eventually abandoned her interest in sex after her husband died. Marie says: I’m big now and ugly and old and he ain’t here to tell me that I ain’t. I’d have to hire a man to do it now I guess and then I wouldn’t want him. So that’s the way it goes. That’s the way it goes all right” (260). What Marie wants more than sexual satisfaction is her husband’s emotional tenderness. Even if Marie is an ex-whore, she is not portrayed as a whore as much as Mrs. Laughton is. Even Dorothy Hollis is

portrayed sympathetically when she has to masturbate and take Luminol in order to sleep. As Spilka points out, “[s]urprisingly, this novel is much more sympathetic to women than anything else Hemingway wrote” (1997, 216). One needs to be extremely cautious, however, with Harry’s double attitude towards women. Hemingway’s notorious misogyny still remains in his portrayal of Mrs. Laughton. Harry as well as Hemingway is adopting here the Victorian legacy of woman as angel and whore. Harry’s stereotypical male chauvinism, which was expressed in his advice to Albert, does not contradict his generous attitude to his wife.

Marie’s sexuality matches that of Harry’s and corroborates Harry’s powerful masculinity. In her post-coital thoughts after having an orgasm, Marie extolls Harry’s extreme virility: “Christ, I could do that all night if a man was built that way. I’d like to do it and never sleep. Never, never, no, never. No, never, never, never” (115). In the interior monologue of the end of the novel, Marie recollects Harry as “snotty, and strong and quick,” and Harry’s sexuality as “some kind of expensive animal” (258). She remembers one episode in which race, among other things, plays an important role in constructing Harry’s masculinity:

Cubans are bad luck for Conchs. Cubans are bad luck for anybody. They got too many niggers there too. I remember that time he took me over to Havana when he was making such good money and we were walking in the park and a nigger said something to me and Harry smacked him, and picked up his straw hat that fell off, and sailed it about a half a block and a taxi ran over it. I laughed so it made my belly ache. (258)

Recalling her husband's linguistic violence, a violence that differentiates self and other, Marie fills her interior monologue with racial generalization. "Cubans" are contrasted with "Conchs" and are denigrated without logical explanation. This groundless disparagement is asserted by simply evoking the presence of "niggers" in Cuba. The logic leads us to identify Cubans with "niggers" irrespective of whether the whole population of Cuba is comprised of "niggers" or not. The deliberate differentiation between white Cubans and black Cubans in the beginning of the novel does not hold for this scene, because the criterion here is not gender-oriented race but race-oriented ethnicity. If a black Cuban and a black American (Wesley) are degraded and emasculated because of their lack of manhood, all the Cubans in this scene are devalued for their racial/ethnic inferiority. Following the invocation of race/ethnicity, that of race-oriented class comes in immediately ("he was making such good money") and afterwards that of race-oriented gender ("a nigger said something to him and Harry smacked him").

As seen in this brief passage, gender, race, and class are interrelational and can displace one another. Harry smacks the "nigger" because he is racially inferior, and the "nigger's" low status of gender/class justifies his violence. The mere fact that the "nigger" initiated the speech requires that he be punished by Harry's violence (Morrison, 78; Prescott, 184). The colonized other is not supposed to return or initiate the speech or the gaze. However, race is not the only thing governing this story. As Morrison says, "sexuality, violence, class, and the

retribution of an impartial machine are fused into an all-purpose black man” (78).

Morrison continues:

The disrespect, with its sexual overtones, is punished at once by Harry’s violence. He smacks the black man.... When the taxi, inhuman, onrushing, impartial machine, runs over the hat, it is as if the universe were rushing to participate in and validate Harry’s response. It is this underscoring that makes Marie laugh aloud with her obvious comfort in and adulation of this “strong and quick” husband of hers. (78)

What Morrison terms “an impartial machine” is a gender-race-class complex to me. However, the important question is, who gets promoted at the expense of the humiliation of the “nigger”? The answer is not difficult. It is Harry, a white. The (un)necessary violence which is inflicted upon the nigger to humiliate him has contributed in the construction of Harry’s “strong and quick” masculinity. By emasculating the other through violence, Harry’s self is masculinized. Similarly, the aging Colonel Cantwell, the protagonist of *Across the River and Into the Trees*, employs (un)necessary violence to show off his still-existing virility against two drunken soldiers who whistle at his girl (*ARIT*, 284). Before woman, man masquerades, whether he is old like Colonel Cantwell or young like Harry.

As Prescott points out, Marie’s recollection of Harry’s manhood and sexuality is, meaningfully, followed by her beauty-parlor visit scene, which evokes a white/black issue to reinforce Harry’s white sexuality:

That was the first time I ever made my hair blonde that time there in the beauty parlor on the Prado.... I walked down the Prado to the café where Harry was waiting and I was so excited feeling all funny inside, sort of faint

like, and he stood up when he saw me coming and he couldn't take his eyes off me and his voice was thick and funny when he said, "Jesus, Marie, you're beautiful."

And I said, "You like me blonde?"

"Don't talk about it," he said. "Let's go to the hotel." (259)

Sexually intoxicated by the blonde hair of his wife, Harry's voice becomes "thick" (an adjective which indicates sexual arousal in Hemingway's works). As is well known, "hair" is also used as a fetish throughout Hemingway's works.⁷ No wonder Harry goes to the hotel right away. It is also important to remember, however, that Harry is aroused by his wife's "blonde" hair, a symbol of white womanhood, on which Marie worked for several hours.

The text seems to praise Harry's white masculinity at the end of the novel by making Marie praise Harry's unexpected care of her, and his tenderness to her. Marie recollects: "I'm big now and ugly and old and he ain't here to tell me that I ain't. I'd have to hire a man to do it now I guess and then I wouldn't want him. So that's the way it goes. That's the way it goes all right" (260). Marie is remembering her husband for his emotional tenderness as well as his powerful sexuality. Paying a tribute to Harry's "male tenderness, male nurture, male appreciation of a woman's sense of her own personal loveliness -- a kind of tribute not usually found in Hemingway" (Spilka, 221) -- insidiously becomes a eulogy to Harry's white male *cojones*. Throughout the novel, Harry seems to appear as the paragon of manhood, and such a position provides a basis for him to shut out and even murder racial others, mostly Chinese and Cuban. Harry seems to get

acquitted of all his cruelty and violence in Marie's monologue, in which Marie gives Harry a special quality as a man. The insidious logic of Marie, who is under the influence of race/gender unconsciousness, seems to justify Harry who shuts out and murders others. However, that is Marie's personal explanation, and is not to be sympathized with by the narrator. Hemingway does not forget to make Marie also criticize Harry's irresponsible action in the end of the novel.

* * *

Harry's violent masculinity is under severe attack by Hemingway the artist when he portrays Harry as hypermasculine and ultra-violent and makes Harry's motive of killing unjustifiable. By not approving the use of the ultimate violence (murder) in the following scenes where Harry dies in consequence of his murder, Hemingway shows the inevitable disintegration of the negatively constructed masculinity. The effort to reinforce negative masculinity through violence has been made throughout the text. However, when the violence becomes ultimate violence, the subject faces a different result than when he is involved in figurative violence. Killing people is different from killing animals in the sense that a person is not easily categorized as the other, whereas the animal can be easily presented as an absolute other. Therefore, the positive violence of literal murder, the ground of which is made through the figurative violence, also turns out to be a negative one to expedite the disintegration of the negative masculinity.

As I pointed out earlier, Harry's *cojones* are brought in whenever violence is enacted upon. Harry seems to feel elated and elevated in his sadistic pleasure of

killing people. When he kills Mr. Sing, he justifies his act by saying that it will “keep him from killing twelve other chinks” (55). The tone of the description of the murder scene is cheerful and light-hearted. The first-person-narrator Harry induces reader’s participation to justify his motive:

He [Mr. Sing] was flopping and bouncing worse than any dolphin on a gaff. I got his arm around behind him and came up on it but I brought it too far because I felt it go. When it went he made a funny little noise and came forward, me holding him throat and all, and bit me in the shoulder. But when I felt the arm go I dropped it. It wasn’t any good to him any more and I took him by the throat with both hands, and brother, that Mr. Sing would flop just like a fish, true, his loose arm flailing. But I got him forward onto his knees and had both thumbs well in behind his talk-box, and I bent the whole thing back until she cracked. *Don’t think you can’t hear it crack, either.* (53-54: emphasis mine)

Various results of violence are shown in this passage, which will be discussed in this part of this essay. First of all, violence turns a victim, whether the killer or the killed, into an animal. The figural process of transforming the racial other into an animal is completed through actual violence. Mr. Sing is now a dolphin “on a gaff,” who will be slain with no mercy. While Sing flops and bounces into death, Bigger soars and rejoices in his intensified masculinity. Second, this act of violence consists in taking the human body apart (arm and throat): in other words, it is dismembering. Third, violence has a boomerang effect. The subject as well as the object of violence faces the same dehumanizing and dismembering effect of violence. When Harry takes Mr. Sing’s arm and throat by force, rejoicing, the relentless violent act will reverberate as a feedback to

deprive him of his own arm and finally his life. Harry is bit in the shoulder as if he was contaminated by the “poisonous” (60) Mr. Sing.⁸ Although he destroys Mr. Sing, a manifestation of evil and violence, the contagious power of Mr. Sing’s violence -- in other words, the echo of violence -- will destroy him, too. Through dismemberment and dehumanization, the positive violence de-subjectifies one’s selfhood and dismantles one’s masculinity, which was established by negation.

Like Mr. Sing, Harry falls to the status of a criminal when he dumps Chinese illegal immigrants on the Cuban coast. This act nullifies Harry’s justification of Mr. Sing’s murder. Furthermore, even if Mr. Sing had displayed himself as an example of inhumanity, Harry is not entitled to kill him. Brenner interprets Harry’s murder “as a compensatory act of revenge, Sing being Johnson’s scapegoat” (111), and goes on to justify Harry:

The motive common to all of Harry’s hazardous exploits, to provide for his family, may seem a sleazy rationalization that allows him to indulge his penchant for violence. But the novels’ setting during the Depression and the frequency of Harry’s financial anxieties authenticate his motive. (1983, 116)

However, there are other characters -- Eddy, for example -- who survive the Depression without resorting to violence. Though Eddy makes his parasitic living sponging off Harry, he does not venture into the realm of killing to survive. To Eddy, Harry’s murderous act is simply wrong. As Hannah Arendt says, “violence can be justifiable, but it never will be legitimate” (52). Like Brenner, Grebstein is not reluctant to make Harry a hard-boiled hero by differentiating Harry, “who kills

to survive, and the others who kill either profit, politics, or out of bloodlust” (38). However, is it really true that Harry inevitably turns to violence and even murders to provide for his family as he thinks throughout the novel, in which scenes of violence and domesticity alternate? After being cheated of \$825 by Mr. Johnson (another negative example of upper-class white masculinity), Harry agrees to smuggle twelve “chinks” to make \$1200, a sum quite enough to hold out a year if we consider the fact that Albert is paid from a relief fund seven-and-a-half dollars a week. Besides, Harry lies to Eddy about his earnings and does not give Eddy his rightful share. Even if Harry is the leader, Eddy risks his life as an accomplice, too. Harry is tempted to kill Eddy while he is sleeping simply because he thinks Eddy might tell what has just happened.

Eddy is not on the crew list, and Harry does not want to pay a fine for an unauthorized crew. He could have killed him if he had not found out accidentally that Eddy was on the crew list. This fact shows that Harry could kill people for a small amount of money. Harry does not kill Eddy not out of compassion for him but finding out that he is also on the crew list: “‘God looks after rummies,’ I told him and I took the thirty-eight [gun] off and stowed it down below” (62). It is therefore evident that Harry kills for profit or out of bloodlust, contrary to Grebstein’s argument, and becomes exactly like Mr. Sing. This does not fit into the character of a tough-guy hero who is self-righteous and benevolent to weak persons.

Although Harry is portrayed as a “have not,” the reading of the text reveals the fact that Harry is a “have” who owns a house, a boat, and even a car (144) from the beginning. In an effort to find a proletarian hero in his novel, as Wylder points out, “critics have sometimes seen Morgan’s insolence as dignity, his bravado as courage, his stubbornness as purposefulness and finally his self-pity as awareness” (98). To Wylder, Harry is simply an antihero whose intelligence and rationality is limited, unlike Jake Barnes or Frederic Henry. Harry is suspicious but not suspicious enough to be cheated by Johnson; he makes decisions without considering alternatives or consequences.⁹ As Young points out, the novel has little to do with the representation of the Depression or tough guys, and Harry’s justification for murder is “not completely convincing” (1968, 45-49). In short, Harry is not a proletarian hero but a violent antihero of bourgeoisie class.

As Hovey argues, “the rationalization that he [Harry] fights and risks so much for his wife and family is a thing of mere words,” for his hero is “driven far less by a hostile society than by an ungovernable inward violence” (135-6). The story does not convince us that family or society compels him to turn to crime and violence to survive, when we recall that Harry wrings Sing’s neck and coolly contemplates killing Eddy. However, the point here is whether Harry is “tough or simply brutal, which is not at all the same thing” (Young 1968, 49). The fact that Harry is turned into “a bully” (99) and finally to a beast through his violent acts shows that toughness and brutality are contiguous, and that hypermasculinity and excessive violence lead to emasculation. However, Harry does not realize that the

other, which he tries to negate, is ineluctably sited within the self. The negation of the other is the negation of the self. By allowing himself to be reduced to the level of an animal,¹⁰ Harry becomes exactly like Sing.

We have seen that Harry's helpmate Wesley was described as an animal in order to highlight Harry's manhood. However, the text shows it is Harry who is really an animal. As a consequence of committing violence, Harry is shot in the right arm. Harry's amputated arm can be, in a sense, his reward for breaking Mr. Sing's arm. Unlike Eddy, who makes a fleeting remark about Harry's brutality, Wesley attacks Harry severely, as if representing the narrator's voice: "'Ain't a man's life worth more than a load of liquor'" (69)? Ironically, the man who is feminized into an animal is represented as human and the man who has shown off his manhood is dehumanized. Harry bleeds too much in dumping the liquor box, and the prolongation of time deprives him of his right arm and the boat. If he had not tried to dump his liquor in the shallow place to reclaim the contraband, he might have saved, at least, his boat. If he had shown any compassion to the wounded Wesley, he might have saved his right arm.

Harry crosses the channel in the storm, and his reckless act is interpreted by Sheriff Willie Adams as Harry having *cojones* (78). However, as Grebstein is warning us, "the great danger in such an attitude is that the contempt of death should not insidiously develop into contempt for life, that stoicism becomes callousness, that the tough hero becomes exactly the sort of psychopathic nonhuman he combats" (29). When "pain does not matter to a man" (*OMS*, 84), he

becomes a non-human and degenerates into nothing but an inveterate killer. The danger in such an attitude is that such a man thinks he can keep his manhood even if he loses his humanity. However, we can hear Hemingway's denunciatory voice through Wesley: "You don't care what happens to a man,' the nigger said. 'You ain't hardly human'" (69). "You ain't human,' the nigger said. 'You ain't got no human feelings'" (86).

In Harry Morgan's symbolic "Winter" chapter, Harry loses his arm and boat but resists working on a relief fund. Harry, who once refused \$1200, now accepts \$200 for more dangerous work of smuggling four Cuban revolutionaries. The justification of this unlawful act is the same as the first. Harry is willing to do this dangerous work for his family again: "Look at me. I used to make thirty-five dollars a day right through the season taking people out fishing. Now I get shot and lose an arm, and my boat, running a lousy load of liquor that's worth hardly as much as my boat. But let me tell you, my kids ain't going to have their bellies hurt and I ain't going to dig sewers for the government for less money than will feed them" (96).

However, Harry does not realize that he brought on all his difficulties because he had recklessly and violently tried to save the contraband. Besides, Harry's motive is egoistic: he is thinking only of his self and family. Intentionally, Harry does not warn Freddy of the safety deposit box at the bank, even though he knows that the bank will be robbed. One can even say Harry massacres Cubans in retaliation for the murder of his friend as Harry maintains. However, the fact that

Harry does not care about his friend is also shown by his suggestion of dumping Albert's body into the sea. Evidently, Albert dies in his protest against the bank robbery, of which he was not informed. Harry overhears their intention to kill him after they arrive in Cuba. However, even if Harry's massacre of the Cubans is justified as a self-defense, he is still responsible for his other cowardly but criminal acts. Especially, the dumping of Albert's body can be justified as nothing but the consequence of Harry's egoism. One could say that Harry avenged Eddy's death, but it was he who had betrayed Albert to die. He might have saved his life if he would have revealed the planned robbery to Albert. The violent fatal trip could have been cancelled or Albert could have helped if he did not die accidentally. Violence which is done only for the benefit of oneself results in the destruction of oneself.

The tone of the description of the killing scene is again light and cheerful. The narrator seems to feel the joy of killing: "All the cold was gone from around his heart now and he had the old hollow, singing feeling" (171). Ironically, Harry seems to warm himself through the cold act of violence. If Harry once denied his killer instinct by not massacring the dozen Chinese, in realizing that only "a hell of a mean man" could "butcher a bunch of Chinks like that" (57), he is now massacring with no compunction but with joy. Violence escalates into more violence. Brenner, in his efforts to justify Harry's murder, does not take these remarks into consideration and confines his analysis only to the first murder scene. Without wholly analyzing Harry's two murder scenes, he defends Harry in the

first murder scene by characterizing him as “no inveterate killer” and praises only Harry’s ability to restrain the impulse to kill the Chinamen who keeps calling him a “Goddam crook” (115). However, Harry might have deserved to be called a killer when he broke his promise and dumped the Chinese onto the Cuban shore.

One of the reasons to defend Harry is probably to save Hemingway’s ultimate tough-guy hero from becoming a killer, hypermasculine, therefore emasculated, in the sense that hypermasculinity is out of the norm of masculinity. However, the fact that Hemingway portrayed his ultimate tough-guy hero as an emasculated antihero who does not survive¹¹ does not reduce Hemingway’s place in the American male tradition of literature. Rather, questioning and reinterpreting a typically narrow interpretation of Hemingway’s masculinity can be an initial step not only to prevent some feminist misreading¹² but also to produce a different Hemingway than the masculinist Hemingway.¹³ What Hemingway portrays in this novel is not “the cult of blood-consciousness and holy violence” as de Voto thinks (quoted in Bender, 178) but the degenerative force of violence. Harry Morgan faces the same death as that of Wolf Larsen, the protagonist of Jack London’s *The Sea Wolf*, but the difference between them is that Harry dies emasculated whereas Wolf does not.

Though Knott argues that “Harry realizes that his actions are immoral, yet he accepts full responsibility for the consequences” (83), for me, Harry does not. As I have argued, Harry does not show any real concern about his wife and family, let alone his friends. As Young points out, Hemingway’s denunciatory attitude

against Harry's attitude and action comes out of Marie's monologue of desperation (1968, 50), which is addressed to the reader as well as Harry in the end of the novel as if representing Hemingway's voice:

How do you get through nights if you can't sleep? I guess you find out like you find out how it feels to lose your husband. I guess you find out all right. I guess you find out everything in this goddamned life. I guess you do all right. I guess I'm probably finding out right now. You just go dead inside and everything is easy. (261)

He does not consider what will become of his family after he dies. Harry's realization is partial and incomplete: "I guess I bit off much more than I could chew. I shouldn't have tried it.... I guess what a man like me ought to do is run something like a filling station. Hell, I couldn't run no filling station" (174). But does this mean that he can now run a filling station? He does not realize that he is, still, comparatively richer than most of the proletarian working class. As he unconsciously acknowledges, he "bit off much more" to achieve more than he can. Harry's evocation of "man" nine times just before his death confirms that he is still stuck to the illusion of narrow masculinity. We remember that Harry has been consistently aware of his *cojones* from the beginning to the last. In a sense, Harry took the smuggling job initially because he thought he had more *cojones* than Eddy (47), and takes the final fatal job unwillingly incited by Bee-lips' provocation of his *cojones* (109).

Harry's egoistic and narrow masculinity causes not only the loss of Albert's life but also his own. His motive is too selfish to fit into a tough-guy hero, and he

dies a solitary death: “One man alone ain’t got. No man alone now. No matter how a man alone ain’t got no bloody fucking chance” (225). Although this final utterance has been interpreted by several critics as Harry’s realization of the need to cooperate with others, I see it as a simple complaint by Harry, who needs more helpmates, at least one more gunfighter on his side. What Harry means is that “one man alone was not enough to take on four armed Cubans” (Reynolds 1992, 33), but what he does not realize is that he no longer has any helping hands because he mistreated his friends: Eddy, Wesley, and Albert.

Harry tries to regenerate “with his knees drawn up in almost foetal [sic] position,” but this introversion is “destructive rather than regenerative”; the symbols used by Hemingway, such as “coiled hose,” or “snake,” only invoke coldness, sterility, and inhumanity (Wylder, 122). Interestingly, “in his lower abdomen,” which is “hollow” due to his use of violence, Harry feels a snake, which connotes the cause and result of violation. Harry does not seem to die heroically like a cold-hearted tough guy. He does not face his death like Wolf Larsen with his dignity as a man intact. He is almost unconscious:

[H]e could feel a cold rubber hose that seemed to have entered his mouth and now was coiled, big, cold, and heavy, all down through him. Each time he took a breath the hose coiled colder and firmer in his lower abdomen and he could feel it like a big, smooth-moving snake in there, above the sloshing of the lake [of his belly]. He was afraid of it, but although it was in him, it seemed a vast instance away and what he minded, now was the cold. (180-81)

As if corresponding to Harry's inner-world violence, the ocean, customarily a symbol of both destruction and rebirth, appears only as one of destruction and violence. The Gulf Stream reveals a radical violence, betokening the utter destructiveness of Nature:

His [Harry's] head and arms were in the sun and at the point where his fingers almost touched the water, there was a school of small fish, about two inches long, oval shaped, golden colored, with faint purple stripes...and each time anything dripped down into the sea, these fish rushed at the drop and pushed and milled until it was gone. Two gray sucker fish about eighteen inches long, swam round and round the boat in the shadow in the water, their slit mouths on the tops of flat heads opening and shutting...shaking their ugly, sucker-topped heads and their elongated, tapering, thin-tailed bodies as they pulled. They were reluctant now to leave a place where they had fed so well and unexpectedly. (179-180)

The violence of the sea is symbolized by fish sucking the blood of the victim. These fish have many feminine qualities: they are "oval shaped," "elongated" and "their slit mouths [are] opening and shutting" like *vagina dentata*. Harry's head and arms, themselves phallic tools of violence, are immersed in the sea and his blood is devoured by its fish.

If we still interpret the sea and its fish as feminine, following the trite Hemingway topos, Harry's wife and his three daughters each becomes a figural *vagina dentata*. But the sex of things is interchangeable. If violence is represented as feminine in the times of *Beowulf*, it is mostly regarded as masculine in the twentieth century, which produced D. H. Lawrence's *Sons and Lovers* (Rosen, 224). So is the sea. The sea has two different qualities: benevolence and violence.

In other words, it can be masculine as well as feminine. In *Moby-Dick*, the sea appears as masculine, whereas in *The Old Man and the Sea* it appears to Santiago always as feminine, “*la mar*.” However, which is masculine and which is feminine? Benevolence or violence? The fish can be interpreted as masculine and phallic. Some fishes are “two inches long” and “shaking their ugly, sucker-topped heads and their elongated, tapering, thin-tailed bodies.” These characteristics can be interpreted as either masculine or feminine, depending on one’s perspective. The question consistently raised is that who causes all this violence? Should we say that Harry loses his life for his family? My argument is that Harry takes part in violence because of his propensity for it and loses his life because of his involvement in it. Harry is the agent who brings about his self-destruction. *Vagina dentata*, in this case, is violent masculinity of Harry.

Harry tries to control his shaking body and weak mind by evoking his “balls” (170) and seems to succeed in reviving his cold body through bloody shooting. Through a (de)creative act of violence, he attains momentarily a level of intense masculinity. However, why does Harry feel his murderous “singing feeling” as “hollow”? The point is that Harry “always” felt “hollow” after his involvement with violence. In a return trip to his home after he lost his arm, Harry

felt a strange, hollow feeling in his heart. He always felt this way coming home at the end of a trip. (87)

It is important to notice that Hemingway attacks Harry's violent "singing feeling" as "hollow" (171). As Bender points out, Harry's celebration of violence is "emphatically, 'hollow,' for Hemingway envisions no transcendent victory" (179).

Harry blasts the head of the man who shot him in the stomach with a gun "like hitting a pumpkin with a club" (172-3). Then he feels bad: "'I'm a son of a bitch,' 'I'm a gone son of a bitch now'" (173). Harry's cold act of violence is nothing but an echo of two previous scenes of murders committed by "some nigger" (8) and by Roberto who is "a good revolutionary but a bad man" (158). Does Mr. Sing, for his namesake, sing a hollow song like an echo? If Harry does the same thing as they did, however, even with no justification, he becomes nothing but a pejorative reflection of only "a bad man." Harry is miserably left with only the hollowness (of his purpose), the bestiality (of son of a bitch), and the coldness (of his violence).

The loss of one's humanity entails that of one's manhood. His temporary relief from the coldness does not continue, because violence, after all, is coldness. His trial to regenerate himself through violence has failed, and he faces a deathly coldness:

For a time he had thought that if he could pull himself up over himself it would warm like a blanket, and he thought for a while that he had gotten himself pulled up and he had started to warm. But the warmth was really only hemorrhage produced by raising his knees up; and as the warmth faded he knew now that you could not pull yourself up over yourself and there was nothing to do about the cold but take it. (181)

The temporary warmth of violence is “only hemorrhage,” which is widening further and further as the intensity of violence escalates. As the violence increases, the body of the agent of violence is further dismembered (finger→ arm→ stomach). Though Harry insists upon his manhood after he loses his arm, he knows he is not what he once was:

“The hell with my arm. You lose an arm you lose an arm. There’s worse things than lose an arm. You’ve got two arms and you’ve got two of something else. And a man’s still a man with one arm or with one of those. The hell with it, he says. “I don’t want to talk about it.” Then after a minute he says, “I got those other two still.” (97)

Again, the emphasis of Harry’s *cojones* here is all the more meaningful because he addresses Albert just after he ridicules Albert’s incapacity as the man of the house. However, Albert knows Harry “was changed now since he lost his arm” (97). Harry knows this, too: “What can a one-armed man work at? All I’ve got is my *cojones* to peddle” (147). Harry’s unconscious recognition of his castration is revealed ironically in the comparison of his two arms with his two balls. The fact that Harry’s loss of manhood is the product of his hyperactivity and hypermasculinity, not of effeminacy,¹⁴ is meaningful to lighten up the inverse relationship between masculinity and violence. Harry’s excessive attachment to his *cojones* drags his whole being down to the level of the animal body, only good to destroy his manhood. As Ad Francis has a disfigured face (“The Battler”) and Blindy, a hollow face (“A Man of the World”), in consequence of enforcing violence, Harry is left with a butt of his right arm.

To Have and Have Not can be viewed as an example of hard-boiled fiction, a predecessor of today's violent TV dramas in which the protagonist faces failure or death because he mistreats his friends and colleagues. Harry's maltreatment of his friends (Albert and Freddy) as well as his helpmates (Eddy and Wesley) causes his dismemberment and death directly or indirectly. Just as Wesley had indicted Harry for his inhumanity, Albert closes out his argument with Harry about masculinity by pointing out Harry's violent character: "since he was a boy he never had no pity for nobody. But he never had no pity for himself either" (98). Albert's observation tells us that one can be cruel to others when he is becoming numb to his own pain and suffering.

The strange power of violence is that it echoes. Violence results in the death of the subject who enforces violence. Victimizer, victimized; Killer, killed. Violence echoes throughout the text: The "nigger" was killed by the Cubans for his killing three Cubans. Mr. Sing was killed by Harry for Mr. Sing's indirect killing of his countrymen. Four revolutionary Cubans were killed by Harry for their numerous killings, including that of Albert. Finally, Harry was killed by one of the revolutionaries.

* * *

Unlike other Hemingway characters who survive their debilitating injuries, Harry does not survive, because his involvement in violence is optional and excessive. Harry has no grand justification as soldiers have -- to die "for one's country" or kill "for his country," which Elaine Scarry terms a "redescription"

process (73). His justification of violence for his family was proven not to be convincing when we considered the fact that he could have found a different way instead of violence to support his family. At least, he had a boat to fish to make a living. He kills and dies for his *cojones*, and the result is, ironically, his emasculation and death. As Silverman argues in her masochistic interpretation of Alfred Döblin's *Berlin Alexanderplatz*, "if the male subject is ever to break out of the vicious circle of masculinity, it will be only through castration and self-cancellation" (278). Harry is, in a sense, castrated like Franz Biberkopf. Harry comes out of this vicious circle only through his death, an ultimate castration. Unlike in the discourse of violence and war where protagonists are usually reborn and made into heroes through the process of "redescription" or remasculinization, Hemingway's protagonists are emasculated to become hysterical, alcoholic, insomniac, suicidal, or paranoid figures.

If Jake Barnes and Frederic Henry show symptoms of hysteria, Harry Morgan and Thomas Hudson show paranoid symptoms.¹⁵ If Jake and Frederic resist the violent world of war with passive attitudes, Harry responds actively with violence. Harry did not fear the loss of faith in human nature in his involvement with a violent society. When confronted with the violent society of the Depression era, Harry resorts to more aggravating violence than that of the society, and this causes his loss of manhood in terms of dismemberment and dehumanization. Unlike Paul Bäumer, the protagonist of *All Quiet on the Western Front*, who realizes that bestiality which keeps him alive also robs him of his humanity, Harry

did not realize the dual function of violence (degenerative as well as regenerative) until the end of the novel. He was not afraid of becoming a brute and preferred the violent death of a warrior.

