CHAPTER - IV

WINNER TAKE NOTHING
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Ernest Hemingway has decided on the title *Winner Take Nothing* by November 6, 1933. He was very meticulous about the titles of the collection of his stories. Finding the title delighted him. The present title is derived from an epigraph of a book about gaming written by Ernest. He wrote:

"Unlike all other forms of lutte or combat ..., the conditions are that the winner take nothing; neither his ease, nor his pleasure, nor any notions of glory, nor, if he win far enough, shall there be any reward within himself."  

This chapter contains 16 stories which represent 16 chapters in Hemingway's declared programme to make a picture of the whole world as he has seen it. Naturally the reviewer were critical about the stories. As the title suggests, the stories seem to be written from the point of view of the loser. But it is not correct to conclude that Hemingway delights in defeat though Kashkeen, the Russian critic calls Hemingway "Mens morbida in corpore sano."  

The purpose of this chapter is to examine the stories one by one to come to a correct assessment about them. After all, the hidden part of the iceberg is to be explored and the magnitude of the iceberg can never be judged correctly by seeing only the portion visible from above. The real point in the stories is the pyrrhic victory that nullifies the gains of the so-called victor. Hemingway touches the realms of mystical heights when defeat and victory are nothing.
A Way You'll Never Be

Ernest completed this story during his Cuban holiday in 1932. Though the title is a little puzzling but the background and Ernest's state of mind at the time of writing this story, makes it clear that Ernest's titles have deeper meaning than what the readers get on superficial reading.

The heat of Havana reminded him of the way it was on the lower Plava in the summer of 1918 when he was badly wounded by a mortar shell. Jane Manson was the damned beautiful wife of George Grant Mason, an official of Pan American Airways. Ernest saw her going crazy day after day after him. She was admitted in Doctor's Hospital, New York for an operation on May 15th, 1932. The title is meant to cheer Jane Mason showing that Nick Adams in the story had been much crazier that she was ever going to be. The Story A Way You'll Never Be is a nightmare sequel to Now I Lay Me.

Nick Adams still recuperating from the shock of battle and the severe wound, reports back to the battalion headquarter in American uniform. His visit is supposed to help in boosting up the morale of the soldiers by showing his uniform. In the story Big Two-Hearted River, we find Nick Adams trying to forget the shock of war by diverting himself in his most pleasurable activity i.e. fishing. But here in this story, he is out of head on revisiting the battlefields where he was once wounded. It is extremely hot and the sunken road of Fossa 10 does not help him to ride his bicycle. So he keeps it against the wall near the house and walks across the battlefield. He sees the dead bodies scattered all over.
the field "with their pockets out" and surrounded by letters. Death is the greatest leveller. All dead bodies are in the process of decomposition irrespective of nationality. An officer with the stubble of beard and fiery little eyes levels pistol against Nick Adams and demands his identity card. It makes Nick nervous but he asks the lieutenant to take him to Major Paravicini who had been with him in the action when he (Nick) was wounded. Major Paravicini is glad to meet him. Nick is supposed to go round the line "like a bloody politician" showing his uniform. He has no supply of cigarettes and cards and hence will only go round the line. He feels that 'in principle' he should have brought a bottle of brandy for Major Paravicini who, on hearing the expression 'in principle' is struck by it. In times of war there is no word like principle. Everything is justified if it leads to victory. He calls it a "beautiful" expression. He begins talking about Nick who frankly admits that he was stinking in every attack. Paravicini tells about himself that he feels thirsty in every action and is of the opinion that Nick is much braver than himself. However, Paravicini asks Nick how he really is:

"I'm all right. I can't sleep without a light of some sort. That's all I have now." (p.505)

Nick feels that he is going out of head and it is also bad to be certified as "nutty" because no one has any confidence again. Paravicini asks him to lie down and sleep. Nick tries to sleep but is troubled by noon-day nightmare. "The long yellow house and the different width of the river."
trouble his mind again and again. He compares himself with the soldiers likely to come soon.

"... Americans twice as large as myself, healthy, with clean hearts, sleep at night, never been wounded, never been blown up, never had their heads caved in, never been scared, don't drink, faithful to the girls they left behind them, many of them never had crabs, wonderful chaps...."

(p.508)

He talks to the adjutant about grasshoppers and locusts which have played an important part in his life. Hearing his talks, the adjutant says, "I can see you have been wounded. Major Paravicini tells Nick.

"... I think you should go back. I think it would be better if you didn't come up to the line until you had those supplies. There's nothing here for you to do. If you move around, even with something worth giving away, the men will group and that invites shelling. I won't have it."

(p.511)

Nick feels the nightmare coming on again. He tells Paravicini:

"... Why don't they bury the dead? I've seen them now. I don't care about seeing them again. They can bury them any time as far as I'm concerned and it would be much better for you. You'll all get bloody sick."

(p.511)

Paravicini, being sympathetic with the condition of Nick, tries to divert his attention by asking him where he has kept his bicycle. Nick understands the hint and promises to get back in a little while. Paravicini asks him to lie down for a while. Nick lies down but in noon-day he again sees "the long yellow house with low stable and the river much wider than it was and stiller." Unable to stand the nightmare, Nick stands up saying, "Christ.... I might as well..."
go." The sympathetic Paravicini offers to send a runner with Nick but he refuses to have the runner with him. Now whenever he comes he will bring supply of cigarettes and will come only at night and not in day time. Whatever be the nightmare of Nick, he will certainly come back with the supply of cigarettes. He is not the man to run away from the harsh realities of life. As soon as he has the firm resolution he gets a new light. After all, there is over-foliaged country of Fornaci after the canal. He relapses into a happy reverie:

"It was on that stretch that, marching, they had once passed the Terza Savoia cavalry regiment riding in the snow with their lances. The horses' breath made plumes in the cold air. No, that was somewhere else. Where was that?"

(p.512)

However, in contrast to Terza Savoia Cavalry, he remembers his "damed bicycle." But after passing through the sunken road of Fossalta, he wants to reach over-foliaged Fornaci.

In Big Two-Hearted River, Nick postpones fishing in the swamps because it is tragic adventure. Here Nick has the firm resolution to come back to Fossata and that too at night.

The Gambler, The Run and The Radio

Ernest met an accident on first November, 1930 as a result of which his right arm was broken. Earl Snook saw Ernest in the midst of pain and reported that he was "like a restless lion, pacing his room, gazing from window, then resolutely turning his back on the great outdoors." Pauline wrote about his stoical conduct, "I have never seen anyone
behave so beautifully." Pauline also wrote, "... He's had nothing to do but think, always lying in the same position, and he's pretty nervous and depressed from the pain and worry.... The mail's about the only thing that breaks the monotony." Of course, Ernest was in a very bad shape after the pain all the time for a month. He passed his nights in listening to the radio. Ernest's another diversion was of talking to the two sugar-beet workers who had been wounded while drinking coffee in an all-night restaurant. One of them was a Mexican. He was a gambler and was shot twice in the stomach. He refused to identify the gunman maintaining steadfastly that he had no enemies. The friends who came to meet the Mexican also dropped in on Ernest who conversed with them in Spanish and offered them whisky. By all odds, Ernest's most favourite visitor was Sister Florence, a gentle nun who loved baseball and believed in the power of prayers. It was her firm conviction that 'more things are wrought by prayers than the world dreams of.' She believed strongly that the Lord can be persuaded to intercede in the affairs of human beings. Ernest loved to see her and hear her breathless talk. Ernest was a stickler after information and lost no opportunity to study and observe the human nature. Here also, though confined to bed, Hemingway was making the best use of his time by having a sympathetic study of characters as divergent as those of the nun and the gambler. What interests him most is the ideal code of conduct whether it be in a gambler or in a nun. Earl Snook saw Ernest talking with the gambler and drinking two bottles of Canadian beer with him.
He was of the view that this dry docking will affect his future writing. However, he did not know that Ernest was already meditating an autobiographical short story about the gambler, the nun and the radio. Ernest loved drinking but never allowed it to interfere with his creative writing. Scott Fitzgerald became the victim of Ernest's wrath because too much drinking spoiled his creative genius.

