CHAPTER - III

MEN WITHOUT WOMEN
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The fourteen stories contained in *Men without Women* invited harsh criticism from reviewers and critics. Ernest Hemingway was accused of having no ruling philosophy and of limiting himself to the bullfighters, soldiers, prostitutes and gunmen. But Hemingway was not the man to be disheartened by the adverse criticism. He has the real worth in him to be lonesome in his beliefs. The critics could not make him impotent as was the case of the writers in his time. The purpose of this chapter is to examine the stories as to how the life in our time results in the rebelliousness and the homelessness of the individuals. It has also been the aim of this chapter to uncover some valuable data on the methods by which Ernest refashioned reality into the shape of short stories. He combines in himself the accuracy of a reporter with the conscience of an artist. Hemingway, the devotee of truth, took it upon himself to write what he really felt about a situation and not what he was taught to feel. After all, a thing wrongly perceived cannot be rightly expressed. Likewise, the purpose of critical examination of these stories is to come to a true understanding without being influenced by the opinions of the reviewers and critics.

Ernest proposed to name the new collection as *Men Without Women*. He explained that as a result of training, discipline, death or other causes, the 'softening feminine influence was missing from these stories.' Ernest
was himself a man without a woman. He had divorced his first wife Hadley and was going to marry Pauline in May 1927. The end of his marriage with Hadley was very heavy on his conscience.

In Another Country

The title for the above story is derived from Marlowe's *The Jew of Malta*. "... but that was in another country, and besides the wench is dead." The other country is Italy and the girl is Agnes Von Kurowsky who, for all intents and purposes, is dead for Ernest. The title of the story is highly suggestive of men-without-women theme. The condition of the Italian major is akin to that of Ernest who had separated himself from Hadley. In that agitated state of mind, Ernest wrote and sent *In Another Country* to Scribner.

The opening paragraph of the story with scenic description of extremely cold weather coincides with the state of Ernest's mind produced by the wound of mortar shell on May 8, 1918. However, the narrator (can be identified with Ernest) is not a "hunting-hawk" like the other three boys of his age who are awarded medals for showing bravery and courage. They regard themselves superior to the narrator as they are wounded in action while, as they think, the narrator is wounded not in military operation but in carrying a wounded person on his shoulders. The narrator goes to the hospital by a short cut through a bridge where a woman sells roasted chestnuts. It is pleasant to stand before the fire and keep warm roasted chestnut in the pocket.
The focus is on the Italian major, whose right hand has been badly wounded as a result of which it has dwindled into a claw. The realisation that he has been permanently deprived of his right hand is itself a calamity and the news of his wife's death doubly shocks him. He loses the will to recover and to be active again. The Italian major and the young American (the narrator of the story) work side by side on the exercise machine. The major talks bitterly about his loss. The photographs of the patients fully recovered after the course of physiotherapy are hung on the wall to give a psychological boost to the broken-hearted patients. The finality of the loss of the major becomes clear to us when, by the end of the story, we find the major not looking at the photographs but looking out of the window. The doctor shows the photographs to encourage the major.

"You have confidence?" said the narrator.

"No," said the major.

The loss of confidence is the worst loss. Moreover, major's young wife has been ill for only a few weeks. No one has expected her to die. The nada in the major becomes clear to us when he bitterly complains to the young American that a married man can never be happy. The young American tells him that he wants to go to his country and to marry.

"The more of a fool you are," he said. He seemed very angry. "A man must not marry."

"Why, Signor Maggiore?"
"Don't call me 'Signor Maggiore.'"

(p.366)
The above sentence very well portrays the mental condition of the major. "Signor" is a word of respect. The name and fame are valued highly in normal condition but, here in the case of the major, there is repulsion and reaction if he is called "Signor." The major wants to live an authentic life without letting himself be absorbed in mass-life. Moreover, he has also an existential despair. This condition of his mind prepares us for his outburst on the question "Why must not a man marry?"

"He cannot marry. He cannot marry," he said angrily. "If he is to lose everything, he should not place himself in a position to lose that. He should not place himself in a position to lose. He should find things he cannot lose." (p.369)

The major looks at the wall. In Ernest's stories "wall" connotes the end of a thing. The major's act of looking at the wall shows the helpless condition of his mind. He asks the attendant, "Come and turn this damned thing off."

Immediately after he goes to the telephone booth and is informed that his wife is dead. After two days, he comes with black ribbon on his shoulders. His main problem is: "I am unable to resign myself." However, he undergoes the course of physiotherapy in a mechanical way. The photographs are of no use because he always looks out of the window.

The "I" of the story is the young American who is directly involved in the central action. The major is the register in the story against which the attitudes and the feelings of "I" may be tested.
"The major's personal plight and his methods of adjustments give emotional valence to the inner plight of the central character. The image of a man at war with himself is refracted in this way by the external manifestations of the situation of stress which the register undergoes. In choosing the first person point of view, Hemingway reveals his careful manipulation of details in order to create an intricate, subjective conflict in the central character."

Hills like White Elephants

The story *Hills like White Elephants* is mostly in dialogues between a young man and a girl who are waiting for a late running train for their onward journey to Barcelona. The man is engaged in delicate topic of persuading his girl to have an abortion. The girl is called by her name Jig only two times in the whole of the story. Jig's insistence on continuing her pregnancy differentiates her from the nameless crowd of human beings. She has an individuality of her own. The young man has no name as he cannot have his own individuality and cannot rise above pretty considerations of so-called freedom to rise to the occasion by shouldering the responsibilities of life. The man and the girl are waiting in the shade outside the building. The curtain made of bamboo beads hang across the open door into the bar. We can have a peep into their minds by the location of their seat. The beaded-curtain separates them from other people "who are reasonably waiting" for the train. The girl is pregnant. The man doggedly follows the instructions of the girl. The leading part in the conversation is done by the girl. It is the girl who suggests that they should drink beer. The waitress looks at both of them with searching eyes. The girl is in
romantic mood and, looking at the hills, remarks that they look like "white elephants" but the man remarks hastily, "I have never seen one." Saying this, he drinks the whole glass of beer. This act of emptying the whole big glass of beer is suggestive of man's disgust at what he thinks the foolish romanticism of the girl. The girl seems to be in a position to lead the man by the nose. She expresses a desire for a drink called Anis del Toro. The girl drinks it with water and says, "It tastes like licorice." The man curtly replies, "This is the way with everything." There is divergence of opinion between them. The girl has attachment with her pregnancy while the man has repulsion for it. The girl remarks, "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe." (p.372). The man is fed up and says, "Oh, cut it up." The girl is least disturbed by the angry mood of the man; says, "You started it... I was being amused. I was having a fine time." At this rebuff of the girl, the man makes a temporary peace with the girl, "Well, let us try and have a fine time." The girl again talks about the hills which look like white elephants. The man disgusted with the talks of the girl, tries to cut her short by suggesting that they should have another round of nice and cold beer. Then the young man comes to the point.

"It's really an awfully simple operation, Jig, ... It's not really an operation at all." (p.373)

We have the girl's name mentioned for the first time. The girl "looked at the ground the table rested on." She is in search of firm ground to rest on. She is in no mood to have...
an abortion. On the other hand, the man feels that the pregnancy is the only hindrance in the way of their happiness. He knows that many people have done it and have been happy. The girl says in an ironic tone, "So have I, .... And afterwards they were all so happy." The man realises the delicate sentiments of the girl and during the conversation that follows he repeats for five times, "I don't want you to do it if you don't really want to." The man thinks that the operation is simple. There is no danger to the girl. Obviously, the man thinks only about the physical aspects of the abortion. He cannot probe deep into the recesses of the girl's mind. The very thought of the pregnancy worries him. He thinks that after the abortion they will live a happy romantic life as before. He thinks that they could have "everything" but the girl is certain about the point that after the abortion there is bound to be a life of sterility. Once the chances of motherhood are lost, she can have no fulfilment of her personality. Hence when the young man insists on the simplicity of operation and no physical side-effects, the girl says that she does not care for herself. She feels agitated. She stands up and walks to the end of the station. She looks upon the fields of grain with dismay as if she has the realisation that her own chances of fertility and productivity are being finished for ever. The man, without understanding her sentiments, insists again and again on the simplicity of the operation. The girl boils up.