As pointed out earlier, *To Have and Have Not* has been attacked for its structural disunity and for its violent theme. The protagonist has not reached *anagnorisis*, which is indispensable to character development as a tragic hero. Harry is just a flat character. From the beginning to the end, Harry has been consistently violent. The tender self which appeared in his care for his wife and family is absorbed into the violent self because he is, from the beginning to the end, stuck with a narrow notion of masculinity. Harry's story illustrates what can happen to the man "who equates his manhood with his humanity" (Harris, 39). Violent masculinity, which seemed to promise Harry everything, gave him nothing.¹⁶ When killings were done for a grand reason, such as protecting sisters and mothers from Indians or blacks, violence could be justified, and one's masculinity seemed to be enhanced through scapegoating others. However, Harry's violence does not develop into a socially meaningful one, despite its setting in the violent age of the Depression. Because of this, Harry's scapegoating loses justification. As Hovey writes,

What Hemingway does prove is that his hero is driven far less by a hostile society than by an ungovernable inward violence. In a novel that does catch something of the mood and the shattered morale of the Depression years – and the only novel Hemingway wrote about his own country – the esthetic blunder is the choice of a protagonist who relishes violence and killing for their own sake. (135-6)

Hemingway does fail to show, whether intentionally or not, Harry's character development and his socially-oriented violence. Although I admit one of the esthetic blunders could be the choice of a violent protagonist, the choice of such a protagonist is, nevertheless, politically effective. Hemingway describes Harry as an aggressive bourgeois, not as a proletarian victim of society. By portraying Harry as consistently brutal not to sympathize with him and his motive and by defining his involvement with violence as a meaningless manifestation of his masculinity, Hemingway seems to question the inadequate code of masculinity and its extension, male-oriented American society. The criticism comes from Hemingway in the end of the novel when he indicates the meaningless violence after Marie's charge of Harry's irresponsible action. The Gulf Stream flows indifferently:

Outside it was a lovely, cool, sub-tropical winter day and the palm branches were sawing in the light north wind. Some winter people rode by the house on bicycles. They were laughing. In the big yard of the house across the street a peacock squawked. (261-62)

The picture of Custer's Last Stand is evoked when Harry prepares his final voyage (123), and, in the last page of the novel, the tide of Key West flows "westward" as if there is a hope in the West (262). But the ending does not tell us that there is. It ironically confirms that Harry's violence against the world is like a large white yacht "wasting fuel against the stream," although it turns "westward"

to try to save fuel (262). The West is thought of as the only place where one can regenerate his lost masculinity through violence. But Hemingway's portrayal of the West is curiously bleak and dark, whether one is in Africa of "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro," or in the West of "Wine of Wyoming" and "The Man of the World," or in Key West, Florida, America's last frontier.

Hemingway makes a powerful indictment of the Custer myth, and by extension, the myth of the West¹⁷ through Henry Carpenter, a homosexual who is experiencing financial difficulty, although it is minor to be compared with that of Albert Tracy.

As it was, Wallace Johnston, with his rather special pleasures, was Henry Carpenter's *last stand*, and he was defending his position better than he knew for his honest courting of an end to their relationship; his subsequent brutality of expression, and sincere insecurity of tenure intrigued and seduced the other who might, given Henry Carpenter's age, have easily been bored by a steady compliance. Thus Henry Carpenter postponed his inevitable suicide by a matter of weeks if not of months. (232-3; italics mine)

The glorious stand of General Custer, a symbol of American cowboys and their independence, is degenerated into that of a homosexual who is financially dependent upon his sexual partner, Wallace Johnston. Henry Carpenter defends his position against Wallace Johnston's brutality and faces inevitable suicide like the soldiers under Custer. The fact that Henry, along with Wallace, is a graduate of Harvard further emphasizes the disintegration of American society. Boston, the

site of Puritan immigration and therefore the original site of American culture, cannot protect Henry Carpenter from suicide. The American dream has turned into a nightmare:

Some made the long drop from the apartment or the office window; some took it quietly in two-car garages with the motor running; some used the native tradition of the Colt or Smith and Wesson; those well-constructed implements that end insomnia, terminate remorse, cure cancer, avoid bankruptcy, and blast an exit from intolerable positions by the pressure of a finger; those admirable American instruments so easily carried, so sure of effect, so well designed to end the American dream when it becomes a nightmare[.] (237-8)

The protagonist of *Islands in the Stream* receives a telegram order him to “CONTINUE SEARCHING CAREFULLY WESTWARD” (368). But what he finds there is, like Harry and other characters, his own despair and death.

Baker does not miss the point that Harry’s namesake was Henry Morgan the pirate, who once ravaged the coasts of Florida and Cuba. Baker sees Harry as “a lineal descendent of the American frontiersman, the man who made his own laws and trusted in his own judgments” (210). He also interprets him as “the type of the old, self-reliant individualist confronted by an ever-encroaching social restraint – the civil disobedient who, like Thoreau, is opposed in principle to a corrupt federalism” (211). For me, however, *To Have and Have Not* is a work to show that the primitive and violent masculinity of the American frontiersman in the nineteenth century does not work any more today and, in this sense, it repeats Frederick Turner’s thesis of “the closing of the frontier.” The Thoreauvian concept

of the “self-reliant man,” which has been governing the idea of American masculinity, however, is itself problematic because, in its depraved form, it disregards the other. The depraved off-spring of the “self-reliant man” or Frontiersman could be today’s Timothy McVeigh, who resembles Harry and Sheriff Adams, the latter advocating Harry’s *cojones* and violence before a federal officer, Frederick Harrison. They are similar in the sense that they are willingly prepared to use violence if things develop unfavorably to them.

Ironically, however, Harrison might be as well today’s Timothy McVeigh. He is “one of the biggest men in the administration” (80) and represents, in a sense, state violence. The abuse of power or “fascist mentality” of Harrison (Baker, 211) is well shown in his remarks: the little town will hear his name if he “grub[s] it out by the roots” (80). If Harry is an offspring of Mr. Sing, Harrison is, for its namesake, Harry’s son.¹⁸ Harry’s violence is echoed in Harrison’s. Violence calls forth fascism, whether it is federal or anti-federal; whether it is counter-violent or not. The important thing to be pointed out is, however, that Hemingway validates neither Harry’s counter-violence¹⁹ nor Frederick’s state violence.

To realize the author, who has been well known for his masculinity and for his active participation in various violent forms of boxing, bull-fighting, and warring, demonstrates the negative relationship between masculinity and violence is meaningful and all the more constructive in our century in which right-wing-white-masculinity appears as a new threat to the society. The myth of Hemingway as a paragon of white masculinity will be broken when we consider this fact.

Man's pursuit of violence proves to be meaningless and self-destructive. Therefore, Hemingway's narrative of the glorious West which he hoped to write cannot be written; if written, it is of the disenchanting world of "The Wine of Wyoming," or of the (self)destructive world of "The Gambler, the Nun, and the Radio" and "The Man of the World." It is no wonder that Harry's story resembles those of Cayetano or Blindy. Hemingway could therefore just point in a westward direction in the final page of this novel, as he does in *Islands in the Stream*. The stream flows in the west but, ironically, it becomes the land of no man. It is not a territory to light out for, for Harry Morgan as well as for Huckleberry Finn, because it is "cheating" (*GHA*, 22).

Re-directing one's attention to Leo Marx, Beegle says, "Hemingway was among the first to articulate that 'lighting out for the territory' was 'cheating'" (1998, 107; note 21). Harry's loss of life does not concern the tourists. They are mindlessly "happy" (254) and "laughing" (262) like those of *The Old Man and the Sea*. Hemingway belittles the meaning of Harry's death by juxtaposing it with the grotesquely comic scene of Mrs. Tracy's loss of her plate (253), although such his treatment of Mrs. Tracy is not just, especially within the context of the Depression era. Seen thus, *To Have and Have Not* is proven not to be a proletarian novel: most of proletarian class is represented as alcoholic (Eddy), helpless (Albert), comic (Mrs. Tracy) or grotesquely violent (veterans who worked on a relief fund). It is a novel which criticizes Harry's violent masculinity. The mindless Gulf Stream absorbs the violence of Harry as if it signified nothing. Wylder quotes Emily

Dickinson's poem to suggest "the meaningless and self-destructive venture" of the quest of Santiago in his discussion of *The Old Man and the Sea* (221). Dickinson's poem, however, fits also into the context of *To Have and Have Not*.

Finding is the first Act
 The second, loss,
 Third, Expedition for
 The "Golden Fleece"

Fourth, no Discovery -
 Fifth, no Crew -
 Finally, no Golden Fleece -
 Jason - sham - too.

(Dickinson, # 870)

The territory which the protagonists of Hemingway found was not only "cheating" but also destructive. There were only violence and death in a destructive way. It is pitiful that Hemingway could not find an alternative for his violence-haunted characters in his novels including the posthumously published *Islands in the Stream*. What Thomas Hudson adopts as his duty - the one which also prevents Jake Barnes from suicide - is murder, waiting "for an opportunity to give his life away" (Burwell, 58). Only in short stories, such as in "In Another Country," or "The Clean Well-Lighted Place," he could imply some alternatives, although not fully developed.

Notes:

¹ Hemingway defines *cojones* in *Death in the Afternoon*: “testicles; a valorous bullfighter is said to be plentifully equipped with these. In a cowardly bullfighter they are said to be absent. Those of the bull are called *criadillas*, and prepared in any way of the ways sweetbreads are usually cooked they are a great delicacy. During the killing of the fifth bull the *criadillas* of the first bull were sometimes served in the royal box. Primo de Rivera was so fond of interlarding his discourse with reference to manly virtues that he was said to have eaten so many *criadillas* that they had gone to his brain” (396). As is shown in this glossary, it is evident that Hemingway connects *cojones* with manly qualities.

² I differentiate between aggression and violence. Violence which is the human aggression afflicted upon others, whereas aggression is a universal quality which presides in every creature. John Archer differentiates aggression and violence, too. Aggression is “the broader category of behavior which psychologists and behavioral biologists refer to,” whereas violence is “physically aggressive behaviors that do, or potentially could, cause injury or death.... The first concentrates on the act and the second on the consequences” (2).

³ I am severely indebted to Toni Morrison and Jeryl J. Prescott in my argument of gender-race-class definition of masculinity in the first section of this chapter. However, the idea of application of gender-race-class framework to the negative definition of masculinity is mine. Most scenes that they discuss are re-interpreted from my perspective. For a different reading, see Knott (1997, 1998). In this chapter, class is used to refer to “strata,” or simply the difference between rich and poor.

⁴ “The Doctor and Doctor’s Wife” shows the cowardice of the doctor (probably modeled after Hemingway’s own father), whose physical prowess is ridiculed and challenged by an aggressive Indian. The stolen logs are nothing but the symbol of the land which American immigrants stole from the Indians without permission (Of the negative character of the American immigrants, see Beegle’s insightful ecological criticism of “Fathers and Sons,” in which she argues Nick’s relationship with Trudy in a virgin forest as “classically American, classically Edenic, and classically exploitative” (1998, 87). However, Hemingway’s story “Indian Camp” makes sure that the doctor’s intellectual power is privileged over the physical force of an Indian, who, once a symbol of powerful manhood, loses his manhood because of his lack of intellect. The transition from the primitive masculinity of Indians or blacks to the intellectual masculinity of whites makes its way through evoking gender and race in the American scene.

⁵ Gender and race are main determinants of American identity among other differences. However, they are underpinnings of class in American society, too. They are inter-relational and inter-changeable.

⁶ For a different reading of these stories, see Ferrero.

⁷ See Eby.

⁸ Here I am thinking Tea Cake's poisonous rabies as a punishment for his beating Janie, who is the protagonist of *Their Eyes Were Watching God*.

⁹ In a recent article, Knott argues that "Hemingway plainly shows him [Harry] exploring other choices before committing himself to violence as a last resort" (83). But my argument is that Harry has already chosen violence from the beginning while he is thinking other alternatives. Harry seems to get rid of other possibilities rather than to find other ones. See Harry's justification of his violence in pages 147-48 which Knott cites, ironically, in order to defend Harry's inevitable choice of violence.

¹⁰ The motif of falling into a degraded status of an animal as a consequence of committing violence can be found in many literary works: for examples, Richard Wright's Bigger Thomas (*The Native Son*) or Jake Jackson (*Lawd Today*), Alice Walker's Grange Copeland (*The Third Life of Grange Copeland*) or Gustav Hasford's marines (*The Short Timers*). Relevant to this topic, see Zimmerman and Harris, especially Chapter 2, "Fear of Castration: A Literary History." The momentary regeneration through violence of Bigger Thomas in Richard Wright's *Native Son* is similar to that of Harry for their excessive use of violence. Harry's first and second murder reminds me of Bigger's murder of Mary Dalton and Bessie Mears. Bigger murders Mary because he has some justification like Harry has. Bigger kills Mary helplessly and unintentionally in his desperate effort not to be found by Mrs. Dalton. If he is found with Miss Dalton alone in the night in her bedroom, there is no reason apparent other than his attempted rape. In a world of the myth of black masculinity where "black as rapist" reigns, the only choice for Bigger is to silence Mary, his seductress. Though Harry's motive for murdering Mr. Sing is not convincing, it is, nevertheless, justifiable. But Harry's second murder is not, nor is Bigger's. Bigger mercilessly murders Bessie after abusing her financially and sexually. His reason is delusionally grand. To get rid of a black woman (and by extension, the family) is identical to get rid of an obstacle which prevented him from doing what he wanted to be and do. In a sense, the killing of Bessie is tantamount to Bigger's hidden wish of matricide. As well for Bigger, "the manly act par excellence is to murder the mother" (Badinter, 58). Many times, Bigger thought his emasculation had to continue because of his concern for the family. In contrast, Harry's justification of murder is, ironically, for his family. But the result is the same. Both figures are emasculated because they cannot control their hypermasculinity and violence. When they wield "violence against their own manhood, their fate is already sealed" (Harris, 34) in death and destruction. Harry becomes like Bigger in his overindulgence in violence. He has stripped himself of manhood by engaging in violence by which he has defined others. If Bigger's first murder is circumstantial, his second is not: it is self-chosen. Likewise, Harry's second murder of the Cubans is not necessary and can be avoided. It is prompted by the financial concern whereas the first murder is prompted by his apparent humanitarian motive. Craig Werner comments on the farcical element of Bigger's second murder by pointing out that Karl Marx's *The Eighteenth Brumaire of Louis Bonaparte* begins with Marx's revisionary reading of Hegelian concept of repetitious history: the first time it is

tragedy; the second time, farce (112). If the brutalized corpse of Bessie is farcical, so is Harry's broken body.

¹¹ In fact, most of Hemingway's protagonists are dead in the end of the novel (Francis Macomber, Harry Morgan, Colonel Cantwell, Thomas Hudson) or will die (Santiago) or having a similar fate (dephallused Jake Barnes, helpless Frederic Henry). Robert Jordan dies too even if he dies heroically. The persons who survive are mostly women: Margot Macomber, Marie Morgan, Pilar and Maria, to name a few.

¹² See *Fetterley*, which was written in the feminist movement of the 1970s. In contrast to *Fetterley*, Wexler, Merrill, and Nolan give positive readings of Catherine Barkley.

¹³ To save Hemingway's masculinist texts, mostly male editors of posthumous works of Hemingway have deleted a story or curtailed portions of a novel which are not in their interests. Famous examples are Philip Young's deletion of "Up in Michigan" in his selection *Nick Adams Stories* and Tom Jenks's omission of the Nick-Barbara plot in his edition of *The Garden of Eden*. The film versions of Hemingway texts have also contributed in producing a masculinist Hemingway. If we choose one Hemingway work in which so called the tough guy hero whose chest is full of hair appears, it is Howard Hawk's *To Have and Have Not*. What we have known as Hemingway's stereotype of stoic but cold-blooded hero owes its popularity to Harry. However, the film version of this novel (Humphrey Bogart as Harry released in 1945 by MGM) disregards the anti-heroic and anti-violent quality in the text, which has been one of consistent motives in Hemingway's earlier works. Besides, the film version makes the story as a romance when it introduces a charming thief (Lauren Bacall) as his mistress, who does not exist in the novel. Harry's masculinity is all the more emphasized when he agrees to transport an injured Cuban revolutionary and his beautiful wife, a Countess, to the States.

¹⁴ For examples, Michaelis' lack of sex in *Lady Chatterly's Lover* is the result of his overintellectualism (Moore, 360; quoted in Gordon 202) or Causabon's gout is the result of lack of activity in *Middlemarch*.

¹⁵ It will be useful at this point to collate Micale's idea that "[h]ysterical women suffered from an excess of 'feminine' behaviours, hysterical men an excess of 'masculine' behaviours" (quoted in Bronfen, 188) with Alice Jardine's definition of paranoia, that is, reinforcement of sexual difference. Micale's definition of male hysteria seems to correspond to that of Jardine's male paranoia. To me, hysteria and paranoia refer to the same symptoms although hysteria has been classified as 'feminine' whereas paranoia, 'masculine' because they are gender inflected. Jardine does not forget to point out that hysteria and paranoia "must be thought together" (48) and anticipates the possibility of "female paranoia" in the near future (263). See my argument of Pablo in the next chapter where I argue Pablo is not only hysterical but also paranoiac.

¹⁶ If Harry had realized the nature of nothingness during the lifetime, like Hemingway's other characters such as the narrator in "After the Storm," he might have evaded his final voyage to death. The wrecked ship is struck by and stood on the "quicksands," as if

teaching the narrator not only of nothing-oriented violence but also of the vanities of human wishes. The dismembered “pieces,” which were floated before his eyes were fragments of his own violence as well as the violence which is omnipresent. Although he is left with nothing like Harry, his encounter with the omnipresent nothing will prepare a different ending at least nothing like Harry’s. The discussion of the short story, “After the Storm,” will be fully made in the third chapter.

¹⁷ The grandfather of Robert Jordan, whom he respects as a paragon of manhood and the frontier spirit, explains the stupidity of General Custer and his military blunder: “George Custer was not an intelligent leader of cavalry.... He was not even an intelligent man” (*FWBT*, 339). Hemingway also expresses the nothing-oriented quality of the pursuit which ends with the suicide of pursuers and therefore nullifies the Custer myth through the interior monologue of Colonel Cantwell:

George Armstrong Custer. That beautiful horse-cavalry-man. I guess it is fun to be that way and have a loving wife and use sawdust for brains. But it must have seemed like the wrong career to him when they finished up on that hill above the Little Big Horn....and *nothing* left to him for the rest of his life but that old lovely black powder smell and his own people shooting each other, and themselves, because they were afraid of what the squaws would do to them. (*ARIT*, 169; italics mine)

Hemingway’s negative notion of the West will be more discussed in the next chapter.

¹⁸ Jopi also indicates that Harrison is “Harry’s son” in a sense that “Harrison’s individualism is a perverted descendant or a diminished form of that of Harry” (281).

¹⁹ Lisa Tyler sees that Mrs. Laughton admires Harry because he is a powerful figure of a fascist. She collaborates her idea by introducing Sylvia Plath’s contention that “Every woman adores a Fascist” (quoted in Tyler, 58). For similar views, she also introduces Wylder (98) and Whitlow (27) as well as Fadiman’s opinion that “[u]nder slightly more favorable circumstances – say, a Fascist *Putsch* – Harry might have risen to power” (172). However, to interpret Harry as a fascist also implies some problems. It could blur the political and economic situations of the 1930s to which Harry is exposed.

Chapter II. Hysteria, Homosexuality, and War:

For Whom the Bell Tolls

Desire and
 All the sweet pulsing aches
 And gentle hurtings
 That were you,
 Are gone into the sullen dark.
 Now in the night you come unsmiling
 To lie with me
 A dull, cold, rigid bayonet
 On my hot-swollen, throbbing soul.
 (Hemingway, "Killed Piave – July 8 – 1918")

The horror! The horror!
 (Conrad, *Heart of Darkness*)

Hieronymo's mad againe.
 (Eliot, *The Waste Land*)

Perhaps one of the troubling facts¹ in *For Whom the Bell Tolls* is the presence of Pablo. Why does Hemingway create Pablo as a coward? To have him act as a foil to Robert Jordan and Anselmo? Perhaps. Curiously enough, critics have shown no interest in the character of Pablo, whereas Robert Jordan, Maria, and Pilar have received many critical investigations. Does the discussion of Pablo entail something problematic with which critics do not want to deal? A recent book-length study, Mandel's reference guide, registers Pablo as simply a complex figure and does not try to question, let alone answer, the complexity of his character.

Leader of a guerilla band of Republican sympathizers in the Guadarrama mountains. Pilar and Anselmo remember that at the beginning of the Movement Pablo was a well-organized, intelligent, brave and ruthless leader, full of “bull force” and “bull courage.” He carefully organized the liberation of his home town, taking the Civil Guard by surprise, destroying their barracks, and organizing the killing of the town’s fascists. Pablo is reputed to have killed countless numbers of people (26). But by May 1937, the time of the action of the novel, Pablo is more committed to liquor, his horses, and his safety than he is to the Republican cause; he resists the attack on the bridge not only because it is dangerous in itself but because it will render the Guadarrama mountains unsafe for himself and the band. In the ensuing showdown, Pilar wrests the leadership from Pablo and Pablo defects, stealing some of Jordan’s equipment, but overcome by loneliness, he returns, bringing more men and horses (391). After the attack on the bridge, he kills these newly recruited men and the band use their horses for their getaway. Pablo is a complicated mixture of middle-aged lust (32), avarice, cunning, and cruelty tempered by the incompletely assimilated wisdom expressed in the novel's epigraph: Pablo says that he does not feel lonely when he is “working for the good of all” and that, in the final analysis, “I do not like to be alone” (391). (256-57)

Mandel’s assessment of Pablo seems to be negative, but it does not fully account for Pablo’s cowardly character and strange actions. Why is Pablo more committed to liquor, his horses, and his safety than to the Republican cause? Is this fact relevant to his reputed killing of countless numbers of people? Why does Pablo return after he defects? Because he does not like to be alone, as he insists? Why does he have to kill the people from the other bands, whom he recruited? And what is the meaning of the reconciliatory handshake between Pablo and Jordan who, unlike Augustín, does forgive Pablo’s act of murdering the persons from the other bands?

I will try to answer these troubling questions by employing the discourses of hysteria and homosexuality in understanding Pablo's despair and disillusionment. I believe that Pablo has changed after the traumatic massacre before *Ayuntamiento* (city hall). His involvement in this traumatic scene brings about his cowardice and impotence. As a consequence of being involved in violence, Pablo's sexuality is changed. Pablo's changed sexual identity prompts Pilar's lesbian relationship with Maria. Close textual reading, which is "one of the least developed aspects of Hemingway criticism" (Gadjusek, 10), will be applied to provide textual evidences in order to keep the discourses of hysteria and homosexuality from falling into selective reductionism. "The things" which Hemingway describes about this war, as Jordan puts them, "were not so simple" (248) to be easily interpreted from only one perspective. *For Whom the Bell Tolls* needs close but subtle reading all the more because it has been neglected simply as "dishonest" for its representation of the Spanish Civil War.

The violent scene of the killing of the fascists is a *tour de force* on which the interpretation of the entire novel rests, as much as the future of the mankind rested, as Jordan thinks, on the blowing of the bridge (43). Interpreting the blowing up of the bridge cannot be complete without analyzing the effects of the violence which occurs in the unnamed home town of Pablo, a village which is unidentified as if to symbolize the omnipresence of violence and war. A brave new world does not come after the blow-up of the bridge, and the impossibility of the brave new world is somehow related to the nature of violence, which is destructive as well as

constructive. Robert Jordan is, in a sense, the first and probably the only Hemingway protagonist who can unequivocally be called a “hero.” However, the presence of Pablo, along with Anselmo’s skepticism about the use of violence, continuously undercuts Robert Jordan’s heroic acts and challenges, virtually nullifying his justification of violence. In the end, I will argue that Pablo, in a negative sense, is an alter ego whom Robert tries to suppress but with whom he is finally reconciled. No wonder critics have not paid attention to Pablo -- to neglect him is to protect and save the heroic image of Robert Jordan.

* * *

The fact that there is any such thing as male hysteria has been suppressed by many male physicians. One of the reasons is, perhaps, that the acknowledgment of its existence of it is, in a sense, an insult to their own masculinity. Hysteria presupposes emasculation. According to Showalter,

male hysteria has been clinically identified at least since the seventeenth century, [and] physicians have hidden it under such euphemistic diagnoses as neurasthenia, hypochondria, phthiatism, neurospasia, eleorexia, koutorexie, Briquet's syndrome, shell shock, or post-traumatic stress disorder. (1997, 64)

Among the many euphemisms, Pablo does fit into the category of “shell shock” or post-traumatic syndrome disorder (hereafter, PTSD) in the sense that he is a warrior involved in the Spanish Civil War who reveals many symptoms of hysteria. War neurosis or PTSD is not so much a new concept as “a recategorization of behavior that had traditionally been filed under ‘cowardice,’

‘indiscipline,’ or neurological wounds with unexplained causes” (Leed, 166). Pablo is represented, throughout the text, as a coward, and his residence is called “*El Palacio del Miedo.... The Place of Fear*” and “*La cueva de los huevos perdidos.... The cave of the lost eggs*” (199). It is true that Pablo lost his “eggs,” that is, his “balls” figuratively. He turns into a hysteric and reveals various symptoms of hysteria.

According to Laplanche and Pontalis, two outstanding forms of hysteria are:

Conversion hysteria, in which the psychical conflict is expressed symbolically in somatic symptoms of the most varied kinds: they may be paroxystic (e. g. emotional crises accompanied by theatricality), or more long-lasting (anaesthesias, hysterical paralyses, ‘lumps in the throat,’ etc.); and anxiety hysteria, where the anxiety is attached in more or less stable fashion to a specific external object (phobias) (194).

Pablo shows both symptoms of conversion hysteria and anxiety hysteria. He turns impotent and possibly homosexual (conversion hysteria); becomes depressed, disoriented, and phobic (anxiety hysteria). Cowardice, loneliness, and fear are, evidently, symptoms of general hysteria. He cries (90),² drinks all the time for fear of death, and reveals “sullenness,” “sadness” (12), and gloominess (14). He also exhibits strangeness; he likes to talk to himself and with horses (63), and does impulsive and contradictory things, such as deserting and returning.

Above all, Pablo is silent. Silence, “the mark of hysteria” (Cixous, 49), is forced upon Pablo. Forced silence makes Pablo a hysteric, and he cannot get rid of

this symptom unless he is de-silenced. "I shut up" (58), Pablo says. Apparently, his emasculation and hysteria are completed when he is silenced and deprived of his status as a leader of a band, and cries that night because of his fear of death. However, his emasculation (hence hysteria) goes back to the night of the massacre when he could not properly function as a man. If "hysteria is of confusion of sexual difference[,] and paranoia, that of its reinforcement" (Jardine, 48), Pablo is a hysteric who has lost his masculinity and has become uncertain of his sexual identity, whereas Harry in *To Have and Have Not* is paranoiac in the sense that he is addicted to a fixed notion of gender and sexuality. In a sense, Pablo loses the delusion of paranoia and becomes a hysteric. However, we have not yet accounted for Pablo's loss of his *cojones* and his becoming a hysteric. Why does Pablo say he is "disillusioned," "a finished man," and insist on doing nothing (sexual) that night (128)? What causes his hysteria?

Rafael the gypsy gives us a surprising but convincing explanation as to why Pablo has turned into a coward. The conversation between Anselmo and Rafael merits close attention:

"Pablo was brave in the beginning," Anselmo said. "Pablo was something serious in the beginning."

"He killed more people than the cholera," the gypsy said. "At the start of the movement, Pablo killed more people than the typhoid fever."

"But since a long time he is *muy flojo*," Anselmo said. "He is very flaccid. He is very much afraid to die."

"It is possible that it is because he has killed so many at the beginning," the gypsy said philosophically. "Pablo killed more than the bubonic plague."

“That and the riches,” Anselmo said. “Also he drinks very much. Now he would like to retire like a *matador de toros*. Like a bull fighter. But he cannot retire.” (26)

In the first dialogue between Anselmo and Rafael, Pablo’s bravery and seriousness in the war is linked to his act of violence – the killing of many people. Interestingly and paradoxically enough, however, Rafael responds to Anselmo’s indictment of Pablo’s cowardice with the same answer (violence) which was used to emphasize Pablo’s bravery. The text makes clear that the “philosophical” reason for Pablo’s conversion to hysteria – flaccidness and fear – is derived from his excessive employment of violence. It calls to mind the paradoxical nature of violence, reinforcing but imperiling masculinity, as discussed in the previous chapter.

Anselmo also points out that Pablo has turned cowardly because of “the riches,” which Pablo has looted from the attack.³ If Harry turns hypermasculine because of “the riches,” Pablo is emasculated for the same reason. The gypsy’s philosophical explanation is expanded to Anselmo’s philosophic and economic one. However, the economic explanation is secondary, since “the riches” is a byproduct of Pablo’s violence. Anselmo has also mentioned Pablo’s excessive use of alcohol, which is also one of the byproducts of violence. Pablo wants to escape the vicious circle of violence, but there is no point of return in the realm of violence. The memory of violence haunts the mind continuously for “a long time.” It provides the trauma which precipitates Pablo’s hysteria.

Pilar's story supports this interpretation. Pilar tells Jordan that her husband lost his ability to fight against the fascists by simply saying that "[h]e was a very good man.... But now he is terminated" (32). She goes on to explain one of the reasons for Pablo's termination: "Pablo has a sickness for her [Maria] already. It is another thing which destroys him. It lies on him like a sickness when he sees her. It is best that she goes now" (32). Does Pilar's explanation mean that Pablo wants Maria sexually or that he feels "sickness" at the sight of the raped Maria? Why is it "best she goes now"?

Pilar says: "Let us blow all the bridges there are here and get out. I am sick of this place. Here is too much concentration of people. No good can come out of it. Here is a stagnation that is repugnant.... Young man, I am very contented that you have come" (31). Though this speech reveals Pilar's need to escape the flaccidness and boredom which Pablo's inertia creates, what makes her hurry to make a statement like "You and Anselmo can take her when this terminates" (32) to Jordan, a stranger whom she first meets? Is there an urgency to expel Maria from the band? If Pablo feels sick at the sight of Maria because she reminds him of her violent rape or her lesbian relationship with Pilar, these are enough for Maria's urgent departure. If Maria's cropped head reminds him of the devastation of violence done to her, it could also remind him of the violent acts which he committed against the fascists of his hometown. We do not know explicitly why Pablo feels sickness at the sight of Maria and why it leads to his destruction so far.