Mr. Frazer of the story is Ernest himself. Cayetano is the Mexican gambler who was admitted in the hospital when Ernest was there. Sister Florence has been changed to Sister Cecilia. Cayetano and the Russian sugar-beet worker are sitting together in an all-night restaurant when they are hit by an assailant whom he (Cayetano) refuses to identify despite the persuasions from the police detective. Here Cayetano stands in direct contrast with Ole Andresen of The Killer. Ole Andresen seeks no help from police because it was the case of double-crossing. Here it is different with Cayetano who, strictly adhering to a gambler's code, refuses to implicate a fellow-gambler in the clutches of law. He bears the wound with stoic heroism. He is plain and honest. The detective persuades him to disclose the identity of the man who shot him because "one man, with honour, denounce one's assailant!" (p.568) However, Cayetano is not the man to disclose the identity of the assailant. The detective assures him that he is not in Chicago but in Hailey, Montana and that he is not bandit and this has nothing to do with the cinema. It is also possible that the same person may kill other women and children. Cayetano plainly says, "The man is not crazy."
He maintains that it is sheer accident that he has been hit by the bullets. He adheres to his self-imposed code of conduct of a gambler and does not budge an inch from his high ideal. So he suffers the pain without any complaint. He bears his sorrows by himself. He has never been dishonest in gambling. A thing is moral if we feel good after it. His honesty and self-imposed code of conduct give him a moral courage. That is why, he does not want to go to the priest to make confession though he is on the death-bed. He is clean and honest. He is not dirty. So he has no confessions to make. Of course, he wants to pray. His behaviour impresses Sister Cecilia who prays for him and feels sorry that no Mexican has come to see him. Cayetano is almost on the death-bed when the detective interrogates him. At that time Cayetano's nose, which projected, waxen yellow, from his deadman's face in which his eyes were as "alive as a hawk's!" (p.567) Ernest has particular fascination for the eyes. Santiago in The Old Man and the Sea, has everything old in him except the eyes.

Sister Cecilia is so impressed by the uncomplaining behaviour of Cayetano that she prays to God for him and goes to inform O'Brien boys at police station to send some Mexicans to see Cayetano so that he may feel good. Three Mexicans visit him. One of them has been an acolyte and his childhood has been unhappy as a result of which he has developed hatred for religion. Like Marxists, he believes religion to be the opium of the people. He thinks Sister Cecilia "a little crazy" for her faith in the healing power of prayers. These persons have been sent by the man who tried to kill Cayetano.
are entertained by Frazer at a bottle of whisky. His conversation with them reveals many facts about Cayetano. Cayetano is a gambler but without money. He has no more than a shirt on his body. He is poorer than the birds. He gambles for the fun of gambling without having recourse to underhand tactics to earn and amass wealth. He earns and loses but never falls short of his self-imposed code of conduct. Cayetano had no reservations about his being a gambler. He frankly admits to Frazer that he is gambler but has no luck. Almost in all the stories of Winner Take nothing, there is the problem of luck heightening the stoical endurance of the sufferer despite his very high code of conduct. Like Honcini of Mine of Wyoming, Cayetano cannot stoop low to give up his ideals. Cayetano suffers calmly and patiently without complaining but after all, he is a human being. He feels the pain. He says, "If I had a private room and a radio I would be crying and yelling all night long." (p.580) Frazer does the same thing. When the nurse is gone, he weeps to his heart's content. Cayetano, an idealist and hence poorer than a bird but is realistic enough to understand the causes of his poverty.

"I am a poor idealist. I am the victim of illusions." He laughed, then grinned and tapped his stomach. "I am a professional gambler but I like to gamble. To really gamble. Little gambling is all crooked. For real gambling you need luck. I have no luck."

"Never?"

"Never. I am completely without luck. Look, this colonel who shoots me just now. Can he shoot? No. The first shot he fires into nothing. The second is intercepted by a poor Russian. That would seem to be luck. What happens? He shoots me twice in the belly. He is a lucky man. I have no luck. He could not hit a horse if he were holding the stirrup. All luck." (p.581)
As a gambler Cayetano has a real high standard. He has sympathy with the fellow-gambler who shot him.

"Another fool. I won thirty-eight dollars from him at cards. That is not to kill about."

We are amused when Cayetano tells us of his own bad luck.

"Why didn’t you shoot him?"

"I never carry a gun. With my luck, if I carried a gun I would be hanged ten times a year. I am a cheap card player, only that."

But Cayetano is not deterred by bad luck nor does he stoop low to vulgar tactics.

"No gambler has luck with women. He is too concentrated. He works nights. When he should be with the woman. No man who works nights can hold a woman if the woman is worth anything."

Thus Cayetano strictly adheres to the high code of conduct. He has stoic endurance for pain. Even the paralysed leg does not bother him much. "I have no use for the leg. I am all right with the leg or not. I will be able to circulate."

Frazer is very much impressed by Sister Cecilia. From her childhood she has the ambition to be a saint. Her devotion for badly spoiled patients and her faith in the healing power of prayer evoke respect and regard in the heart of Mr. Frazer. Her greatest concern is for the badly spoiled cases. Frazer’s is one of such cases. Through her power of prayers she feels that Frazer is all right and will be soon discharged from the hospital. About herself she feels that she will become a saint. At the time of the World Series,
she was all the time praying for the victory of the team Notre Dame i.e. Our Lady. She asks Frazer to write about Our Lady. Here Frazer’s reply throws light on Ernest, the writer. Ernest could write on a subject on which he has perfect mastery and first-hand knowledge. Moreover, he is not religious in the conventional sense. Even if he writes about Our Lady, his approach will be such that Sister Cecilia may not like it.

“I don’t know anything about her that I could write. It’s mostly been written already,” Mr. Frazer said. “You wouldn’t like the way I write. She wouldn’t care for it either.”

(p.573)

But Sister Cecilia’s faith is unshaken:

“You’ll write about her sometime,” Sister said. “I know you will. You must write about Our Lady.”

(p.573)

Frazer listens to the radio when he is all alone. In order to avoid disturbances to others at night, he hears the radio at the lowest tune. Naturally he has to listen with all concentration and can listen without thinking. The Mexicans play the music loudly but Frazer cannot stop thinking. One fellow among the Mexicans believes in revolution. He believes that religion is the opium of the people. Frazer’s thought center on how different people have different ‘opiums.’ For some people religion is the opium while for others sexual intercourse is the opium. It differs from man to man. Radio and music are also opium for many people. Revolution is opium for the revolutionist. Once it is begun, it cannot be stopped. Education is another opium of the people. Frazer wants the Mexicans to play Cucaracha another time. Cucaracha.
is better than radio because it gives rise to thoughts in Frazer's mind. He thinks that revolution is no opium. "Revolution is a catharsis; an ecstasy which can only be prolonged by tyranny. The opiums are for before and for after." (p. 595)

The story examines the adjustments people make to the exigencies of life. The courage of Ceyanto shows the ideal but it is only the Mexican way of adjusting. Sister Cecilia's ambition has been to be a saint but she has made certain adjustments to the world. In fact, the whole story in one sense catalogues the adjustments people make. If they do not adjust, they start, as Frazer terms it, "thinking." Frazer has his own difficulty. He is the adjusted one, the victim of the total unfaith. Although he views with cynicism the various modes of escape, in the conclusion he makes a tentative truce of a sort. He could have a little spot of a saint killer and play the radio.9

The Mother of a Queen

'Queen' in American slang means a homosexual catamite. Ernest Hemingway wants his men to have male virility and females to have feminine qualities. His female characters have a longing to have long hair and to have all the things associated with domesticity. Man loses his stature if he does not possess male virility and aggressiveness befitting a man. In the story The Mother of a Queen, we find the story of a 'queen' whose mother has been dead and temporarily buried for five years. For permanent sepulture the piece of
land has to be purchased. Paco received a letter from the management of the burial ground asking him to send twenty dollars for perpetual burial. Roger, the friend of Paco, has the cash box with him and so seeks Paco's permission to attend to the matter. Paco tells him in the sentimental lackadaisical tone that he will do it himself because it is the case of his mother. He has contract for six fights out of which he can earn fifteen thousand besides the money from benefit fights. No doubt, he is a little 'tight' in his financial position but can easily pay 20 dollars. The second notice is received and Paco puts the excuse that there is no need to spend money earlier than necessary. However, Roger reminds him to send the money soon. Paco, as if irked by Roger, gives him a rebuff to mind his own business. Roger presumes that Paco has sent 20 dollars for the permanent burial of his mother. But he is horrified when he reads the notice that on non-receipt of the money despite three notices, Paco's mother's grave has been exhumed and the bones have been heaped on the public bone heap. Roger takes Paco to task for lacking human values. "What kind of blood is it in a man that will let that be done to his mother? You don't deserve to have a mother."(p.514) Paco's plea is sentimental though funny. "...Now she is so much dearer to me. Now I don't have to think of her buried in one place and be sad. Now she is all about me in the air, like the birds and the flowers. Now she will always be with me."(514) In this way, he defends himself under sentimental prettexts though he could have easily paid 20 dollars. He spends money "around women trying to make
himself seem a man and fool people." In fact, he is impotent and everybody knows it but he tries to pose that he is not. He owes six hundred pesos to Roger who, on seeing the unscrupulous ways demands repayment. Instead of being clean in his dealings, Paco has recourse to sentimental approach; "Don't you trust me? Aren't we friends?" He lacks self-honesty. He does not know how to manage his things properly. He had seven suits though he fought only twice. He packed the suits so badly that they were spoiled in sea-water. That very afternoon he brings a punk and wants to pay him fifty pesos because he comes to his town and needs money to get to see his mother. Roger cannot control himself and says, "You bitch,... Get it yourself. I'm going to town." Roger threatens to go to town to find out a way to make Paco pay back the money. Paco also goes with him. When they are near the town Paco gives him 20 pesos. It brings Roger on the boiling point.