"Would you do something for me now?"
"I'd do anything for you."
"Would you please please please please please please please please please please stop talking?"
"Please" has been repeated seven times though not pleonastically. The man gives no reply. He simply looks at the bags having the labels of hotels where he has spent nights with the girl reminding him of the sweet nights passed with her but the pregnancy brings to nought all those reminiscences. The girl smiles brightly at the waitress who announces the arrival of the train in five minutes. The man takes the two heavy bags on the other side of the track. The two heavy bags suggest the double burden of the girl and her pregnancy. She smiles when the man carries the two heavy bags. He comes back after putting the two heavy bags on the "other side of the track." On coming back to the waiting room where the people are 'reasonably' waiting, the man drinks Anis alone. He goes back to the girl who smiles at him. She feels fine. Her outburst ("Would you please please please please please please please please stop talking?") serves as an emotional outlet. So she smiles but the smile is ironic. "There is nothing wrong with me," she says. Now she has decided to adjust with the changed circumstances. The hills looking like white elephants are surrounded by "dry and brown land." This is the way of the world. The alienation between the two is complete when the man drinks alone in the waiting room. He has already taken his bags to the other side of the track. Now they will live a sterile life devoid of true happiness.

Joseph Defalco rightly observes about this story:

"In its totality the story portrays the sensibility of the woman thrust into conflict with the sterile life represented by the man. The pathos of her
plight is ultimately sublimated into a pose of unconcern. But the repetition of the phrase "I feel fine" captures the emotional pitch of near hysteria. The estrangement here takes the form of a clash of values, and it has as its basis a moral and spiritual framework. The man who cannot adjust to the processes of nature becomes the image of alienated one who has divorced himself from the principle of life. He is a man who excuses moral sterility in the name of freedom, and, in spite of the literal outcome, the authorial tone indicates the unnatural consequence of such a position."

An Alpine Idyll

An Alpine Idyll was not at first accepted by Scribners as it was thought too terrible for their magazine. On a superficial reading, the story seems to be about a morbid subject but a close and a minute reading doubly repays the reader. The Chekov-like Alpine Idyll seems to be an apparent tale about two American sportsmen who have been skiing in Silvretta for a month. Unable to carry on the sports in the hot sun of May, they come down to the valley. They have been too long on the mountain and are glad to be down away from the "unnatural high morning spring, into this May morning in the valley."

The unidentified "I" is the narrator of the story and the other one is his companion John. The narrator much resembles Nick Adams of the previous stories. The narrator and his companion John, on descent from the mountain meet a priest coming out of the churchyard. The narrator wishes "Cruss Gott" to the priest who only bows to him. This casual attitude of the priest becomes the subject of conversation between two friends:
"It's funny a priest never speaks to you," John said. "You'd think they'd like to say 'Gruss Gott.'"
"They never answer," John said.

The above conversation obliquely suggests the peculiar state of mind of an individual who has been doing a thing too long. These two friends, though great lovers of sports, feel tired as they have been too long on the mountain. The sight of the dead body and cemetery shocks the narrator who cannot but say "imagine being buried on a day like this." Moreover, while on mountain, he has forgotten "what beer tasted like." The peasant Olz and the sexton Franz come to the inn where the two sportsmen are also there. Olz is disturbed and agitated; drinks only "Schnapps" and simply looks "out of the window." He only speaks three words; not even three sentences. After a little while, he goes out to another inn and thus the two Americans happen to hear the story behind the burial which they had seen while coming down to the valley.

Olz, the peasant lives on the other side of the Pazanour from where his wife who died of heart attack cannot be brought until the snow is gone. He puts up the stiff dead body against the wall in the woodshed. Whenever he goes to the woodshed at night, he hangs the lantern in the jaws of the dead wife whose open mouth provides a convenient high place. This he does for quite a long time with the result that the mouth becomes noticeably rugged. Evidently Olz thinks nothing of it at that time because "too long" unnatural association with the corpse temporarily atrophies his sense of dignity and decency. The priest asks him why he did so...
and Olz's simple reply is "I don't know," though he "loved her fine." The innkeeper shocked by the peasant's story comes to the conclusion, "... these peasants are beasts."

The innkeeper marks the bewilderment of John's companion and asks, "... You understand it all about his wife?" He answers in a non-committed way, "I heard it." John, realizing his friend's tension, tries to divert him by asking, "How about eating?" The narrator simply says to John, "You order" and further questions the authenticity of the story. Olz has left the inn to go to another one for the sense of shame he feels on meeting other people. He cannot drink with Sexton and the innkeeper. This is the beginning of the return to normal behaviour. The narrator is satisfied and to John's repeated question, "... How about eating?" says "All right."

The story is neither about skiing nor about the peasant. Its subject as hinted early in the story is "doing anything too long." The high mountains are "unnatural" as compared to the valley which is "natural." The narrator, owing to continual stay at high mountains forgets the taste of beer. The farmer, being in the habit of working in the fields, levels the earth on the grave as if "levelling the manure in the garden." Frank, the sexton is keen to know the exact time and date of death in a business-like manner. The priest simply bows and 'never' speaks or reciprocates when the people wish "Gruss Gott." Frank feels 'amused' because his acquaintance with the story of the peasant is for the second time while the innkeeper who hears the story for the first time feels 'disgusted.' The narrator of the story, like
Nick Adams of the previous stories, is bewildered at the incident of the story but is large-hearted enough not to agree with innkeeper's remarks about the peasants. On the contrary, by his remark "All right" in the end of the story, he not only okays his companion's proposal about eating but also expresses his satisfaction at the turn of normalcy in the human beings.

**Ten Indians**

The story *Ten Indians* was redrafted and given a final shape in May, 1926. Once during its being redrafted, Ernest gave it the title *After the Fourth* but finally it was published with the title *Ten Indians*. Hemingway had been in close vicinity of Indian settlements whose impression had been quite a deep one on Ernest as on Nick. Ernest had sex initiations with the half-breed Prudy Bulton who was maidservant to his mother Grace. Here, in this story we find Nick Adams going a step ahead in his education in the school of life.

It is fourth of July, the day of American independence. Of course, it is a day of rejoicing for everybody to enjoy himself in his own way. Nick has gone to Petoskey with the happy family of Mr. Garner to witness the independence celebrations. The whole family, Mr. and Mrs. Garner and their two sons, Carl and Frank are there on the carriage along with Nick Adams. There is, of course, subtle hint of the lack of real home life at Nick's own home. On way back from the town to the village, Mr. and Mrs. Garner are sitting together driving the horses while Nick is sitting in between Carl and Frank on
the back seat. They pass nine drunken Indians along the road. The ninth one is sleeping on the wheel rut from where Joe Garner drags him to the bushes. This has close correspondence to Hemingway's memory of an Indian who actually got run over by a train when he fell asleep on the railway track while coming after the fourth of July. Here the drunken person is just saved. Hemingway makes us aware of the primitive, tribal and crude way of life of Indians. He himself loved drinking. In one of the letters to the Soviet critic Kashkeen, he wrote, "Don't you drink? I notice you speak slightly of the bottle. I have drunk since I was fifteen and few things have given me more pleasure..." For Hemingway, drinking meant relief from mechanical oppression of the modern world. He drank for the aesthetic pleasure and not for being drunk in a vulgar way as that of the drunken Indians. This brings to Nick's mind the skunks and coons. The skunks emit bad odour as a protective device. The skunks are looking for dead fish along the beach. The conversation from skunks and drunken Indians turns round the Indian girl with whom Nick is seen every day. The frank manner in which Garner family talks about the love-affair serves to contrast with the repressed emotional atmosphere in Nick's own home. The Garners talk about the Indian girl Prudence Mitchell. Nick feels "hollow and happy inside himself to be teased about Prudence Mitchell." Mr. and Mrs. Garner talk frankly about their son Carl not being able to get a girl "not even a squaw." The two sons also take part in the conversation. Mrs. Garner remark, "Girls never get a man anywhere. Look at your Pa."
At the jolt of the wagon, Mrs. Garner moves closer to Joe and remarks, "You had plenty of girls in your time." In this way, the whole family talks about the girls. It is something new for Nick. Joe Garner, in a jocular way, warns, "You better watch out to keep Prudie, Nick." Immediately after it, Joe whips the horses which are pulling heavy in the sand and remarks, "Come on, pull into it. You'll have to pull harder than this tomorrow." Soon Nick will lose Prudie and learn to pull harder through the rugged road of life.