There is something which is not mentioned in this brief conversation. In her recollection of the *Ayuntamiento* scene, Pilar remembers that Pablo turned impotent after the killing of fascists and especially of a Spanish priest. The conversation between Pablo and Pilar that night needs to be closely examined. After witnessing the death of the priest, which he had awaited and prepared for all day, Pablo responds to Pilar's opinion that the Spanish priest died well enough:

“‘No,’ Pablo said. ‘To me he was a great disillusionment. All day I had waited for the death of the priest. I had thought he would be the last to enter the lines. I awaited it with great anticipation. I expected something of a culmination. I had never seen a priest die.’

“ ‘There is time,’ I said to him sarcastically. ‘Only today did the movement start.’

“ ‘No,’ he said. ‘I am disillusioned.’

“ ‘Now,’ I said. ‘I suppose you will lose your faith.’

“ ‘You do not understand, Pilar,’ he said. ‘He was a *Spanish* priest.’

(128; italics Hemingway's)

What Pablo states is that he is disillusioned both by religion and politics. Pablo's two emphatic “No”s to Pilar, one for the religion and another for politics, suggest a reason for his conversion. In the figure of the frightened priest in the last minute (127), Pablo saw his own frailty and destiny. The fact that the Spanish priest did not face his death with dignity shatters Pablo's religiosity as well as his political belief. The undignified death of the priest prefigures the death of God, and it foretells Pablo's possible death without belief in his revolutionary cause. Pablo realizes that the death of God is the death of man. The killing of the priest, who is no longer a priest to the Republicans, nevertheless evokes fear. It evokes the fear in

that not only the representative of the church but also God has been killed. If we consider the great importance of Catholicism in Spanish life and culture, the killing of a *Spanish* priest is an indelible scene/sin, and this traumatizes Pablo's soul. Both Pablo's disillusionment and his hysteria are those of the Republicans, too. The collective hysteria of the Republicans who were disappointed and disillusioned by the Catholic church is represented by Pablo's hysteria.

The priest's fear of death with(out) the belief in God produces Pablo's fear of death and his hysteria. The text also shows through Joaquín the fear of death in one who has lost his belief in God. The uselessness of La Pasionaria's Soviet propaganda and the importance of religion are well represented by Joaquín's swift and natural shift from her party-line rhetoric to his "Hail Marys" (321). The killing of a priest is tantamount to an assault on God, and Pablo cannot escape the consciousness of sin. As Stoneback argues, for Pablo "everything, the very essence of Spain, is at stake in the death of a Spanish priest" (108). How much the Spanish people were confused about their God and how deeply the Spanish religion was rooted in their culture is well represented by a conversation between a peasant and a drunkard. The peasant cannot negate God after all his conversion to Republicanism because "in the manner of speaking it is.... Our Lord" (112). After seeing Maria spend the night with Jordan and recover from her sickness, Pilar says, "[t]here probably still is God after all, although we have abolished Him" (88). Pilar could keep her religion after her involvement in the execution of the village fascists. Of course, that night Pilar also felt "hollow and not well," and she was

“full of shame and a sense of wrongdoing” (127), but her hollowness and consciousness of guilt did not develop into the hysteria of Pablo. Pilar was just a bystander at Pablo’s deliberate scheme of massacre.

It was Pablo who did the most killing directly or indirectly. Pablo shot four surrendered *guardia civiles* “in the back of the head” (102) with promptness and determination. Pilar describes sympathetically the fascists who have the same human faces as hers (100) and therefore seems to indict Pablo’s unnecessary violence. In fact, Pablo shows his extreme violence when he organizes the killing of the town’s fascists. He “had them beaten to death with flails and thrown from the top of the cliff into the river,” (103) and placed someone who had sickles and reaping hooks “at the far end where the lines reached the edge of the cliff” (105) to enjoy his show. He does not understand the *memento mori* of one of the *guardias civiles*: “Nothing. But it is an ugly thing” (101). The ugly thing is killing, and the war which demands killing.

Because this killing of village fascists was done in the broad daylight, its effect was all the more enormous and troubling. Pilar views it as a shock, saying she never wished in her life to see “such a scene [sin]” (103), and one of the peasants who is disillusioned by the careless act of the drunken mobs describes it as a “massacring” (119).

In that night of madness and brutality, Pablo refused to sleep with Pilar, which she found “very curious” at that time and finds again “very curious” (127) in

the moment of telling the story before Maria and Jordan. The interrupted conversations between Pablo and Pilar is as follows:

[“]That night he said to me, ‘Pilar, tonight we will do nothing.’
 “ ‘Good,’ I told him. ‘That pleases me.’
 “ ‘I think it would be bad taste after the killing of so many people.’
 “ ‘*Que va,*’ I told him. ‘What a saint you are. You think I lived years with bullfighters not to know how they are after the *Corrida*?’
 “ ‘Is it true, Pilar?’ he asked me.
 “ ‘When did I lie to you?’ I told him.
 “ ‘It is true, Pilar, I am a finished man this night. You do not reproach me?’
 “ ‘No, *hombre,*’ I said to him. But don’t kill people every day, Pablo.’
 “And he slept that night like a baby and I woke him in the morning at daylight but I could not sleep that night and I got up and sat in a chair.... and I sat there and I thought we have begun badly.[”] (128-9)

Pilar knows how violence stimulates sexual desire in her experiences with bullfighters and thinks curiously of Pablo’s impotence that night. As far as Pilar is concerned, violence and death are aphrodisiac. However, Pablo said that he was a “finished man” that night. Pilar’s tale reinforces my argument that the experience of excessive violence as a trauma causes hysteria, a symptom of which is impotence.⁴ Violence, in a curious sense, satisfies sexual desire. Pablo as a man (*hombre*) turns into a baby that night and loses his *cojones*. If hysterics are those who confuse their sexual differences, Pablo is a hysteric because he loses his sexual difference as a baby that night. However, Pablo’s impotence is not temporary and does not heal after that night. From Pilar’s statement that “he is terminated” (32) as a man, we can infer that Pablo’s “nothing” has not been shaken off, since it is rooted in something traumatic which causes his hysteria.⁵ Eliot expresses the

trauma of the dead men who “lost their bones,” which might be interpreted as erections, then know and see and remember “nothing,” which causes the hysteria not only of the narrator but also of his mistress:

I think we are in rats' alley
Where the dead men lost their bones.

‘What is that noise?’
The wind under the door.
‘What is that noise now? What is the wind doing?’
Nothing again nothing.

‘Do
‘You know nothing? Do you see nothing? Do you remember
Nothing?’

(Eliot, “A Game of Chess”)

Pablo has realized this “nothing” in the death of the priest, and this “nothing” causes his impotence and his hysteria.

Pablo is psychically castrated, on the one hand, like “a boar that has been altered,” (193) and on the other hand, as a consequence of psychic castration, does not function properly like “a boar no longer” (194). He is actually turned from ‘phallic’ boar into a hog whose *cojones* are taken. If Jake Barnes’s physical castration causes his spiritual impotence, Pablo’s psychic castration causes his physical impotence. We do not hear that Pablo and Pilar had been in a marital relationship, if not a consummated one, until Pablo has been deprived of his leadership. What makes Pablo resume his marital relationship after he is humiliated by Pilar and his *gente*? Has Pablo now turned to a masochist? Or is it simply that Pilar’s bedside is empty because Maria has gone to sleep with Jordan? Perhaps

Pablo feels relieved of his sin when he is relieved of the leader of the band whose main job is attacking and killing.

Interestingly, Pablo cries like a baby when he resumes his marital relationship. Pablo reveals his hysteric fear of death, as soldiers diagnosed as PTSD do.

“I am afraid to die, Pilar,’ he said. ‘*Tengo miedo de morir*. Dost thou understand?’

“‘Then get out of bed,’ I said to him. ‘There is not room in one bed for me and thee and thy fear all together.’

“Then he was ashamed and was quiet and I went to sleep but, man, he’s a ruin.” (90)

Pilar once, before telling this story, compared Pablo’s cowardice with the “gored” thus effeminate Finito (54, 55), who, for his namesake, is also a limited and finished man. In her comparison of Pablo with Finito, Pablo is represented as a person who is “gored” by violence. The curious fact about violence is that, as I argued in the previous chapter, it echoes. The violence done to bulls is a boomerang that hits the matador. Finito’s remark that “the bull never gored the man; rather the man gored himself on the horn of the bull” (55) takes a different turn within my interpretation. To apply Finito’s maxim to Pablo, Pablo is gored by himself and by his use of his “barbarous” violence, as he admits in the recollection of the traumatic scene of *Ayuntamiento* (208).

The text insinuates there is something obscure Pilar does not know.

“You could not hear all of it from the woman,” Pablo said heavily. “Because she did not see the end of it because she fell from a chair outside of the window.”

“You tell him what happened then,” Pilar said. “Since I know not the story, let you tell it.”

“Nay,” Pablo said. I have never told it.”

“No,” Pilar said. “And you will not tell it. And now you wish it had not happened.”

“No,” Pablo said. “That is not true. And if all had killed the fascists as I did we would not have this war. But I would not have had it happen as it happened.”

“Why do you say that?” Primitivo asked him. “Are you changing your politics?”

“No. But it was barbarous,” Pablo said. “In those days I was very barbarous.” (208)

Pablo is repenting that his way of using violence is “very barbarous,”⁶ but is reluctant to tell his side of the story. Why is that? What did he witness inside the building of *Ayuntamiento* and to what degree was he involved? What is the *Spanish* priest’s reaction which Pilar could not hear (122)⁷ and exactly what causes Pablo’s disillusionment?

We can not answer easily because Pablo keeps silent. However, why cannot Pablo tell his story? Even Maria tells her traumatic story of rape and thereby can relieve the memory of her rape gradually. Is the story of a violator more horrible and unbearable than that of violated Maria? In this sense, Pablo’s trauma may be “neither repressed, forgotten, nor translated into a narrative memory” (Bronfen, 35). Because he never has told what really happened, he cannot escape from the hysterical symptoms that afflict him.⁸

Psychoanalysis began with its analysis of hysteria, in which the talking cure originated. Psychoanalysis is, after all, a talking cure. As we see from the case of Dora, hysteria disappears once one becomes able to tell the story of one's repressed past. The fact that what Pablo did is "very barbarous" haunted him continuously because of his inability to speak (silence, or mutism), a symptom of hysteria. "Hysterics suffer mainly from reminiscences" of violence and hysteric symptoms (Freud and Breuer 1893-5, 7), which are consequences of and witnesses to occurrences emanating from the intimate site -- the violent site of life (sex) and death. Hysterics are not relieved of their symptoms until their prelinguistic experiences are translated into linguistic symbols. We remember that Pablo was simply silenced by Pilar's reminding him of his violence: "Shut up, murderer" (58). Incapable of telling his story explicitly, Pablo could only repeat the similar phrases, "lugubriously" immersed in "sorrow," three times obsessed with guilty consciousness:

"If I could restore them to life, I would," Pablo said.

"I would bring them all back to life," Pablo said sadly. "Every one."

"You heard me," Pablo said. "I would restore them all to life."

And then,

"We should have killed all or none," Pablo nodded his head. "All or none."
(209)

Why does Pablo end his statement with the ambiguous “All or none?” What was Pablo’s insight when he nodded his head? Hemingway is a meticulous stylist who employs every single word with care; his statement “All or none” has a specific meaning. It means that if Pablo and his Republican followers had killed “all or none” who were fascists, there should have been no unnecessary killing after the fascists took the town three days later. Pilar’s unnarratable tale of the fascists’ revenge is evoked here by Pablo. However, the most important point is that Pablo feels guilty for everyone he has killed directly or indirectly. Republicans were killed by the remaining village fascists and soldiers because Pablo killed only more than twenty fascists. Pablo’s “all or none” anticipates the ceaseless bloodshed between Republicans and fascist Nationalists, an unprecedented tragedy in which the war machine like “mechanized doom” (87) took initiative. Pablo’s suffering and agony derives from the fact that he could not kill all or none. At least, he suffers in the carnage of war.

Pablo wants his band to be saved from the holocaust of the war and is therefore reluctant to take part in blowing up the bridge, which will cause them to be hunted. His problem is that he is too intelligent (57-8, 94-5). He has talent and cleverness, unlike Pilar, who has only idealism and bravery. Augustín foretells that “[f]orced to a change, he [Pablo] will be smart in the change” (95). Pablo’s problem was that he had seen the abysmal horror of war through the helpless, therefore silent, figure of the priest. Even Pilar does not understand Pablo’s agony. Pablo says to Pilar, “You do not understand” the killing of *Ayuntamiento* (128,

209). Pablo transmits his sorrow and agony to the reader, who, like Pilar, may be reluctant to understand him. Because Pablo's sorrow and agony are not understood by Pilar and his band, he conceals his true intention (saving people) under the guise of cowardice and hysteria.

A good example of his hysteric symptoms is shown by his masochistic act of silence and cowardice. Pablo cleverly saves his life when he shows excessive control of his emotion. Pablo, who cried once after he was deprived of his leadership, now controls his feelings, refusing to be provoked by Augustín's contemptuous remarks and vile acts. He even reveals a masochistic tendency.

Augustín hit him again hard in the mouth and Pablo laughed at him, showing the yellow, bad, broken teeth in the reddened line of his mouth.

"Leave it alone," Pablo said and reached with a cup to scoop some wine from the bowl. "Nobody here has cojones to kill me and this of the hands is silly."

"*Cobarde*," Augustín said.

"Nor words either," Pablo said and made a swishing noise rinsing the wine in his mouth. He spat on the floor. "I am far past words." (214)

Pablo could escape the fatal scene with his hysterical laughter. He repeatedly calls his bands "illusioned" (214, 215) and "[l]ed by a woman with her brains between her thighs and a foreigner who comes to destroy" (215). If we understand Pablo's disillusionment and its importance in interpreting this work, this kind of critique is not to be dismissed lightly, despite its misogyny. Pablo's realization of the situation of and around the Iberian peninsula is correct. The Spanish Civil War developed into an international one, presaging the coming of the

Second World War. Russians were involved as much as Italians and Germans were. Pablo's correct awareness of the situation was expressed in his attacks of Jordan, a member of the Lincoln Brigade. Pablo says: "What right have you, a foreigner, to come to me and tell me what I must do" (15)? "This foreigner comes here to do a thing for the good of the foreigners. For his good we must be sacrificed. I am for the good and the safety of all" (54). Jordan implicitly agrees to Pablo's point of view but does not express his agreement before other members of the band. Only in his interior monologue can he express his troubled and ambiguous mind. Jordan realizes that the people who die are mostly Spanish, especially its peasants: "The *partizans* did their damage and pulled out. The peasants stayed and took the punishment" (135). He refuses to kill Pablo while acknowledging Pablo's opinion of self-determinism. Jordan understands that he is "a foreigner" and that "still this is their war" (221).

Seen in different ways, Pablo could be regarded as a Republican nationalist, one determines his people's destiny autonomously, or an individual anarchist, although his narcissistic act of murdering the persons from the other band remains troubling for such a view. Robert Jordan's comment gives us a clue to Pablo's "murderous," "dirty, rotten" (454) cowardice. Jordan observes: "A Spaniard was only really loyal to his village in the end. First Spain of course, then his own tribe, then his province, then his village, his family and finally his trade" (135). We can understand why Augustín's reproach is silenced by Pablo's simple remark: "Shut up.... They were not of our band" (456). However, I contend that his ultimate

reason for killing five persons is Pablo's wish to survive with his own band. At the end of the novel, Jordan seems to realize that he, like Pablo, kills "to prevent something worse from happening to other people" (380). At any rate, Pablo wanted to save himself and his bands from the ceaseless, therefore meaningless, war by adopting a hysterical mode of cowardice and malingering. He knows that he is authentically a hysteric but goes on to pretend to be one in order to survive or until the truth is known, like Pirandello's Henry the Fourth, or Hamlet himself. Pablo is "mad againe," like Hieronymo (Eliot, *The Waste Land*).

* * *

Another result of the violence of war is a change of sexual identity, in this case from heterosexuality to homosexuality. The relationship between war and the change of sexual orientation has often been discussed, but the essential link between them remains obscure.⁹ It can be logically inferred that if the experience of violence is a trauma which causes hysteria, the change of sexuality, especially to homosexuality as a product of trauma, has something to do with hysteria. The specific relationship between hysteria and homosexuality has also been addressed by many critics,¹⁰ but my intention here is not to establish their relationship theoretically but to support their arguments through a close reading of *For Whom the Bell Tolls*. The passages which were discussed in my argument of hysteria will be recycled in many places.

As we have seen, Pablo has turned impotent after his involvement in violence. Pablo sees his mortality through his involvement in massacre and

disillusionment in the inglorious death of the priest. The recognition of mortality or realization of impotence before death, as Bronfen argues, “involves a recognition of the traumatic knowledge of vulnerability that grounds our existence” (15). There are many persons who engage in sexual activity after they experience violence and death for whatever reason. One motivation may be the attempt to forget the experience of death by engaging in sexual activity, which reminds people of the fact that they are still alive, at least while they are engaging in it. Therefore Jordan and Maria have physical contact and a sexual relationship, “making an alliance against death” (264).

However, this option is merely a temporary measure. Jordan and Maria do not forget the fact that sex eventually leads to death. The contiguous position of penis or vagina and anus does reinforce the notion of sex (life) and death. Jordan wanted to die as he was making love to Maria, and so did Maria in the first experience of the orgasmic “la gloria” scene (160). The radical notion of sex as death, which is deeply rooted in Western culture like a *mal-aise*, is dispersed throughout the text and needs further analysis.¹¹ The path which Pablo takes is, however, different from that of these two persons. To Pablo, violence and death do not incite desire, but only evoke the castration fundamental in human existence. His normatively practiced heterosexuality is affected by his experience of trauma, whether it is represented as an incapability to perform sex (impotence) or as homosexuality. If sex leads to death, conversely, the profound experience of death in the scene of violence can lead to the change of sexuality.

Pilar had said,

Pablo has a sickness for her already. It is another thing which destroys him. It lies on him like a sickness when he sees her. It is best that she goes now. (32).

The “another thing” is Pablo’s wish to have Maria. Then, what is “one thing” which destroys Pablo? As I suggested before, Pablo felt sick at the sight of Maria perhaps because she reminded him not only of his sexual desire for her but also of her violent rape or her lesbian relationship with Pilar. I also suggested that if Maria’s cropped head reminded Pablo of the devastation of violence done to her, it could also remind him of the violent acts which he committed against the fascists of his hometown, the consequence of which is his impotence. That is why Pablo cannot violate Maria by force even if he wants her so badly.

Another passage which requires examination related to Pablo’s sickness is a statement of Pilar, who seems to recover her faith in God after she witnesses Maria and Jordan’s sexual consummation:

It is true that there is no sickness. There could have been. I know not why there wasn’t. There probably still is God after all, although we have abolished Him. (88)

Why does Pilar recover her belief in God after witnessing Maria’s heterosexual performance? In order to answer this question, we need to investigate Pilar’s “sick” lesbian sexuality.

A continuously raised question is why Pilar has a lesbian relationship (at least homosocial if not homosexual in Eve Sedgwick's terms) with Maria. If we agree that Maria's sexuality has changed because of her experience of trauma, then we need to investigate the trauma which caused Pilar's sexuality to change. Pilar does not seem to show any hysteric symptom throughout the text but nevertheless is experiencing gender trouble because of Pablo's impotence or altered sexuality.

Pilar says,

"Listen, *guapa*, I love thee and he can have thee, I am no *tortillera* [lesbian] but a woman made for men. But now it gives me pleasure to say thus, in the daytime, that I care for thee."

"I love thee, too."

"*Qué va*. Do not talk nonsense. Thou dost not know even of what I speak."

"I know."

"*Qué va*, that you know. You are for the Inglés. That is seen and as it should be. That I would have. Anything else I would not have. I do not make perversions. I only tell you something true. Few people ever talk to thee truly and no women. I am jealous and say it and it is there. And I say it."

"Do not say it," Maria said. "Do not say it, Pilar." (155)

Pilar tries to reject the sick relationship with determination. However, the negation of her sexuality is not so easy. Through Pilar's ambiguous remarks about her sexual identity, we can discern there is a "nonsense" (156) going on between them which cannot be described. This is further attested by Maria's insistence on not speaking about "it" -- Pilar's love for Maria. To Jordan, Pilar refers to Maria as "your piece" and "thy little cropped-headed whore," when she is provoked by anger. But why is Pilar angry since she has already given up Maria? To Maria's interrogation of the

cause of her anger, Pilar answers with “Nothing”(150). However, as I have argued with regard to Pablo’s “nothing,” this “nothing” is not just nothing but something sexual and real. Therefore, several pages later, Pilar responds with “Nay, it is worse than anger” to Maria’s “you are angry often” (154).

Maria ingenuously accepts Pilar’s “[n]othing” (150) and says “[i]t was thee explained to me there was nothing like that between us.” Pilar says, “There is always something like that [nothing].... There is always something like something that there should not be.” (154). But what is this something which is nothing? Pilar is upset and probably experiencing emotional turmoil in giving up Maria to Jordan: “‘I am not much like myself today,’ Pilar said. ‘Very little like myself. Thy bridge has given me a headache, Inglés’” (156). Although Pilar does not show any apparent symptom of hysteria, its trace can be found in Pilar’s headache which is caused by her self-contradictory affirmation and denunciation, despite her denial, of her lesbian sexuality. The reader needs to be reminded that this is the day after Maria and Jordan slept together, whereas Pilar could not get sexual satisfaction from Pablo, who had assumed Maria’s place. Hence her comment to Pablo after her unsatisfactory night with Pablo: “This does not concern thee. This is of people younger than thee” (88).

Pilar reveals her ambiguous sexual identity continuously. She says to Jordan,

“Now if I could take the rabbit from thee and take thee from the rabbit.”
 “You could not.”

“I know it,” Pilar said and smiled again. “Nor would I wish to. But when I was young I could have.” (156)

From this conversation, we can surmise that Pilar had been bisexual. As Gould explains in his study of the revisions of the manuscript, when Hemingway “deemphasized the lesbian relationship between the two women, he retained the idea of bisexuality inherent in us all” (74). However, a trace of the suppressed eroticism between the two women still can be found in many places of the published text. To give some instances,

She stroked the girl’s head without looking down at her and ran a blunt finger across the girl’s forehead and then around the line of her ear and down the line where the hair grew on her neck” (154).

“Pilar... ran her finger now absently but tracingly over the contours of the her cheeks” (155).

These passages could be interpreted as showing Pilar’s mother-like affectionate caressing of her daughter-like Maria, if we had not read the manuscript version. However, the collative reading of the manuscript makes us view the published version differently. The second quoted passage reads as follows in the first draft of the manuscript:

[Pilar runs her finger] absently, but rememberingly over the line of the girl’s cheekbones and over the contours of her cheeks, and over her chin and then swept three fingers down the smooth curve of her throat. (quoted in Gould, 74; Comley and Scholes, 48)

The sensual touch on the throat is deleted and its eroticism is diminished in the published version: Pilar runs her finger “absently but tracingly over the contours of her cheeks.” The change of “rememberingly” to “tracingly” is important, as Gould argues, because “[the] earlier word selection implies that the relationship previously involved some degree of physical contact” (74). To Maria’s “Thou art not well,” Pilar responds with “Neither is it that.... Come here, *guapa*, and put thy head in my lap” (154). Jordan, at this time, does not fully understand what is going on between Maria and Pilar, thinking only of Pilar’s physical illness (157) and wanting to accompany her. But Maria shouts out vehemently: “‘Let her go,’ said Maria. ‘Let her go!’” (157). To me, this outcry sounds like Maria’s decision to terminate her lesbian relationship.

Pilar once fiercely protected Maria from the grip of Pablo as if she were in a convent. Augustín wonders: “You cannot imagine with what fierceness she guarded her. You come, and she gives her to thee as a present” (290). Why does Pilar suddenly give up Maria to Jordan? We can find an incomplete answer in Pilar’s statement to Jordan: “I am sick of this place. Here is too much concentration of people. No good can come out of it. Here is a stagnation that is repugnant.... Young man, I am very contented that you have come.... We will understand each other” (31). Pilar gives Maria to Jordan not only as a reward for Jordan having initiated the change of the situation but also to terminate her relationship with Maria. In Maria’s restoration of heterosexual performance which was impossible because of her trauma, Pilar restores not only her heterosexuality but also her belief

in God in that Maria has been cured of her trauma and “sick” disease. The “sickness” what Pilar implies, then, refers not only to Maria’s memory of rape or her subsequent (hetero)sexual impotence but also to the “sick” (lesbian) relationship between Pilar and her.

In fact, Jordan initiates the change of situation by restoring Maria’s sexuality, as Pilar expected. It is evident that Maria cannot perform a sexual act normally after her traumatic experience of rape.¹² It was because she was violated by violence, not by a sexual relationship, that she could not have a sexual relationship afterwards. She actually reveals symptoms of hysteria after her intercourse with Jordan. She cannot perform sexually because of “great soreness and pain” (341) in her abdomen. This abdominal pain and her sexual inability are miraculously healed, however, after one brief night of love and affection. After Jordan recalls the fate of Onan, he lapses into a state of indifference and acceptance which is beyond sex.

Then he surrendered again and let himself slip into it, feeling a voluptuousness of surrender into unreality that was like a sexual acceptance of something that could come in the night when there was no understanding, only the delight of acceptance. (342)

It is interesting that Maria’s restoration of sexuality and her experience of *jouissance*, “another time in *la gloria*” (379), at the dawn in the next morning in which she feels the earth move again, results from their non-engagement in sex. Paradoxically, sexual consummation is achieved through nonsexuality. If the

violation of Maria by the fascists makes her sexually impotent, the abstinence of Jordan makes her regain her sexuality. Maria can be redeemed from her hysteria when Jordan “proved himself to be the exact opposite of the Fascists,” when he declines Maria’s offer of masturbation (Rudat 1990, 45). Maria’s impotence, which is precipitated by “the collective onanism of the rapists’ one-sided sex acts” (Rudat 1990, 45), is treated and healed by Jordan’s awareness and the practice of two-sided sexuality.¹³

On the other hand, Maria’s hysteria is also healed through Jordan’s continuous effort of giving it a name – the rabbit. Jordan calls Maria “my rabbit,” or “my little rabbit.” The little rabbit in the Spanish language is *conejito*, the diminutive of *conejo*, which means female pudendum. In a sense, Jordan relieves the hysterical symptoms of Maria not only by listening to her story of rape, but also naming it repetitiously. Although Allen Josephs argues that Hemingway does not know what the words for “rabbit” in Spanish connote, Wolfgang Rudat maintains that Hemingway knows well enough to know the meaning of them. Rudat points out that Hemingway uses the word *conejo* three times intentionally, in the name of the village called Villaconejos (365, 366, and 372) to undercut the heroic quest of Andrés (1981, 1996). In addition to Rudat’s evidences, the text makes clear that Hemingway knows the meaning of “rabbit” in Pilar’s response to Jordan’s usage of “rabbit.” Making a pun on Jordan’s oral sex with Maria, Pilar says,

“What cat has eaten thy tongue?”

“No cat,” Robert Jordan said.

“What animal then?” She laid the girl’s head down on the ground.

“No animal,” Robert Jordan told her.

“You swallowed it yourself, eh?”

“I guess so,” Robert Jordan said.

“And did you like the taste?” Pilar turned now and grinned at him.

“Not much.”

“I thought not,” Pilar said. “I thought not. But I give you back your rabbit. Nor ever did I try to take your rabbit. That’s a good name for her. I heard you call her that this morning.” (156)

It is evident that the “animal” that both Pilar and Jordan refer to is rabbit. Hemingway inserts Jordan’s response with authorial intrusion: “Robert Jordan felt his face redden.” The easy association of *cojones* with *conejo* in colloquial Spanish reinforces my argument.

It is all the more interesting if we agree to interpret the place where Jordan touch is Maria’s hysteria (womb) when he leaves her to the care of Augustín: Jordan “slapped her where he never had slapped her” (456). Maria’s hysteria is completely healed by Jordan’s sexual performance and abstinence, if we associate *conejo* with hysteria -- after all, they all refer to the same organ. Seen thus, *For Whom the Bell Tolls* is a story of Maria’s hysteria from the beginning to the end as much as Pablo’s, although Pablo’s hysteria is not cured, whereas Maria’s is. One theory about the origin of the name of Spain derives it from “the land of rabbits.” No wonder Pablo’s band eat rabbit stew all the time. The fact that the nickname of Maria is “rabbit” is, interestingly enough, to argue that *For Whom the Bell Tolls* is

a story of hysterical Spain. It is a hysterical story not only of Pablo and Maria but also of Spain.

Pilar's change of sexual identity has been prepared for a long time. The text suggests Pilar's sexless nights. In her relationship with Finito, Pilar makes clear that she "never was unfaithful to him" for five years when "she was with him *thus*" (190; italics mine). The meaning of the word "thus" is clarified if we consider the fact that Finito has suffered from chest pain, or possibly "tubercular" disease (184), or phthiatism, which is a euphemistic name for male hysteria. One of the consequences of tuberculosis is, as known, impotence, and the text suggests Pilar's sexless nights. However, she cannot put up with Pablo's impotence any more after her experience of powerful sex with him; she then begins her liaison with Maria. Why with Maria rather than with other men? Probably it is easier to be accepted and tolerated socially for a woman whose husband is impotent to take a lesbian friend.

Hemingway's short story "Mr. and Mrs. Elliot" provides a good example of such a relationship. Mr. Elliot tolerates his wife's lesbian relationship because it is not easily detected. What does Mr. Elliot do after "they were both disappointed" (124) because of his inadequate performance on the marriage night? He masturbates. And what will he become afterwards in terms of his sex life? Is masturbation the only option? It is meaningful that the man in Hemingway's "The Sea Change" takes a seat in a bar where there are two other men. He takes

consolation in a homosocial surroundings which can be developed into a homoerotic relationship in some cases. Jake Barnes could be a *femme* as much as his intimate friend Bill Gorton could.¹⁴ Likewise, Pablo can be a homosexual as his wife is, if temporarily.