"You give fifty pesos to that punk and then offer me twenty when you owe me six hundred, I wouldn't take a nickel from you. You know what you can do with it."

(p.515)

However the debt remains unpaid. Paco meets Roger after a long time and in a friendly way complains to him as to why he has been telling all sorts of unjust things about him. Roger insults him in the worst possible Spanish way by saying that he never had a mother. Despite the vulgar vituperation, Paco has no reaction because he has no self-respect.

"There's a queen for you. You can't touch them. Nothing, nothing can touch them. They spend money on themselves or for vanity, but they never pay."

(p.517)
However, the problem in Ernest's mind (as it is in the mind of the reader also) is "what kind of blood is it that makes a man like that?" The story *The Mother of a Queen* gives a new dimension to the men-without-women theme. Paco is, no doubt, a man without mother who is after all a woman. On the other level, Paco has no self-respect, dignity and good life. He has no real home life. In this sense, he is a man-without-woman.

*Wine of Wyoming*

Ernest, with his keen eye on the incidents of life, has the artistic taste to convert day-to-day incidents into a story of permanent interest. He gave the account of Moncini family of Sheridan under the title of *Wine of Wyoming*. It is a very long story and most of the dialogues are in French. Ernest called on Lewis Galantiere who was asleep at that time and asked him to put accent marks on the French words and check idiomastic usages. It was a work of few minutes. Afterwards Ernest took out a Spanish knife with a blade of Toledo Steel from his pocket and gave it to Lewis by way of compensation. The story is related to Ernest's stay in the Sheridan area during the summer of 1928. It contains topical allusion of the presidential candidacy of Gover Alfred E. Smith. Ernest reached Sheridan Inn on 3rd August, 1928. Ernest met a french couple who made and sold good wine in a neat frame house on W 1 Alice Moncini and they had two sons named August and Lucien. Charles was a trucker at the mines. Alice served and cooked meals. They all spoke French together.
In the story Wine of Wyoming, Ernest changed the name of the French couple to Fontan and instead of two sons, they have one son Audre who, though fourteen years old, looks like sixteen not because he is healthy but because his face is thin owing to his premature aging. Fontan is a trucker in the mines and carries on an illegal business of making wine at home. Though an illicit distiller, he has a very high code of conduct. He never sells beer if it is not good. Moreover, he never likes customers who are not themselves neat and clean. He is sincere in his profession. Like her husband, Madame Fontan is also neat and clean. She invites Ernest to take meals with her because it horrified her when raw pork was served to her in a hotel. In the beginning of the story we find them politely declining to give wine to some young persons simply because they are drunk. The French couple soon recognises a high taste in Ernest and has a liking for him. Unlike other illicit distillers, they do not want to earn money by crooked means by providing sub-standard stuff. They are themselves neat and decent and expect neatness and decency in their customers. Twice they locked the house and went away to some other place only to avoid some unruly customers who "mixed whisky with beer." ... Mr. Fontan personally supervises the brewing of wine and never supplies the bottle to the customers unless it is really up to the mark. Once he was also arrested for illicit distillation. They paid heavy fine and Madame Fontan worked hard to come over the crisis. They support the candidacy of Schmidt because he is against prohibition. Fontan makes wine with the spirit and devotion.
of a religious duty. They are catholics though their number is not much. It is no use to be a changer of religion simply because there is opposition to the particular sect. Fontans do not want to change from the business of brewing liquor to any other business. They have a code of conduct and they stick to it. They are neat and clean.

Their son Audre has married an Indian girl who does not prove, according to Madame Fontan, a good wife. She only reads books and goes to pictures. She does not do anything. She does not even give food to Audre who works hard but does not have maturity enough to manage the affairs properly. He also reads books and has childish habits. He does not have the qualities of his parents. He crouches under the bench in the theatre to make himself look younger so that he may pay only 15 cents instead of 25. Audre is not like Nick Adams of The End of Somathing who broke with Marjorie. Audre fell victim to the temptations and married the Indian girl. He lacks the maturity and depth of Nick Adams. Audre is not like his parents who never succumb to the temptations of earning money by selling stuff of sub-standard quality. The idle and lazy habits of his Indian wife have made her too fat to bear any children. Ernest has satirised young persons who, without caring for excellence and perfection, while away their time in reading books only. They lack maturity and depth to probe deep into life through the books and hence such readers are good for nothing. Instead of being active participants in the theatre of life, they are silent spectators of the novel films. Naturally such young persons cannot
to go a long way in the world of today. Mr. and Mrs. Fontan, have an ideal before them and are endowed with self-honesty.

The conversation between Ernest and his friend by the end of the story pays a compliment to Fontan and at the same time shows the dangers going to be faced by Audre after his parents are no more.

"It's a fine country for la chasse, Fontan says."
"And when the chasse is gone?"
"They'll be dead then."
"The boy won't."
"There's nothing to prove he won't be," I said. (p.565)

Fontan calls his customers "Cohan" (pigs) who mix whisky with beer and exhibit their bad taste. A man like Fontan cannot live long if their profession is taken away from them. Ernest and his friend are worried about Audre who does not have any quality of his father to make him stand in good stead in future life.

In several stories of Winner Take Nothing, Ernest has dealt with the problem of luck. Ernest and his friend talk about Fontan:

"I hope they have a lot of good luck."
"They won't," I said, "and Schmidt won't be President either."

(p.564)

Ernest has seen the ups and downs of life and so he rightly believes that in a world like that of ours, it is not at all possible that the persons like Fontan may get luck and success. However, Ernest is so much impressed by them that he feels sorry for not having gone to their house when they expected him. "We ought to have gone last night," shows Ernest's
remorse for not having visited them last night. It also shows his respect for their high ideals. Mr. Fontan and Madame Fontan have perfect harmony. Hence they lead a good life though they indulge in illicit distillation. Audre is a married man but actually he is a man without a woman. Hence his life is irreligious when placed side by side with that of his parents. A man without a woman is a lost man.

Homage to Switzerland

Ernest visited Switzerland in 1927 just before his divorce from Hadley. It is humorous and ironic three-part story about Mr. Wheeler, Mr. Johnson and Mr. Harris in Montreux, Vevey and Territet. All these three men are the portrait of Ernest himself attempting to recover from the trauma of separation from his first wife Hadley.

Part I

Portrait of Mr. Wheeler in Montreux

Mr. Wheeler is waiting for Simplon-Orient Express which is running an hour late. Perforce he has to pass his time drinking coffee in a waiting hall. Waiting is tiring and boring. Mr. Wheeler talks to the waitress just to pass his time. He is expert in enticing girls. He orders for a cup of coffee and just to find an opportunity to talk to the waitress, he asks if she can speak other language besides English. Then he offers her to drink something with him. Then he offers a cigarette. Step by step he advances till at last, he comes to the point.
"...The train comes in forty minutes. If you'll go upstairs with me I'll give you a hundred francs."

"You should not say such things, sir. I will ask the porter to speak with you." (p.521)

Mr. Wheeler marks that the waitress does not go to the porter. Under one pretext or another, he calls the waitress and raises the offer from one hundred to three hundred. Every time the waitress turns down the offer and third time when the offer is raised to three hundred francs she says, "You are hateful."