They reach home. Mrs. Garner starts building up fire in the stove while Garner busies himself in milking the cow. Carl and Frank also help their parents in their work. Mrs. Garner asks Nick to send Carl to her. It reminds us of the similar message sent by the mother to Nick, who ignoring his mother, goes with the father in the story The Doctor and the Doctor's wife. Nick misses healthy environment at his own home. His home is hardly a 'home' for him. When Nick reaches his home, he finds his father busy in studies. The mother is conspicuous by her absence. The father brings food for him. Here the mother's job is being done by the father. He asks Nick about the game. Just by the way, Nick asks his father as to what he has been doing for the whole day. The father has gone to the Indian camp but they were all in the town getting drunk. Nick is anxious to know about Prudie but cannot do so plainly and frankly. So the following conversation:
"Didn't you see anybody at all?"
"I saw your friend, Prudie."
"Where was she?"
"She was in the woods with Frank Washburn. I ran onto them. They were having quite a time."

(p.433)

Nick's father has realisation for the feelings of his son and so he does not look at him. Nick asks question after question in rapid succession giving us an ample proof of the shock which he is unable to sustain.

"How did you know it was them?"
"I saw them."
"I thought you said you didn't see them."
"Oh, yes, I saw them."

(p.433)

Nick, as if paralysed by the news, wants to make himself doubly assured.

"Who was it with her?" Nick asked.
"Frank Washburn."

Nick makes a last desperate attempt:

"Were they happy?"
"I guess so."

(p.433)

The father, realising the intensity of the shock of Nick, goes out to enable him to have emotional outlet. He is not frank like Joe Garner. When he comes back he finds Nick "looking at the plate." The father wants him to have something more to eat. He clears the table. It is the mother's job being done by the father. Nick goes to bed. His heart is broken. At night he lies for a long time with his head in the pillow; gets up and finds wind blowing outside. The situation is similar as in *The End of Something*, and *The Three-Day-Flow*. Prudie is the tenth Indian. The male Indians enjoy themselves by getting drunk in vulgar way while
Prudie enjoys herself with Frank Washburn without having any inhibitions about sex. Nick's broken heart makes him a man without a woman and consequently a lonely man. Joe Garner has said earlier in the story: "... You'll have to pull harder than this tomorrow." Of course, Nick has learnt an important lesson in the school of life.

In the original draft Hemingway has described a sentimental midnight meeting with Prudie but he lopped it off and by its omission told us more than could have been otherwise told. Ernest had very intimate relations with Duff Twysden whose desires served to underscore the theme of double-crossing.

A Simple Inquiry

While trying to find out the healthy norm of ordinary sexual behaviour, Hemingway probes deep into the problem of abnormality. In this story, the Italian major asks his orderly Pinin guarded but leading questions. His passive homosexuality becomes clear to us by the way Hemingway has described a homosexual character in the story The Light of the World. Hemingway has emphasised the "whiteness" of the hands of the cook. The major has "two white circles" around his eyes. The dehumanising influence of war turns the major into an abnormal psychology of sexual behaviour. The extremities of sun and snow have resulted in blisters on the nose of the major. Hence it can also be imagined how serious can be the effect of abnormal conditions of war on the human beings. The major applies oil to the nose. He
takes the saucer of oil and goes into the room to sleep for a while. Pinin, the major's orderly is a dark faced boy of nineteen. The major asks the adjutant to send Pinin to his room. As soon as Pinin goes to the room, he is asked to 'shut the door', preparing our mind for something that needs the closed doors. To make sure, the major asks the adjutant Tonani if he can hear them. There is no reply. "He can not hear" is the assurance given to Pinin to make him feel at ease. The major asks Pinin if he is in love with a girl. He assures himself that the orderly is not "corrupt" even though he is in love with a girl. The active partner in homosexuality has a feeling of superiority over the passive one. The major is a passive homosexual but does not want Pinin to be his "superior" in any respect. Pinin understands that his master's interest in not wholly scientific. He looks "at the floor". The major looks at the orderly's brown face and at his hands and asks a leading question, "And you don't really want —" He pauses for a while and Pinin "looks at the floor". The major says, "That your great desire isn't really——" Again Pinin "looks at the floor". Now the major is really relieved. The life in the army is "too complicated". Krebs in The Soldier's Home wants to love girls but "without consequences"— The major wants his orderly not to be "superior". He feels that the life in the army is "too complicated". He rightly feels that he is relieved. "You're a good boy, Pinin. But don't be superior and be careful someone else doesn't come along and take you." (p.427) The major reassures the orderly that he should stay with him because he has no chances of being killed.
Pinin is allowed to go and leave the door open. The adjutant looks at Pinin and smiles. Pinin is flushed and moves differently than he has moved when he had brought the wood for the fire. He too has been roused and brings "more wood for the stove." The major calls him "little devil." and wonders if he lied to him. The major knows that Pinin has lied to him about the girl as he has lied to him by giving the assurance that if he does not leave him, he may be saved from being killed. The major knows that Pinin will be "killed" in a different way if he continues to stay with him.

A Pursuit Race

In Fifty Grand and Undefeated, we find admirable courage in the heroes. The aging athletes Brennan and Garcia stand in marked contrast to another pair who are united by their too early acceptance of defeat. Ole Andresen of The Killers and Campbell of A Pursuit Race accept the defeat too easily and without any resistance. There is a pursuit race between the evil forces and man in which the man is overtaken sooner or later. Ole Andresen and Campbell are the victims of helplessness and despair. Campbell has given up the fight for life and liberty and nothing can rouse him any more.

William Campbell serves as an advance man for a burlesque show and is paid for it. He is overtaken by the burlesque show at Kansas City and the manager Mr. Turner goes to meet him in the hotel where he is drinking and lying in bed covering himself with the bed sheets. Mr. Turner never
drinks wine. Drink, according to Ernest as revealed in his letter to Kashkeen, is a cure for the mechanical oppressions of the modern age. In The Gambler, the Nun and the Radio, three persons come to meet Cayetano and one of them — a thin one never drinks. He has distrust for all nuns, priests and monks. A person who never drinks has inhibitions and taboos which make him narrow in outlook and dull in approach towards others. Turner approaches Campbell who, accepting his defeat, does not care for the consequences. Moreover, the wine has lifted him out of himself. He has no fear for his employer. For the first time in life, he feels to be his own self. Campbell cannot go on adjusting himself with the circumstances as he had been doing all these years. He drinks heavily to keep the "wolf out of the room." The "wolf" is the fear of mechanical oppressions of the modern world. The heavy drinking results in small blue circles around tiny dark blue punctures on the forearm. He begins to feel nausea and knows that it will increase steadily. Nausea is responsible for Campbell's realisation of freedom. John Killinger in Hemingway and the Dead Gods says:

"In the moment of nausea the human mind in the human body at the instant of psychosomatic spasms sloughs off every care but that of survival, or simple existence, establishing the existentialist's favorite maxim: "Existence is prior to essence." Nausea is the physical manifestation of the moment of truth, the most revealing symbol of the bifurcation between the authentic and unauthentic, the pour-soi and the en-soi, the absurd and the common, or, as Hemingway has put it, between the simple and the complicated."