Interestingly, the text insinuates Pablo's homosexuality in many places. In fact, Pablo's impotence can lead to homosexuality as much as that of Jake Barnes' can. Both Pablo and Jake can choose homosexuality as an anal option for impotent men whose phallic function is damaged psychologically or physically. The traumatic experience of war and its "barbarous" violence sometimes changes men into homosexuals. However, Pablo's possible homosexuality has not received any critical investigation until recently. Comley and Scholes devote a chapter to homosexuality in their provocative *Hemingway's Genders* (1994) but fail to discuss Pablo's homosexuality. Elliot also does not direct his attention to Pablo's homosexuality, and even excludes *For Whom the Bell Tolls* in his queer reading of Hemingway's texts (1997). Both critics do not utilize Brenner's insightful though fragmentary reading of Jordan's potential homosexuality in his "Once a Rabbit, Always? A Feminist Interview with María" (1992), which explains also, if briefly with a single sentence, Pablo's homosexuality along with Jordan's.

The first possible reference in the text to Pablo's homosexuality is found in the debate between Pablo and Augustín in chapter 16. Pablo evades the fatal scene by keeping silence and leaves the cave with an excuse of taking care of the horses. To Pablo's behind, "'Go and befoul them,' Augustín said. 'Is not that one of thy

customs?” Though Pablo negates this with “No,” the selection of words such as “behind,” or “customs” does insinuate his possible homosexuality, if it does not refer to his bestial sexuality. “I care for them very much,” Pablo said. “Even from *behind* they are handsomer and have more senses than these people” (215; italics mine). Augustín’s simple “[h]orse lover” (215) is twisted into Pilar’s “horse exhausted *maricón* [homosexual]”(216).

Although Pilar’s reference to “horse exhausted *maricón*” can be interpreted simply as one of the colloquial expletives and curses on the man who lost his *cojones* at this point, Pilar’s repetition of that word later in chapter 41 makes it read differently. Pablo returns to Jordan after he deserted with his explosives, and Jordan becomes reconciled with him. There is a hard and strong handshake between these two men: “in the dark Pablo’s hand gripped his hand hard and pressed it frankly and he returned the grip. Pablo had a good hand in the dark and feeling it gave Robert Jordan the strangest feeling he had felt in that morning.... this Pablo is a strange man” (404). What is “the strangest feeling”? If it refers to “another time in *la gloria*” (379), the handshake between Pablo and Jordan implies more than just simple reconciliation. As Tennyson writes,

my heart was used to beat
So quickly, waiting for a hand (*In Memoriam*, # 7)

“In that hand shake,” the fictional Maria in Brenner’s article argues, “is more emotion than in our [Maria and Jordan’s] sleeping bag. Surely my Roberto took

great pleasure in the hard gripping and frank pressing of hands” (1992, 138).¹⁵ As if foretelling the opinion of the fictional Maria, Pilar says, “What are you two doing? Becoming *maricones*?” (404) The text follows one of the trite patriarchal conventions that a man is homosexual if he is deprived of his masculine authority or phallic power regardless of whether he is really a homosexual or not.

In fact, the text abounds in homosexuality, not exclusively Pilar’s and Maria’s. Finito provides another example. Finito’s (therefore Pablo’s) homosexuality is alluded in Pilar’s story of Finito and her comparison of him with Pablo (54-5; 184-90). As we saw, Finito is explicitly impotent because of his tuberculosis. However, his homosexuality is also implied. Through Pilar, Hemingway reveals the paradoxical nature of the bullfight: that is, it, as a form of violence, reinforces and dismantles masculinity at the same time. However, Hemingway seems to be more interested in the emasculating effect of the bullfight as is shown in his numerous bullfighting stories, “The Undefeated,” “Banal Story,” or “The Capital of the World,” to name a few. Pilar remembers Finito by his weak, effeminate voice.¹⁶ She remembers the moment of Finito’s emasculation when he is being gored by the (phallic) horn of the bull. Finito says, “I walked away from him with a certain amount of arrogance and much style and from the back he throws me this horn between the cheeks of my buttocks and it comes out of my liver” (55).

If we recall the fact that homosexuality has been associated with emasculation and effeminacy, Pilar’s insertion of this story at the scene when she

seizes the leadership from Pablo with her phallic “big spoon” (54) is timely and effective. Pilar employs the stereotypical notion of homosexuality as emasculation and effeminacy. Therefore, we can argue that emasculated and effeminate men have potentials for homosexuality. As noted, bullfighting is a manly as well as unmanly act.¹⁷ The horn of the bull is a phallic tool which can deprive bullfighters of *cojones*, and their injuries are, metaphorically, those of women and homosexuals. Hemingway surprisingly observed the presence of homosexuals among bullfighters in 1931 when nobody was “counting the number of homosexual males in any sport of or contest of life and death” (Comley and Scholes, 107). In his “Explanatory Glossary” of *Death in the Afternoon*, the term “maricón” is defined through the explanation of bullfighters’ homosexuality:

Maricón: a sodomite, nance, queen, fairy, fag, etc. They have these in Spain too, but I only know of two to them among the forty-some matadors de toros. This is no guaranty that those interested parties who are continually proving that Leonard de Vinci, Shakespeare, etc., were fags would not be able to find more. Of the two, one is almost pathologically miserly, is lacking in valor but is very skillful and delicate with the cape, a sort of exterior decorator of bullfighting, and the other has a reputation for great valor and awkwardness and has been unable to save a peseta. In bullfighting circles the word is used as a term of opprobrium or ridicule or as an insult. There are many very, very funny Spanish fairy stories. (*DIA*, 417- 8)

Pilar knows that Pablo’s bravery and confidence are gone as Finito’s “bull force” and “bull courage” (190) disappear. The text has already prepared for Pablo’s “strange” homosexuality by implying Finito’s homosexuality. That Hemingway may have created Pablo after the real character Gerald Murphy, who was once a

homosexual and was a representative celebrity of the lost generation for his devotion to art and his generous patronage, reinforces my argument.¹⁸

Just as the violence of bullfighting is emasculating, so is the violence of the war. The irony of bullfighting and war is that they produce homosexuals in spite of their forceful antagonism against homosexuals. Perhaps the scene which most clearly shows the production of homosexuals as a consequence of experiencing violence is the scene of killing the priest. When Christianity loses its power which advocates heterosexuality and patriarchy, the taboo of homosexuality is broken loose. Under the rule of revolution and anarchy which is symbolized by the feminine moon, the mobs are represented as if they are performing acts of sodomy:

Now the mob was pressed tight against the door so that those in front were being crushed by all the others who were pressing and from the square a big drunkard in a black smock with a red-and-black handkerchief around his neck, ran and threw himself against the press of the mob and fell forward onto the pressing men and then stood up and backed away and then ran forward again and threw himself against the backs of those men who were pushing, shouting, 'Long live me and long live Anarchy.' (122)

As Gadjusek points out, "[t]he image and the metaphor is an image of sodomitic rape being accomplished concomitantly with the overthrow of all order and the coeval death of the priest, or the spirit" (1992, 125). Instead of proving men's masculinity, the violence of war makes men lose it. Hemingway expresses his realization, on the other hand, through dismantling the Custer myth. Thinking of General Custer's stupidity and his military blunder, Jordan remembers what his

grandfather said of him: “George Custer was not an intelligent leader of cavalry.... He was not an intelligent man.... He had just great ability to get himself in and out of trouble” (339).¹⁹ As Rehberger argues, “the destabilizing of Custer’s Last Stand makes it difficult to equate Jordan’s death with concepts of patriotism or nationalism” (180). The de-establishment of Custer’s Last Stand is that of El Sordo’s²⁰ and eventually will be that of Jordan’s Last Stand in the end of the novel.

As is expressed in Augustín’s “*Qué puta es la guerra* (War is a bitchery)” (465), Jordan also feels its emasculinizing and dehumanizing effects. He says just before he dies: “You were bitched when they gave Golz those orders” (469). The awareness that he can be bitched like his father reconciles him with his father. He accepts his father’s suicide, a cowardly act, as his own possibility. Although the end of the novel does not describe the suicide of Robert Jordan, it is implied. In fact his reconciliation with his cowardly father, who “let her [his mother] bully him” (339) and committed suicide, has been already prepared by his reconciliation with Pablo, his surrogate father as well as alter ego.

By realizing and understanding the negative side of the violence of modern war, Jordan could escape the myth of war, which is (re)masculinizing and regenerative.²¹ In his comic portrayal of Captain Mora who dies because of his unnecessary parade of his *cojones* (318-9), Hemingway shows the grotesque relationship between masculinity and the violence of war. By trying to give “a true picture of men at war” (*Men at War*, xxvi) in his troubled portrayal of Pablo and

Jordan, Hemingway dreams of a world where there is no war. Seen from this perspective, *For Whom the Bell Tolls* is as much an anti-heroic, anti-war novel as *A Farewell to Arms* is. Frederic Henry, who survived the trauma of the war, reappears as Jake Barnes or Pablo, Jordan's alter ego. In fact, the text provides a possibility of Pablo as Jordan's alter ego: "I was ashamed enough of you, there for a while. *Only I was you*. There wasn't any me to judge you. We were all in bad shape. You and me and both of us. Come on now. *Quit thinking like a schizophrenic*" (394; emphasis mine). Jordan's two split minds are Pablo's hysteric mind and that of a war hero, who acts like "a bloody Tarzan" (436) or a football player (438, 445). By reconciling with Pablo, Jordan absorbs and admits his hysteric side of mind and prepares his reconciliation with his own father, who committed suicide, and therefore implies his own suicide as an option. Jordan cannot hate Pablo (221) as well as his own father because they are himself.

War is schizophrenically suicidal as well as hysterical, and the violence implied in it is wanton and meaningless. Perhaps Hemingway's burlesque of war can be best found in his insipid portrayal of Frederic Henry, who participated in the war because he just happened to be there and was wounded when he was eating cheese. During the retreat of Caporetto, Frederic shoots his own man, one of the Italian sergeants, and one of his Italian soldiers takes pleasure in finishing off the wounded sergeant. One of his Italian soldiers is killed by the Italian army who mistakes him as a German. Likewise, Pablo has to kill his soldiers from other band in order to save himself and his band. Jordan has to carry fascist papers as

well as S. I. M. sealed papers in his breast pockets (285) in order not to be shot like Frederic by the *carabinieri*. War blurs the distinction of self and other, us and them. Lieutenant Berrendo, after ordering the bands of Sordo beheaded, reports the barbarity of the war and thinks of the character of war: “*Qué cosa más mala es la guerra...*” “What a bad thing war is” (322). The “sickness” of Pablo and Pilar refers not only to their hysteria and change of sexuality but also to the Spanish Civil War which caused Maria and Jordan as well as Pablo and Pilar’s dis-ease.

* * *

Hemingway’s portrayal of war is consistently ironic rather than heroic, from *The Sun Also Rises* to *Islands in the Stream*. War is an extreme form of violence which causes hysteria in people who are engaged in it. By candidly showing the true picture of war, which is emasculating and hysterical, Hemingway succeeds in portraying “the truth, the whole truth, and nothing but the truth” of the war (*Men at War*, xxvii). His argument of “the truth” and his hatred of both war and “all the politicians whose mismanagement, gullibility, cupidity, selfishness and ambition brought on this present war [World War II] and made it inevitable” in the introduction of *Men at War* (xi) was also an answer to the prejudiced criticisms of *For Whom the Bell Tolls* (1940), whether right- or left-wing. Although scarcely known, this text was under attacks from both the right and the left.²² To the left, Hemingway’s maligning of La Pasionaria, his slanderous attack on André Marty, and the negative judgment of the role of the Soviet Union, distorted the glorious Spanish War. As Alvah Bessie argued in his denunciatory

review in the *New Masses* (5 November 1940), the novel distorted war by its “morbid concentration upon the meaning of *individual* death, *personal* happiness, *personal* misery, *personal* significance in living” of Jordan and Maria (Stephens, 249). Curiously, however, to one right-oriented critic, J. N. Vaughn, only Hemingway’s portrayal of the massacre scene is worth reading:

The killing was done by loyalists, peasants, communists, republicans, anarchists. Those killed were correspondingly rebels, propertied people, fascists, monarchists. The 34 page value [of Chapter Ten] however does not depend on the ideological identity of either the killers or the killed. In civil war neither side proves too delicate to be incapable of what is here described. (Stephens, 253)

Why is that? My thesis is that the killing of the Nationalists by the Republicans gives an excuse to the advocates of the non-intervention policy of England, France, and America, since both sides are to be condemned for their actions, which are represented in this novel. However, Vaughn ignored the important fact that Robert Jordan went to participate in the war despite his skepticism. As Josephs reminds us, this novel was not awarded “the Pulitzer Prize for fiction even though board members voted it the unanimous winner. But the president of Columbia University and chairman of the prize board, Dr. Nicholas Murray Butler, vetoed Hemingway’s novel” (21). I wonder what Butler’s reason was. Probably, he opposed Robert Jordan’s adoption of Communism and his representation as a communist hero.

The Spanish Civil War is one of the unprecedented wars in the history of the world for its irrational killings and massacres in the final phase of the War. The execution of POUM members by the Soviet Communists needs to be further investigated, although Jordan seemed to approve of the opinion on the POUM of the Soviet Communists (247).²³ Lionel Trilling, in his review for *Partisan Review* (Jan. 1941), charged Hemingway with reducing political facts and moral judgment to personal pain and courage and argued that the overall result of the novel “actually glorifies the isolation of the individual ego” while “undertaking to celebrate the community of men” (Meyers, 336). However, *For Whom the Bell Tolls* portrays the war “how it really was; not how it was supposed to be” (230):

All right. He would write a book when he got through with this. But only about the things he knew, truly, and about what he knew. But I will have to be a much better writer than I am now to handle them, he thought. The things he had come to know in this was not so simple. (248)

Whether or not the book Jordan “would write” is Hemingway’s *For Whom the Bell Tolls*, Hemingway portrays the complex world of war which is not influenced by the propaganda of either side. His creation of the work which must be “true” does include the wrongs committed not only against the Republicans but also against the Fascists. What he found true is, in its origin, hysterical.

In a sense, Hemingway’s work also portrays what a young lady of twenty or twenty-one said to Robert Garland Colodny, a Lincoln Brigade veteran: “You are worse than the Fascists. They kill because they’re animals and don’t know any

better. You kill because of an idea. You kill by using your reason, which is worse. You know what you are doing” (15). Did Hemingway prove out himself as one of the liberal intellectuals living in the “dishonest decade” of the 1930s (Auden, “September 15, 1939”) in his infamous portrayal of the scene of the *Ayutamiento* massacre when he seems to adopt the view of this anonymous lady? Can Hemingway’s portrayal of *Ayuntamiento* be interpreted as evidence of his compassion towards the fascists? Is his portrayal is just another liberal’s “neither-nor-ism” which anticipates the opinions of the New Critics and today’s deconstructionists? It is evident, however, that Jordan went to the war despite his skepticism. Jordan takes side in the midst of “neither-nor.” Jordan knows the mission is doomed from the start, and that it may be a holding attack to distract the Fascist’s attention (399, 428, 432, 479). As Kastely points out, “the mission’s futility raises the question of the human cost” and “the waste of human lives in the sacrifice almost makes the narrative’s universe absurd” (Kastely, 201). Nevertheless, unlike Anselmo or many other non-interventionists, Jordan does not hesitate to take action, with his skeptical and negative attitude towards war alive.

The importance of the discussion of hysteria and homosexuality is that it can shed light on the trauma of war and, further, demystify the myth of war. Through the hysteric Pablo, Hemingway shows the result of violence and war. Pablo is in a sense a scapegoat of the Spanish revolution. The text emphasizes Pablo’s and hence Spain’s scapegoating. Pablo, “with his mouth full of young roast goat” (127), is disillusioned by the blood of goats (Spanish people) and

paradoxically becomes himself a goat in the end of the novel. Jordan observes Pablo “climbing down into the gorge like a goat” (453). This violent age violates Pablo for its demand of violence for Pablo. Pablo finds himself “too lonely” (390) because nobody can understand him and his violence except Jordan. However, Pablo will find himself more lonely because of the death of Jordan, who is, in a sense, his alter ego, the one who keeps Pablo’s idealism when he was a leader of a guerilla band. Only Pablo does not find his solace. Jordan dies with his duty completed. Pilar forgives Pablo and wants to return to the old way of life. Maria is healed thoroughly and will find her new life with Augustín.

The violence of the war not only hystericizes but also emasculates and sometimes homosexualizes men. Showalter argues that male hysteria in the form of shell shock is “a disguised male protest not only against the war but against the concept of ‘manliness’ itself” and that was really a protest against “the heightened code of masculinity that dominated in wartime” (1985, 172). The discourse of male hysteria and male homosexuality shows the negative relationship between (wo)manhood and violence. The awareness of it is effective enough to break the vicious link between masculinity and violence. I hope that my argument of hysteria and homosexuality will help correct some misunderstandings and misreadings of Hemingway’s representation of the Spanish Civil War, which have been presented without close attention to the text. As Pilar realizes, a “bellyful” of violence (119) makes oneself “hollow” and “full of shame” (127), Pablo embodies this

consequence of violence in himself as hysteria and homosexuality. Pablo's story, which could not be fully written, was a real story which Hemingway wanted to write. It is the story of a common Spanish people, not of a hero such as Jordan.

Behind Pablo's hysteria and homosexuality lies Hemingway's powerful indictment of the Spanish Civil War and by its extension, all wars. The message which *For Whom the Bell Tolls* does transmit to us is, however trite it may be, *Qué cosa más mala es la guerra*. Pablo's *cri du coeur* reverberates: "I found myself too lonely" (390)! The bell tolls for Pablo.

Notes:

¹ Others will be the ambiguous reason of Jordan's separation of Maria in the end of the novel and the ambivalent representation of the Republican politics and the Spanish Civil War.

² Many other characters in the novel cry for various reasons. For examples, Joaquín before killing fascists (139); the driver before the corpse of his mate in the attack of Carabanchel (241); Anselmo after killing one soldier at the bridge (435); and Augustín before leaving Robert alive in the end of the novel (465). The feminist accusation of "tearless men" does not hold for Hemingway characters. The best example of the crying man in Hemingway's works is Frederic Henry. The rain in the end of the novel is the objective correlative of Frederic's tears. One does not need to recall Paul Verlaine's "Il pleure dans mon coeur / Comme il pleut sur la ville" to know the metaphor of rain as tears. My next chapter will discuss the meaning of crying men in Hemingway's short stories.

³ Anselmo has already pointed out the problem of "the riches" in the previous pages. He says to Pablo: "Until thou hadst horses thou were with us. Now thou art another capitalist more" (15). Jordan also understands Anselmo's denouncement of Pablo. In his interior monologue, "The old man was right," he thought. "The horses made him rich and as soon as he was rich he wanted to enjoy life. Pretty soon he'll feel bad because he can't join the Jockey Club.... Pauvre Pablo. Il a manqué son Jockey" (16). For more discussion of the problem of "the riches," see Hodson, especially pp. 10-11, in which he compares Pablo's band(it)s to Bedouins', who are represented more interested in looting than the political cause of the Arabs in T. E. Lawrence's *Seven Pillars' of Wisdom*. As textual evidence, Hodson notes that Pablo's band attacks trains "to see what there was to take" (30) and that Pilar's explanation to Jordan of the difficulty of making the partisans participate in the blowing of the bridge because "there is no money and no loot" (34). After killing five persons murderously (454) whom he recruited from the other band, and after hearing Fernando, Eladio, and Anselmo died, Pablo continues to show his mercenary mind by saying that "[t]here are lots of horses.... [e]ven for the baggage" (455). Augustín responds to Pablo: "*Cabrón*," "You take all the prizes" (456).

⁴ As a symptom of hysteria, sexual impotence was a widespread symptom in the soldiers who were engaged in the war. Gilbert and Gubar pointed out that impotence was a principal image of psychic as well as physical castration. They argued war "expressed itself, again and again, as violation, intrusion, wound [trauma], the source of psychic anxiety, generational instability, and of the mechanistic inhumanity" that prevails in postwar literature. "The twentieth-century Everyman," according to them, "is not just publicly powerless, he is privately impotent" (260) whether literally or figuratively.

Diagnostic and Statistical Manual (DSM) III – R does not negate the relationship between hysteria and impotence. Under the code number 300.11 and under the subdivision, "Sexual Dysfunction," it implies the relevance: "In many cases of the Sexual Dysfunctions, it is difficult to determine whether the symptom, such as impotence in the male or lack of sexual excitement in the female, represents a psychologic reaction to

anxiety or a direct expression of a psychological conflict's need (conversion symptom). For this reason, and in order to group all of the sexual disturbances together, conversion symptoms involving sexual dysfunction are not coded as Conversion Disorder, but rather as Sexual Dysfunction" (259).

⁵ Septimus Warren-Smith, a famous case of shell shock, also "felt nothing" (*Mrs. Dalloway*, 136) after he returned from the war. Bronfen, interestingly links this "nothing" with hysteria. According to her, hysteria is a symptom which has no organic lesion and therefore was called a disease of nothing. She introduces first some physicians' old opinion that "[s]ince hysteria cannot be defined within the parameters of the existing medical discourses, this psychosomatic disturbance is actually nothing" (103). However, she reinterprets this nothing into a "real" nothing by adopting Lacan's category of "the Real" and the discourse of hysteria. She contends that "[w]ithin Lacan's algebraic formulas for hysterical discourse, as Fink demonstrates, the object (a) appears in the position of truth, meaning that "the truth of the hysteric's discourse, its hidden motor force, is the real" (Fink, 134; reproduced in Bronfen, 39). Fink gives us an illuminating explanation of Lacan's discourse of hysteria and its relation to the Real: "the hysteric calls into the question the consistency of his law and pushes the master to the point where he or she can find the master's knowledge lacking" (134). The truth of the hysteric's discourse is the Real which is "nothing" and this nothing is indeed the grounds of the psychic distress, as Schindler argues (54). See also my discussion of Pilar's "nothing" in the later part of this chapter.

⁶ Woolf remarks "War, you say, is an abomination; a barbarity; war must be stopped at whatever cost" (*Three Guineas*, 11).

⁷ Professor Stoneback guesses Pablo's un-represented speech to the priest from his students' responses. Two outstanding answers from his students are: (1) Pablo is asking the priest to pray for him, seeking pardon for his sins; (2) Pablo is mocking the priest, asking him if he thinks anybody is listening to his foolish prayers, taunting him with questions about how he, the priest, is going to die. I agree with Stoneback's adoption of the second explanation but does not exclude the possibility of the first one. The priest could reject Pablo's demand of pardon at the moment when Pablo is committing an unpardonable scene/sin in order to prevent Pablo from killing his parishoners. The priest's inability to answer to Pablo's question may produce Pablo's hysteria. For further discussion, see Stoneback, especially, pp. 107-8.

⁸ Pablo's narrative, if narrated fully, would be Jordan's new book which he wanted to write. Jordan expressed his wishes to write a new book throughout the text (134, 176, 230, 248, 249).

⁹ Many critics have argued the relationship between war, an extreme form of violence, and the change of sexuality. See Leed, especially pages 172, 183-6 of Chapter Five, "An Exit from the Labyrinth – Neuroses and War," and Showalter's "Male Hysteria" in *The Female Malady*. In contrast to these critics, there are also critics who argue that the experience of war does not cause neuroses but only uncovers the hysteric symptom and

latent homosexuality. Of this, see Fussell, especially pp. 270 –309, Caesar, and Bourke, especially pp. 107-123.

¹⁰ Showalter consistently points out the relevance of male hysteria and homosexuality by introducing the opinions of Karl Abraham, Wilhelm Reich, Carroll Smith-Rosenberg and others as well as Freud (1985, 172; 1997, 76-7). Smith-Rosenberg's historical observation is worth quoting: "[t]oday it is a truism that hysteria in males is found most frequently among homosexuals; in the nineteenth century men diagnosed as hysterics almost exclusively had a lower socio-economic status than their physicians – immigrants, especially "new immigrants," miners, railroad workers, blacks" (331).

¹¹ Smith analyzes this somewhat briefly (1995). Maria's statement "one does not need to die" (263) needs to be further analyzed in the general discourse of sex and death.

¹² Rudat makes clear that Maria "is incapable of coitus because of abdominal pains stemming from a gang-rape by Fascists several months earlier" (1990, 37). However, he does not point out that Maria's pain could be a hysterical symptom which is caused by unbearable trauma. He uses the word 'trauma' for the rape only fleetingly in the article published in the next year (1991; 12, 18). However, he does not relate hysteria to trauma.

¹³ There has been a tendency to see Jordan as a fascist. For instance, Burgum argues that not only is the novel "sympathetic to fascism" but "the psychology of Robert Jordan is.... strangely enough that typical of the authoritarianism of fascism" (quoted in Molesworth, 93). Besides, as Dassenbrock argues, a novel which is critical of Communist involvement in Spain – such as Wyndham Lewis' *The Revenge for Love* – can be taken as profascist, pro-Franco despite its anti-fascist tendency (Dassenbrock, 84). Jordan's "neither-norism" can be a "petty-bourgeois ideology" as Jameson argues (17). However, as Rudat maintains, Jordan transforms himself into a considerate person who does not think only his sexual satisfaction and restores in Maria "the faith in men which she had lost when the Fascists forced themselves upon her"(1990, 45). Jordan is not such a fascist as Harry is. Jordan went to the war despite his skepticism. See also note 20 in my previous chapter.

¹⁴ Of the possible (masturbatory) homosexuality of Bill Gorton, see Rudat's "Bill Gorton and Jokes as Therapy: Hemingway's War Traumas and Childhood Experiences" in his *Alchemy in The Sun Also Rises*.

¹⁵ Boker, in her psychoanalytic reading of this passage, interprets the hand shake between Pablo and Jordan as "an integration of the ego with the threatening father" and as "[t]he psychic letting go of the grandiose father ideal" which "also activates a re-awakening of the homosexual libido in relation to the phallic father, which Hemingway discloses through Pilar's accusation" to Jordan and Pablo's implied homosexuality. (243)

¹⁶ I thank Professor Edmund Epstein for pointing out that Hemingway's voice was also high-pitched. This does lead me to believe that the parade of masculinity is a defense

mechanism of an unstable man. A real man does not boast of his masculine authority. To find a real man in the symbolic world is nearly impossible.

¹⁷ See Brenner (1983), esp., pp. 100-1. Schwarz also gives attention to the effeminate character of a matador. In her discussion of Pedro Romero, she says: "To make the bull attack him, the matador must behave in a curiously sexual, even "feminine" fashion: dressed in physically confining clothing – tight pants and heavily decorated tight jacket – carrying a large skirt-like cape, the matador performs a series of intricate dance-like steps in front of a bull, offering his body, teasing the animal into charging, and then at the last minute pirouetting away from the charge" (64).

¹⁸ Miller delves into this fact by analyzing the letters of the lost generation, especially those between Mr. and Mrs. Gerald Murphy (models for Pablo and Pilar) and Hemingway.

¹⁹ See also my note 22 in the first chapter.

²⁰ The fact that El Sordo fights on the "chancre" makes us rethink Pablo's hysteria. Because "chancre" is an organic lesion of a human body, El Sordo's fighting on the visible chancre interestingly suggests that El Sordo has no hysteria, which has no organic lesion. El Sordo is consistently brave but not so clever and complex as Pablo is. If we remember Hemingway's fighting "for a single word" (Plimpton, 26), his selection of the word "chancre" deserves its attention in relation to the argument of hysteria.

²¹ War is sublime (Kant), ethical (Hegel) or indispensable and regenerative (William James). See Lloyd and Pick's "Introduction" for the historical review of war.

²² See Josephs (1994) for detailed information.

²³ The release of the film *Land and Freedom* has contributed to the fair understanding of POUM in that turbulent age where one is hard to discern the true history. The old man's "I am without politics" (CSS, 58) in "Old Man at the Bridge" needs to be discussed within the context of anarchism. Jordan is, in a sense, an individual anarchist, and so is Pablo. Jordan seems to embody the doctrines of POUM despite his (ambiguous) agreement with Karkov that the elimination of POUM is inevitable (247). On Hemingway's anarchism, see Kinnamon.

Chapter III. The Problematics of the Code Hero: American Values in Hemingway's Short Stories

[Y]ou have there the myth of the essential white America. All the other stuff, the love, the democracy, the floundering into lust, is sort of by-play. The essential American soul is hard, isolate, stoic, and a killer. It has never yet melted.

(Lawrence, *Studies in Classic American Literature*)

There has been irritation, anger, fear, doubt, accusations, denials, misinterpretations, mistakes, cowardice, inability and lack of talent for this work.

All this has been and will be again. To be counterbalanced by firmness, steadiness, courage, quick understanding and the ability both to maneuver and to fight.

But now, for a moment, there is only love and compassion.

Know how to endure. And only love and compassion.

(Hemingway, "Poem to Mary (Second Poem)")

Philip Young, in his defense against Stetler and Locklin's critique of his notion of the "code-hero," clarifies and points to the confusing application of terms "Hemingway hero" and "code hero":

[T]he character people were calling the "Hemingway hero" was very often two different types. The one I called the Hemingway hero was the generic Nick Adams – Jake Barnes, Frederic Henry, and others – a figure based on the author himself. The other figure, not based on Hemingway, I called the "code hero." It's a lousy term but it has stuck, I guess. Lumping these two together was very damaging, because it made some critics speak of the Hemingway hero as tough, insensitive, wooden-headed, and so forth, when actually, as we know, that is not at all the case. (1980, 9)

But Stetler and Locklin's critique of the code hero, however it is "carried off" in "harping on so secondary a matter" as Young insists, deserves re-reading when we reconsider their argument that "[c]ertain virtually automatic responses are elicited when the name 'Hemingway' is mentioned: war, wounds, trauma, bravery, death, violence, and stoical code heroes" (Stetler and Locklin, 2). Critics speak of code heroes, even if they do not know what they really are, as Stetler and Locklin sense, and tend not to differentiate between code heroes and Hemingway heroes because of their resemblance. Especially, the blurring of them in self-conscious *The Old Man and the Sea* was enough to influence some critics to use them with no care. Hence all the rumors of the mythical Hemingway. That is the cost which Hemingway the artist had to pay to Hemingway the man.