By this time forty minutes have passed. The porter carries the bags. Mr. Wheeler pays for the wine and leaves one franc for the tip. He has a good pastime for one franc. The waitress thought:

"Three hundred francs for a thing that is nothing to do. How many times have I done that for nothing. And no place to go here. If he had sense he would know there was no place. No time and no place to go. Three hundred francs to do that. What people those Americans." (p.522)

Now we know why the waitress said to Mr. Wheeler, "You are hateful." On the other hand, Mr. Wheeler thinks it an "inexpensive sport." Mr. Wheeler is very careful about money and never cares for women. He has been in that station several times and knows very well that there is no upstairs to go to. Mr. Wheeler never takes chance. The ending of the story leaves the reader amused."
Part II
Mr. Johnson Talks About it at Vevey

In the second part of the story, Mr. Johnson is waiting for Simplon-Orient Express running an hour late. After a brief conversation with the waitress, Mr. Johnson goes to another table to while away his time by talking to the porters. He orders two bottles of "Sportsman" whisky. This unexpected hospitality makes the porters conclude that it must be Mr. Johnson's birth-day but are surprised to find that Mr. Johnson has decided to divorce his wife. In their country divorce is not so common as it is in America. "There are gentlemen who are divorced but not many," says one of the porters. The word "gentlemen" used by the porters has the implication that over-wealthy and newly rich persons of upper strata of society indulge in divorce. Divorce is the bane of the prosperous and wealthy society. Switzerland is known for her neutrality which has been possible because the Swiss comprising of the people speaking different languages have the wonderful power of adjusting amongst themselves. Divorce means the lack of adjustment. The Swiss porters are surprised to know that in America people often divorce to marry some-one else. For them, it is "idiotic."

"You like being married?" Johnson asked one of the porters.
"What?"
"You like the married state?"
"Oui. C'est normal."
The married state is the normal state. To be married and yet to be without a woman is unusual and abnormal. The healthy attitude of the Swiss porters made Mr. Johnson aware of his own inability to adjust with others. The talks with the porters make him feel the pinch of the divorce all the more. It makes him "feel nasty."

Part III

The Son of A Fellow Member at Territet

Mr. Harris is waiting for Simplon-Orient Ex., running an hour late. In order to pass this time, he talks to the waitress. He asks her if she likes to smoke. The talk about smoking leads him to talk about David Belasco. The waitress's mental equipment is too low to understand David Belasco. The old man sitting on the next table feels attracted towards Harris. The old man is the member of National Geographic Society and talks about it members. Harris is not the member of that Society. His father was the member but unfortunately he ended his life by shooting himself. The old man talks about the magazines of natural history. Harris, like Ernest has been much interested in natural history and easily talks about it. When they talk about the books, Harris is at his best. Like Harris, Ernest was a very widely-read man. The old man Dr. Sigismud Wyer, Ph.D., is really a scholar and a deserving member of the National Geographic Society. So when he gives his card Harris remarks, "I will keep it very carefully."
The grief of separation from Hadley brings to Ernest mind the qualities of his father Dr. Hemingway. Switzerland is famous for her neutrality and non-participation in war. This neutrality speaks of the wonderful power of the Swiss people to adjust amongst themselves so as to avoid conflict with one another. This capacity for adjustment reminds Ernest of his father Dr. Hemingway, who, bound by the Christian faith, pulled or with his wife for the whole of his life while Ernest has to divorce his first wife Hadley. Hence the title *できるTo Switzerland.*

The Sea Change

This story is a twin of *Hills Like White Elephants.* Ernest overheard a young couple in Bar Basque and he utilised the matter for this story. He has concealed the names of the young man and the girl. They are not married. The girl develops a lesbian attachment for her girl friend and hence wants to leave her "too good" lover. Like *Hills Like White Elephants,* this story is wholly in dialogues. The two are sitting in a bar and conversation is going on. The barman has seen many couples break up and new ones formed but there were "no so handsome longer" as this young man and girl were. The sentence "I'll kill her" makes the reader understand that the girl is in love with other girl and intends to go with her leaving this young man who is "too sweet... too good" for her. The young man threatens to kill the girl with whom his beloved has lesbian attachment but the girl knows that his threat is a hollow one. She asks, "What are you going to do about it?"
"I told you."
"No; I mean really."
"I don't know," he said.  

The young man lacks masculinity and virility and threatens to kill "Phil" but the girl knows the young man's worth. The lack of masculinity leads to other complications. The girl calls him "poor old phil." "Poor" is used by Ernest in derogatory sense. In The Snows of Kilimanjaro, "poor Julian" refers to Fitzgerald and that too in a derogatory sense.

Maconbar is also "poor beggar." Hence 'phil,' the short form of philosopher is used for the young man who talks of morality, vice and faith in God, but the fact is that these tall talks are to cover his own weakness. He philosophically speaks on the theory of vice without having the self-honesty of realising his own vices and perversions. He charges his beloved of having vices and perversions while, in fact, he has perversion in himself. However, illusions are gone. He is realistic and straightforward. Now he has self-honesty to permit her to go. He finds himself a changed man. His own vice sounds strange to him so much so that he does not recognise it. The girl also marks the change. The man tells the barman, "I'm different man,...You see in me quite a different man." (p. 499)

Ernest was always a fighter against hypocrites and pretenders. Self-honesty gives dignity and charm to the personality of... The young man in the story marked a "sea change" in himself because he was true to himself.
It is a satirical Christmas tale about a neurotic young man. Ernest's experience at Kansas City in 1917 gave him material particularly for this story. Ernest developed friendship with Doctor Logan Clendening, a Kansas City doctor. He conducted a syndicated medical column. In one of the letters, a youth from West Englewood, New Jersey, wrote about the problem of sexual desires worrying his mind for several years. Ernest drew on this letter and on his experiences at Kansas City in 1917 for his God Rest You Merry, Gentlemen.

The background of the story is Kansas City in 1917. It is likened to Constantinople. Ernest has visited Constantinople in 1922 to cover Turkish-Greco war. He found Constantinople "noisy, hot, hilly, dirty, and beautiful...." The opening paragraph of the story leads the reader to Kansas City where the 'victorianism' with its notions of respectability, fertility and sentimentality plays havoc with people faced with the problems of life. An immature adolescent takes the sermons in Sunday schools too seriously. Owing to the false notions of 'purity' he bleeds to death on having emasculated himself for notions of mistaken piety.

Horace, Doctor Fischer and Dr. Wilcox are seen in the reception room of the city hospital which is "on a high hill that overlooked the smoke, the buildings and the streets of the town."(p.423) Thus the location of the buildings and of the hospital supports aloofness from the living people. One of these doctors Dr. Wilcox carries an indexed book The Young Doctor's Friend and Guide. Wilcox has brought this book on
the insistence of his professor who advised him "in the name of humanity" to have the book. The professor's advice has been:

"Wilcox, you have no business being a physician and I have done everything in my power to prevent you from being certified as one. Since you are now a member of this learned profession I advise you, in the name of humanity, to obtain a copy of "The Young Doctor's Friend and Guide", and use it, Doctor Wilcox. Learn to use it." (p. 491)

Doctor Wilcox is very touchy about the book but cannot do without it. It is always there in his pocket. He is such a duffer that he wants that the future editions of this book should be re-indexed to enable him to find out the ailments and symptoms from the treatment given. He has no depth of understanding and no sincerity for the profession. His superficial knowledge and that too, not acquired through labour and experience, is akin to the mistaken notions of the people about religion resulting in travesty and perversion of the highest order. Ernest's fictional characters with whom we fall in love have self-honesty. Manuel Garcia and Santiago have self-honesty in themselves and sincerity for their profession. On the other hand, Dr. Wilcox falls in line with the Christian-Scientist wife of Dr. Adams, the deaf lady in A CARRY FOR ONE and Peroxide Blonde in The Light of the World. All of them have preconceived notions not sanctified by experience and personal observation. The pretenders and fakes speak the language outwardly polished and sophisticated but inwardly devoid of sincerity. Their politeness is another name for cruelty.
Horace, Dr. Fischer and Wilcox talk about the young boy who comes to them to be castrated to seek eunuch-hood to keep himself pure from sexual desires which, he thinks mistakenly to be "awful lust" and a sin against "Our Saviour and Lord." When the boy comes to the hospital, Dr. Wilcox says, "What is the matter with you, son?" Soon Dr. Fischer starts talking to the boy trying to convince him that it is natural to have sexual desire. The sexual desires are the means of "consumming a sacrament." The boy blinded by his convictions simply says, "No. I won't listen. You can't make me listen." (p. 492) Dr. Fischer, being definitely more competent than Dr. Wilcox patiently listens to the boy and does his best to bring home the falsity of his notion.

Dr. Wilcox, a duffer as he is, rebukes the boy, "You're just a goddamned fool" and finally asks him "to get out of here." Dr. Wilcox's behavior shows his hollowness. His first sentence, "What is the matter with you, son?" shows more of his hypocritical nature than genuine politeness.