Thus Campbell's I-care-not attitude brings about his reduction from complication to simplicity. Now he cannot "slide" like
Mr. Turner, the "Sliding Billy." He acquires new happiness in lying in between the bedsheets — the happiness which he has never known in his life. The sickening effect of liquor was once witnessed by Ernest on Scott Fitzgerald when they were drinking together in Dingo Bar. "Suddenly an odd thing happened. Sweat-drops smaller than pearls on a lady's ring began to form all the way across Fitzgerald's upper lip. His colour turned waxen and his eyes went dead as agates. The skin tightened along his cheekbone until the whole assumed the appearance of a skull."  

However, Campbell's nausea is more than a physical symptom. It means the realisation of his own self reducing complication to simplicity. The "bed sheets" are symbolical of the shelter he gets from the worries of life. He lies down for a while to get up at noon. Mr. Campbell goes to meet him again in the noon but finds Campbell sleeping and does not wake him up.  

A Canary For One  

Hemingway and his first wife Hadley entered into an agreement according to which Hemingway and Pauline shall live separately for hundred days after which if they (Hemingway and Pauline) continued to love each other, Hadley would divorce Hemingway. The hundred-day arrangement shot him all to hell inside. Pauline was also struck by a fit of depression and both of them were smashed. Ernest even thought of committing suicide and after death was perfectly willing to go to hell. What he could not endure was the
hell that lay around him. He had always a high opinion about Hadley. He did not spare himself and when his friends asked him why he was divorcing Hadley, he flatly said, "Because I am the son of a bitch." Ernest managed to siphon off his sorrow in the form of a short story A Canary For One which contains a slightly fictionalised account of his return journey from Antibes with Hadley to put up separate residences in Paris. The story begins with a journey beginning at sunset and ending at sunrise. Thus it is almost a night journey. It is extremely hot and since no breeze is coming, the old lady pulls the window blinds down as a result of which "there was no more sea, even occasionally." In The Doctor and the Doctor's Wife we also find the doctor's wife in a room with the window-blinds down. The old lady is an American and is stone deaf. She has a male canary bird in a cage which she is taking for her daughter who has been madly in love with a Swiss engineer. But the old lady did not permit her daughter to marry the Swiss because of her (old lady's) assumption that American men make the best husbands. The girl does not eat anything and does not sleep at all. She does not care for anything but the old lady does not permit her to marry the Swiss simply because "someone, a very good friend" told her, "No foreigner can make American girl a good friend." Of course, the wife of the fellow-passenger says, "No....I suppose not." In fact, the two fellow-passengers are Americans and they are going to put up separate residences prior to their divorce. The supposition that no American can make an
an American girl a good husband is not based on the lady's hard earned experiences. She has only 'heard' someone saying so. The irony of fate is that she has been deprived of the power of hearing. We are reminded of the argument between Peroxide Blonde and Alice in the story The Light of The World over the prize-fighter Steve Ketchel. Alice wins the argument because her experiences are real while Peroxide Blonde has only read in newspapers. Alice has given something and gained experience in return and hence "people liked her though she was big" while Peroxide Blonde has no memories except when she started taking "C and M." She has lost her natural colour and is Peroxide Blonde. The old lady has lost her power of hearing. She wrecked the life of her daughter and she has also tension on her nerves. She is afraid of 'speed.' For the whole night she lies awake fearing a wreck because of the speed of the train. At the beginning of the journey, they see a burnt house in a farm. By the end of the journey near the outskirts of Paris, they pass three baggage cars which have been in wreck. On seeing these wrecked cars, the old lady as if to pay compliments to herself, says that for the whole night while travelling in the fast train, she had the premonition of a wreck; but she could not have an idea as to how she has been responsible for wrecking the happiness of her daughter and that too, for her whims based on flimsy supposition that no foreigner can make an American girl a good husband. Her supposition is made to shatter to pieces at the last sentence, "We were going to Paris to put up separate residences."
Ernest and Hadley came to Paris to set up separate residences preliminary to their divorce. On their way they did see a farmhouse in flames and in the morning they saw three wrecked cars. Such image of destruction accorded with Ernest's state of mind. The above facts have been nicely used for artistic purposes. The irony becomes very clear when we think that the canary will be a poor substitute for a husband to the daughter of the old lady. The result has been well indicated by the scenes of burning farmhouse and the wrecked cars.

The Undefeated

Bullfighting is not merely a violent sport for Ernest Hemingway. He had high regard for bullfighters who, by their precision and skill, become artists in their act of killing the bulls. The final killing of bull is called the "moment of truth." In The Sun Also Rises, Ernest Hemingway says about bullfighters "Nobody ever lives their life all the way up except bull-fighters."¹³ His friends Chink Smith and others could not stand the sight of gored animals while Ernest was much above such sentimentality. Once he rebuked his friend Harold Loeb for not having courage enough to look at the car carrying the decomposed corpse of a dog.¹⁴ Ernest went with Hadley to Pamplona to attend the Fiesta going on in Plaza De Torero at Madrid. He was impressed by Villata and Manuel Garcia. Ernest also practised bullfighting while Manuel Garcia and other professionals stood by to take over if there was any need. Ernest loved bullfighting so much that once he told Scott that "... my
idea of heaven was a bullring where I had two permanent
seats, with a rushing stream outside that could be
fished by me and by my pal...."15 Ernest had friendship
with all the renowned matadors of his times. Manuel Garcia
was "dark, thin-hipped, gaunt-eyed arrogant, slouching, and
sinbreuse.15 He was also generous, humorous, proud and foul-
mouthed and a great drinker. He was an artist in bullfighting.
Ernest called him "Era muy hombre." The story The Undefeated
describes the vain attempt of superannuated Manuel Garcia to
establish himself again in Plaza De Torero in Madrid. It is
a story full of colour when Manuel achieves a victory against
heavy odds; destroyed but not defeated. Ernest thought it
the best story. It was translated in French and German. Its
German title was Stierenkampf. Ernest Hemingway's Death in the
Afternoon has been recommended by Encyclopaedia Britannica
for further and detailed study in bullfighting.

The story The Undefeated is not so much the story
about bullfighting as about the bullfighter who, despite his
physical weakness shows artistic precision in his performance
as a bullfighter. The opening paragraphs of the story show
the heavy odds against which Manuel has to work. He has been
in the hospital and comes to meet Retana to fix some assign-
ment for corrida. Evidently Manuel is in financial difficul-
ties while Retana is in a position to dictate his terms.
Retana, in a very casual way asks, "I thought they've killed
you." and "I thought they've cut your leg." Manuel puts his
knuckles on the table but says nothing. As if pitying the
weak condition of Manuel, Retana offers him a nocturnal
performance as a substitute. Nocturnal corrida is the
of secondary importance. Ernest says about the importance of sun in *Death in the Afternoon*.

"The theory, practice and spectacle of bullfighting have all been built on the assumption of the presence of sun and when it does not shine over a third of the bullfight is missing. The Spanish say, "El sol es el mejor torero." The sun is the best bullfighter, and without the sun the best bullfighter is not there. He is like a man without a shadow." 17

Manuel has been a bullfighter of established reputation but now the times have changed. He is no more in demand and Retana is for those who can attract large audience. He wants a bullfighter who may not be an artist but should earn money for him. Manuel is left with no choice but to fight with the bulls which could not be passed by veterinaries in the daylight. Retana, being in a position to dictate his terms, wants to offer 500 but when he opens his mouth he only says 250. Such is the weak position of Manuel that he has to take it or reject it. However, he demands 300 and Retana readily agrees to it.