When we think of Hemingway, we think of his stoicism and his stoic style, or we consider him a macho representative, who has designed the code heroic values of honor and courage in the turmoil of the wounded and lost generation between the two world wars. The need to find a spiritual value strongly influenced Young during and after World War Two, and compelled him to put forth the idea of the so called "code hero." However, Young tried to convince himself and his readers that his main interest was in the analysis of the wounded Nick Adams rather than that of the code hero, "a minor figure who is a kind of spectator,... not even a center of interest.... [w]ho in importance rates second only to the hero himself" (1966, 63). Interestingly, however, Young contradicts himself in the next passage:

This code is very important because the “code hero,” as he is usually called, presents a solution to the problems of Nick Adams, of the true “Hemingway hero,” and for Hemingway it was about the only solution. He found this code operating among various sporting figures, and he wrote several short stories the intention of which is to formulate the basic principles of the code by illustrating it in action. These stories deal, as is logical for a man broken from respectability, with such persons of disrepute as a fixed prizefighter and a crooked gambler who, since they have the code, admired by the man who created them. (1966, 63-64)

Why is the code of the code hero is “very important” and “the only solution,” whereas the code hero is “not even a center of interest”? It appears that the code hero is really “a center of interest” in that the code could be a guide for the Nick Adams figure. Young does not realize that the idea of the code is the flip side of that of trauma. As Wittkowski argues, fighters and sufferers are “actually two sides of the same coin” (11). The code of a fighter requires suffering in order to make the achievement of a fighter more valuable. Young’s passage entails further questions. Does the code really give a clue to the nature of the wounded Hemingway protagonists? Is the code of a cheating prizefighter or a crooked gambler the only solution for Nick Adams characters in Hemingway’s texts? Is it really Philip Young’s code that Hemingway the artist presents?

Young confuses readers when he maintains in his first book on Hemingway that “he [Jake Barnes] and those few he respects have “a code” and that Brett Ashley “knows the code” (1966, 83). It is really Philip Young himself who lumps together Nick Adams and the code hero. Young tried to clear up the confusion by arguing that what he actually said was “she has *a* code of her own – which has

precious little to do with the real one” (1980, 10). But that ambiguous statement in 1980 could not correct the mistake which misled many critics and general readers for a long time. Without taking seriously Young’s proto-feminist awareness that Brett Ashley “knows the code,” Hemingway scholars busied themselves in reproducing Young’s thesis.

Young makes another ambiguous remark in his discussion of Santiago:

This is the first time, in all of Hemingway’s work, that the code hero and the Hemingway hero have not been wholly distinct.... Of course Santiago is not Hemingway, and is not the Hemingway hero; he is the code hero, based on the experience of an unfictional Cuban fisherman. But now the relation of the author and the code hero is very close (1966, 126).

However, is it not true that Young has already argued that Jake Barnes and Brett Ashley – certainly Hemingway heroes in his classification – had (“a” or “the”) code? Young repeated the same ambiguous remarks in 1980:

What I said, and this seems to have confused my immediate critics [Stetler and Locklin], is that for the first time the code hero resembles the Hemingway hero in several ways. This is because Hemingway put a lot of himself into that old man – who is, in one sense, a fisherman, but, in another, the author in disguise. Hemingway blurs the distinction between code hero and Hemingway hero in that one character” (1980, 10).

Does this mean that Santiago the code hero is a development of a Nick Adams hero? Unfortunately, his repetitious apology of “What I said” or “Well, that’s not what I meant” did not work, because readers had already accepted Santiago as the exemplary Hemingway hero and, improperly, identified his values with those of

Young's code heroes from the short stories, who are mostly gangsters and tricksters. As a consequence, they did not realize that Santiago is different from the code heroes of the short stories in many ways, let alone realize that Santiago himself has some problem, too.

Of course, Santiago's indomitable will and physical toughness are precious virtues to imitate. But what about his reckless illusion that he cannot be defeated? Can it be that Hemingway scholars once were too much oriented toward masculinity and imperial speculation when they took Santiago's destructive mind as their own code? Hemingway scholars cannot escape the responsibility of spreading the myth of code heroes, because it is Philip Young and his followers who first fabricated it. If critics, including Stetler and Locklin, have misread Young, as Young insists, then Young perhaps misread Hemingway's works. It is well known that Hemingway objected to Young's project: "he [Young] was riding a thesis and I think the thesis distorts the work somewhat.... to cut me to fit into it" (quoted in Stetler and Locklin, "Response" 14). In his letter to Carlos Baker in 1953, Hemingway said Young's popular theory that he "was destroyed by a wound (mental, physical, moral, psychiatric)" was "shit" (quoted in Donaldson 289). Although Hemingway's criticism of Young's thesis is directed to his theory of trauma, his objection can be applied to Young's excessive generalization of Hemingway figures into Hemingway heroes and code heroes. In fact, the rigid classification of Hemingway heroes and code heroes, to a certain degree, distorts the reading of the texts and produces problematic and even ludicrous code heroes.

The best example of this distortion is Young's interpretation of Robert Wilson as a code hero. Of Wilson's adultery, Young says:

This activity does not go against Wilson's code, it is explained; as a matter of fact he "carried a double size cot on safari to accommodate any windfalls he might receive." The standards of the people who hired him were his standards: "They were his standards in all except the shooting." (1966, 72)

If we follow Young's reading, "The Short Happy Life of Francis Macomber" seems to show no moral judgment and expresses adultery justly as a "windfall." Besides, Wilson's immoral attitude toward sex is cherished and canonized as "the" code. Hence the myth of Hemingway the man (which is modeled upon the code hero) as womanizer.

However, we need to read closely to detect Hemingway's famous submerged 7/8 iceberg. What is it that the author wants to say? The answer is embedded in Hemingway's simple but subtly ironic sentence: "They were his standards in all except the shooting." This sentence suggests that Wilson maintains his code only when shooting, and, in other cases, he does not. How can we call something as one's own "standards" if they are changeable to "the standards of the people who hired him"? Besides, as Margot Macomber is aware, Wilson violates even the code of hunting when he chases animals and shoots them from the car. (The movie version of this story, *The Macomber Affair*, makes clear that Wilson's hunting license is suspended because of this). The submerged though resurgent authorial voice tells that Wilson's act of adultery is not a behavior which

Hemingway the artist supports. In one of his scarcely read poems, Hemingway once expressed his disapproval of the prevalence of sex:

I know monks masturbate at night,
 That pet cats screw,
 That some girls bite,
 And yet
 What can I do
 To set things right?
 (Hemingway, "The Earnest Liberal's Lament")

Hemingway's "e[a]rnest" intention is embedded in irony and sarcasm. Margot, who was rendered bitchier in order to emphasize and praise Francis' manhood and Wilson's code, leaves words which should have been ruminated upon. Margot realizes the shameful nature of men's bonding and their parade before women. "'You're both talking rot,' said Margot. 'Just because you've chased some helpless animals in a motor car you talk like heroes'" (CSS, 26). If we pay close attention to the subtle nature of Hemingway's writing, we suspect Young's codification of Wilson. Wilson is, in fact, a habitual adulterer who always carries a double-sized cot and a false huntsman who blows things' heads off with his powerful "big rifle" to cover his lack of skill. Lynn records the testimony of Philip Percival (the supposed real-life model for Wilson) that "a Gibbs rifle is so powerful as to render its use on safaris unsportsmanlike and which is why he never carried one" (1987, 434). If there is someone who is modeled upon Philip Percival, the famous hunter, it is not Robert Wilson but Pop in *Green Hills of Africa*.¹ Curiously, Philip Young and other critics neglect to read

that fact, although the text emphasizes Wilson's "big rifle" in many places through the consciousness of Margot, Francis, and the narrator. Wilson's shooting is represented as cruel and destructive enough to produce not only Francis' sympathy to the lion but also the narrator's as well as Margot's indictment.

Francis heard the ca-ra-wong! of Wilson's big rifle, and again in a second crashing carawong! and turning saw the lion, horrible-looking now, with half his head seeming to be gone, crawling toward Wilson in the edge of the tall grass while the red-faced man worked the bolt on the short ugly rifle and aimed carefully as another blasting carawong! came from the muzzle, and the crawling, heavy, yellow bulk of the lion stiffened and the huge mutilated head slid forward and Macomber, standing by himself in the clearing where he had run, holding a loaded rifle, while two black men and a white man looked back at him in contempt, knew the lion was dead. He came toward Wilson, his tallness all seeming a naked reproach, and Wilson looked at him... (CSS, 17)

The rifle of Wilson, a "short, ugly, shockingly big-bored .505 Gibbs" (CSS, 12) is so powerful and destructive that it mutilates half of the lion's head. The text seems to whisper that if Francis had a big rifle like Wilson's, he might not be humiliated before his wife and even before "two black men." Wilson has lived his life as a hunter with his big rifles. He has no essential value as a huntsman and thus has no qualifications as a code hero or a tutor figure. What Wilson represents is a depraved version of the hunting code. He is, if not a "brute" as Lynn argues (1987, 436), nothing but today's depraved huntsman who poaches game easily through the abusive use of technology and today's adulterer who takes women as if they were "windfalls," with no compunction. The mistaken identification of

Philip Percival with Robert Wilson, unfortunately, produced a contemptible code hero.

Francis, probably like Santiago, dies of his incessant need to prove his masculinity, but not by “female cruelty” (CSS, 9) as Wilson imagines. What triggers Francis’ forced courage is his need for vindicating his manhood before others, especially before his wife. He is humiliated when his wife kisses Wilson on the mouth and virtually fornicates in his presence. The need to prove to Wilson as well as to his wife that he has “balls” is so oppressively burdensome that he risks his life. Francis dies when he achieves his longed-for manhood. In a way, death consummates manhood. Seen thus, Francis’ tale is an allegory of a man who must die at the pinnacle of his masculinity to save it. It would be better for Francis to die with his illusion, for “not all heroes have the good fortune to die just at the heroic moment” (Fleming 1992, 9). If Francis had survived, he might have become another Wilson, who betrayed the hunter’s code and so lost his manhood. If Francis survived, what he would learn from Wilson the tutor is his depraved hunting code and promiscuous sexuality.

What Hemingway is attempting to show in this story is a critique of the inevitably depraved hunting code, comprised of false courage and honor. Because Wilson knows his behavior is false, he tries to camouflage it through violence, figurative as well as literal. Racist and misogynist slurs are dispersed throughout the story as well as physical violence, whether it is committed against the black boy or against animals. Ironically, Hemingway the artist’s message comes from

the “bitchfied” Margot, who defines Wilson’s chasing and shooting from the car as “unfair” (CSS, 23) and attacks her husband’s illusion of courage and victory. Margot’s pungent words are worthy of deliberation: “Just because you’ve chased some helpless animals in a motor car you talk like heroes.” As Francis’ victory is an illusion, so is the idea of the code hero.

* * *

As I have been arguing, the code which Phillip Young formulated almost fifty years ago is not Hemingway’s. It is rarely pointed out that Hemingway himself did not use the terms “code” or “code hero.” According to Dorothy Parker, Hemingway used only the phrase, “grace under pressure” to define courage, although her report confused “guts” and “grace under pressure” (31). If there is anything that is similar to Young’s code, it is the notion of “guts” rather than that of “grace under pressure,” which Hemingway mentioned only briefly in his letter to F. Scott Fitzgerald:

It makes no difference your telling G[erald] Murphy about bull fighting statement [sic] except will be careful about making such statements. Was not referring to guts but to something else. Grace under pressure. Guts never made any money for anybody except violin string manufactures.

(Letters, 200)

According to Hemingway, what Young defined as the code is the “guts” of professionals such as boxers, hunters, and warriors, not the “grace” of matadors, which is rarely found even among matadors. The code is, as Delmore Schwartz

argues, actually a “special kind of conduct” (117), or “morality.... for wartime, for sport, for drinking, and for expatriates” (123) which has “always the background of the war and the despair consequent upon it” (119).

I will argue, initially, that Phillip Young’s so-called code heroes can in fact be viewed in a deprecatory way: Jack Brennan in “Fifty Grand” is a trickster; Manuel in “The Undefeated” is a reckless bullfighter; Cayetano in “The Gambler, the Nun and the Radio” is a crooked gambler.² After arguing that the code Young formulated is actually the code of masculinity and violence, I discuss “A Man of the World,” one of Hemingway’s last published short stories, to show Hemingway’s reevaluation of that code. The code hero in this story is actually a degenerative figure, who is emasculated by his involvement in violence. “After the Storm” can be seen as an allegory showing Hemingway the artist’s philosophy of violence. In this story, nothing produces violence and violence produces nothing.

In the next sections, I will try to identify this new Hemingway code -- “grace under pressure” in the figures of the Major in “In Another Country” and the old waiter in “A Clean Well-Lighted Place.” They have both the qualities of Hemingway heroes and code heroes, although neither of them fits precisely either category. The interesting point to observe is that they could keep their dignity even if they violated the code of masculinity. The Major cries like the warriors in *For Whom the Bell Tolls*, and the old waiter suffers from insomnia like Jake Barnes. This does tell us that the real Hemingway heroes are neither hyper-masculine nor effeminate. They are real people like us who cry, suffer, endure, and are defeated.

My emphasis is not upon Young's code heroes who exert violence around them, but upon the Hemingway protagonists who endure the burden of life with love and compassion, if not always grandly.

Whether Jack Brennan is a lout or a hero is the perennial question surrounding the interpretation of "Fifty Grand" (Smith, 129). In Young's overwrought classification, Jack assumes the status of code hero, and Jerry Doyle, Jack's friend and trainer, is entitled to be the Hemingway hero or tyro. In this way, the story has customarily been interpreted as one of the Nick Adams stories, in which the narrator Jerry, as an apprentice, is learning the way of the world from Jack the master. However, the values that Jack represents are not those by which Jerry should live. He can adopt Jack's way, but we cannot say that he should live like Jack. Nick Adams' *Entwicklungs-* or *Bildungsroman* is full of negative masters. Jack's values pertain, as Young says, to the "honor-and-courage-among thieves concept" (1966, 64). Young only emphasized and praised "honor-and courage" without fully considering that it is practiced among "thieves." Hence the inevitable foundation of code heroes in such figures as "thieves," or among the disreputable "discards of society" (Warren, 81).

The opening of the story shows that Jack is a kind of anti-Semite for no specific reason, and that his interest is only in money. From the start, however, Jack's anti-Semitism and obsessive petty bourgeois interest in money are ridiculed by "a couple of broads" in a bar: "Whoever saw you buy a drink? Your wife sews

your pockets up every morning” (*MWW*, 66-7). Jack becomes an insomniac, not for his haunting memory of the violent world of war, but for his excessive monetary concern:

“Oh, I worry,” Jack says. “I worry about property I got up in the Bronx, I worry about property I got in Florida. I worry about the kids. I worry about the wife. Sometimes I think about fights. I think about that kike Ted Lewis and I get sore. I got some stocks and I worry about them. What the hell don’t I think about?” (*MWW*, 71)

From this passage, we can surmise that Jack has a considerable wealth, like Harry Morgan, who, nevertheless, commits an immoral act. Jack has enough money to bet as much as fifty thousand dollars, but continuously complains about his lack of money for retirement. He justifies his cheating by employing one of the trite devices of a criminal, saying that this is his final job and that the world compels him to do it. Jack writes his wife every day, because “a letter only costs two cents” (82), but never calls her, for it is expensive. He does not buy his own meal and even does not tip a hotel boy.

In fact, Jerry acts like Jack’s tutor, to use Earl Rovit’s term. Jerry counsels Jack when he is depressed. It is Jerry who shows a stiff-upper-lip morality, whereas it is Jack who is inebriated and launches into a harangue:

“How can I beat him?” Jack says. “It ain’t crooked. How can I beat him?
 “Why not make money on it?”
 “Put some water in that,” I said.
 “I am through after this fight,” Jack says. “I am through with it. I got to take a beating. Why shouldn’t I make money on it?”
 “Sure.” (*MWW*, 79)

However, my intention here is not to decide who the code hero/tutor is and who the Hemingway hero/tyro is, but to argue that Jack's betting, according to Hemingway, is "crooked" and unsportsmanlike. Paul Smith, however, accepts Jack's words at face value and maintains that Jack is not a trickster: "For him the fight is not fixed but inevitable, and so he advises Jerry to put money on Walcott even after he has spent a half hour with the fixers, Steinfelt and Morgan. So Brennan's bet on himself is more a recognition of his prospects, an honest bet, not a fix" (130). The specter of Philip Young still dominated criticism as late as 1989, the year Paul Smith published his monumental work, *A Reader's Guide to the Short Stories of Ernest Hemingway*. Smith misses Jerry's simple disapproving remarks: To Jack's "'I can't win,' Jerry responds 'As long as you're in there you got a chance'" (81).

The last conversation between Jack and his manager John tells us that Jack's act of bravery is prompted by money not by courage and honor:

"It's funny how fast you can think when it means that much money," Jack says.

"You're some boy, Jack," John says

"No," Jack says. "It was nothing." (*MWW*, 92)

There is irony in Jack's final comment, "It was nothing." Rovit's comment that "[h]is exercise of 'fast' thinking under stress transforms him from a fully responsive mechanism of instincts into an instinctive machine of avarice" (Rovit, 45) is relevant here. As Stetler and Locklin argue, "[t]he honor Young sees him

retaining seems totally absent from Jack's character" (6). In short, how can Jack be a code hero when he not only decides to lose the game before fighting but also breaks the code of a sportsman by betting against himself? Jack has no love for his sport, only for his money. The issue to be raised here is that other critics, probably influenced by Philip Young and his followers, might easily accept Jack's monetary values as a code to live by. The popularity of *The Sting* is not an accident in light of this materialistic spirit.

Of course, Jack has virtue; he endures pain. However, is this enough to be the code by which we live? Hemingway seems to say no. As is shown in his "My Old Man," the son of the old jockey is ashamed of his father for his involvement in the corrupt system of the race. What Hemingway cherishes as honor and courage is the old jockey's final trial to extricate himself with his life. Implicitly, Young's attitude is enormously harmful, since it directs American values toward materialism. One of the byproducts of seeing Jack as a code hero is the association of Hemingway with ignominious racism. When we call Jack a code hero, we minimize his racist slurs like "kike," "nigger," "polak," of which Hemingway does not seem to approve, in order to regard that his code virtue remains unblemished. We ignore his insomnia and his frequent mentioning of his wife in order not to dilute his tough mentality as a pugilist. If critics paid more attention to Jack's insomnia and his longing for his wife, the title of Hemingway's selection, *Men Without Women*, could have a better reputation, and Hemingway could not be

easily branded a misogynist. If critics gave up the idea of Jack as code hero, they could more easily recognize Jack's petty bourgeois attitude about money and race.

Hemingway the artist does not glorify sportsmanship but stands "largely apart from that sports culture," which is shallow and fake (Messenger, 240, 241). It is rarely admitted that Hemingway's portrayal of boxers is mostly unfavorable. Jack Brennan is no exception, and we can see that the most degenerate form of Hemingway's boxers appears as Blindy in "The Man of the World."

Young and Rovit state briefly that Manuel in "The Undefeated" is a code hero and tutor, without developing the idea. Why is that? Normally, the matador, especially the wounded matador, is the representative code hero in his ability to remain gracious, completely calm, very gentle, and courteous despite his suffering. Could it be that what they really found in "The Undefeated" was "pressure under grace"³ instead of "grace under pressure"? Manuel's pressure under grace is well expressed in his refusal to give up his job as a bullfighter. To Renata's common-sense advice that he should get a job, Manuel says: "I don't want to work.... I am a bull-fighter" (*MWW*, 2). The retired Zurito, who is, in my view, rather a tutor figure, advises Manuel to cut off the coleta (the pigtail of a bullfighter) and quit his job. However, the fixed notion of bullfighter as hero and his obsession with victory as a sportsman prevent Manuel from quitting. Under the "grace" of bullfighting, Manuel suffers: "I don't know," Manuel said. "I got to do it. If I can

fix it so that I get an even break, that's all I want. I got to stick with it, Manos.'”

(9)

The idea of sticking with the idea of honor in bullfighting brings him humiliation instead of glorification before spectators. He does not admit he is not up to bullfighting any more. He sidesteps and even shows his behind, which are taboos of bullfighting:

Again, there was the shock and he felt himself being borne back in a rush, to strike hard on the sand. There was no chance of kicking this time. *The bull was on top of him.* Manuel lay as though dead, his head on his arms, and the bull bumped him. Bumped his back, bumped his face in the sand. He felt the horn go into the sand between his folded arms. The bull hit him in the small of the back. His face drove into the sand. The horn drove through one of his sleeves and the bull ripped it off. Manuel was tossed clear and the bull followed the capes. (*MWW*, 28; italics added)

As discussed earlier, what Manuel experiences here is emasculation, whether it is erotic or not. As the text emphasizes several times, his sword, a symbol of his manhood and power, is “bent,” unfit for proper use, but Manuel is too preoccupied with being a bullfighter to notice. Faced with danger, he ineffectively repeats the stereotypical slogan: “Corto y derecho” (short and straight). He is gored after tripping over a cushion thrown from the crowd, who is jeering at his lack of skill and force. The final action he takes resembles an act of suicide. He runs towards the bull, again breaking the taboo of a matador, to make himself one with the bull. The scene reminds us of Ahab’s final scene of self-destruction, in which he gets tied on the whale:

All right, you bastard! Manuel drew the sword out of the muleta, sighted with the same movement, and flung himself onto the bull. He felt the sword go in all the way. Right up to the guard. Four fingers and his thumb into the bull. The blood was hot on his knuckles, and he was on top of the bull.

The bull lurched with him as he lay on, and he seemed to sink; then he was standing clear. (*MWW*, 30)

Critics, like those of *To Have and Have Not*, tend to glorify the pain and suffering of this scene as painful victory or sweet suffering. In a sense, however, Manuel resembles Pedro Romero, not only in his toughness but also in his insensitivity and stubborn mind. In another sense, he resembles Santiago, who calls for his own destruction when he catches the great marlin, which is bigger than his skiff, beyond his ability. Hernandez says, "Go on to the infirmary, man.... Don't be a damn fool." Anyone who sees Manuel's death as heroic needs to reread another Hemingway story about bullfighting, "Banal Story," which is written as a sequel right after this story. The death of a great bullfighter, Manuel Garcia Maera, who has the same first name as the protagonist of "The Undefeated," is reduced to the "banal": "After the funeral every one sat in the cafes out of the rain, and many colored pictures of Maera were sold to men who rolled them up and put them away in their pockets" (*MWW*, 128).

Of course, everybody's death will be forgotten. The point here is, however, that the narrator severely criticizes Manuel's recklessness, which is a betrayal of the bullfighter's code. The crowd's silence and jeering undercut the importance of Manuel's act. Zurito the picador, as if a mouthpiece for the narrator, does not support Manuel's foolish act and is nowhere to be found when Manuel needs him

emotionally. One needs to be reminded that the stereotypical notion of bullfighting, in which “grace under pressure” is supposed to be shown, was already parodied in *The Sun Also Rises* (1926), although this interpretation was not made fully until recently.⁴ The text makes clear that the world of the bullring can be seen as violence “for fun.” The arrangement of bull-runner Girones’ death before Romero’s great victory effectively undercuts the whole myth of courage and honor, chivalry and romanticism. In the waiter’s opinions, the bullfight is nothing but “fun, just for fun”:

[“]What are bulls? Animals. Brute animals.” He stood up and put his hand on the small of his back. “Right through the back. A cornada right through the back. For fun – you understand.” (*SAR*, 197).

Also, of course, the fact that Brett leaves the ear of the bull, which is presented by Romero, in the drawer of her bed along with her cigarette stubs, burlesques the heroic act of Romero, who is too “insensitive” and “wooden-headed” to be a true hero (Crews, 37). Manuel’s death resembles that of Girones, who dies because of his need to show off his courage, which is, after all, only foolish recklessness. As Stetler and Locklin say, “Manuel’s behavior seems more foolish than exemplary, although his pride places him closer to the tragic than to the merely corrupt” (6-7). If there is someone who has dignity in this story, it is Zurito, who knows when it is time to retire and say farewell to the violence of the world of bullring.

How beautiful it is
The figure of a departee

Who knows whence to leave.

(Lee, Hyung-Ki, "Falling Leaves"; my translation)

If Zurito is seen as an honorable figure, then what he stands for – willingness to help others and wisdom when to leave – can be set as a “code,” instead of Manuel’s. However, Young insisted that Manuel, along with Jack Brennan and Harry Morgan, illustrated “qualities which are essential to that legend [of the Hemingway hero who is Nick Adams], and warned that seeing these figures as Nick Adams figures was “a bad mistake”:

Sometimes the real hero talks like the code hero, but the distinction between them can be made, and to consider this prizefighter, or Manuel (“The Undefeated” bullfighter), or the pirate Morgan as the Hemingway hero not only blurs and confuses what Hemingway made quite clear, but also and directly brings about a thoroughly erroneous misconception of that man [Hemingway hero, the generic Nick Adams]. (Young 1966, 65)

However, to invert Young’s phrase, the code hero talks and acts like the real hero. Jack, Manuel, and Harry are not code heroes, although they seemed to talk and act like ones. If Manuel were not classified as a code hero, competition and foolhardiness, the values Manuel embodies as a sportsman, together with Jack’s dishonest speculation and Harry’s destructiveness, might not have to be accepted as representative American sports culture. If those values were not examined under the New Critical eyes eager to find the code during and after World War II, they might be viewed as too violent and destructive to be acceptable.

The text criticizes not only Manuel's code but also the spectators' unusually cruel attitude. The narrator criticizes it through Manuel's interior monologue: "Oh the dirty bastards! Dirty bastards! Oh, the lousy, dirty bastards!" (29). Hemingway's criticism of the depraved sportsmanship of the spectators is manifested in the scene in which Manuel is gored after having tripped over the cushion thrown from the crowd. If they are "dirty bastards" who are cruel to the old man for his pitiful performance, Manuel too does not escape blame, for he induced the spectators' response with his mediocre performance. Manuel is analogous to Juan Belmonte, who returned from retirement with his passionless and dull performances and therefore earns "an afternoon of sneers, shouted insults, and finally a volley of cushions and pieces of bread and vegetables" (*DIA*, 214).

Zurito watches Manuel on the operating table "awkwardly" (32), because Manuel's coleta should have been cut long before. Hemingway intentionally uses the word "awkwardly" to insinuate that Manuel is not one of "The Undefeated." We cannot believe that Manuel loses a game on his own terms, with honor and courage, and keeps his dignity until the end, as Edmund Wilson argues: "The old bullfighter in *The Undefeated* is defeated in everything except his spirit which will not accept defeat" (96). However, the text shows that he is defeated in everything, including his spirit as a matador. He is already defeated in all senses when he sidesteps and shows his behind. Is it convincing, as Robert Penn Warren argues, that Zurito cannot cut off the old fellow's pigtail because "he becomes aware that, after all, the old bullfighter is, in a way, undefeated, and deserves to die with his

coleta on” (88)? As Alfred Kazin points out, “that grace may become pitiful” and, at its best, “casual” and “esthetic passion” (193). Yes, he deserves to die with his coleta on, but not in a sense that he is “undefeated.”

If there is something common between this story and *The Old Man and the Sea*, it is defeat, not victory, as has been thought. The bullfighting in Hemingway’s story may be temporarily masculinizing, but finally it is emasculating. As “[n]o triumphant American sportsman exists in Hemingway’s work” (Messenger, 260), hardly are there even Spanish triumphant bullfighters, except Cayetano Ordonez (known as “Nino de la Palma”). The waiter in “The Capital of the World” dies a ludicrous death in his wish to become a matador. The matador in “A Lack of Passion,” Hemingway’s unpublished bullfight story which was meant to be included in the selection *Men Without Women*,⁵ appears as a coward who is extremely effeminate, and the matador in “The Mother of a Queen” is a homosexual, a symbol of emasculation in Hemingway’s time.

Another code hero who was fabricated out of the stereotypical notion of the code hero is Cayetano Ruiz in “The Gambler, the Nun, and the Radio.” Although he is fatally wounded, he never complains and never moans, and is admired by the nun and the narrator, Mr. Frazer, who, “like our friend Nick” (Young 1966, 67), cries an hour or two hours for his suffering “[w]hen the nurses go out” (CSSS, 365). As Schwenger points out, crying has been generally disallowed for English men since the eighteenth century (3), and this taboo, according to a feminist activist

Rosalind Miles, has created a serious problem for men (246). One of the problems that the taboo against crying has produced for a man is his inadequacy in showing emotion when in pain. As the case of Harry Morgan shows, when a man cannot feel his pain and cannot express his suffering, he becomes numb not only to his own pain and suffering but also to others'. The lack of emotion and compassion prevents Cayetano from feeling the afflictions of other persons, and keeps him going on to cheat and to be finally shot twice in the stomach like Harry. The real problem lies in the tendency to see these figures as heroic. Why would Cayetano have "the code to live by" (Young 1966, 68), for Mr. Frazer and for us?