Next day on Christmas, the boy is brought to the hospital bleeding profusely as he has cut his penis with a razor. Incidentally Dr. Wilcox is on duty and unable to find the emergency listed in his indexed book, finds himself incompetent to deal with the case. The "good Doctor Wilcox" does not know the difference between castration and amputation. It is just possible that he is, with the help of book, treating him for castration while it is the case of amputation. He is almost without remorse for the boy while Dr. Fischer feels it badly on his conscience. He cannot but remark, "The god
physician here, Dr. Wilcox, my colleague, was on call and he was unable to find this emergency listed in his book." (p. 493)

The incompetent pretenders and fakes, when in danger of being exposed, have recourse to fanaticism. Dr. Wilcox objects to Dr. Fischer (a Jew) for including himself in addressing Christ as "Our Saviour." Dr. Fischer says, "...So good of you to remind me, Your Saviour. That's right. Your Saviour, undoubtedly your Saviour —..." (p. 494) Wilcox has nothing to say but that "You're too damned smart" at which Fischer's reply is a biting one, "An excellent diagnosis...and without the book," (p. 494) This verbal duel shows Fischer's honesty while it exposes Wilcox's hypocrisy and incompetence.

Dr. Wilcox, being responsible for miserable failure in handling the case, tries to have recourse to hatred against the Jews. Dr. Fischer, on the other hand, strikes back by the repeated reference to the sole dependence of Wilcox on the guide book.

"Too well with you," Doctor Wilcox said.
"All in good time, Doctor," Doc Fischer said.
"All in good time. If there is such a place I shall certainly visit it. I have even had a very small look into it. No more than a peek, really. I looked only almost at once. And do you know what the young man said, Horace, when the good Doctor here brought him in? He said, 'Oh, I asked you to do it. I asked you so many times to do it.'" (p. 494)

Of course, Ernest has chosen a dark subject for the story. "The reader is involved as a member of a society that through its Victorian prudishness has set the stage for the possible 'looking to death of the boy." (p. 494) Hemingway advocates the need for normalcy in the matters of sex and reiterates the virtue of direct experience. The "free turkey dinner" at the beginning of the story has not "such Yuletide
cheer." Wilcox would have got spiritual pleasure if he had devotedly and sincerely helped the bleeding boy but in the absence of it, he has recourse to fanatical hatred for Dr. Fischer who is a Jew.

After the Storm

Ernest came back to the States in 1928 and visited Key West. Here he met Bra Saunders, a professional fishing guide. Ernest hired him and his cabin cruiser for a trip to the Dry Tortugas. Captain Bra Saunders told him the story of the Val Emoro, a Spanish Liner blown off in the hurricane of September 9, 1919. Bra was the first man to find the sunken liner and nearly killed himself in successive vain attempts to crack open the portholes. Bra Saunders told Ernest that he saw a drowned woman floating behind the glass with a ring in one of her fingers. Ernest liked the story and made use of the material in the story After the Storm. 16

The opening scene depicts the storm in the mind of the hero, the narrator "I" who can be easily identified with Nick Adams. The first four words of the opening sentence, "It wasn't about anything...." shows the sense of waste resulting out of the 'storm' which had unnecessarily risen between the narrator and another man about "making punch." Everybody is 'too drunk' to pull them over. The narrator takes his knife and cuts the muscle right across his arm and gets himself free from the man. He rushes back to his dock where one of his fellows tells him that a man has been murdered by someone in the street. The hero correlates the incident with himself. He regards himself the murderer and asks, "Who killed him?" The fellow says,
"I don't know who killed him but he's dead all right." This information, though not correct, serves to create another story in the mind of the hero. Immediately after it we find a superb account of nature corresponding to the condition of the narrator.

"...it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown...." (p.470)

The ferocity of the storm is made home to the reader in one single line reverberating with lyrical outburst of emotions, "brother, that was some storm."(p.470) The birds and pelicans knew of the coming storm by their instinct. They took shelter inside the keys. The narrator of the story also expects the police to arrest him anytime on the charges of murder. Hence he lies at South West Key for a day but luckily nobody turns up. However, his is the first boat after the storm. He reaches near the wreck. It was a big liner. She must have five million worth in her. An excellent opportunity to get a handsome treasure. He dives deep but, instead of getting anything valuable, he sees a drowned woman inside the liner with her hair floating in the water. There was a ring in her finger. The hero is chivalrous enough not to take gold ring from the dead body and that too, of a dead woman. He has a high code of conduct. He hits the glass twice but cannot crack it to get the loot inside. As a result of repeated efforts he only succeeds in cracking the glass but his nose starts bleeding. He rightly fears that the blood trickling from the nose may attract sharks. In The Old Man
and the Sea, Santiago has to face sharks attracted by the blood of the big fish. Here in this story, the hero is glad that no shark has come. However, he is damned tired.

In the night there is a storm again which continues for a week. Hence he is unable to go to the sunken liner. He comes to know that the man whom he had cut with the knife is not dead. A great load goes off the head of the hero. He executes a bowl of five thousand dollars and goes to the boat again. But he has no luck. The Greeks have blown the ship open and cleaned her up. The narrator of the story was the first to reach the boat but, as he has no luck, he gets not a nickel from there. Even the birds get more out of it than the hero who pitted himself against heavy odds beyond his control. Like some other stories of *Winner Take Nothing*, this story also emphasizes the role of luck. He does not get the loot but what is of real importance is the lone man's struggle against elements, putting his courage and endurance against the fury of the nature. His is the pyrrhic victory whose reward cannot be measured in rings or bullion.

One Reader Writes

Ernest's friendship with Dr. Clendening enabled him to have the idea of human woes through the letters written to the doctor seeking his advice on the problems faced by the readers. Ernest developed this story out of one such letter. The letter was from Harrisburgh, Pennsylvania, written by a woman whose husband had contracted syphilis while serving in Shanghai. She had asked Dr. Clendening whether or not it was
safe for her to cohabit her husband. \(^{17}\) Ernest edited the letter changing the date, and name of the place and added a short introduction and conclusion.

Ernest's technique of converting any material into a short story becomes much clear to us from this story. The brief introduction in the beginning of the story portrays the disturbed condition of the woman who is "looking out of the window." This is Ernest's favourite picture which portrays dejection and helplessness. Moreover, the letter has been written without a single word crossed or re-written. This shows that the problem must have been in the mind of the woman for quite a long time. The problem of venereal diseases is a serious problem of modern age. The wife, cut off from the complexities of modern life, has her own notion of the venereal diseases. She is unable to think that her husband can have contacts with filthy women to have contracted syphilis. Her father, with typical victorian attitude, has often told her that it were better to be dead if once a man becomes its victim. Now the wife is in dilemma. She has no doubt about her father's opinion but, at the same time, she desires to believe her husband who has assured her that he will be all right after a course of injection. Thus she seeks the doctor's advice.

Ernest has given the wife's reactions. She has seen the photograph of Dr. Clendening. "In the picture in the paper he looks like he'd know. He looks smart, all right. Every day he tells somebody what to do." (p. 519) Thus the wife has complete faith in the doctor. She admits the
pressure of the natural urge of sex. Three years' separation from the wife is really a long time. She has herself felt what it is to be without a husband for three years. She says:

"It's such a long time though. It's a long time. And it's been a long time. My Christ, it's been a long time."

(p. 519)

He has to go wherever he is posted. She confides to not to mind her husband having contacts with other women. She knows how strong the urge of sex is because she has to succumb to her own strong sex desires.

"I have a daughter born while her Father was in China —"

(p. 519)

The above concluding line gives a subtle hint that she succumbed to the temptations of sex in a way not sanctified by morality. That is why she says, "I don't mind what he did to get it." The problem in her mind is, "I wish to Christ he hasn't got any kind of malady. I don't know why he had to get a malady." (p. 519) This echoes the feelings of Helen in *The Snows of Kilimanjaro*, "What have we done to have that happen to us?" Thus the writer of the letter desires that God should have saved her husband from the malady even though he had been indulging in the acts responsible for the disease. She desires to receive the blessings of God without undergoing the rigours of penance.

The wrong spelling of the word syphilis conveys to us her wrong notions about the disease and finally about morality itself.
A Day's Wait

Ernest's son Bumby fell down with influenza. When he came to know that he was having 102 degree temperature, he turned pale and could not concentrate even when Ernest read aloud to him a story. The boy behaved strangely. While Bumby was in France, his classmates told him that no one could survive after the temperature of 44 degrees. Since his temperature was 102 degrees he was sure that he was going to die. However, when the difference between Fahrenheit and Centigrade was explained, Bumby was relaxed. Ernest based the story A Day's Wait on the incident narrated above.

The "I" of the story is very much like Nick Adams whose son Schatz is having 102 degree of temperature. Schatz has been in France where centigrade thermometers are used. "Schatz" is a German word of endearment used for children. Schatz is under wrong impression that a man cannot survive at 44 degrees. He has got 102 degrees. Hence he lies waiting for death for the whole day. "He can't keep from thinking". The father marked that Schatz was holding "tight onto himself about something." When his father explains the difference between Fahrenheit and Centigrade, Schatz's gaze at the foot of the bed relaxed slowly.