Manuel goes to a cafe where he meets Zurito who is ten years older but much healthier and fitter than Manuel. Zurito repeatedly asks him to cut off his coleta i.e. to give up bullfighting because he is no more fit for it. But Manuel cannot live without bullfighting. He has confidence in himself. He has been in a hospital after a corrida but does not feel as if he has been 'hurt'. On the other hand, he feels that he was going great when he got hurt. He feels elevated on being hurt as a crusader does after being wounded in a holy war. Now Zurito can say nothing. He condescends
to work as picador for Manuel's sake though he pics in the hot afternoon for big money and does not like arc-light business. Manuel, though not paid properly for the corrida, does his job with self-honesty by strictly adhering to the rules and conventions of bullfighting. Soon his strength starts giving way. His instincts and knowledge work automatically. He knows all the bulls and does not have need to think about the bulls. When he wants to kill a bull, his eyes make a sign of cross. His growing weakness comes in his way. The people have come to see the tragedy of the bull and not of the bull-fighter. They start throwing cushions and champagne-bottles on him. He starts coughing and feeling 'broken and gone.' Seeing his condition, Hernandez puts his hands around Manuel and advises him, "Go on to the infirmary, man, .... Don't be a damn fool."(p.362) But Manuel twists himself free saying, "Get away from me, .... Get to hell away from me."(p.362) However, Manuel kills the bull and keeping in with the conventions of corrida, goes to the president who is sitting "looking down at something." This horrifies the already shocked Manuel. He sits down coughing and feels scalding inside his chest. He is carried to infirmary. The doctor cuts away all his shirt. Manuel greets Retana but cannot hear the reply to his greetings as his senses have been benumbed. Zurito takes out scissors to cut off coleta, the badge of professional bullfighter but Manuel is undefeated in spirits. He sits upon the table. His hearing power has miraculously come back to him and he hears Zurito saying, "That's all right....I won't do it. I was joking."(p.363)
Retane, the money-minded man goes out but Zurito who was himself a matador stays with Manuel.

"Wasn't I going good, Manos?" he asked, for confirmation.
"Sure," said Zurito. "You were going great."  
(p.364)

Manuel earns the right to keep his coleta by a courage much greater than his aging skill. Manuel Garcia (Grace of God be with him) is destroyed but not defeated and foreshadows Santiago of The Old and the Sea. Joseph DeFalco has rightly pointed out:

"The pattern of ritual in the The Undefeated clearly approximates the motif of crucifixion and redemption in the Christ story. In this instance the bullfight serves as the symbolic frame upon which Hemingway projects his theme. Manuel emerges as the personification of the "complete" bullfighter, for his refusal to submit a defeat on any grounds illustrate the same principle that Christ did: both are the "undefeated."  

**Fifty Grand**

Ernest wrote Ten Indians and Fifty Grand at a time when he had close intimacy with Duff Twedstyn. Both the stories deal with the theme of double-cross. Fifty Grand is based on the welterweight championship bout at the New York Hippodrome on June 26, 1922. In the 13th round, Benny Leonard, the world welterweight champion fouled Jack Britton and Jack won the fight on a foul. In Fifty Grand, Ernest has doubled the doublecross. Jack Brennan secretly bet $50,000 on Jimmy Walcott. When Walcott fouled him late in the fight, Jack knew that he could not collect his money if he claimed the victory on the foul. With a heroic effort
he stayed long enough to foul Walcott in turn. Walcott was awarded the fight and Jack collected his fifty grand.19

At first the story had an opening conversation between Jack Brennan and one of his retainers who were talking about the opening rounds of another fight.

"How did you handle Benny so easy, Jack?"
"Benny's an awful smart boxer," Jack said. "All the time he's in there he's thinking. All the time he's thinking, I was hitting him."20

It was on Scott Fitzgerald's suggestion that Ernest dropped the above opening though he regretted the deletion. He chopped of some pages and thus the present beginning of the story is a little confusing. The story begins with these two lines of dialogues:

"You ARE you going yourself, Jack?" I asked him.
"You seen this, Walcott?" he says.

(p.398)

After reading about seven pages of the story, the identity of "I" is cleared. It refers not to Walcott but to Jack's trainer Jerry Doyle. We donot know what "this" in the second line refers to. Is the speaker in the second line of the story holding up something for Jack to see? We may also assume that the 'I' in the first line refers to Walcott because in the second line Jack replies to him calling him Walcott. But the close study of the story shows that both the assumptions are false. Nothing is being shown to the narrator nor is the narrator Walcott. "This comma that appears between "this" and Walcott in line two is clearly a typographical error. Perhaps it would have not persisted for nearly 50 years if the original opening of the story"
had been retained. The comma does not appear in the first published version of the story in July 1927, Atlantic.

Prompted by Scott's objections to the old chestnut about the 'thinking' boxer with which the manuscript began, Hemingway chopped out the original beginning. However, in the story we also find reference to 'thinking' when Jack, after being completely tired, gets beating from Walcott. "All the time he was thing and holding his body in where it was busted." (p.423) Moreover, the present beginning also suggests to the reader that Jack Brennan needs a lot of luck to win championship bout with Walcott. Through the conversation among three friends including Jack Brennan, it becomes clear that Jack Brennan has come to an age when he cannot sweat by physical exercise. Hogan's final opinion about Jack is, "I don't think you ought to work any more. You'll be stale."

In the afternoon John Collins with some friends comes from the town to meet Jack Brennan who is lying asleep in daytime. Insomnia is his main trouble. In Ernest's stories insomnia is the yardstick for sensitivity-test. The visitors go to Jack's room and Jerry, the 'I' of the story is sent out of the room to ask Hogan to come after half an hour. Similar is the situation in My Old Man when Joe is sent out. The bargaining is done in strictly confidential manner. Happy Steinfeldt and Lew Morgan are "sharp shooters" and "pretty mysterious lot of boys." They offer fifty thousand dollars to Jack for losing the game to Walcott. Jack has no choice but to adjust with the times. "In the dirty milieu of boxing with crooked fighters, crooked managers,
The boxing begins. Jack boxes Walcott almost automatically. He treats Walcott rough. So long as Jack is strong he feels himself "as safe as church" but after the seventh round his strength starts failing and he says, "My left's getting heavy." He takes awful beating and is in trouble. Hitting below the belt is foul. Walcott hits him five inches below the belt. It appears that Jack's eyes will come out. If he claims victory on foul he will lose his fifty grand and with it will be lost his dream of returning to his wife and daughter for good. Though in extreme pain he manages to summon his will to go on fighting and the wit to foul Walcott with equal viciousness. Here lies the superiority of Jack over Walcott. We are made aware in the beginning of the story that Jack is too old and weak to fight Walcott. When Jack is hit below the belt he shows grace under pressure, while Walcott's reaction under the similar circumstances is bereft of dignity. The announcer on the megaphone says, "Walcott on a foul." Jack, on the advice of John (friend of Steinfeld and Morgan who had offered fifty grand to Jack for losing the game) expresses his regrets to Walcott for foul.

"Well, you're the champion now," Jack says to him. "I hope you get a hell of a lot of fun out of it."(p.424) However, it is a popular win for Walcott. In this way Jack gets fifty grand. The story should have ended here but Ernest has given about half page more where we come to know the feelings of Jack on his success in getting fifty grand. In this sense he is a winner but he has lost
something. Of course, he has lost the title but he has not lost his self-honesty.

"They certainly tried a nice double-cross," John said.

Jack is not thankful to Morgan and Steinfeld for having provided him an opportunity to earn fifty grand. On the other hand, he is surprised at himself as to how he could control his nerves not to claim victory on a foul.

"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." (p. 424)

"It was nothing" explains the irony hidden in the title Fifty Grand. He wilfully sustained the hit below the belt, not so much for fifty grand but for the realisation of the dream of happy domestic life which invariably depended on winning that much of amount. As compared to the ideal, the winning of fifty grand was nothing.