The text tells a different story. The criticism of Cayetano's tough stoicism is subtly made from the beginning of the story:

"Listen," the detective said. "This isn't Chicago. You're not a gangster. You don't have to act like a moving picture. It's all right to tell who shot you. That's all right to do.... You're not a bandit and this has nothing to do with the cinema." (CSS, 356)

The text subtly implies that Cayetano is a gangster and acts like a movie star in a hard-boiled *film noir*. Although he keeps his honor by not revealing his assailant's name in a world of gamblers and gangsters, the honor he keeps is a "fairly limited one," only "a morality, to repeat, for wartime, for sport, for drinking, and for expatriates" (Schwartz, 123). In short, it is the code of the gangster. Surprisingly, violence and the gangster code was extolled in the New Criticism of Robert Penn Warren, who initiated the term "code hero" with Cleanth Brooks:⁶

The violence, although in its first aspect it represents a sinking into nature, at the same time, in its second aspect, represents a conquest of nature, and of nada in man. It represents such a conquest, not because of the fact of violence, but because the violence appears in terms of a discipline, a style, and a code. It is as we have already seen, in terms of a self-imposed discipline that the heroes make one gallant, though limited, effort to redeem the incoherence of the world: they attempt to impose some form upon the disorder of their lives, the technique of the bullfighter or sportsman, the discipline of the soldier, the fidelity of the lover, or even the code of the gangster, which, though brutal and apparently dehumanizing, has its own ethic.... The dying Mexican, in "The Gambler, the Nun, and the Radio," refuses to squeal despite the detective's argument: "One can, with honor, denounce one's assailant." (Warren, 87)

Yes, "the code of the gangster has its own ethic," but it is not enough "to redeem the incoherence of the world," as Warren thought. To Warren, violence is not only "a discipline, a style, and a code" to facilitate the "conquest of nature, and of nada in man," but also "a sinking into nature" of destruction. The passage shows how the value-free New Criticism is seriously value-ridden, and is in fact the ideology of the cold war era, when violence is demanded, justified, but "coldly" resisted.⁷

The fact that Cayetano endures his severe pain stoically before others is, of course, admirable. However, that simple fact does not make him worthy of being called a code hero. If Cayetano does not reveal his assailant's name, one of the reasons is his awareness that he will be killed if he squeals. The text seems to support my reading of "feud" in the Latin world rather than Young's reading of honor in the world of gambling. Again, one needs to read closely every single word to detect what is implied in Hemingway's simple passage. After the detective has gone, three Mexicans visit Cayetano. Mr. Frazer thinks they are

friends of Cayetano, but they are proven to be “friends of who wounded him” (CSS, 361). If we think of this Latin American’s fiery but honor-cherishing habit, it is mandatory for Cayetano not to reveal his assailant’s name to save his life. Of course, Hemingway “heroes are not squealers” (Warren, 79), but for a specific reason in this case. Besides, he has been shot, if not deservedly, because of his cheating. How can he squeal after he has violated even the code of a gambler? Do we have to forgive him and even praise him simply because he shows endurance under pain? The irony is plain in Cayetano’s self-denying speech: “I am a poor idealist. I am a victim of illusions.... I am a cheap card player, only that” (CSS, 365). Cayetano “has no friends” (CSS, 361) and no family. Interestingly, almost all of Hemingway’s code heroes except Jack Brennan and Harry Morgan are foreigners and have no children. The positive value of code heroes, if any, should be thought of with its negative effect, destructive violence.

The narrator does not approve of Cayetano’s act and his silence:

“[W]hat happens if after shooting you, this man shoots a woman or a child?”

“I am not married,” Cayetano said.

“He says any woman, any child.”

“The man is not crazy,” Cayetano said. (CSS, 356)

However, “the man” is crazy. Out of the fury over his lost money, he fires at random everywhere. The poor Russian immigrant, a beet worker in the Depression era, is shot, like Albert Tracy in *To Have and Have Not*, thanks to the so-called code hero’s act of dishonesty and violence. Cayetano reports that the man shoots

into nothing and then the Russian and afterwards him. Cayetano, like Harry Morgan, does not realize that his Russian co-worker has been wounded because of his immoral act of cheating.

The comparison of Cayetano with Harry Morgan further elucidates the fate of code heroes. Cayetano will lose his leg and finally his life because he does not think of his dismemberment seriously: "I have no great use for the leg. I am all right with the leg or not. I will be able to circulate" (CSS, 366). His lack of compassion for others as well as for himself will cause such bloodshed as Harry Morgan's, because he will continue to gamble until he loses everything: "When I make a sum of money I gamble and when I gamble I lose" (CSS, 366). How can we argue that the person is exemplary only if he has the toughness of a gangster or a hunter, who expects "jackpots" or "windfalls" like today's lottery-addicted players, while the rest of his values are related with habitual gambling and random killing?

The narrator seems to sympathize with the need of "opiums," whether they are gambling (Cayetano), religion (Sister Cecilia), or sports events and musical radio programs (Frazer), which were the most popular forms of entertainment for the people of the 1930s.⁸ Frazer asks, "Why should the people be operated on without an anaesthetic?" (CSS, 367) The narrator is aware of the temporary effect of such anesthesia. Like Cayetano, they are all "victim[s] of illusions." As Sister Cecilia's opium is burlesqued for her silly cheer for the Notre Dame baseball team simply because of the team's name, so is Cayetano's. The setting of this story is

Hailey, Montana, an interior of the West, but what Hemingway portrays here is not the glorification but the disillusionment and the squalor of the modern West. The great heroes of the West are actually, as Peter Matthiesen writes in his novel *At Play in the Fields of the Lord*, “the most selfish, ruthless, cunning, conniving, grasping bastards in the history of the world” (quoted in Fiedler 1968, 174). The need to get away from this meaningless bleak world of opiates is expressed in Mr. Frazer’s final statement of the story, which is rather ironic: “[Y]ou could play the radio so that you could hardly hear it” (CSS, 368).

* * *

As I have said, the values what Philip Young formulated as those of code heroes are represented as negative in Hemingway’s works. Witness the adultery of Wilson the hunter, the trickery of Jack the boxer, the recklessness and foolhardiness of Manuel the bullfighter, and the dishonesty and addiction of Cayetano the gambler. All the activities of Hemingway the man, except fishing and warring, seem to come together in three characters. Only Jack and Manuel are represented as having some goals, even if the pursuit is proven to be violent and self-destructive. My intention here is, however, not to criticize Philip Young’s theory of code hero *per se*, but to argue that the misunderstanding and abuse of Young’s idea of code heroes has contributed in the orientation of American values towards sex, money, and sports.

Young’s main contribution to Hemingway scholarship is to be found in his theory of trauma, not in that of the code hero, as he argued. In fact, he devoted

only one chapter to the discussion of code heroes and later warned about the danger of mistaking the values of the code hero as those of the Hemingway hero. As Stetler and Locklin acknowledged, Young was “apparently the first to observe that Hemingway wrote as much about fear as he did about courage” (Stetler and Locklin, 10). As if reflecting and anticipating the change of Hemingway scholarship from the theory of (masculine) code to that of (feminine) trauma, Young, in various places,⁹ emphasized that he was the originator of the “wound theory,” having acknowledged that “in wide usage the terms [Hemingway hero and code hero] are cumbersome and infelicitous” (Young 1966, note on 64). In the revised edition of his book, he even proposed, probably influenced by Earl Rovit, the possibility of analyzing “A Clean Well-Lighted Place” by not following a strict application of “neither hero nor code” (1966, note on 67). In fact, Young criticizes Hemingway’s “virile” figures as “sick” (1966, 259). He concludes his assessment of Hemingway’s works by saying his works “eternally rehearsed” “a flight from violence and evil” (1966, 260). Young’s critique of violence and his profeminist idea has not been fully developed.

Despite Young’s efforts, the wrong idea of the code hero was set in Hemingway scholarship and in the popular reception. The seed of danger, however, lies in his rigid separation of these two concepts, which are closely related to have some similarities. As Beegle points out, “from the ‘wound theory’.... evolved the notion of a Hemingway ‘code’” (1996, 275). The wrong idea produced Hemingway the myth: misogynist but womanizer, racist and

homophobic, sports-maniac and war-monger. In the popular version, endurance as a virtue is transformed to gallantry and temerity; honor and courage of great matadors are degenerated to those of sports-maniacs, tricksters, and gangsters. In the midst of these transformations, people witnessed the birth of Hemingway the celebrity. As a result of that transformation, the negative values of the code hero became one of criteria to govern American society, like many other ones, resulting in a society too full of sex, money, and sports. To contradict what people have thought, to show that Hemingway the artist criticizes these values, is important in order to correct the wrong picture of Hemingway, and is indispensable in order to appreciate, in all fairness, the whole scope of his works.

The values which the code heroes cherish are, directly or indirectly, related to acts of violence. "A Man of the World" (1957) is Hemingway's last published short story during his life, published together along with its companion piece "Get A Seeing-Eyed Dog" as "Two Tales of Darkness." Carlos Baker devalued this story for its trivial subject matter;¹⁰ Julian Smith praises it as "the true capstone to his [Hemingway] career" rather than "the tombstone" (1971, 9). Yes, "A Man of the World" is a capstone, not a tombstone, but for a different reason than Julian Smith thought. To me, the story is a capstone not because it shows "endurance" or "grace under pressure," as Julian Smith argues (1971, 9, 12), but because it shows the degeneration of the code. As in previously discussed stories, Hemingway in this story offers a critique of violence.

What Hemingway hoped to write in “The Snows of Kilimanjaro” about the western mountains, unexpectedly appears as a burlesque of them and what they represent. Hemingway evokes the West in various places, but the stories which actually deal with the West are rare, and its representation is totally negative.¹¹ One of Hemingway’s achievements is that he makes a critique of the values he presents, as is implied in the arguments of Schwenger (45) and Spilka (1991, 198). One can easily observe this in Hemingway’s selection of ironical titles: *The Sun Also Rises*, *Men Without Women*, *Winner Take Nothing*, to name a few. The title “A Man of the World” is ironic, too. He is not “the” man of the world, but “a” degenerative man of the world. As Fleming argues, “Blindy’s assertion that he is a ‘man of the world’ emphasizes [only] his real bitterness and his provincial nature, locked in the dark world of his own sightlessness and ignorance” (1989, 370).

In short, “A Man of the World” is a masterpiece, not for the reason that “grace” is still held out to the end, but for the reason that it discards the idea of “grace.” First of all, Blindy, “with icicles on his mustache and small pus icicles out of both eyes,” “[does not] look really very good” (CSS, 493). He has degenerated into a figure whose disfigured face people avoid. Thus he has to wait away from the entrance opposite of the slot machine not to drive out customers. Superficially, he acts according to a code of “grace.” He seems to be humorous to customers and even to Willie, who had gouged his eyes out and stomped his body. He exacts only a quarter from a winning customer for each bet. He walks for a long distance from The Flats to Jessup with his eyes blinded under the cold

weather. He also controls his drinking when he has to travel the icy road. Temperate and even virtuous? Yes, Blindy has a code, but it is the code of a beggar. If he exacts too much, or if he approaches too closely, he will be expelled. His is the beggar's instinct for survival rather than the stoic's "grace under pressure." He needs to be sympathized with but not to be extolled.

If blindness brought wisdom to such literary figures as Oedipus or Tiresias, it brings out, for Blindy, only "a sense of unworthiness, bitterness over the castrating injury, sadistic humor, and suppressed anger" (Leonard, 68). In this tale, spiritual blindness comes with physical castration: he was violently stomped upon and "that was the bad part." After that, he cannot fight any more and is viewed as effeminate with "that high voice" (494). Like Harry Morgan, Blindy does not realize his own fault until the end of the story, because he is mesmerized with his tall talk that he is "a man of the world." He seems to forgive Willie in his humorous and generous mind, but behind this generosity and humor lies his competitive and vengeful spirit. The tone of the altercation in the car seems to be humorous and light, but in fact is bitter and full of venom:

"Did it again tonight too," Blindy said happily. "That's why he put me out of the car. He ain't got no sense of humor at all. I told him on a cold night like this he'd ought to bundle up so the whole inside of his face wouldn't catch cold. He didn't even think that was funny. You know that Willie Sawyer he'll never be a man of the world." (CSS, 495)

Blindy cannot forgive Willie. If there is a person who forgives, it is not Blindy as has been thought, but Willie, who gives Blindy a ride despite his injury,

which has left him a noseless face. The urge to humiliate his adversary is still dormant in Blindy's violent mind. Though Blindy seems to talk "without any rancor" (495), he is inwardly troubled by the fact of his castration. He is "motivated only by revenge, and alive only in the adulation of those who remember his fight" (Hannum, 342). He puts on a heroic face when he tells the story of his (farcical) fight, as if it were something to be proud of. The problem is that we so often associate "the hero" with violence verging on farce that the word loses its traditional meaning. We should not call somebody a hero, who, without any convincing reason, starts a fight. The text does not give any specific reason for Blindy's fight. Even Frank the bartender, who might be called a code hero for his "patience, wisdom, generosity, business savvy, and deference toward Blindy, especially in the matter of Blindy's correct name" (Leonard, 71), does not know why the fight started. This fact reminds us of the impossibility of finding the origin of violence. Violence is just there; it comes out of nowhere and goes nowhere. It never leaves without destroying the agent as well as the object. Blindy takes sadistic pleasure in the fact that Willie is abandoned by his wife, probably for his hole in the face, but he does not realize that he too has a mangled face and body, and that he is left alone with the echo of violence.

The real problem is that the narrator, Tom, enjoys telling this gory tale, and the stranger enjoys listening to it. Hollis Sands, probably a friend of Blindy's or just a spectator, manifests the violence present in everybody's mind, including the

narrator's and the audience's: "Bite it off! Bite it off just like it was a grape!"

(494). The result of violence is cannibalistically dehumanizing:

Blackie was biting onto Willie Sawyers's face and he had a good holt and it give way with a jerk and then he had another good halt and they were down on the ice now and Willie Sawyer was gouging him to make him let go and then Blackie gave a yell like you've never heard. Worse than when they cut a boar. (CSS, 494)

This is a scene of fighting which suggests that man is, after all, an animal. Blackie is Harry Morgan at his worst. Harry Morgan's hollowness now takes its form as Blindy's hollow face. Blindy is, as Hannum argues, "the most repulsive and least sympathetic" (343) figure among Hemingway's boxers, and the story is Hemingway's "final, sardonic comment on the boxer brawler he had so often watched in the ring and used in his fiction" (342). In this story, which is written especially after his fatal African experiences of 1953-54 in which he really faced physical disintegration, Hemingway reevaluates the code, which he seems to assert as late as 1952 in *The Old Man and the Sea* despite his own gradually failing health and advanced age, as Fleming argues (1992, 9). Harry Morgan has now degenerated into a depraved, homeless "bum." The code hero proves to be a hollow man who ends his life "not with a bang but a whimper" (Eliot, "The Hollow Men"). By making a tragedy into a farce, Hemingway makes a forceful indictment of the idea of the code hero, an idea which was popular especially in the Cold War era (1949-1963).¹² The universal idea of code hero is ahistorical. The critics who praised Blindy did not know that they did not know the specific

situations of the beggar in the West and themselves became “blindy” with their not so close “close reading.” Ludicrously, the code of the beggar became one of the codes of code heroes.

“After the Storm,” written more than two decades before “A Man of the World,” reveals clearly Hemingway’s philosophical attitude toward violence, which is shown to come from and lead to nothing. Significantly, Hemingway titles his short-story collection *Winner Take Nothing* (1933). As shown in Hemingway’s intentional omission of the third person singular in the title, the infinitive and imperative “Take” emphasizes the omnipresence of nothing in the past, present, and future. Arranged as the lead story in the selection, “After the Storm” communicates one of the themes of *Winner Take Nothing*: the uselessness of violence, and the vanity of human wishes.

The first sentence finds the anonymous narrator trapped in a barroom brawl, which is a violent choke-and-slash fight. According to him, the fight “wasn’t about anything, something about making punch” (CSS, 283). Yet for this nothing, which is nevertheless something in human existence, he is quite willing to fight, and even kill, if necessary. What is evoked in the first scene, through the dialectic of something and nothing, is the meaningless nature of violence. Through the act of violence, the narrator’s masculinity is temporarily enhanced, whereas that of the assailant’s is lessened (he cries and thus is unmanly). When he disengages himself from the brawl and flees to the boat to make out for the sea, he

finds nobody came after him. He encounters a wrecked liner which seemed to be everything, “as big as the whole world” and “must have had five million dollar’s worth in her” (284). He is both chasing nothing, which he thinks everything, and being chased by the result of nothing, which is violence (committed upon the assailant).

The alternation of something and nothing recurs in the subsequent act of the narrator:

I didn’t find anything and I went on a long way. I was way out toward the quicksands and I didn’t find anything so I went on. Then when I was in sight of the Rebecca light I saw all kinds of birds making over something and I headed over for them to see what it was and there was a cloud of birds all right. (CSS, 284)

The narrator’s lack of emotion and inhumanity are well revealed by the understatement, “all right.” Through the eyes of the sponge fisherman, the underwater graveyard, where the dead body of a woman with her hair and broken flesh of dead passengers floats all over, is nothing but a fortunate salvage. The indifferent violence of Nature is well understated in the scene where all kinds of birds and fishes eat the human flesh. With all its cannibalistic horror, the narrator tries to get something from “her” with his wrench. The narrator takes off his clothes and dives down, wrench in hand. The scene is erotically charged, as if recalling the primal scene of sex and violence:

I could hold on for a second to the edge of the port hole and I could see in and there was a woman inside with her hair floating all out. I could see her

floating plain and I hit the glass twice with the wrench hard and I heard the noise clink in my ears but it wouldn't break and I had to come up. (285)

Like the "knife" he wields against his opponent, the wrench is a phallic symbol that open the ship. However, his tool of violence, physical or metaphorical, was too small and light to get into her: it "wasn't any good diving unless you had a big hammer or something heavy to do good" (286). His nose was bleeding because of his reckless (sexual or nonsexual) activity, and he felt "plenty tired" (286) as if he had experienced ejaculation. After all his violent attacks, he gets nothing, as if entering the post-coital void, and returns to the shore to get some good tool. Interestingly, sex is represented as a form of violence from which life (something) and death (nothing) originates.

In this story symbolizing nothingness, the stormy weather and wrecked ship are objective correlatives for the narrator's violent mind. As if reflecting the narrator's inner state of violence, another turbulent storm blows for a week. After he came back to the ship, having been released from the "five hundred dollar bond," he found the Greeks had "stripped her clean" (286) and got "Everything" (287).¹³ Better equipped than the narrator, they blow the ship open and get to the safe with dynamite. The narrator does not get anything because he was delayed by arrest for his previous violence. As his first act of violence brings nothing, so does his second, because of the nature of echoing violence. He finds that only "pieces of things." The dismembered bodies of the 450 passengers aboard the *Valbanera*,

are floating “all the time,” exhibiting the power of the ever-present violent sea, which reduces everything to nothing.

This simple yet horrifying story can be viewed as an allegorical condensation of *To Have and Have Not*, where the narrator does not realize the nothing-oriented violence until he dies. Like Harry, the anonymous and therefore universal narrator does not realize that he himself is a shark, “a moral scavenger,” (Howell 45, quoted in Smith 243). In his pursuit of violence, he does not realize that the object of violence, a wrecked ship, is stranded in the “quicksands,” an emblem not only of nothing-oriented violence but also of the vanity of human wishes. By showing the nature of nothingified (*nichtend*) violence, Hemingway the artist nullifies all human acts of violence, including that of the narrator. Hemingway shows the inevitable fate of a man who gets nothing in his inescapable involvement with violence, an eternal theme of man, which will be further expounded in *The Old Man and the Sea*.

* * *

The Major in “In Another Country” reveals a variation of “grace under pressure” by escaping the vicious circle of masculinity and violence. He has been simplistically classified as a code hero or tutor figure by those who ignored his act of crying:

He stood there biting his lower lip. “It is very difficult,” he said. “I cannot resign myself.”

He looked straight past me out through the window. Then he began to cry. “I am utterly unable to resign myself,” he said and choked. And then

crying, his head up looking at nothing, carrying himself straight and soldierly, with tears on both his cheeks and biting his lips, he walked past the machines and out the door. (*MWW*, 38)

The Major's crying is different from that of Frederic Henry. The Major neglects neither his duty as a soldier nor his dignity as a human being. He can be called a Frederic Henry who returns to the routine of everyday life with dignity. He might be caught in insomnia like the old waiter in "A Clean Well-Lighted Place," but he is different from Jake Barnes, a figure of what Frederic Henry has become. He is a figure who does not "believe in bravery" (36), although he had been a great fencer and a fine soldier.

His crying after the loss of his wife should not be ignored, especially in the context of *Men Without Women*. The motif of "to marry is to be buried" appears in such Hemingway works as "The End of Something" and "The Three-Day Blow" and has been thought of as a common Hemingway's theme.¹⁴ The Major says to the narrator, "A man must not marry" (37). The Major's superficial objection to marriage expresses, however, his deeply felt sorrow and love for his deceased life. What he is teaching to the narrator is, as Julian Smith well points out, "not that one should not marry, but how one should accept the loss of one's life: one returns to what one has been doing, even if it is something as ridiculous and futile as mechanotherapy for a ruined hand" (168).

In several points, the Major resembles the Nick Adams figures. He is wounded in the hand and thus cannot fence and probably cannot perform active

soldiery any more. He does not believe in bravery even if he is a soldier. However, the fact that the Major is wounded does not make him lost like Jake Barnes. The Major does not cry alone during the night but can cry bravely before others for his loss and sorrow. Nor does the fact that he does not believe in bravery prompt him to desert the army like Frederic. Among so-called code heroes, the Major is “Hemingway’s most eloquent portrait of ideal heroism – unquixotic, unathletic, profoundly humanistic” (Rovit, 47). Unlike Santiago, the representative code hero, however, he is not destroyed, though badly broken. Unlike Santiago, he admits that he is defeated and also knows that he does not have to take ultimate measures -- suicide -- to save his dignity. In fact, his dignity comes from his acknowledgement that he has defeated.

The importance of this story is not only that it embodies the demystification of the code hero but also that it shows the progress of the Nick Adams figure as a grown man. The narrator of this story realizes what the Major sees when he “looks” out of the window, *das Fenster ins Nichts und Freie*. Because the narrator (precisely speaking, the retrospective narrator) perceives what is in the looking of the major, he rejects being one of the wounded “hunting hawks” (*MWW*, 36) like his fellow soldiers. Frederic Henry, another Nick Adams figure, enlists with an Italian Army simply because he happens to be in Italy. As a result of that, he becomes one of the “hunting” but haunted hawks. But the retrospective speaker of this story is different from him in the sense that he breaks the old habit of going out to war for fun or for proving his manhood. It is not a coincidence that

Hemingway the artist makes football, the most violent and distinctly American sport, the narrator's pre-war favorite sports game. The text insinuates that the narrator will not engage in this sport anymore, not only because of his physical deformity but also because of his changed masculinity. Nor will the narrator engage in soldiery again, though Hemingway breaks this promise in *Islands in the Stream*, where a generic Nick figure, Thomas Hudson, resorts to violence for his voluntary job as a pursuer of U-Boats. The story shows that the code hero keeps his dignity only by showing his true emotion and love, not by abstaining from them. The story also shows that the Nick Adams hero could escape the scene of violence through what he learned from the Major, the new code hero. For the first time in Hemingway's works, again to use Philip Young's phrase, the difference between code heroes and Nick Adams heroes does not exist. After this story follow "A Clean Well-Lighted Place," (arguably) *The Old Man and the Sea*, and "Get A Seeing-Eyed Dog," which achieve the similar dimension, seen from the viewpoint of Nick Adams figures, not that of the code heroes.

If "After the Storm" is an allegory of violence, "A Clean Well-Lighted Place" can be read as "a metaphor of the code" (Rovit, 97). However, the code hero in this story, like that of "In Another Country," in many ways is close to the tyro. The old waiter is just a common man. He is an insomniac like many other Hemingway heroes and talks much to himself like Santiago. His job is not grand, as that of a boxer or a hunter. Like the old man in the story, he is one "of those

who like to stay late at the café,... with all those who do not want to go to bed. With all those who need a light for the night” (CSS, 290). He is “*croyant* at night,” like Frederic, and finds his solace only through work, like Jake. In that way, he is similar to the old man, who “must be eighty years old” (289), the oldest version of Nick Adams, if he can be called such.¹⁵

The old man, however, unlike many other tyro figures, shows dignity and virtue, like the narrator of “In Another Country.” Though drunk, he walks “unsteadily but with dignity” and leaves “half a peseta tip” (290) to the insulting young waiter, a symbol of violence and death, who yells to the old man: “You should have killed yourself last week” (289). The old man, like the old waiter, knows the nada of the world and in despair tried to commit suicide:

“Last week he tried to commit suicide,” one waiter said
 “Why?”
 “He was in despair.”
 “What about?”
 “Nothing.”
 “How do you know it was nothing?”
 “He has plenty of money.” (288)

The last two sentences exemplify that there is the realm of nothing, or the Real, to use Lacan, which cannot be satisfied by money, the Symbolic. The old man now holds out like the old waiter after his trial to enter into the realm of “nothing,” and this encounter with nothing, in a sense, elevates him to a status of the old waiter. Again, the difference between the code hero and the Nick Adams hero is blurred

in this tale. If there is any difference between the old man and the old waiter, it is that the former is enwrapped in his pain and despair, whereas the latter is not.

It is the light of the old waiter which allows the old man to hold out. His “clean and pleasant café” protects the old man from the violence and death of the world, because the light of the café is put on not for him but for others. It protects the old man from death, as if the light of the table in Maurice Maeterlinck’s play *The Intruder* protects the family from the intruder, which is death. The sleepless nights of the old waiter are his compassion radiated to the lost generations, and his lighted café is a Hopkinsian heaven-haven against the intrusion of nada. That is the fifth dimension which the insomniac narrator of “Now I Lay Me” and the hysterically talkative narrator of “A Way You’ll Never Be” cannot imagine, for they are ego-centered and full of self-pity. Unlike other code heroes, the old waiter is neither naïve nor ignorant; he is, nevertheless, whole and integrated, *a way which we’ll be*, finally. It is a man who gives order to the meaningless world of nada. The old waiter is, as Benert argues, “neither a hero nor a saint, but, to borrow from Camus, that more ambitious being, a man” (quoted in Paul Smith, 285). How difficult it is to be a man, a human being who feels, cries, and loves! How difficult it was for Hemingway to portray “a man”!

As shown, the violence of many Hemingway code heroes is not effective against violence and nada. The violence of man is absorbed into the violence of nada. The story, however, shows that nada can be resisted only through tenderness and compassion for others. The fragments of “Datta, Dahyadvam, Damyata,”

which T.S. Eliot could only evoke as an incantation in *The Waste Land*, are embodied in the figure of the old waiter. As Hemingway says, “there is only love and compassion” (“Second Poem to Mary”).

* * *

A revisionary reading of Hemingway texts reveals is that the values which code heroes represent are not solutions to the wounded Hemingway heroes, because those values are shams. As early as 1924, when he wrote “On Writing,” the discarded coda of “Big Two-Hearted River,” Hemingway the artist knew their false nature. Of the asceticism, instilled by Nick’s mother, who is probably based on Hemingway’s mother, Nick says: “It was all such a fake. You had this fake ideal planted in you and then you lived your life to it” (*NAS*, 215). What Nick realized was not changed a bit and has become a consistent subject of Hemingway’s short stories from “Up in Michigan” (1921) to “A Man of the World” (1957). What Hemingway shows us as solutions for the wounded Nick, in “In Another Country” and “A Clean Well-Lighted Place,” are the reverse of what code heroes represent. They are emotion and love instead of the violence which is related with masculine performances; they are the reverse of masculine reserve,¹⁶ the regenerative power of communication and understanding. Nick Adams came a long way to meet these men, but ideal men, who can talk, cry, and love, unlike us. And he finds those values not from so-called code heroes, but from persons like the Major or the old waiter, soft but strong.

What Nick learns from code heroes is, paradoxically, that he should not adopt their negative codes. Their codes are proven inadequate, only good for the pursuit of money, sex, and violence, which are, to a certain degree, America's values. Nick, sometimes as an actor and sometimes as a narrator, has grown up to become a figure who accepts his own faults and responsibilities through learning to deny these values of the code hero. Nick outgrows the limitations of the code hero. Nick's attitude towards women has changed. According to Burwell, in the *African Book*, the manuscript version of the recently published *True at First Light* (1999), which was written between July 1954 and August 1956, "Hemingway's advance is that he no longer blames a woman" for his artistic failure (140):

On the surface of the *African Book*, the tension between male and female that fuels self-destruction or (perhaps) murderous hostility in "Snows" and "Macomber" is handled with mild ridicule of Miss Mary; but the dichotomy of hunterly and husbandly virtues remains very much present as Hemingway begins his game warden tour hoping to do something spectacular. (141)

Unlike his misogynistic attitude in "The Snows of Kilimanjaro," Philip, the generic Nick of "Get A Seeing-Eyed Dog" (1957) fully accepts the responsibility which his prejudice and egoism had evaded. Philip talks to himself in his interior monologue: "I love her so much and have done her so much damage and I must learn to take good care of her in every way I can, If I think of her and of her only, everything will be all right" (CSS, 490). Although the story was written before "The Man of the World," the sequence of publication is reversed, with the latter

followed by the former. The coincidence enables us to argue that “for much of his remaining life, Hemingway was a good deal more like Philip than he was like Tom” (Hannum, 347), the narrator of “The Man of the World” who enjoys the story of Blindy.

To accept one’s own responsibility as a man is a good start “to set things right” (Hemingway, “The Earnest Liberal’s Lament”). It is Hemingway’s e(a)rnest answer, which he finds in his later years. What Young took as code heroes are not Hemingway’s ideal heroes, but negative figures who are sometimes worse than tyro figures. Nick is growing up to be an adult like the Major or the old waiter, and by doing so, he could have escaped the tradition of adolescence, the ignominious brand which has characterized and defined Hemingway and the American literary culture.¹⁷ The values Nick Adams learns and Hemingway supports are anti-misogynistic, anti-promiscuous, anti-violent, anti-war, and anti-material. They are not the barren stoicism of gangsters, sportsmen, and tricksters but love and compassion for others. The negative relation of self and other, discussed in my first chapter, has now come full circle: the awareness and recognition, rather than the negation, of the other substantiates the self. Although the myth of Hemingway and code heroes still seems dominant in American culture, it is time to throw away our Hemingway code book, not our Hemingway.

Notes:

¹ Baym probes to investigate Wilson's violation of the code from feminist and reader-response perspectives. She argues that Wilson is "not nearly so skillful a hunter as he makes himself out to be" (116) by pointing out that Wilson's car chase and shooting is illegal; that his accusation of Mrs. Macomber for murder is a blackmail to silence the illegal car chase; that his use of "cannon"-like rifle is a cover to hide Wilson's lack of skill. See also Spilka's response to Baym (1991).

² Earl Rovit evades the usage of code hero and Hemingway hero by replacing these terms with "tutor" and "tyro," respectively. But his argument does not surpass that of Philip Young. Rovit's list of code heroes or tutors are: Belmonte in *The Sun Also Rises*; Manuel in "The Undefeated"; the Major in "In Another Country"; Harry Morgan; Wilson in "The Short Happy Life of Francis Macomber"; Cayetano Ruiz in "The Gambler, the Nun, and the Radio"; El Sordo; and Santiago (39). The persons who have dignity as Hemingway heroes are the old man in "A Clean Well-Lighted Place," the Major and Santiago; the persons who gain dignity are Harry of "The Snows of Kilimanjaro" and Francis Macomber (98). My discussion of the Major in "In Another Country" and the old waiter in "A Clean Well-Lighted Place" as new Hemingway heroes in the last section of this chapter is influenced by Rovit's idea that they are "the Hemingway hero who works within the code" (98).