"The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance."

(p.537)

The story is a good illustration how the mistaken concepts can play havoc with the human beings. The child in the story is only nine years old. We overlook his mistaken
notions and admire his stoic endurance and innocent attitude. However, the unverified information got casually, and blindly followed by an unobservant person plays havoc with human beings as it happened in the story _A Canary For One_.

_A Natural History of the Dead_

Ernest's experiences of war left an indelible impression on his sensitive mind. As an ambulance driver, he saw the dead bodies scattered in the ground when a munition factory exploded. He was badly wounded in 1918, when surrounded by the dead and dying, he felt that to die seemed more natural and normal than to go on living. The evacuation scene in _Turkish-Greek war_ haunted his imagination for the whole of his life. The scene of mules with broken legs dumped in shallow water recurs in the works of Ernest.

War and death are the most natural things in human life but unfortunately the naturalists have omitted these two subjects from their observations. Bishop Stanley, quoting the example of Mungo Park who got faith and courage on seeing the moss-flowers, says that every branch of natural history can very well be studied properly increasing our faith and hope. Ernest, in a highly sceptical vein asks if we can get any inspiration from the dead. Generally the males are killed in the war though it does not hold true in the case of animals. The sight of the dead women is all the more shocking because we are accustomed to see the dead body of man only. Moreover, the spirit of chivalry lying dormant in the sub-conscious mind of Ernest cannot see a dead woman. Ernest recalls his experiences of munition factory when the workers (all of whom
were women) were blown up in the explosion. The fragments of the dead bodies were gathered by him. The women were recognised by their long hair. There was the silence of dead; it was not broken by the presence of wounded persons.

Ernest notes how the dead bodies change colour day by day. If left long enough in the heat, the flesh comes to resemble the coal-tar. The dead grow larger every day till they become too large for their uniform. The irony of fate is that every dead body is surrounded with scattered papers around it. As soon as the person is dead, the living ones hurriedly search the pockets for money and throw away the papers. The position of the dead is determined by the location of the pocket. The feeling which we have on seeing the dead bodies cannot be recalled. What can Mungo Park learn from the sight of the corpses? There are some literary people who, closing their eyes to the harsh realities of life, talk of idealism, decency and decorum. Decorum is good thing but some must be indecorous if the human race is to be continued. The posture of sexual intercourse leading to the procreation of man is highly indecorous. Those who call themselves 'humanist' are the "product of decorous cohabitation." Here Ernest has abused the so-called humanists in the dirtiest possible manner without being indecent or indecorous.

Ernest was not a mere press reporter. The story would have been simply an enumeration of ugly facts but Ernest, in an artistic way, gives a turn to the story with a view to show the primary laws of human nature. Too long association
with abnormal conditions of life makes a man lose the sense of horror. The most seriously wounded person, if laid with the dead, serves as a contrast heightening the horror of the situation. A seriously wounded person is brought by the stretcher-bearers. The man is hardly breathing. This breathing proves that he is not dead. The doctor first examines in the daylight and then with a flashlight and confirms that he is not dead. "That too would have made a good etching for Goya." Of course, it is a hopeless case. The stretcher-bearers want to place him with the badly wounded.

"No, No, No!" said the doctor, who was busy.
"What's the matter? Are you afraid of him?"
"We don't like to hear him in there with the dead."

(p.545)

Too long association makes the doctor callous while the onlooker artillery officer suggests the doctor to give the overdose of morphine. The doctor knows that it is the sheer wastage of morphine. A better use of morphine can be made in saving other wounded persons. The tension in the mind of the doctor forces him to countercharge the artillery officer to shoot the wounded person if he has a feeling for him. The artillery officer in an equally forceful rebound says, "If some of you doctors were shot you'd be different." The doctor's eyes are badly effected by the tear gas while the officer calls it "lucky if it is tear gas." The abnormal conditions have made the doctor almost crazy and hence the officer does not care for the insult hurled on him. The artillery officer insists on the doctor to shoot the wounded person as it will be a service to him. The doctor's reply is, "My business is to care for the wounded,
not to kill them. That is for gentlemen of the artillery." (p.546) The word "gentleman" is always used by Ernest in a derogatory sense. The hot discussion leads to abusive language. Both lose temper. The doctor throws the saucer of iodine on the officer's face with the result that he is almost blinded and starts abusing the doctor in the filthiest language. The doctor picks the revolver and threatens to kill him. The pistol in his hands makes him the boss. He asks his helpers to hold the artillery officer tight because he is delirious. With overstrained nerves, both lose temper. In the meantime a stretcher-bearer comes to report with relief that the wounded person is dead. Immediately normalcy comes upon them. The doctor says,"See, my poor lieutenant? We dispute about nothing. In the time of war we dispute about nothing." (p.547) Here Ernest who has so much written about war, makes the reader aware of the waste involved in the war. The doctor's advice 'to hold them tight' is a sound one. Pain is abnormal and man goes delirious but the best course is to "hold tight."

The story which begins with enumeration of repulsive facts about the dead ends on a sound advice to "hold tight." Mungo Park got renewed faith in God but for the modern man the only lesson is "to hold tight." This stoic heroism is going to be the main characteristic of Hemingway's heroes. The title Winner Take Nothing subtly suggests the futility of war. After all we dispute for nothing in war. The victor is vanquished and the vanquished is victor. War is nothing. Victory is nothing. Life is nothing and death is nothing. The real thing is "to hold tight."
The Capital of the World

The Spanish story *The Capital of the World* is about a country boy Paco, an assistant waiter at a bullfighter's pension in Madrid. Paco, like any other boy has the ambition to be a bullfighter but unfortunately comes to a tragic end bleeding to death after a make-believe bullfight involving two meat-knives and a dining-room-chair. The young romantic boy has not seen the harsh realities of life. It is through the influence of his sisters that he gets a waiter's job in a restaurant knowing little how his sisters have to surrender themselves to earn their livelihood. However, his romantic imagination comes to an end as a result of an accidental death. Instead of feeling sorry for the sad and sudden death, Ernest from* thinks it the good luck of Paco to have passed away/the world without being dis-illusioned of the life. Had he lived longer his heart would have been broken on seeing his sisters being molested mercilessly and even if he had succeeded in becoming a matador, he would have come to grief to know that winners gain nothing because this is the way of life in our time. Similarly in the story *The Denunciation*, the narrator did not want Luis Delgado to be disillusioned or bitter about the waiters at Chicote's Bar before he died.

The Light of the World

It is one of the favourite stories of Ernest Hemingway. The title is derived from Mathew 5 where Christ tells his followers that they are the "light of the world." "A city set upon a hill cannot be hid. Nor do men light a lamp and put it under a bushel, but on a stand and it gives light to all in
the house." The passage also occurs in John 8:12, following the forgiveness of the woman taken in adultery. Christ says, "I am the light of the world."

The focus of attention is on the argument over a fighter Steve (Stanley) Ketchel whom both of the prostitutes have claimed to love. James F. Barbour has thrown light on the boxing history to separate facts from falsehood in the argument. The real Stanley Ketchel was born in Grand Rapids in Michigan in 1887. He began fighting in 1903. He moved to California where in 1908 he won the vacant middle weight championship by knocking out M. Sullivan in one round. Next year he fought Jack Johnson for the heavy weight championship, giving the black champion a weight advantage of more than 45 pounds. There are numerous versions about the fight. The consensus among the boxing historians is that Ketchel and Johnson had a mutual agreement. Ketchel double-crossed Johnson knocking him down with a right hand. When Johnson rose, Ketchel charged him and was beaten to ground with three punches. Ketchel passed his life in dissipation smoking opium. He went to a farm to regain his lost health where he was murdered on 15th October, 1910 by a farmhand Walter Dipley.