Ring Lardner had been Ernest's model for his high school pieces. "Put next to Champion, Lardner's most famous boxing tale, it is clear that while Lardner has drawn a compelling portrait of a monster, Hemingway has drawn an equally compelling one of a man."
Today is Friday

When Hemingway deals with metaphysics he is the subtlest as in Today is Friday. The three soldiers are a "little Cockeyed" after the celebrations of crucifixion. The three soldiers are Roman and the wine-seller is a Jew. The third soldier has "gut-ache" and feels like "hell that night." Though drunk, they could not but be impressed by the crucifixion of Christ. The "gut-ache" is the outward symbol of the inner turmoil affected by witnessing the celebrations of crucifixion. The second soldier argues purely from the worldly point of view and is surprised as to why Jesus Christ did not come off the cross. The second soldier says emphatically, "Show me a guy that doesn't want to come off the cross." (p.455) The first soldier, unable to furnish any rational explanation simply says, "... he was pretty good in there today." (p.455) Six times he repeats the sentence, "He was pretty good in there today" to impress upon us the sacredness of the crucifixion. The first soldier is simply surprised how Christ acted at that time though the second soldier says, "When they start nailing him, there's none of them wouldn't stop it if they could." (p.455) The hebrew wine-seller tactfully saves himself from commenting on it by saying, "I wasn't out there. It's nothing I haven't taken any interest in." (p.455)

From crucifixion the conversation turns to the subject of women and the wine-seller shrewdly hints that he has to close the shop as it is already too late in the night. The wine-seller is asked to credit the bill in the account.
He is worried. "You couldn't let me have a little something on account, Lieutenant?" (p. 457) However, he is satisfied when the second soldier says, "What the hell, George! Wednesday's payday." The second soldier, like the rest of other Christians expresses his prejudice, "George is a kike just like all the rest of them." (p. 457) The first soldier is mystified by the crucifixion and has imbiber in him a bit of Christ-like spirit and says, "Oh, George is a nice fella." The second soldier's ironic comment, "Everybody's a nice fella to you tonight" contains truth. It is Christ's influence that he is nice to everybody that night. The third soldier wants to go back to the barrack because he feels like hell that night. The second soldier's rational approach "You been out here too long. That's all," does not satisfy the third soldier. His gut-ache makes us think more and more about the crucifixion.

Nowhere in the story is mentioned the word 'friday' and here is proved the veracity of the oft-repeated dictum, "Art lies in the concealment of art." 2

The Killers

First the story was called The Matadors. Afterwards it was called The Killers. The incidents took place in a lunch room in Petoskey. The murderers Al and Max were the gunmen of Chicago hired to kill the Italian boxer Neroni. 25 Ernest removed his fighter to Ole Andreson and changed the locale from Petoskey to Summit, a small town in Chicago. Hemingway admitted to Gen. Tunny that the Ole Andreson of fiction was the real Carl Anderson, but did not disclose
other details because the Chicago mob that sent the killers was still very much in business.26

Nick Adams again appears in this story. The main interest of the story is neither on Ole Andresen nor on the hired killers but on Nick Adams who discovers evil in the world. The negro-cook does not want to meddle with the murderers. George is realistic enough to accept the situation as it is. Nick cannot understand why Ole Andresen does not want to seek the help of police. His helplessness shocks Nick so much that he thinks of getting out of the town. George is matured enough to say, "Yes, .... That's a good thing to do." Nick cannot stand the shock on thinking about Ole Andresen waiting in the room to be killed. It is really a damned thing to be helpless spectator. "Well," said George, "You better not think about it." The above concluding line of the story leaves much unsaid.

The abrupt opening of the story is superb. The agitated mood of the newly arrived persons becomes clear to us by the opening dialogue. They do not know what they want to eat. They are an hour earlier for the lunch to acquaint themselves with the situation of the place to bring to completion the perfect murder planned by them. They eat without removing the gloves so as to leave no finger prints. Henry's lunch room was formerly a saloon and there are mirrors in it. The killers keep their eyes on the mirrors behind the counter. Nick and the negro-cook have been tied up. George is instructed to stand at a particular place so that
Al may use his shotgun in case George raises alarm. "He was like a photographer arranging for a group picture." Max discloses the purpose of killing Ole Andresen who comes to lunch at six o'clock. By the way, Max amuses himself with his talks with George whom he calls 'bright boy.' He develops a liking for George and suggests him that he should go to the movies. George has seen murder scenes in the films but now he is in direct touch with the harsh actualities of life. The reference to the movie films immediately evokes a question, "What are you going to kill Ole for? What did he ever do to you." The murderers have no personal grudge against Ole Andresen. They have not even seen him. They are killing him to oblige their friend. Al warns Max, "You talk goddam much." George is anxious to know about himself, Nick and Sam.

"All right," George said. "What you going to do with us afterward?"
"That'll depend," Max said. "That's one of those things you never know at the time." (p.382).

Naturally George looks at the clock which shows it to be quarter past six. Completely hypnotised by the terrifying experience, he mechanically carries out the instructions given by Max. George sends off one customer under the excuse that the cook is away while he prepares sandwiches for another customer.

"Bright boy can do everything," Max said. "He can cook and everything. You'd make some girl a nice wife, bright boy." (p.383)
George points out that it is seven o'clock and so Ole is not likely to come. Al decides to wait for ten minutes more. George is lucky. Ole Andreson has not come or else anything could have happened. Al says to George, "...You got a lot of luck." Max also confirms the opinion of Al: "That's the truth," Max said. "You ought to play the races, bright boy." (p.383) The two killers go out of the door. In their tight overcoats and derby hats they look like a Vaudeville team. George rushes to the kitchen to untie Nick and Sam. Sam reacts: "I don't want any more of that." But Nick shows grace under pressure.

"Nick stood up. He had never had a towel in his mouth before. "Say," he said. "What the hell?" He was trying to swagger it off." (p.384)

George hurriedly informs them that the killers were there to kill Ole Andreson. Sam, the cook, like an ordinary wordly-wise-man, does not want to have anything with the affair. However, George asks Nick to go and inform Ole Andreson about the intentions of the killers. "Mixing up in this ain't going to get you anywhere," the cook said. "You stay out of it."(p.384) But despite Sam's warning, Nick rises to the occasion. He decides to go to meet Ole Andreson in Mrs. Hirsch's rooming-house. Ole Andreson is lying on the bed with his face towards the 'wall' and with all his clothes on. Andreson has been a heavy-weight champion; physically very strong but wholly helpless in the present circumstances. He does not even look at Nick who hurriedly reports the whole incident at Henry's lunchroom with his final remark "...and they said they were going to kill you." However, Ole Andreson...
says nothing but looks at the 'wall.' "There isn't anything I can do about it," Ole Andreson says. Yet Nick wants to tell what the killers were like. Ole knows everything about them. It is Nick's first discovery of evil. The shocked Nick is unable to understand what is going on.

"Don't you want me to go and see the police?"
"No," Ole Andreson said. "That wouldn't do any good." "Isn't there something I could do?"
"No. There ain't anything to do."
"Maybe it was just a bluff."
"No. It ain't just a bluff."

Nick suggests Andreson to get out of the town.

"No," Ole Andreson said. "I'm through with all that running around."

However, Ole Andreson thanks Nick for the concern expressed by him. It appears that the story should have ended here but it is not Hemingway's forte to narrate violence only. Nick meets Mrs. Bell whose good opinion about Ole Andreson heightens his pathetic situation. Nick's meeting with Mrs. Bell serves the same purpose as the porter's scene does in [characters].

Nick goes back to Henry's dining room. His mission has not been successful. He has not been able to do anything substantial to relieve Ole Andreson of his sad plight nor has he power enough to stop the gangsters from their evil designs. On the other hand, he has come back with a heavy heart full of grief and remorse for the poor helpless people. The threatening violence of the killers is on a large scale exhibited by the fascist forces which led to two world wars. However, powerful and damning may be the activities of the
gangsters, there is still a weak passive Nick Adams to represent the conscience of humanity which never accepts defeat in the hands of evil. Sam, the negro-cook warns George and Nick not to implicate themselves in the affair. George is matured enough to understand that Ole Andresen had "double-crossed" somebody and that is "what they kill them for." George is a little better than Sam in his reactions towards the incident but Nick has moral courage not to be subdued by the evil. He cannot adapt himself to the situation.

"I'm going to get out of this town," Nick said.
"Yes," said George. "That's a good thing to do."
"I can't stand to think about him waiting in the room and knowing he's going to get it. It's too damned awful."
"Well," said George, "you better not think about it."

The implication is that Nick should think over it. Thinking over the problem is equivalent to worrying and worrying over the problem is itself a first step towards its eradication.