³ I borrow this phrase from Crews.

⁴ On this, see Arnold and Cathy Davidson and Wendy Martin.

⁵ On this, see Beegle (1991).

⁶ It is Pamela Boker who insists that Warren and Brooks are originators of this term (307; note 54). It is, however, Philip Young who popularizes the term, "code hero."

⁷ I thank Professor Morris Dickstein for pointing out that the Cold War, after all, was "cold," that is, a stand-off, not a violent confrontation.

⁸ On this, see Edward Stone's article in which he interprets Hemingway's story as reflecting the milieu of the 1930s. According to him, gambling, sports event, and radio musical programs were the most popular forms of entertainment of that era.

⁹ See Young (1984); Crews (1987):30-37, 59-60; and Morton.

¹⁰ Carlos Baker reports: "[Hemingway] wrote a short story called 'A Man of the World,' about a malodorous old bum named Blackie who had been blinded in a tavern brawl in Jessup, Wyoming. 'I think it is a good story,' said Ernest. If he really thought so, his judgement was slipping" (*Life*, 538).

¹¹ On this, see Johnston; for a general discussion of the West in Hemingway canon, see Fleming (1989).

¹² For similar ideas, see Schaub, and Siebers.

¹³ Ben Stolfus (1991) makes a convincing argument about the presence of “the Greeks” in this short story. He identifies the name of the ship as Oedipus, and maintains that “the Greeks” are called into to read the name of the ship, the letter of the unconscious.

¹⁴ For a different reading, see Ferrero.

¹⁵ Philip Young excludes this story from his selection *Nick Adams Stories*, although he includes “In Another Country,” whose narrator is not specified as Nick, either.

¹⁶ I take this expression from Peter Shewenger’s title of the second chapter, “Reserve and its reverse” in his *Phallic Critiques*, where he discusses the ironical nature of Hemingway’s style of “stiff-upper-lip.”

¹⁷ General Lanham once remarked to Mary Hemingway that her husband was “frozen in adolescence,” and Hemingway learned of this remark and eventually rejoined: “Perhaps adolescence isn’t such a bad place to be frozen” (C. T. Lanham, written communication, Aug 22, 1967; quoted in Yalom 287). Of the adolescent character of Hemingway’s works, see Lynn (1976).

Chapter IV. The Code of Destruction: *The Old Man and the Sea*

Elle est retrouvé!
 Quoi? l'éternité.
 C'est la mer mêlée
 Au soleil.
 (Rimbaud, *Une Saison En Enfer*)

Whatever we inherit from the fortunate
 We have taken from the defeated
 What they had to leave us – a symbol:
 A symbol perfected in death.
 (Eliot, "Little Gidding")

The thousand times that he had proved it
 meant nothing. Now he was proving it
 again. Each time was a new time and he
 never thought about the past when he
 was doing it. (Hemingway, *The Old Man
 and the Sea*)

Santiago is one of the new code heroes I discussed in the last chapter. As Manolin says to Santiago, "[t]here are many good fishermen and some great ones. But there is only you" (*OMS*, 23). In fact, for Philip Young, Santiago is the perfect example of the positive code hero, different from "Wilson the guide, Cayetano the gambler, Morgan the smuggler -- all embodied ideals of behavior the Hemingway hero could not sustain" (1966, 125). Santiago seems to be the man who has the values other Hemingway heroes have tried to find. He seems to be genuinely heroic in many ways: he is "selfless, thoughtful, courageous, durable, reliable,

and, above all else, gentle” (Brenner 1983, 176). Together with these qualities, he is portrayed as humble and even religious at times. He is a manifestation of pagan as well as Christian virtue: he is a fighter, but a humble one. Contrary to Hemingway’s stiff-upper-lip heroes, he knows how and when to speak and show his emotion and love. It is no wonder that when we think of Hemingway and his code heroes, we tend to think of Santiago and his stoic heroism. Santiago has been believed to be the one Hemingway character who really showed “grace under pressure.” Nick Adams, variously personified in such figures as Frederic Henry, Jake Barnes, Robert Jordan, and Colonel Cantwell, has grown up to become Santiago, the true hero. The heroic image of enduring Santiago is enough to propagate the Hemingway myth in the sense that “the relation of the author and the code hero is very close” (Young 1966, 126).

Apparently, Santiago’s humility and love are something not easily to be found in code heroes, but are something new, making him a true hero. Early in the story, Santiago’s humility is emphasized, differentiating him from typical code heroes. He accepted the food Manolin gave, but thought that it “was not disgraceful and it carried no loss of pride” (14). The acceptance of food from the boy is not humiliating, because Santiago loves him and treats him like “already a man” (12).¹

Santiago also gives the lie to one of the typical view of Hemingway heroes as misogynists, despite the fact that Santiago’s neglect of his wife has been interpreted as misogynistic. The absence of women in the novel has often been

compared with that in Melville's *Moby-Dick*. Santiago's carelessness with his wife's photo is especially cited as an example. However, the true reason that Santiago put away the photo of his deceased wife is, if closely read, not his lack of care for his wife but his need to suppress his excessive longing for her. Santiago had taken down the photo "because it made him too lonely to see it" (16). Besides, he keeps it very carefully "on the shelf in the corner under his clean shirt" (16). If we consider the fact that Manolin wants to provide Santiago with a new shirt because he has no clean shirt to wear during the cold season, we understand how much Santiago really cares for and misses his wife. Santiago is a sensitive man, who, as he says in the end of the story, "liked to think about all things that he was involved in" (105).²

His love for his wife is extended to the marlin. He thinks of the marlin as his "friend" (75) and his "brother" (65), and begins to feel pity for it, so that, at one point, he wishes to "feed the fish" (59) and, at another, is "sorry for the great fish that had nothing to eat" (75). Such affection towards an animal was absent in Hemingway's *Death in the Afternoon*, where, in fact, it seems to be mocked in the relentless description of the trailing entrails of the horse. Santiago justifies his killing by claiming that is what he has to do as a fisherman (50), and it "is not a sin if you love him" (105). His job as a fisherman and his love for his profession justify his killing. Therefore, in killing the female marlin, which is the "saddest thing" he ever saw, he butchered the marlin "promptly" in order to relieve the pain of the fish and her mate, who does not leave her side (50). Such caring is also

shown later in the story in his swift action of hitting a tuna's head in order not to inflict pain.

Santiago, therefore, is represented as a caring and even benevolent man who feels sorry about his act of killing. He seems to be different from Harry Morgan in his capacity for feeling other's pain. Santiago is also different as a code hero in liking to think and talk. As I showed in my first chapter, words and speech are presumed to be by most code heroes feminine, whereas deeds and actions are viewed as masculine. Like Harry Morgan and Robert Jordan, Santiago at first prohibits himself from thinking and talking. He tried "not to think but only to endure" (46). But he finally acknowledges the power of thinking and talking, even as he feels reluctant to do so: "[T]hink of it always. Think of what you are doing. You must do nothing stupid" (48). If Harry Morgan loses a fight because of his lack of premeditation, Santiago, to win a fight, shows exceptionally premeditated scrupulosity when he eats the bonito and the dolphin to prepare for the fatal fight against the marlin. At the end of the novel, he realizes "how pleasant it was to have someone to talk to instead of speaking only to himself and to the sea" (124). Santiago, in every respect, seems to attain true manhood, whether androgynous or not, with his recovery of talking and feeling as a tough man. He accepts his own fault when he says that he "shouldn't have gone out too far" (110) and also when he acknowledges that he violated his luck by going out too far (116). Besides, he knows how to beg forgiveness: "I am sorry, fish" (110).

The newly found compassion and love, for which I argued in the previous chapter as new values of Hemingway protagonists, do not, however, protect Santiago from destruction and death, because he is obsessed with the stereotypical notion of a fighting manhood. The values that are briefly manifested in Hemingway's short stories cannot take their full development in his long short stories such as *The Old Man and the Sea*. If Santiago had released the marlin, he would not have been beaten and destroyed. In fact, Santiago violates the code of a fisherman when he recklessly tries to catch and bring in a marlin beyond his power. He notices right away, as a skilled fisherman, that the fish is "two feet longer than the skiff" (63), too long to carry inside his boat. He also knows that he has to kill it by piercing its heart, the blood-spilling of which will attract sharks. As he acknowledges, "[t]he shark was not an accident" (100). Repetitiously, he assures himself that he kills the fish because of the food. He knows that it is his job to kill the fish as a fisherman. In the cosmos of the food chain, killing is not a sin if it is to "keep me alive and feed many people" (105). Moreover, as Santiago realizes, "everything kills everything else in some way" (106). However, as Santiago acknowledges, there is something more than food and survival in the killing:

You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman. You loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him. Or is it more? (105)

Santiago is not sure of it is a sin, because he also killed the marlin “for pride” and something more. The rhetorical question of the last sentence provides evidence. What is “more” than pride which Santiago questions himself? Santiago finds out the answer in his fight against sharks:

But you enjoyed killing the *dentuso*, he thought. He lives on the live fish as you do. He is not a scavenger nor just a moving appetite as some sharks are. He is beautiful and noble and knows no fear of anything. (105-6)

Santiago questions his motive for killing the marlin, by linking it to that of the Mako shark, the killing of which he enjoys. Interestingly, the identification of the marlin and the Mako shark is made in that the latter is “beautiful and noble and knows no fear” like the marlin. Santiago, without reaching the state of resignation and aloofness, tries to kill all the pursuing sharks in vain; on the one hand, he needs to protect his food, on the other, to satisfy his pleasure in killing. His extreme exertion, however, brings about his own destruction and finally death:

.... he felt a strange taste in his mouth. It was coppery and sweet and he was afraid of it for a moment. But there was not much of it. He spat into the ocean and said, “Eat that, *galanos*. And make a dream you’ve killed a man.”

He knew he was beaten now finally and without remedy.... (119)

Although some critics argue that Santiago will survive after his long sleep, the text makes clear that he has no chance of recovery. In a sense, Santiago wishes his own death, which is “sweet,” for he knows that he is too old to fish any more. Santiago’s unusual superman-like strength and stamina for his old age is nothing

but his *élan vital*, his own swan song. He, like a chevalier in the Middle Ages, prefers glorious death to humdrum and meaningless life. In a sense, death consummates manhood.

Santiago kills the fish for pleasure, too. As his death is “sweet,” so is his experience of killing the sharks. He kills the marlin-like grand Mako shark with “complete malignancy” (102). If he felt as sorry for the shark as he did for the marlin, he would not kill the sharks in his desperate fight, and could probably evade his own death. Santiago knows that he cannot defend the marlin against the sharks. It would be a fisherman’s job to let go of the sharks that live “on the live fish” (105). There is no use killing the sharks in that the fight is already doomed, after all. If Santiago let the sharks eat with peace, he *really* could be benevolent, and his act of killing the marlin might be as pure as fisherman’s or the sharks’. If Santiago enjoyed killing the Mako shark, he might feel the same in killing the marlin. Santiago, as a representative western fisherman, does not reach this level of resignation and benevolence. As Wolfgang Wittkowski argues, “Santiago only loves certain people and animals, while despising and detesting others” (5). This limitation prevents him from becoming a new Hemingway hero, let alone a saint or a Christ figure.

His obsession with his own death and his pleasure in killing brings “not only on himself but also on the great fish the forces of violence and destruction” (Burhans, 262). However, what else is involved in his continuous killings other than the simple joy of killing? In a sense, killing is Santiago’s way of proving his

pride as a man. To kill an animal, whether a marlin or a shark, momentarily lends Santiago a godlike quality, because giving and taking away life are believed to be God's exclusive power. Hemingway's notion of death as a gift³ is well expressed in his view of the bullfight: "[D]eath would seem the greatest gift one man could give another" (*DIA*, 220). But the killing of humans is prohibited except in such extreme situations as war; therefore, the killing of animals, whether for food or religious reasons, is the appropriate alternative for dealing with the destructive force of omnipresent *Thanatos*. In order to write of "the real thing" or "one of the simplest things of all and the most fundamental," Hemingway went to the bullring, "the only place where you could see life and death, *i. e.*, violent death now that the wars were over" (*DIA*, 2). While performing and watching death, man finds out pride as well as joy as a demigod:

Killing cleanly and in a way which gives you aesthetic pleasure and pride has always been one of the greatest enjoyments of a part of the human race.... One of its greatest pleasures.... is the feeling of rebellion against death which comes from its administering.... [W]hen a man is still in rebellion against death he has pleasure in taking to himself one of the Godlike attributes; that of giving it. This is one of the most profound feelings in those men who enjoy killing. These things are done in pride and pride, of course, is a Christian sin, and a pagan virtue. But it is pride which makes the bullfight and true enjoyment of killing which makes the great matador. (*DIA*, 233)

As the great matador enjoys killing to experience pride as a man, so does Santiago, the great fisherman. As Santiago acknowledges, "You killed him for pride and because you are a fisherman" (105). What pride? It is the pride of

godlike man who rebels against death and who feels that he is alive when he is administering death. As René Girard argues, “the power to kill and the respect for life illuminate each other” (21). However pathetic it may seem, man kills in order to feel his greatness as well as to ascertain his existence. Santiago’s joy in killing is similar to what Tarzan feels in Edgar Burroughs’ *Tarzan of the Apes*, a text that contributed in the formation of end-of-the-nineteenth-century primitive masculinity. Like Santiago, Tarzan

killed for food most often, but being a man, he sometimes killed for pleasure, a thing which no other animal does; for it has remained for man alone among all creatures to kill senselessly and wantonly for the mere pleasure of inflicting suffering and death. (73)

Santiago also kills the marlin to show “what a sort of a man” he is (64). Man achieves dominance and greatness through killing. He is addicted to the notion of the great man: “I am more than I am and I will be so” (64). Throughout the text, as Sam Baskett observes, some form of the ‘great’ appears nearly thirty times (239). However, this notion of greatness demands the relative devaluation of others. Easy scapegoats for the devaluation are usually women and animals, as I discussed in my first chapter.

As Weeks points out, “Hemingway heroes almost always measure themselves against male animals, whether they are kudu, lions, bear, bulls, or fish” (189). But they measure themselves against only large male animals. Measuring against the female, however great she is, counts for less. That is the reason why

bulls instead of cows are used in the bullfighting. Likewise, the marlin in this novel is big and great, and, therefore, assumed to be male, regardless of its sex: “He took the bait like a male (prudently but decisively) and he pulls like a male and his fight has no panic in it” (49).

The big beast of the sea must be fierce and noble, and the killing of it is a way to display one’s powerful masculinity. The marlin is thus, to a certain degree, to be represented as phallic:

The line rose slowly and steadily and then the surface of the ocean bulged ahead of the boat and the fish came out. He came out unendingly and water poured from his sides. He was bright in the sun and his head and back were dark purple and in the sun the stripes on his sides showed wide and a light lavender. His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and then re-entered it, smoothly, like a diver and the old man saw the great scythe-blade of his tail go under and the line commenced to race out. (62-63)

The description of the surfacing of the marlin with his “great erect tail slicing in the dark” feminine sea (67) resembles the erection of a “purple” and “lavender” penis, and the ocean and the marlin together seem to perform a sexual act: the marlin rises, bulges, enters, pours, and submerges. The description of its sword is especially phallic: “it is long as a baseball bat” and “tapered like a rapier.” The process of man’s achieving greatness requires the identification between the killer and the killed, which is big and great. Santiago thinks of the marlin as his “friend” and his “brother,” and feels hurt “as though he himself were hit” (103) when sharks are pulling the flesh of the marlin. Santiago completely finishes the process

of male bonding by eating the flesh of the marlin as if he is performing the ritual of the communion. After he compares himself with the marlin and absorbs its phallic power, he decides to kill it: "I love you and respect you very much. But I will kill you dead" (54). As Brenner argues, Santiago's esteem for the marlin is self-admiration and can be a "reaction formation that conceals hostility" (1983, 181). The paradox of love and death, a trite topos of western man, is enacted upon this scene. *The Old Man and the Sea* does not resolve this great paradox of love and death which Maria opposed in *For Whom the Bell Tolls*: "one does not need to die" (263).⁴

Santiago's obsession with the idea of manhood is also expressed in his thinking of the sea always as feminine, *la mar*, although, in grammatical Spanish, it is also used as *el mar*:

She is kind and very beautiful. But she can be so cruel.... He always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought. (29-30)

Santiago follows the double standard of his fellow seamen, who regard the ocean as female in that it is "kind and very beautiful" but "can be so cruel." Therefore, "those who love her say bad things of her," because the ocean is as duplicitous as

a woman. Unconsciously, Santiago, like Harry Morgan, is exactly imitating the trite convention of man who sees woman both as an angel and a whore. Thus Santiago's description of a Portuguese man-of-war as "a whore," which should be mercilessly tramped upon, is not accidental. The beauty of the Portuguese man-of-war, which is "deadly" (35) and "the falsest" (36), resembles, in many ways, the mythic female figure, Hydra:⁵

[T]he purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war.... floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it [the boat] in the water.

"*Agua mala*," the man said. "You whore." (35)

Although the very name of the Portuguese man-of-war in English is masculine and violent, what it represents is ironically aqueously feminine, "*agua mala*" [bad water]. The "bladder" recalls its feminine quality, and especially the "filaments" remind one of Hydra's (pubic) hair which castrates: "[the] poisonings from the *agua mala* came quickly and struck like a whiplash" (36). One of the problems produced by this kind of gender construction is that it encourages blind aggressiveness and violence towards the object, which is described unfairly on the gender map. Santiago's unconscious hatred of the Portuguese men-of-war provokes the pleasure of killing: "The old man loved to see the turtles eat them and he loved to walk on them on the beach after a storm and hear them pop when he stepped on them with the *horny* soles of his feet" (36; emphasis mine). "[T]he *horny* soles of his feet" provide a suggestion of masculinity.

The fact that Santiago is addicted to the notion of great manhood is also testified by his repetitious mentioning of the great Joe DiMaggio in his difficult as well as victorious times. He even compares his trial with that of DiMaggio's: "I must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel" (68). His competitive spirit with the great DiMaggio, however, even makes him think of himself as better than he:

"Do you believe the great DiMaggio would stay with a fish as long as I will stay with this one? He thought. I am sure he would and more since he is young and strong. Also his father was a fisherman. But would the bone spur hurt him too much?

"I do not know," he said aloud. "I never had a bone spur." (68)

Surreptitiously, Santiago makes himself greater than DiMaggio. Santiago thinks that his enduring capability under pain is better than DiMaggio's, because Santiago thinks that he endures as much as DiMaggio despite the fact that he is not so "young and strong" as he: "I think the great DiMaggio would be proud of me today. I had no bone spurs. But the hands and the back hurt truly" (97).

The notion of great manhood requires, as required and expected, the practice of violence. If "pain does not matter to a man" (84), neither does it to the fish:

"I'll kill him though," he said. "In all his greatness and his glory."

Although it is unjust, he thought. But I will show him what a man can do and what a man endures

"I told the boy I was a strange old man," he said. "Now is when I must prove it."

The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it (66).

The passage is the epitome of the novel in that it shows Hemingway's awareness of paradoxical manhood in relation to violence, an awareness I described in my previous chapters. Santiago should kill the marlin only "in all his greatness and his glory." Santiago's pride as a man will not be enhanced if the adversary is not worthy of fighting and killing. The awareness of greatness, however, accompanies, inevitably, in its very nature, anxiety that one's greatness is always under challenge and needs to be defended. To appropriate Gaston Bachelard, the ordeal is to be continuously challenged and proven to be the best "each time," for the goal turns out to be "nothing" if it is only achieved. Besides, the hero has to prove his greatness as a man before others in order to be recognized. If one's greatness were a self-sufficient concept which does not need the approval of others, the tragedy of Santiago would have not taken place, and the novel could not be written. Santiago's wish to show the greatness of his manhood before others prevents him from cutting the line and releasing the carcass of the mutilated marlin to be decently buried in the sea, as Brenner points out (1991, 44). In short, Santiago wants to show the marlin to the boy: "I wish I had the boy. To help me and to see this" (48).

Santiago's tragedy owes its genesis to the nature of masculinity as masquerade (or "parade," to use Lacan's term). Because masculinity has no

essential substance of its own, it tries to substantiate itself through violent masquerades, in vain, to prove that it is vulnerable. The vulnerable notion of masculinity pervades the text, as it does in *Green Hills of Africa*. Hemingway, the protagonist of Hemingway's autobiographical nonfiction, is not satisfied because he cannot catch big animals, unlike Karl. Although Hemingway seems to understand Pop (the white hunting guide who is totally different from Wilson, the corrupted white guide in "The Short Happy Life of Francis Macomber") when he says, "[i]nches don't mean anything" or competition "[s]poils everything" (*GHA*, 292, 293), his realization is not so genuine as to stop his search for the biggest animal. Unlike the Hemingway the artist, Hemingway the protagonist does not realize that man's pursuit of the biggest is a masquerade. It is a "dirty" "one-man show" (*GHA*, 213, 212).⁶ He does not know that to catch the biggest animal is not possible in the world, because the biggest could only exist in the realm of imagination, or in the world of the Lacanian Real. Santiago knows that it is "a dream" (98) "too good to last" (101, 103). When fulfilled, it dissolves into "nothing." Santiago fails to discover what really makes a man a man, being totally obsessed with the idea of great manhood which calls for incessant competition and destructive violence. As Raymond Zimmerman argues,

Compulsory repetition of dangerous experiences is.... at once a defense against and the potential cause of masculine disintegration both physical and psychological. In the attempt to deny a fundamental wound ('castration' or the handicaps of stratified society) through ritualized repetition, the men risk incurring further wounds which may debilitate them once and for all. (116; Zimmerman's emphasis)

In fact, Santiago incurs further wounds as he gets caught in the compulsory repetition of killings. His repetition of dangerous experiences, firstly, exposes him to temporary paralysis. His left hand becomes cramped through exhaustion. However, Santiago pleases himself by assigning a regal meaning to his clawed hand by comparing it to that of the eagle. His back and his right hand are severely damaged in his fight with the marlin, but his paranoia, his greatness and pride, desensitizes his body, driving him to fight with the sharks until his chest is broken. He “did not like to look at the fish [the marlin] any more since he had been mutilated” and thought that “[w]hen the fish had been hit it was as though he himself were hit” (103). Why? One reason may be that the mutilation of the fish is tantamount to the dismemberment of Santiago, because the fish is as “great” (63) and “strange” (67) as Santiago. As pointed out earlier, Santiago has to kill the sharks in order not only to protect the marlin’s pride and dignity but also to establish his. As his futile struggle with sharks escalates, he loses his weapons one by one: first, harpoon, then knife, gaff, club, and, finally, tiller. This is a symbolic process for Santiago’s disarmament or dismemberment.⁷ Although his physical dismemberment does not seem to be so serious as Harry Morgan’s, the intensity of it is so powerful as to cause an inner hemorrhage, the rupture of the heart.

Critics differ as to the meaning of the sharks. The sharks may symbolize nemesis or time (Harada, 275, 276), scavengers of death (Backman, 25), castrating forces (Brenner 1983, 181), or woman as *femme fatale*. Whatever they are, they

remind one of man's limitation or fundamental castration. Santiago is already doomed to be "beaten" and "defeated," whether he kills the marlin or not, as much as Macomber is already doomed regardless of his conquest of the buffalo. Hemingway does not neglect this fact when he writes a story of a great man. As soon as Santiago achieves what man could, the Mako shark, "the biggest *dentuso* that [he has] ever seen" (103), appears before his eyes as if to take away everything which man achieves. The *dentuso*, for its namesake, strikes "in the meat just above the tail" (101), which is "the marlin's genital area," as Gerry Brenner points out (1983, 181). Confronted with the force which is beyond man, Santiago chooses the destruction of both: "I cannot keep him from hitting me but maybe I can get him" (101). Perhaps, he can get this *dentuso*, but, as the story shows, there are infinite packs of sharks with which he cannot cope. Confronted with the inscrutable force of the universe, Santiago chooses his own death, the only option provided for such a great man.

Santiago's code is, therefore, not unlike that of a warrior. The scenes in which Santiago kills the marlin with his harpoon and fights against the sharks with his various weapons – knife, gaff, club, and anything at hand – resemble those of a gladiator or a soldier. He wants to conquer everything in the way. Santiago kills the marlin and destroys the sharks for nothing. In a way, he is suicidal. He would rather die than lose the fish. Santiago's great speech that "A man can be destroyed but not defeated," which has been interpreted as showing Santiago's stoicism or his grace under pressure, can be regarded as the manifesto of a warrior who does

not admit that he is defeated. Santiago exclaims, “Pain does not matter to a man!” (84) Again, the logic is that, as is shown in Harry Morgan’s case, neither does pain afflicted upon others matter when it does not matter to one. Like Harry, Santiago dies not alone, but with many others. He is so destructive that he solaces himself with his destroyed spoils even if he gained nothing: “I ruined us both. But we have killed many sharks, you and I, and ruined many others” (115).

Santiago’s fighting is also a fight to the finish like that of a warrior: “I’ll fight them until I die” (115). Santiago’s recall of DiMaggio and his bone spur in his time of suffering and glory well shows how much he is addicted to the idea of fighter and warrior: “What is a bone spur? He asked himself. *Un espuela de hueso*. We do not have them. Can it be painful as the spur of a fighting cock in one’s heel: I do not think I could endure that” (68). As Stoltzfus points out, *espuela* means in Spanish not only spur but “spike” (64), a killing contraption which is designed to fight efficiently in cockfighting, which is a fight until death. Santiago’s mind is fixed on killing from the beginning until the end when he prepares “a good killing lance” (125). As Christian Messenger points out, Santiago is a “single-minded veteran from the outset” (309).

Of course, Santiago’s indomitable will as well as physical strength and toughness are rare features to admire. But as Wittkowski argues, “risking his life to do so [to catch the marlin and defend it against the sharks] “certainly does not serve a man’s livelihood” but contributes in “solely the fulfillment of the fighter’s code” which “lead[s] to a disintegration of physical being” (5). If the marlin

represents Santiago's pride and greatness, the sharks reflect Santiago's aggressiveness and violence. As Santiago, with "complete malignancy," makes up his mind to kill the first shark, which is "beautiful and noble and knows no fear of anything" (106) like the marlin and himself, the killing destroys him in return by attracting further shark attacks, as if they are echoes of Santiago's violence. The teeth of the *dentuso*, "resembl[ing] his fingers, especially when they are bent into claws" (Wittkowski, 15), as if recalling *vagina dentata*, destroys Santiago.

However, the important thing is that Santiago himself calls for them when he kills the marlin in his destructive mind: "*the fish came alive, with his death in him*, and rose high out of the water showing all his great length and width all his power and his beauty" (94; italics added). Santiago's destructive philosophy -- his belief that "everything kills everything else" (106) -- justifies his violence, and makes him proud when he is doing his job not only as a fisherman but also as a killer: the fish experiences a beautiful death in the consciousness of Santiago. As the death of the fish is beautiful, so is his death "sweet." Santiago's suicidal, inevitable death fulfills the code of a fighter. As Ahab kills Moby Dick and all his ethnically diverse "negro and Indian and Polynesian, Asiatic and Quaker and good, business-like Yankees" including himself (Lawrence 1923, 169-70), Santiago destroys everything around him except Manolin, like Ishmael, a symbol of love and hope.

Manolin's name means "a little hand" (Brenner 1983, 178), and is also a diminutive for Immanuel, the Biblical name signifying "God is with us" (Stoltzfus

1978, 62). However, it is doubtful that Manolin, who is a disciple of Santiago, will grow up to be different from him. Will the fisherman become a new, regenerate being with all Santiago's substitute suffering and death? The answer is not certain. Manolin seems to share Santiago's masculine and destructive sensibility. He, as a successor, is bequeathed Santiago's spear, a symbol of a phallus which is "lifetaking as well as lifegiving" (Lewis, 204), and pledges that he will join Santiago, for there is "still much to learn" (125). The spear, according to Stoltzfus, is "a rapier, which is a straight two-edged sword with a narrow pointed blade" (45). Biblically, the sword of the Spirit is also two-edged, destructive as well as constructive. Whether Manolin will use the spear for a constructive purpose as well is left for the future. Santiago and Manolin prepare "a good killing lance" (125), a lethal object which can be, paradoxically, a tool of life, if properly used. Manolin, however, seems to become aggressive in his voice and action. He asserts his manhood with authority when his master, Santiago, loses his power to die. Manolin says,

"Now we fish together again."

"No. I am not lucky. I am not lucky anymore."

"The hell with luck," the boy said. "I'll bring the luck with me."

"What will your family say?"

"I do not care. I caught two yesterday. But we will fish together now for I still have much to learn." (125)

Is this the manifestation of Manolin's hidden aggressiveness? Santiago dies with a descendant alive, unlike many other Hemingway protagonists. Will Manolin

become a disciple of love or an agent of destruction? I suggest that Manolin realizes and practices what Santiago has partially realized: love.⁸ The danger that Manolin will become a destructive Santiago remains, however, always a possibility. Ishmael can become Ahab at any time, for the distance between them is not so far, as Leverenz argues (1989).