The story The Light of the World tells us of the unnamed narrator (assumed to be Nick Adams) and his travelling companion Tom moving through the town of Michigan on a chilly evening. They go to a bar where they get free-lunch bowl only when they have purchased beer. The rough treatment makes them sore about the town which smells of "hides and tan bark and big piles of saw dust." They come to the warmth of
waiting room where they find six men including a homosexual cook, five whores and four Indians. Among the three fat whores, one named Alice is enormously big "as big as three women!" The other two are peroxide blondes. The group conversation establishes the homosexuality of the white cook. "You can interfere with him.... He likes it," and "He is a sister himself." Thus the homosexuality of the cook is established. During this conversation the big whore keeps on laughing and shaking. Her voice is sweet and her first words are "Oh my Christ, Oh my sweet Christ." By slow degrees we are made aware of big whore's name which is Alice. (The meaning of this word is noble). The history of real Stanley Ketchel reveals how the blonde prostitute has distorted reality. The contradictions in her statement are pointed out by the man sitting in the waiting room but she continues recounting her romantic relations with Steve. According to Peroxide's story, her affair with Ketchel goes beyond the physical plane. She claims to have known him "like you know nobody in the world. He was a like a god." Her love with Ketchel is akin to that between Christ and faithful. Her Steve Ketchel is turned into Christ-figure who dies when 'killed' by his father. Her love is one of self-sacrifice:

"He was more than any husband could ever be,.... We are married in the eyes of God and I belong to him right now and always will and all of me is his. I don't care about my body. They can take my body. My soul belongs to Steve Ketchel. By God, he was a man."

(p.487)

The story of Peroxide blonde smacks of the worst of cheap sentimental fiction. Everybody feels bitter and embarrassed
after hearing the story. Then Alice exposes peroxide's story. At least in the present context Alice stands for the normal, the sound and the honest. She calls peroxide a "dirty liar." Alice wins the argument. It is not clear whether Alice had really any affair with Ketchel. She also calls him Steve Ketchel. However, her account is straightforward. Alice accepts what she is. She admits that she is a prostitute and she has given the pleasure of her flesh and in return she has gained the knowledge of what is true and real while, as she charges, Peroxide "has never layed with Steve." The memories of the Peroxide are false and based on newspaper account. Thus she has false purity. Her false purity (peroxide means the bleaching of natural colour) has robbed her of feminine sexuality and her grasp of reality. Alice says: 

"...you haven't got any real memories except having your tubes out and when you started C. and M...."

(p.488)

"C. and M." are slangs for Cocaine and Morphine. Thus Peroxide blonde is dirty and liar when Alice is 'clean.' Her memories are based on real experiences and hence true. Therefore she says with confidence:

"...I'm clean and you know it and men like me, even though I'm big, and you know it, and I never lie and you know it."

(p.488)

Thus Alice has not got knowledge free. The peroxide blonde has only false purity and, hence she is "dried-up hot-water bottle" while Alice is big but men like her. After exposing Peroxide, Alice's face is transformed, a prettiness comes over her, and something like light fills the room:
"Alice looked at her and then at us and her face lost that hurt look and she smiled and she had about the prettiest face I ever saw. She had a pretty face and a nice smooth skin and a lovely voice and she was nice all right and really friendly."

(p.488-489)

Thus Alice has large-heartedness to be friendly with everybody while Peroxide is "spitfire" and rebukes one of the boys not to be 'fresh' with her.

After this argument, the narrator feels an inward fascination towards Alice who is associated with light. Like the city on the hill, Alice gives the appearance of visibility and height. "By God she was big. She was as big as three women." Tom marks his friend's peculiar fascinations and thus says "Come on. Let's go." The unnamed narrator (presumably Nick) is easily moulded by outside influences. Tom marks his inclination towards the homosexual cook and says, "What's the matter with you?" Nick replies, "That's all right." But Alice wins the attention of all the people in the waiting room and of Nick so much so that Tom thinks it better to leave the room. The story ends as it began, with two boys about to exit into the Michigan darkness but they have learned something. The meaning of the scenes in the bar and the waiting room has not been lost on the boys. Different attitudes have been presented and at the end the judgement is passed.

"Which way are you boys going?" asked the cook.
"The other way from you," Tom told him.

(p.489)

The boys are going the other way from the homosexual cook's. They are going the other way from what is superficially and
artificially white and clean. They are going to the path of real light which lies in self-honesty and cleanliness.

Ernest Hemingway wanted to think of *The Light of the World* as a "love letter to a whore named Alice who tipped the scale at 210." He was proud to think that his story was better than Maupassant's *La Maison Tellier*.

**Up In Michigan**

*Up In Michigan* deals so frankly and graphically with the sexual intercourse that it was difficult to get it published. Ernest came back from war to his home where he received rejection letter from Agnes. It was like the second mortar shell. Ernest boasted to have cauterized the wound with a course of women and booze. The internal evidence of the story *Up In Michigan* makes it seem far more likely that his encounter with the waitress at Horton Bay was first of its kind and *Up In Michigan* is its fictional account. Ernest passed his evenings at Liz Dilworth's Pinehurst Cottage. Here he developed intimacy with one of the waitresses with whom he went for a walk after her work. One night their walk resulted in seduction on the chilly planking of the dock in the shadows behind the house where potatoes were stored in bags in a large shed. The initials of Liz Coats of the story are obviously drawn from Liz Dilworth.

Liz Coates is a fine, neat country girl. She worships a fine handsome blacksmith named Jim Gilmore from a respectable distance. His muscular arms, unshaven beard, hunting expedition and the capacity to drink attract Liz Coates who
waits for him in a dreamy mood. One foggy evening after a hunting trip, a good dinner and a good whisky, Jim rudely, painfully and crudely seduces Liz on a cold dock. Her dreams of love and romance come to an end. Afterwards, unable to talk to Jim or even to wake him up, Liz covers him with his coat and walks home. Before the seduction she does not feel cold but on way back she feels much cold. **Up In Michigan** is written from woman's point of view.

**Up In Michigan** has always a difficulty with the publishers. Horace Liverright simply rejected it. Mr. Perkins of Scribners had also objection to this story. Ernest defended the story as sad rather than dirty. He claimed that the seduction scene on the foggy dock marked the beginning of naturalness he had ever achieved. 23 Gertrude Stein thought that it is "like a picture that a painter paints and then he cannot hang it." 24 However, **Up In Michigan** cannot be called obscene and bawdy. Ernest himself admitted that its faults include "some wooden dialogues." 25 The dialogues, no doubt, fail to give the effect to the intensity of emotions. Hence Edmund Wilson disliked **Up In Michigan** which should have been a master-piece. 26 He felt that the rude and primitive people from Horton Bay failed to emerge from the shadows into the full light of realisation. In **The Snows of Kilimanjaro**, such is the artistic handling of the emotions that even sentences like "... syrupy, smooth bellied, big breasted and, needed no pillow under buttocks," do not appear objectionable; while there is no doubt that **Up In Michigan** is sad though not dirty.
Philip Young contends in Ernest Hemingway that the title *Up In Michigan* is a sardonic allusion to a popular song of Irving Berlin praising the bucolic virtues of life in Michigan. Very likely, Hemingway heard it but the phrase "Up in Michigan" is not the part of the song. Moreover, the song is not about Hemingway's Michigan at all. 27

*A Clean, Well-Lighted Place*

Ernest Hemingway is in love with old man as the hero of his fictional work. Here, in this story we again find an old man of about eighty years. Like others, he is simply called an old man. He is without wife and, hence loneliness and lack of confidence result in insomnia which forces him to seek refuge in a clean, well-lighted place. Though deaf, but the quiet of night in a clean well-lighted restaurant makes a difference for him. At home he does not get peace and silence which he gets in a cafe. The "place" of the story is a Spanish cafe. The old and the young waiter are in opposition. The younger one wants to go home because his wife is waiting for him in bed and hence he is impatient with the old man who is drinking brandy la-te at night. The old waiter realises why the old man comes to the cafe, gets drunk, stays late and leaves only when he must. He does not want to close cafe because he has sympathy with all those "who like to stay late at the cafe."

The opening dialogues between the old and young waiter reveal the characteristic traits of each as well as the unspoken brotherly relationship between the old waiter and the old man.
"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."