The title of the story is The Killers but the focus of attention is neither on the killer nor on Ole Andreson but on Nick whose agony is greater than that of Ole Andreson. Nick's reactions represent the conscience of humanity against oppression and cruelty. The story was sold to the movies for $37,500. When Ernest and Mary reached New York on first December, 1946, they were provided an ornate suite at the Sherry-Netherland by courtesy of Mark Hellinger and Universal Pictures as a special dispensation to the author of The Killers.
Nov I Lay Me

The title of the story derived from the Child's Prayer serves to point out the irony in the story. Instead of faith in the authority-figure God, there is unfaith resulting from schizoid feelings. Ernest suffered from insomnia which was the direct result of his super-sensitive imagination. The effect of wound on 8th July, 1918 and the ghastly sight of being surrounded by dead and dying, can very well be imagined on a young boy of eighteen endowed with piano-wire sensitivity. The prayer is the traditional means of relieving the tension of mind by completely surrendering ourselves to the will of God. Ernest who grew young in the first quarter of twentieth century could not get consolation from a prayer hollow from within. The first stanza of the Child's Prayer is:

Now I lay me down to sleep,
I pray to Lord my soul to protect.
If I should die before I wake,
I pray to Lord my soul to take.

Nick Adams is unable to sleep, and being the product of an intensely middle-class family, he has recourse to prayer in vain. The acute mental disorder renders him unable to sleep. He remembers the incidents of childhood. The war experiences provide the activating force for Nick's dream-like reveries. Traumatised by an encounter with death, he cannot bear the analogous state of sleep:

"I myself did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body. I had been that way for a long time, ever since I had been blown up at night and felt it go out of me and go off and then come back."(p.461)
The second line of the prayer is "I pray the Lord my soul to keep," but Nick is unwilling to commit his soul to the care of divine authority and it is suggestive of his alienation and isolation from the conventional sources of comfort and security. In reverie sequence, his thoughts turn to his early family life. This regression to earlier period of childhood shows Nick's desire in sub-conscious mind for the period when peace and order was possible.

Incidently his father is like the God that has failed. It is his mother who is a stronger force. In Nick's family, the father plays second fiddle to his wife. He has the hobby of collecting snakes in the jars. (Nick's father is modelled on Dr. Hemingway). After the death of Nick's maternal grandfather, the family moves to the house "designed and built" by his mother. The wife, without caring for the sentiments of her husband, throws the jars in the fire. Here father's image as the law-giver is shattered to pieces in the eyes of Nick. Unable to reconcile himself to the new situation, he has recourse to prayer in the vain hope to get comfort and consolation. Later on, Ernest confided to his friends that his mother was a witch and the first traumatic shock came to him when he realised that his father was a coward.

The growing influence of the mother is traced in an artistic manner. The new house is 'designed and built' by the mother out of her patrimony. Naturally she has an upper-hand particularly when the house is hers. Before shifting to the new house she burns the collections of her husband. After shifting to the new house the mother is always cleaning the
house and burning the unwanted things. Unfortunately her husband's favourite things were "the things that should not have been there." Once he sees fire burning in the road besides the house and asks, "What is this?"

"I've been cleaning out the basement, dear," my mother said from the porch. She was standing there smiling, to meet him."

The father says nothing to Nick's mother. The stone-axes and tools for making arrow-heads were there in the ashes, blackened and chipped by the fire. He takes them out from the fire but the mother, without caring for the sentiments of her husband, goes inside the house. The father asks Nick to carry the gun and game bags inside the house while he, outside the house, sorts out the things from the fire. The gun and the two heavy bags are too heavy for Nick. Thus he carries the gun inside the house leaving the two gun-bags outside. The favourite things of Nick's father are burnt. In the first instance the things are burnt in the backyard while in the second instance the things are burnt outside the house on the road. Thus the favourite things are being removed farther and farther away. Ultimately Nick remains outside the house with game-bags. In this way Nick's break from home is complete and so also the alienation and isolation from the traditional love of mother.

Nick can sleep if there is light and when he is damned tired. He sleeps without knowing. He cannot sleep knowing it. "Knowing," leads to thinking which results in worrying which, in turn, brings sleeplessness. In conditions
of tension man's mind works automatically without thinking. Thinking causes distraction of attention. A bullfighter, if his mind is distracted by thinking, cannot be a successful fighter. A highly sensitive man cannot suspend his imagination. Thus thinking is worrying resulting in sleeplessness. In Ernest's works sleeplessness becomes the measuring yard-stick of sensitivity. The more a man is sensitive the more he suffers from sleeplessness. Nick suffers from insomnia. At night, in silence and loneliness, he listens to silkworms eating mulberry leaves. "The title is a rubric for the piece, and the silk-work references are related details which support the central drama of an intense inner struggle of a youth threatened with overwhelming regressive forces within his self." Nick, in order to occupy himself, thinks of fishing.

"I had different ways of occupying myself while I lay awake. I would think of a trout stream I had fished along when I was a boy and fish its whole length very carefully in my mind; fishing very carefully under all the logs, all the turns of the bank, the deep holes and the clear shallow stretches, sometimes catching trout and sometimes losing them."  

(p.461)

The nostalgic reminiscences depict Nick's attempts in reverie to recreate a world where order and reason are possible, as opposed to the chaotic and threatening world of reality. Moreover, Hemingway's idea of heaven was a bullring where he had two permanent seats, with a rushing trout stream outside, that could be fished by him and his friends.  

Nick's orderly John is also in the same room. He also suffers from insomnia. Since he has not much practice
of lying awake, he cannot lie awake so quietly as Nick can. They start talking. John has a wife and three daughters. He wants to have a son. John is just another average man who joins army because he gets money. He has liabilities, and so he must have money. His desire to have a son is the nostalgic longing in keeping with the traditions of patriarchal society. John fails to rise above petty considerations of an average man. On the other hand, Nick has joined army simply because he "wanted to, then." To John, "Wanted to... That's a hell of a reason."(p.467) John would not have been in the war if he had no liabilities. But Nick is in war because he loves to be wherever there is action. This logic is beyond the comprehension of John. How nicely Ernest has shown the character of Nick! Nick, instead of being a cynic of war-monger, is almost romantic in his longing for the life of action. He is democratic enough not to shun the company of his orderly yet he is far above the petty considerations of an average man. John suggests that the marriage with any girl with plenty of money will cure Nick of his insomnia. His advice is straightforward:

"You ought to get married. Why don't you pick out some nice Italian girl with plenty of money?" (p.468)

Nick, unable to swallow this piece of advice, puts forward the excuse of not knowing Italian language. John's reply is: "... To hell with talking the language. You don't have to talk to them. Marry them."(p.468) Now Nick thinks it futile to put any counter argument. He simply says twice:

"I'll think about it." John, a very practical man says,
"Don't think about it, Signor Tenente. Do it." (p. 468) Nick tries to avoid discussion on the question of marriage and says, "Now let's sleep a while, John." There are others in the room who are sleeping soundly. John remarks: "They sleep like pigs . . . They don't know a damn thing" (underlining mine). Knowing leads to thinking while thinking leads to worrying and hence insomnia. To have no thinking power is to be a "pig." Sleeplessness is the measure of being superior to other human beings. Soon John sleeps while Nick remains awake. The implication is that John is 'pig' as compared to Nick. John's worldly-wise attitudes are too low for Nick. However, Nick is touched by the concern shown by others for him. In fact, his homelessness and rebellion against society is due to the fact that he does not get the real love. However, Nick remembers John in his prayers. John is after all his well-wisher. He has genuine concern for the welfare of Nick who is quick to respond to the affection of his friends. So he prays for John. He is glad that John is not in active service or else he would have been a constant worry for him. In active service there is a danger of being killed at any time. Nick's firm conviction is that life is worth living.