More than thirty years ago, a Japanese critic, Naozo Ueno, made a brief but poignant criticism in his reading of Hemingway's paradoxical idea that "[m]an can be destroyed but never defeated," which

echoes over and over again in the literature of the West, from the pronouncement of Lucifer in *Paradise Lost* to the final passage of Tennyson's "Ulysses." Man becomes supreme and different from any other creature on earth through his assertion of will power. This is where the Orient cannot follow. (74)

This passing remark is worthy to think over in the context of American literary culture, where the typical adolescent protagonist, like Ishmael or Huck Finn, does not grow up to become a real man. Western men's spirit of exploration and pursuit enables them to achieve great progress in science and to become world leaders. They often act like as disciples of Prometheus who can defy God. They often think of themselves as perfect men, as men did in the Greek age and the Renaissance. American civic religion and its exceptionalism are, more or less, descendants of this tradition. However, in Oriental modes of thinking, at least in Taoism and Buddhism, human beings do not have to defy God because we, ourselves, are

already gods, and everything, even God, is given in the nature of Nature. Nature is, in the Orient, always an adjective, “natural,” whereas it is a noun in the West. The western tragedy comes out of the paradoxical mode of western thinking which sees unconquerable (adjective) Nature as an object to conquer and its extension, God, as an object both to defer to and to defy.⁹ However, western men have known that complete conquest of Nature is impossible, and hence has arisen their paradoxical notions, such as the *felix culpa*, a paradoxical justification of western men’s awareness of their degenerated and fallen status. As is expressed in St. Ambrose’s *O felix culpa*, this paradox provides man the opportunity to suffer and thus become great (Boas, 12).¹⁰

The notion of paradox makes western men think they will eventually be regenerated and grasp victory from the jaws of defeat. Santiago’s paradoxical notion of spiritual victory is similar to what T. S. Eliot writes of the ruin in “Dry Salvages”:

For most of us, this is the aim
 Never here to be realised;
 Who are only undefeated
 Because we have gone on trying

The Old Man and the Sea is full of paradoxical expressions and actions, like *The Four Quartets*. Santiago is a representative westerner, in showing this paradox of defeat as victory. As Bender points out,

The ‘but,’ ‘though,’ and ‘although’ constructions that prevail in this story issue from the same source as Santiago’s inner physical and spiritual conflict.... a post-Darwinian awareness, not that he is innately depraved but that he is inescapably a participant in the innate voraciousness of life. (194)

He has to kill the marlin even if he loves it (60, 65, 72), to achieve dominance over it.

However, I believe that Santiago could evade this paradoxical struggle, if he did not have to live up to the idea of great manhood. The paradoxical constructions of “‘but,’ ‘though,’ and ‘although’” reveal Santiago’s unconscious awareness of his inescapable fate as a western man who has been used to the idea of paradox. Although he acknowledges that he is finally and truly beaten (119, 124) in his fight with the sharks, he does not acknowledge his defeat in his fight with the marlin. He even appears to be triumphant:

“He didn’t beat you. Not the fish.”
 “No, truly. It was afterwards.” (124)

Many critics argue that Santiago accomplishes spiritual victory in spite of his physical defeat (Schorer 184; Backman 257-58; Waldmeir 161; Bender 194-46). However, we need to remind ourselves that Santiago’s paradoxical mind leads him to destroy the marlin and the sharks as well as himself. What brings him to fight with the marlin beyond his ability instead of releasing the fish, and to fight until he dies? Santiago answers this question, although he does not know what it really means:

It is easy when you are beaten, he thought. I never knew how easy it was.
And what beat you, he thought.

“*Nothing*,” he said aloud. “I went out too far.” (120; emphasis mine)

The last line clearly shows that Santiago’s addiction to masculinity is the cause of all that has happened. He “went out too far” “beyond all people in the world” (50) like a typical western pioneer to prove “what a man can do and what a man endures” (66) and that he is “more than” he is (64). Manhood is really “Othello’s pillow” (Swan, 156), “a demon” (Leverenz 1989, 306), “a monstrosity, but what shapes it is the living monstrosity of a battle” (Bataille, 11), the world of violence and destruction as well as creation.

Hemingway the artist ends the novel with his typical dual attitude, a different mode of paradoxical thinking. He simultaneously affirms and negates Santiago’s pursuit of manhood:

“What’s that?” she [a female tourist] asked a waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide.

“Tiburón,” the waiter asked. “Eshark.” He was meaning to explain what had happened.

“I didn’t know sharks had such handsome, beautifully formed tails.”

“I didn’t either,” her male companion said.

Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching. The old man was dreaming about the lions. (127)

Therefore, *The Old Man and the Sea* ends with Santiago’s glorious dream of the lion and Hemingway’s conflicting assessment of the fish. It at once idealizes and

criticizes Santiago's pursuit of a manhood and quest for a big fish. Santiago attains "a symbol perfected in death" (Eliot, "Little Gidding"), but for Hemingway, it can be "[n]othing" (120) or "just garbage" (127). Faulkner says, "[t]ime may show it [*The Old Man and the Sea*] to be the best single piece of any of us" for Hemingway's discovery of God, a Creator (5). If "[t]he major subject of *In Our Time* is the ineffectuality and failure of masculine authority in a world that desperately needs a new ordering principle" (Gajdusek 1987, 15), the major subject of *The Old Man and the Sea* is the failure of the masculine quest to find a new philosophy of manhood. *The Old Man and the Sea* is "the best single piece of any of us," not because it discovers God, as Hemingway insists to Faulkner (*Letters*, 807), but because it criticizes the male-centered notion of pursuit, struggle, expansion, and violence, which is self-destructive. It is one of the best stories of defeat, one which shows that "we can no longer be *really* sovereign" (Bataille, 14) in a Lacanian as well as in a Hegelian sense.

Santiago might have survived if he had realized that he should not kill the marlin because it is not to be caught and brought to shore, if he had known the mode of thinking which does not force a man to strive beyond his ability, if he had known that he did not have to fight with the godlike creature, if he had realized that "man is made for defeat" but "cannot be destroyed," if he had known the code of a wise fisherman, who catches and brings home only enough to eat, if he had known the wisdom of the "Medium" or "Non-action" in Chinese tradition, which

avoids both lack and surfeit while attaining fullness, if he had realized that he should not kill the marlin for pleasure or pride.

But pride of what? It is the pride of endurance which Santiago, as a representative western man, cherishes. However, stoicism is, after all, the philosophy of defeat (Alvarez, 57) in that it is, along with skepticism and Christianity, one of the ideologies of the slaves of the Roman Empire, as Alexandre Kojève points out in his reading of Hegel's dialectic of master and slave (63). If Santiago made a mistake in his pursuit of the marlin, it was that he completely destroyed (or tried to destroy) the marlin, which was a slave figure, in the Hegelian sense, as explained by Bataille:

The master's attitude is founded on a contradiction: for Hegel, man cannot realize his potential and completely become a man unless he first confronts his equal in a fight to death. But he must not only kill him; he must also be recognized by him. If his adversary is dead, nothing is left; if he survives, the master is defeated.... According to Hegel, the whole of [western] history, in its multiple developments, had the task of resolving this contradiction. (13)

Destruction of the other (slave) is also that of self (master). As shown in the consciousness of a female tourist, "sharks" are the marlin, "the fish [which, in the consciousness of Santiago,] came alive, with his death in him." Not only Santiago but also Hemingway the artist is fated to try to resolve this paradox. The etymology of the word "paradox" helps support my idea. In Greek, "paradox" is a composite of *para*, which means "against" and "beyond," and *doxa*, a plural form of *dogma* which means opinion or discourse. So paradox implies contradiction by

its origin: against, beyond discourse. Seen in this light, *The Old Man and the Sea* is a parable of the paradoxical relationship between master and slave, or self and other. It is also a story of Nick Adams, as a representative western man, Adam, who struggles with his own devil (Nick).¹¹ Nick Adams, variously personified in such generic figures as Frederic Henry, Jake Barnes, Robert Jordan, has grown up to become Santiago, who does not solve his own contradiction and cure his disease -- manhood. Viewed in a gender-specific light, the novel's title implies a battle between masculinity (the old man) and femininity (the sea). The novel is also a parable of western civilization, which is founded upon contradiction and paradox. If manhood is a disease, as argued, so is paradox, a governing principle which shapes forth the idea of manhood in the western tradition.

Although *The Old Man and the Sea* was a great commercial success and was read by a large number of readers who needed heroes "in the period following the MacArthur dismissal" (Lynn 566), some of Hemingway's most serious readers disliked it strongly perhaps because it was too self-conscious, sentimental, or pseudo-Biblical, or because it did not show stylistic grace under pressure, or because it reproduced his stereotypical notion of struggle and victory (Brenner 1991, 16-17; Lynn 565-70). In a sense, it was "a thinly veiled fictionalization of Hemingway's struggles with himself as a writer and as a man" (Lynn 570). Although Hemingway was reluctant to express his own ideas of the novel (*Letters*, 757, 792, 807), he once said,

Tactically, publishing it now will get rid of the school of criticism that I am through as a writer. It will destroy the school of criticism that claims I can write about nothing except myself and my own experiences. (*Letters*, 758)

Written for a short period of time without much alteration as if it were a short story, *The Old Man and the Sea* could not only absorb and reproduce but also criticize the western frame of paradox. For this reason, *The Old Man and the Sea*, which Hemingway called “the best I can write ever for all of my life,” written not only as “the epilogue to my long book [his “sea” book, *Islands in the Stream*] but also as “an epilogue to all my writing and what I have learned, or tried to learn, while writing and trying to live” (*Letters*, 757), remains as a masterpiece of western man, who is inevitably situated in the world of the paradoxical dualism.

How can we briefly describe Hemingway’s epilogue, *The Old Man and the Sea*? It is “a symbol perfected in death” (Eliot, “Little Gidding”). The old man should die to kill the marlin, a symbol of his “permanent defeat” (9) as well as his victory. He did his best as a western man, like Christ, who should die to fulfill his life. Hemingway also died to fulfill his art. Then is it too ironical to find out that the paradox of western civilization is that it should destroy in order to realize itself? *The Old Man and the Sea*, along with *Moby-Dick*, foretells the death of the subject and hence the decline of the western civilization, which is deeply involved in the death of the object.

Notes:

¹ The age of Manolin is an important factor to decide whether Santiago is abusing Manolin. For this, see Hurley and Sylvester (1996). I do not disagree with Brenner's interesting and audacious argument that Santiago is abusing Manolin in a sado-masochistic way. According to him, Santiago is "a not-so-strange old man" (the title of his 1983 article) but "a common man" (the subtitle of his 1991 book), who is "a morally flawed mortal" like others (1991, 54) in that 1) he went out too far despite his knowledge that it will cause difficulty and danger; 2) he caught a marlin which is larger than his boat; 3) he brought along the carcass of the marlin to vaunt his manhood before others; 4) he manipulated Manolin with passive aggression to come back to his boat.

Manolin's decision to come back to Santiago's boat disgraces his father and damages paternal authority, and also causes "his father's embarrassment among his fellow fisherman," considering "the strong patriarchal values of Santiago's culture," as Brenner argues (1991, 64). But his argument that Santiago aggressively abuses Manolin can be opposed.

First, Brenner's interprets Santiago's plain remark that "I only needed time to wash" (21) as an "aggressive barb that triggers guilt and self-accusation in Manolin" (1991, 86). Brenner's argument is ungrounded in a sense that Manolin's self-accusation originated from his care for Santiago. Second, Brenner's argument that Santiago reveals his "veiled aggression" when he let Pedrico chop up the fishhead (1991, 90) is not convincing because it is not unusual to chop up the fishhead "to use in fish traps" (*OMS*, 124) among fishermen. Third, his argument that "the nonchalance in Santiago's conditional answer to Manolin's question" of what is to be done with the fish's spear – "You keep it if you want it" (124) – is not "disingenuous" as he thinks. Santiago wants him really to have the spear, a symbol of his suffering and victory, for Manolin is the only one he is left with to care for. Santiago does not "manipulate Manolin by making him declare what Santiago already knows he will say," as Brenner argues (1991, 90). Considering the fact that Santiago is completely exhausted after his three-day ordeal, his simple but courteous remark can be in no way interpreted as "artful" and "disingenuous." He does not have enough strength to say "Please take it as a reminder of me" or "I hope you'll want it," or "I'd be honored if you'd keep it as a token of our friendship" as Gerry Brenner proposes (1991, 91). Besides, Santiago is not sophisticated enough to talk like that. Fourth, Santiago's question, if townspeople searched him, is not egoistic. It is rather a question of simple curiosity, or a question prompted by his need to ascertain the care and love of the fishermen for him. Fifth, Santiago's brief comment "[v]ery good" (*OMS*, 125) for Manolin's catch in the other boat is not a "formal courtesy" which irritates Manolin to decide, "with manly resolve," to leave the boat which his father appointed (Brenner 1991, 92). Santiago's comment is appropriately brief if we consider the fact that he is exhausted and will die soon. Manolin knows of Santiago's imminent death and thus does not leave his bedside. Last, Santiago's expression of love towards Manolin, such as "I missed you" (124), cannot be "an accusation" to Manolin for his failure to affiliate himself with Santiago earlier (Brenner 1991, 91). Throughout the text, Santiago expresses his need for the boy not only for the reason that he needs him to help and admire him but also for that the thinking of the boy keeps him alive (*OMS*, 106, 115).

² Robert Lewis argues Santiago is different from other Hemingway characters. According to him, Harry Morgan's realization of human solidarity is too late, Robert Jordan's and Colonel Cantwell's is just in time, whereas Santiago's is prepared for long time and is "the toughest," and "the most durable one" (213).

³ I borrow this term from Derrida's *Gift of Death*.

⁴ Refer to note 13 in my second chapter as well as Slotkin (1973, 479-83).

⁵ The fact that the class of Portuguese man-of-war is Hydrozoa reinforces my argument.

⁶ Strychacz says that "Hemingway's resolution is oddly constructed given the nature of the problem it is meant to address" and argues that *Green Hills of Africa* suggests the opposite of what Hemingway the protagonist realizes: "that manly display constantly problematizes the security and continuity of manhood" (44). According to him, what makes the book such a fascinating work is that "Hemingway asserts so strenuously the ideal of the autonomous male yet, driven by the imperatives of the 'damned show-off' within himself to hunt trophies, is willing to explore the subversive premise that trophy-hunting, as a measure of man, constrains the very idea of manhood" (46; emphasis mine).

⁷ Scarry points out not only that "a weapon is an extension of the human body (as is acknowledged in their collective designations as "arms")," but also that "it is instead the human body that becomes.... an extension of the weapon" (67). Stoltzfus also pays attention to the close relationship between arm and arms and uses this in his Lacanian interpretation of *A Farewell to Arms*. "Arms" denote military arms as well as the human arms of Catherine Barkley, which connote women's love. Seen thus, *A Farewell to Arms* is not only an anti-war but also an escapist novel in that Frederic Henry flees from both the "arms" of the army and those of women.

⁸ Freud ends *Civilization and Its Discontents* by evoking the power of Eros: "it is to be expected that the other of the two 'Heavenly Powers,' eternal Eros, will make an effort to assert himself in the struggle with his equally immortal adversary." But Freud was not optimistic for the future of mankind, especially as the menace of Hitler, the power of *Thanatos*, began to sweep across Europe. Freud added the final statement in his second edition: "But who can foresee with what success and with what result?" (92)

⁹ Of the absence of tragedy as a genre in the Orient, see Hyman's article where he argues that

the great Oriental faiths [did not] produce[] anything we could properly call tragedy. Since their common sacrificial figure, as William Empson reminds us in *Some Versions of Pastoral*, is not the Western Dying God, typified by Jesus on the Cross, but an antithetical image of The Sincere Man at One with Nature; typified by the Buddha under the Bo tree, no Passion is possible, and there can be neither struggle nor victory. (241)

¹⁰ For a general reading of the notion of *felix culpa*, see Lovejoy and Weisinger.

¹¹ The name of Santiago contains “Iago,” the Spanish form of “Jacob,” the founder of the Twelve Tribes of Israel, who once wrestled with an angel and “whose biblical name is sometimes interpreted to mean ‘he [who] overreaches’” (Stoltzfus, 78). Stoltzfus provides useful information of the etymology of Santiago to reinforce my argument that Santiago is a typical westerner. According to him, Santiago (as one of Christ’s brothers, James the Less) can be the writer of “The Epistle of James,” in which the phrase “Blessed is the man who endures trial” appears to allude Santiago’s “grace under pressure” (72). Seen thus, Santiago shows a typical characteristic of a westerner who endures while overreaches. Jacob was Isaac’s second son, who supplanted Esau “by the heel.” Santiago is a very popular and very important saint in the Spanish-speaking world” (71). In short, Santiago carries “the entire Spanish and Christian legacy with him” (71). I thank Professor Edmund Epstein for pointing out that the name of Santiago contains “Iago,” the Spanish form of “Jacob” and that “Nick” in English means “devil.” Hemingway shows his genius not only in selecting the title of many novels and short stories, but also in choosing the name of the character. Nick Adams in the Biblical age appears as Jake (Jacob) from “rue Saint Jacques” in Paris in *The Sun Also Rises*, and reappears as Santiago de Compostela. In many ways, Jake is similar to Santiago in the sense that he also fights, struggles, endures. Santiago also used as an interjection in the medieval Spanish to express a war cry. I thank again Professor Epstein who pointed out that “Nick” in English means devil.

High school students learn that there is a will to resist, but does not learn that it does not always lead to success in this destructive voyage in which western men take part. Besides, *The Old Man and the Sea*, along with *The Sun Also Rises*, *A Farewell to Arms*, and “The Short Happy Life of Francis Macomber,” has been interpreted to promote the idea of female inferiority (Swan, 163; Brenner 1991, 8). Shirley Silverman-Glickman, a high-school teacher, in her *Adolescents’ Gendered Responses to Hemingway’s Fiction*, reports the divided reception between high-school boys and girls about “The Short Happy Life of Francis Macomber.” According to her research, boys “often admire Wilson and see his behavior as positive, macho-style,” whereas girls “do not admire Wilson” and “see him as manipulative” (301). Boys accept the author’s depiction of the wife as a “bitch” and often refer to the wife as a “murderer,” whereas girls do not (300). Somewhat surprisingly, an image from Philip Young and his notion of the code hero still governs the popular image of Hemingway. Silverman-Glickman tries to reconcile boys and girls in their differences in her method of “regenerative pedagogy” (308), a method leading students “into a discussion whereby they could search for examples where Margot was *not* a ‘bitch’” (311). As the “affirming, regenerative process can be fed into a positive selfhood or identity for many students by the effective teacher[s]” (314), a positive popular image of Hemingway can be produced by more balanced interpretations of scholarly critics and readers’ participation.

The importance of having a new Hemingway lies in his subversive status of a paragon of American manhood. My argument about Hemingway as a prototype of the vulnerable masculinist can help demystify the Hemingway myth. In fact, the critical reception of Hemingway have been reflected the ironic and subversive qualities in his works. While his writings have been praised for their presentation of strong masculinity, they have also been severely attacked for the same reason. The formulation of Hemingway the misogynist and the racist was established by the feminist movement of the 1970s, and that of his homophobia in the 1980s by the gay and lesbian movement. Hemingway's "bitchification" of Brett Ashley, Catherine Barkley, Margot Macomber, or Helen of "The Snows of Kilimanjaro" was notorious enough to brand him as a misogynist and thus reinforce his image of himself as a masculinist. If critics before the 1970s could not recycle the insights of Malcolm Cowley or Philip Young, who had already argued that Brett Ashley is, in a sense, Hemingway's heroine with a code, many female and male feminists of the 1970s and the 1980s also read Hemingway differently by rehabilitating Hemingway's victimized women, blacks, Indians, and homosexuals. In the mid-1980s, with the emergence of new Men's Studies, Hemingway's works were being seen from a different perspective and even being praised for their critique of masculinity. If feminist criticism of Hemingway was mainly centered in finding out tough woman while deprecating feminized males, Hemingway criticism tried to give a new status to the soft masculinity of the feminized male. Rereading *The Sun Also Rises* from a new Men's Studies perspective, "it appears that it is not

Jake who fails the ideal, but the Code and other manly ideals that have failed the man” (Riesman, 297). Within this context, Frederic is privileged over Jordan. Suddenly, emasculated, effeminate, passive, and masochistic manhoods were praised as new forms of normative masculinity. There is, however, always a backlash. The Mythopoetic Movement, which is an extension of the Men’s Liberation Movement of the 1970s, revolted against soft masculinity and tried to revive strong masculinity, with its positive values of endurance, toughness, courtesy, indomitable spirit. Although Hemingway’s name is not directly mentioned in this so-called “new Men’s Movement” (partly because Hemingway is branded as too sexist to become a figure of the movement), it is not difficult to identify Hemingway’s ideas with those of the Men’s Movement of Robert Bly (1990) and Sam Keen (1991).¹

My aim has been to deconstruct Hemingway’s strong masculinity, especially violent masculinity, using his own words. My argument is, therefore, neither to praise the soft masculinity of effeminate males nor to praise masculinized females, but to criticize the hypermasculine values of Hemingway’s tough heroes. As I argued, Hemingway provided a broad spectrum against these types. Not only are extremes of effeminacy devalued in “Mother of a Queen” or “A Lack of Passion,” but hypermasculinity too is satirized in his unpublished “A Real Man.” Masculinized females or feminized males have ambiguous status in Hemingway’s works. Androgyny is an ideal for men like Spilka, but not a conclusive answer.² Alternatives are troublesome; so are originals. Therefore I

propose soft masculinity not as a solution, but as an alternative. Suffice it to say that violent masculinity is severely attacked in Hemingway's works. As the ironic title of "A Real Man" suggests, Hemingway's prototype of a man, the matador, could never become "the" real man (Comley and Scholes, 139). Neither can Blindy, the protagonist of "A Man of the World," who becomes blind, for his namesake, for his involvement in violence.

Hemingway is still widely believed to be a proponent of sexism, racism, and homophobia. He remains a cultural symbol, viewed as one of America's major writers, along with James Fenimore Cooper, Jack London, Norman Mailer, and a few others whose works are referred to as forming a "masculinist" tradition of American literature. He is still remembered as a pursuer of violence and war despite the fact that *A Farewell to Arms* and *The Sun Also Rises* are anti-war novels. He is still branded as a misogynist and a womanizer despite many revisionary readings of his works.³ It is true that Nick Adams, a kind of alter ego of Hemingway and a representative of Western man, is, in a sense, a descendant of American cowboys and warriors, as D. H. Lawrence argues (1936, 93)? But other characters who reflect Hemingway, such as Jake Barnes or Frederic Henry, are ancestors of America's so-called "hipsters" and "wimps."⁴ It is time to recognize that Hemingway's works are anti-masculine and anti-war. He was, after all, not so anti-intellectual, not so masculine, and not so simple a writer as Americans prefer to think.

Hemingway has been often compared with Mailer. The comparison, however, needs to be made with caution. Hemingway is different from Mailer in the sense that the one includes a self-critique of his tales of masculinity and violence, whereas the other does not. If Mailer “can see beyond the obvious limits of his male persona, but.... cannot step beyond them” and thus becomes “the prisoner of manliness” (Green, 112), Hemingway tries to get beyond them by embedding a self-critique of them through ironic attitudes and the technique of the iceberg. In this way, Hemingway takes a different direction from that of Norman Mailer, whose cult of violence and the phallus Kate Millet attacks with severity. Hemingway’s world is ironic, multi-vocal, complex, and paradoxical. Although his works seem to praise the primitive world of men, they continuously undercut what they say on the surface. Perhaps because of Hemingway’s complexity, Kate Millet excludes him from her critique in *Sexual Politics*.

One could argue that Hemingway’s ambiguous and paradoxical attitude of primitiveness and violence is uniquely American in the sense that it follows the American tradition, which accepts the violent worlds of primitive Indians and Afro-Americans as its own while negating these groups at the same time. This paradoxical formation of American identity, as I argued in Chapter One, needs to be further reevaluated in relation to the historical construction of American manhood and the making of the American nation. Hemingway’s bullfighters are derivatives of Hawkeye, Buck, or Tarzan, whose descendants are today’s Batman, Spiderman, or Wolfman.

Is Hemingway's critique of masculinity and violence another guise behind which men try to regain power and hegemony, as is suggested in the arguments of Solomon-Godeau, Stewart, and Savran?⁵ Is it true that "a man wields far more power over a woman when he bemoans his weakness than when he displays his strength" and that "men's claim to feminization and their complaints of impotence [are] a ruse that helps maintain patriarchal power" as Margaret Waller insists (3)?⁶ Is Hemingway's ambiguous attitude to violence again a typical male attitude, which is cunning and deceptive? Why is he still fascinated with the world of violence while negating it at the same time?⁷ Why does he criticize his male protagonists, notably, Harry Morgan and Santiago, while idealizing them at the same time? Is it because his world is constructed through paradox, and the world is ontogenetically constructed through violence, whether constructive or destructive? Psychoanalytic or philosophical explanations of violence provide partial answers. However, the purpose of this dissertation has not been to find a cause of violence and war in masculinity or death instinct, but to observe the consequences of them in order to question the stereotypical notion that masculinity and violence are linked together in a positive way. The issue of whether Hemingway's critique of violent masculinity points to the male's insidious intentions to regain his hegemony needs further research.

To save Hemingway from a one-sided interpretation is not to be confused with saving the Hemingway myth. I believe my analysis of Hemingway's critique of violence and war may contribute to in weakening the cult of violence and war

which has been prevalent in American society. The cult of violence and war, which has been adopted as a myth since the beginning of America, has become part of the national character. As Grant argues, America “may have been invoked by myth, but it was [not only defined by war but] created in battle” (105). I think it is time to examine that myth in a critical way for the benefit not only of Americans but also of other peoples. The cult of violence and war has lost its power with the advent of the atomic bomb. Today’s war of atoms is the Real which is impossible to be realized in the world. Violence and war do not function as before; they cease to be only heroic and remasculinizing. To know that Hemingway, who has been regarded as one of the most tough, violent, war-mongering masculinists, also has a different viewpoint in his works is important, especially within the contexts of new Men’s Studies and the mythopoetic and weekend-warrior movements of today.

In addition, the presentation of a different Hemingway will change the reception of him in third world countries, where he has been misappropriated by military groups. For example, in post-war South Korea, stoicism was widely popular since, at that time, there was no other way but to endure the traumatic world of the Cold War. Violence acted as a convenient tool to control unsatisfied peoples. As Santiago’s stoicism has been praised in the post-1950 war period, so, out of context was Robert Jordan, who could die heroically in South Korea’s participation in Vietnam. As much as a heroic aspect of Santiago or Robert Jordan is needed to admire heroic acts of the battlefield, Jake is needed to liquefy the

helplessness of common people, especially intellectuals. In other words, Hemingway's so-called hard-boiled style and his stoicism worked as a mechanism to suppress the Korean people's inner need of reformation. Within the framework of this hard-boiled stoic concept, it was, curiously, however, considered a virtue for Koreans to waste their life in the world of out of joint, as was similarly shown in the reception of *The Sun Also Rises* in the Vietnam generation of America (Reynolds 1988, 9-15). No wonder the consumption of alcohol in Korea is the highest in the world. Jake is a perfect example of a cripple who lives in an unsatisfied age, as did the Korean people. My argument of anti-decadence, anti-violence, and anti-war will, however, receive a different response especially after the collapse of the military government which controlled Korea more than three decades.

By proposing different masculine figures such as Zurito the picador, the Major, the old waiter, and, possibly, Robert Jordan, Pablo, and Santiago, I assert that Hemingway shows "new heroes and new myths for our boys -- heroes whose sense of adventure, courage, and strength are linked with caring, empathy, and altruism," which, as Myriam Miedzian believes, are an initial step to break the link between masculinity and violence (301). We need to get beyond the stereotypical image of the masculine mystique. I think that cracking and dismantling the Papa image of Hemingway is a way of achieving this end. It is time we discard the popular one-sided image of Hemingway as the man who is famous for his pursuit of masculinity and violence. What Hemingway the artist also shows is the

degenerative and destructive nature of that quest. Violence has a cost. What Hemingway's works propose is not only trite "regeneration through violence," but a new demythologized mythos, that is, "degeneration through/of violence." The contemporary age, however, seems to demand the demythologized mythos.

Notes:

¹ For an excellent cultural history of Hemingway criticisms, see Beegle (1996). Today's new Men's Movement and new Men's Studies are different in that the one is pro-masculinist, the other is pro-feminist, to risk oversimplification. For an introduction of the relationship between them, see Brod (1986).

² On Hemingway's androgyny, see Spilka (1990); on the problems of Hemingway's androgyny, see Harris and Modellmog.

³ Latham (1977), Morrow (1986), and Busch (1992) show how deeply and persistently the myth of Hemingway is smeared in the public reception of Hemingway. For revisionary readings on Hemingway's ideas of women, see Wexler (1981), Nolan (1984), Merrill (1988), Martin (1987), Spaniel (1987, 1990), and Ferrero (1998).

⁴ As Frank McConnell argues, Hemingway also influenced the formation of black humor or absurdist literary culture. According to him, Hemingway provided "a paradigm for the most serious American writers of the post-War years" such as Robert Coover, Kurt Vonnegut, and Thomas Pynchon (211).

⁵ One needs to beware of the ideological misapplication of new Men's Studies for their adoption of socio-cultural construction and their extolling of soft masculinity. Man is not a victim, as new Men's Studies argue. What is needed is to recognize and take responsibility, not to argue men are victims, too. Of course, to recognize that men are also victims of patriarchy is an important step to bring about change, but the fact should not be used as an acquittal. Statistics show that about 90 percent of crimes in America have been done by men. Gender is not a pure socio-cultural construction as argued. Essentialism as well as socio-cultural construction is needed to generate social change. Essentialism and construction theory need each other in order not to be fallen into the fallacy of violence of theory, what Derrida calls *le violence de la lettre*. As much as construction theory contributed in attacking the patriarchal system of western society, essentialism has been effective to initiate movements of feminism and pacifism. However different they are theoretically, they can be used for the same political reason.

The insidious effects of the strategy of "feminized male" under the indirect context of new Men's Studies have been pointed out by many critics. Stewart and Savran provoke discussion of the effeminized masochistic masculinity of the nineteenth century Germans and the victimized "white negro" of the latter half of the twentieth century, which are nothing but a strategy of men or white men's retrial to gain their hegemonic masculinity. Jeffords argues in a similar context that the myth of a 'reformed and performative masculinity' in contemporary American culture represents a disturbing and insidious backlash: "Television serials are the primary cultural avenues for the construction of a reformed and performative masculinity, a masculinity whose violence we are being asked to 'forgive and forget' so that we can fall in love with the 'new man'"(1992, 113).

⁶ To support her argument, Waller analyzes from her study of French Romantic fiction that “male malady achieved considerable popularity a time when men were not only gaining increased legal, political, economic, and social power over women, they were also beginning to claim as their own the sentimental novel, which had been associated with femininity, female writers, and women readers” (5).

⁷ A psychoanalyst, Richard Drinnon, asked a similar question in 1965. For the summary of his argument, see Craig. In the discussion of “On the Quai at Smyrna,” Busch also senses the authorial voice carrying “the violence and the flight from it simultaneously” (17).

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