John comes to meet Nick at Milan hospital and is disappointed to know that he is not yet married. John is going back to America where he hopes to be happy with his family. He has faith in the institution of marriage, while the super-sensitive Nick can have no faith in anything including the institution of marriage.
Banal Story

_Banal Story_ as its title suggests is the story about the way of the world. The indifferent and callous attitude of the people towards the death of others is the common-place happening of the day-to-day life. _Banal Story_ is a tribute to Manuel Garcia who died of consumption. He was in the last stage and any day could have been his last day. His admirers and fellow-matadors attend his funeral. They purchase his "full-size photographs" but lose "the picture they had of him in their memories." Some of the bullfighters even felt relieved because Manuel's performance, owing to his self-honesty, made them feel much inferior. So they felt relieved because he did always in the bullring the things "they could do sometimes."(p.459) How nicely Ernest paid tribute to Garcia as bullfighter! The irony suggested in the title becomes clear to us when the fellow-matadors, sitting in the café after the funeral, roll up the coloured pictures of Garcia and put them away in their pockets. So soon the great matador is allowed to lapse in the state of oblivion.

Ernest is a past master in the art of omission. A thing omitted suggests to the reader more forcefully than the explicit exposition. _Banal Story_ shows Ernest's pain at the loss of values of skill, precision and self-honesty which Manuel stood for. Death makes the man philosophical. So also the reader of the story philosophically thinks over the problem common to everybody in the world. The world goes on for ever. Far away in Paris, Vincent has
knocked Danny Fush in another part of the world. The magazine "The Forum" is the friend, philosopher and guide to the thinking minority. There are stories published in the magazine. The question is how far the stories help the coming generations to sustain them in the changing world. Nobody knows what to choose and what to reject. Our deepest convictions are upset by science. What should be ideal—the big man or the cultured man? Who is worth emulating—the artist or the politician holding the post of profit? The life is full of difficulties. An adolescent has to make her "own soundings in the sea of life." There are examples of Joan of Arc and others but they cannot be applicable to all the girls below teens. Of course, there is romance everywhere and the narrator comes to the conclusion.

"Live the full life of the mind, exhilarated by new ideas, intoxicated by the Romance of the unusual."

(p.459)

The advice is, no doubt, good but indirectly shows the fate of Manuel Garcia who embodied in himself the above ideals and whose real memories are soon lost behind the coloured pictures rolled and put away in the pocket. But everything is not lost; there is at least one who is genuinely sorry for Maera and that is Ernest.
**Che Ti Dice La Patria?**

*(What do You Hear From Home?)*

OR

*(What is The News of the Fatherland?)*

Ernest Hemingway was a newspaper correspondent and in that capacity he had an opportunity to meet Mussolini and other leaders of the continent. The Manchester Guardian's correspondent William Bolitho Ayall was a great influence on Ernest in the education of the politics of power. Despite close involvement with the political leaders, it is really creditable that Ernest kept himself aloof from politics. As an artist he had a wonderful knack of making the best use of the political events for artistic purposes. Ernest's love for the dignity of man and free society was never shaken whatever be the circumstances of life. Many Americans valued the regime of Mussolini on the ground that he did a lot to energise the lazy and shiftless Italians. Ernest personally dates his anti-fascism from the murder of Giacomo Matteoti in June, 1924.  

The story *Che Ti Dice La Patria?* is based on the experiences of Ernest in Italy, 1927. Ernest acceded to Guy Hickock's request to accompany him on his tour to Italy despite his earlier vow never to go to Italy as long as Mussolini was in power. Guy's Ford car was a two seater vehicle with dented running boards and a cracked windshield. *At Corradano* - a young Fascist approached the car carrying a battered suitcase and the inevitable brown paper package. He demanded a ride to Spezia and stood on the running board.
for twenty kilometers holding on to a roof strut through the open window of the car. Outside Spezia he gathered his luggage and stood watching them suspiciously as they drove into the town.  

Ernest has made the fictional use of the above facts in such artistic way that he is the champion of the dignity and freedom of man and not a propagandist deploiring an ideology whatsoever it may be. The story begins with the description of nature. The beauty of nature was as it was before except where the hands of man interfered with nature:

"There were bags of charcoal piled beside the road, and through the trees we saw charcoal burners' huts." (p.388)

The burnt up landscape is highly suggestive of the dehumanising influence of the fascist regime. A young man, an active member of the fascist party asks the travellers to take him to Spezia. The car is two seater and so the fascist will be uncomfortable; but for the fascist, it is no discomfort at all. Moreover, he seeks permission only for name sake. Guy Hickock is right in saying, "He seems to be going anyway." The fascist hands in the parcel through the window and says in a rough way, "You can start." The fascist hangs out on the turns and nearly pulls the top-heavy car over. Guy and Ernest cannot ask him not to hang on the car at the turns because he will not listen. He cares only for himself and not for others. He gets down at Spezia and wants to pay them.

"How much do I owe you?"
"Nothing."
"Why not?"
"I don't know," I said.
"Then thanks," the young man said,...." (p.390)
The young man has been so accustomed to the mechanical code of conduct that the ordinary norms of courtesy and the free lift are beyond his understanding. He smells something fishy when Guy and Ernest do not demand any fare from him. He simply says "thanks" without any other word showing personal obligation. It is pity that a young man with so much energy and enthusiasm has been blinded by fanaticism to such an extent that he looks suspiciously at those who cannot conform to his standard and code of conduct. He hasn't the normal courtesy to wave his hand. Such is the depraved condition of Mussolini's Italy. The whole of Italy has gone to dogs and the man like the young fascist "will go a long way in Italy."

A Meal In Spezia

Ernest called Mussolini "the biggest bluff in Europe." He abolished brothels just by a proclamation and felt proud of the fact that he has once for all solved the problem of prostitution. Everywhere, through propaganda media, Mussolini was hailed as a great leader affecting great reforms by the stroke of pen. Prostitution is a problem of such a dimension that a piecemeal measure only aggravates the problem. Similar is the experience of Ernest when he gets down at Spezia to eat something "simple." The hotel where he goes to eat something simple is really a "complicated" place. Under the label of restaurant it is a brothel. The waitress wears nothing under her skirts and looks at Hickock with predatory gleams and stoops to the most vulgar tactics of enticing Guy Hickock towards her. "The clean-cut man" wearing fine clot
is running the hotel. When Guy and Ernest do not succumb to the predatory gleams of the waitress, the 'clean-cut' man says, "Let them go. These two are worth nothing." (p. 393) A man's worth is measured only in succumbing to the temptations of a prostitute. When they are ready to go in a car the waitress-disguised-prostitute comes out and stands in the door. Ernest waves to her but she does not wave and stands there looking after them as if surprised how worthless persons they are.

Earlier the fascist young man also did not wave back. The fascist young man is equated to a prostitute. Both of them show the hollowness of a regime that leads to the dehumanising influence on the society.

After the Rain

In the third stage they are encountered with a police sergeant who fines them because the number plate is covered with dust. The corruption is so rampant that the sergeant fines them without any legal authority. Ernest puts forward the plea that the name plate is dirty on account of the dirty roads.

"You don't like Italian roads?"
"They are dirty."
"Fifty lire." He spat in the road. "Your car is dirty and you are dirty too." (p. 397)

The police sergeant supposed to fine the people for making the roads dirty, spits in the road and has the cheeks to call the innocent passengers dirty. However, Ernest agrees to pay the fine on receipt which the sergeant gives with no carbon
receipt to record what the customer's ticket says. He charges fifty lire, but gives the receipt of twenty five and that too, without carbon receipt. When the discrepancy is pointed out, he smiles a sweet Italian smile and writes something on the receipt stub, holding it so that Ernest and Guy cannot see it.

The three incidents show the corrupting influence of fascism on the human beings and the irony is that Mussolini, like all other dictators made the people of Italy believe that a revolution has been brought in. At first, the story was titled Italy 1927 but later on, it was changed to the present one which means, "What is the news of the Fatherland?" or "What do You Hear from Home?" The irony in the changed title clearly indicates Ernest's opinion about Mussolini that he was "the biggest bluff in Europe."
References


4. Ibid., p. 172n.


6. Ibid., p. 33.


9. Ibid., p. 197.


12. Ibid., p. 222.


20. Ibid., p.198.


33. Ibid., p.135.