The young inexperienced waiter uses the word "nothing" carelessly while the old waiter knows that nada is a huge actuality. The young waiter thinks that plenty of money is a sufficient guarantee against despair and its consequent effects. He knows little about the fact that money, youth, confidence, sex and love — all lead to nada. Immediately after the opening dialogue, the two waiters are seen sitting "close against the wall near the door of the cafe." In Hemingway's phraseology 'wall' connotes end or death. The two waiters are nearing the end of their notions about nada. Nada is such a huge actuality that it goes beyond all theories and definitions about itself. Both of them see a soldier with a girl hurrying beside him. The girl has no head cover and is in 'hurry' so as to reach home before her husband. The street lights fall on the brass plates of the soldier who is as much disillusioned with the rules of military as the old man in the cafe is disillusioned with the world. The soldier needs the sexual intoxication of the girl as the old man needs a drink. The soldier does not bother about the military rules as the old man will not bother about paying money if he is too drunk. The scene of a girl and a soldier shows the meaninglessness of the world where nothing is permanent.
The old man, the drinker of brandy needs cleanliness which is next to godliness. He drinks without spilling brandy. The young waiter suggests that the old man should buy a bottle and drink it at home. At this the old waiter rightly says, "It is not the same." The old man is without wife. At the age of eighty, the wife has not any importance so far as sexual aspect is concerned. On the other hand, her presence would have counteracted the growing sphere of loneliness in old age. The younger waiter is just an average individual who has not seen the ups and downs of life and does not understand these things. He is in hurry. He has confidence. The old waiter cuts a joke by asking the young waiter if he has no fear of going home before the usual hour. The young waiter's prompt reply is: "I have confidence. I am all confidence." (p.480) The joke is crucial and hinges directly on the scene with the soldier and the girl. The phrase "waiter with a wife" preceding the joke, brings into focus the catastrophe which the young waiter will face. When he "hurries" home before the usual hour he may find his wife gone or in a delicate position which may make the young waiter realise as to the need of a light in the cafe or the old waiter's sympathetic reluctance to close the cafe. Soon the reality is to dawn upon him: "It was all a nothing and a man was nothing too." (p.481) Soon the young waiter will become a new member of "Winner Take Nothing".

After closing the cafe the old waiter goes to a bodegas for a drink. There the light is very bright and pleasant but the bar is unpolished. What is really needed along with light is
that the place should be clean and pleasant. The light in
the bodegas is very 'bright' while in cafe the "light is
very good and also there are shadows of the leaves." A
clean, well-lighted place is a very different thing. "Light,"
"clean" and "pleasant" are the words which have spiritual
significance more than the literal one. However, the old
waiter does not want to 'think' about these things. He goes
to sleep with the break of dawn saying to himself "...it is
probably only insomnia. Many must have it."(p.481).

Fathers and Sons

In November, 1932, Ernest went with his son Bumby to
Pauline for the Thanksgiving and Christmas in Piggot. He
liked the American countryside. The fall of the year was
associated in his mind with both death and hunting. His
uncle Willoughby, a medical missionary in China has just died.
In 1928, his father ended his life by shooting himself. These
give birth to Fathers and Sons which is the last story in
Winner Take Nothing.

In this story Ernest makes the fictional use of his
father's suicide. The story begins with a journey on a road
having a sign "to detour in the center of the main street of
this town." Nick Adams who was just a child in Indian Camp,
is now a father having a son "dozing beside him" in the car.
The harvest is over; in the clearings there are patches of
corn. The day's run is over. The opening paragraph "the sign
of detour in the center of the main street" suggests the
passing of Ernest's middle age with the realisation that the
'Day's run is over.' While passing through the countryside, Nick Adams remembers quail hunting which immediately brings to his mind his own father. What he remembers most about his father is his eyes. Ernest's father had very good eyesight. Ernest inherited weak eyesight from his mother. His weak eyesight barred his prospects of joining active military service. Eyes have a particular significance for Ernest. In *Old Man and the Sea*, there was everything old in Santiago except his eyes. Instead of hero-worship Nick has correct assessment of his father. He was exceedingly nervous by temperament. He was sentimental and like all sentimental people he was both 'cruel and abused.' Moreover, he was not lucky and finally when he ended his life by shooting himself, it was because, being a sentimental man, he was betrayed by all people. Here Nick's account about his father's death has close resemblance with the circumstances leading to the suicide of Dr. Hemingway, the father of Ernest Hemingway. Leicester Hemingway, the brother of Ernest Hemingway has given the account of his father's suicide.

"One of the things that had been on Father's mind was a sum of money for which he had signed a note with a relative. The sum was itself not large, but with collections slow, and his own refusal to use a collection agency, his situation must have seemed more desperate than it actually was. For he had a conscience of heroic size and the note was coming due. The relative who had issued the note had spoken unsympathetically about the facts of life and how business was business. In desperation, Father wrote Ernest the circumstances and asked his help. Then he waited, the tension building up beneath an exterior that was designed to soothe others in time of need. Ernest Hemingway immediately answered, enclosing a check to cover the note. When Ernest reached the house he found his
letter had arrived. It lay unopened with others, on top of the father's white painted bide table. It had reached the house that very morning and could only have been carried upstairs and placed there by the man to whom it was addressed, and who must have been dozed and bewildered, possibly by lack of insulin, beyond any touch with reality.  

Nick has objective assessment of his father. His father was sound on fishing and hunting as he was unsound on sex. Nick's father had victorian notions of respectability and sentimentality. He had taboos and complexes about sex. He could not be frank with his son about matter of sex. Once his father explained him the meaning of the word 'bugger' and rounded off with a remark that "it is a heinous crime." This half-way explanation, instead of satisfying the curiosity of Nick, stirred his imagination. Another instance of the imperfect sexual knowledge imparted to the son was the father's explanation about "mashing." Again the father's patent answer was that 'it is a heinous offence." The imperfect reply stirred the imagination of Nick who resolved that when he was old enough he would try "mashing at least once." The father told him that masturbation produced blindness, insanity and death. Nick was horrified to know from his father that any contact with prostitutes results in heinous venereal diseases and hence he should keep his hands off the prostitutes. The grown-up Nick realises how imperfect knowledge about sex leads to unhealthy reactions on immature minds.

Nick's education in matters of sex was acquired by himself in the woods behind the Indian camp. Billy was his close friend. There was nothing secret from him about his affair with an Indian girl. This affair was confined to
physical plane and the response to the physical act was from both the sides. There is complete frankness. Billy and Trudy, with their primitive tribal instinct have no taboos about sex. Even in the presence of Billy, she has no reservation of having physical contact with Nick. She says, "I no mind Billy. He my brother." (p.591) Trudy tells Nick of her step-brother Eddie's intentions to have "some night sleep in bed with sister Dorothy." (Drothy is Nick's sister). Nick bursts into anger and threatens to kill Eddie. Billy and Trudy persuade him to give up the intentions to kill Eddie for there will be plenty of trouble. Here we can mark the difference of attitude of the Indians and Nick Adams. For Trudy and Billy, a physical contact is just a natural urge to be fulfilled and there is no need for the brother to be angry and violent. Nick has physical contact with Trudy who is Eddie's half-sister but, as regards his own sister, he cannot tolerate any evil intentions in the mind of Eddie. This duality of approach shows the hollowness of the idealism which Nick has been nurturing in himself. Trudy fails to understand as to why Nick should be so violent if Eddie has intentions to sleep with Dorothy. Like a primitive tribal with no taboos about sex, she asks Nick, "You want to do anything now? I feel good." (p.592) She enjoys the physical act to the fullest extent and says, "Make plenty baby what the hell." (p.593) Trudy's approach is healthy and without inhibitions; while Nick wants to have physical contacts without the consequences of having children.
Nick remembers his earlier days and his father. Here one thing is to be particularly noted. Ernest never remembers his mother. The greatest influence on Nick is of his father but "after fifteen he had shared nothing with him." Nick loves his father but does not like the smell of his body. He likes only the smell of one of his sisters. When Nick grows up, he starts smoking and his keen sense of smell is blunted. "It was good for a dog bird but it did not help a man." (p.595)

Nick is startled when his son asks "What was it like, Papa, when you were a little boy and used to hunt with the Indians?" (p.595) The boy is struck by the funny names of the Indians. He asks his father to tell him what the Indians were like. The father's simple reply that they were nice does not satisfy the boy who goes a little deeper and asks "But what were they like to be with?" Nick Adams wants to say all about his sex experiences with Trudy who "did first what no one has done better." But the generation gap is there. Nick cannot say all these things to his son. He simply says, "It's hard to say." The boy asks a pointed question, "And my grand-father lived with them too when he was a boy, didn't he?" (p.596)

Nick says that his father has friendship with many Indians. Nick's father might have sex experiences as Nick had in his boyhood. Just as Nick concealed those facts from his son, similarly his own father might have concealed them from him also. Each succeeding generation has its own problems of sex and older generation does not impart practical education to the younger one. Nick's son thinks his father better than his own grandfather. Nick sidetracks the issue by affirming that
his father was a better hunter. "hus Nick admits his father's superiority only in one respect and for the rest he does not want his son to bother about. The son asks why they didn't visit their grandfather's tomb. He further suggests that they should all be buried at a convenient place such as ranch where he can stop and pray at his grandfather's tomb. Nick says, "You're awfully practical." The son says that he does not feel good on not having visited his grandfather's tomb. Nick thinks his son to be awfully practical but has to concede to his suggestion to visit grandfather's tomb.

"We'll have to go," Nick said. "I can see we'll have to go."

(p.597)

Fathers and Sons is the last story in Winner Take Nothing. In the story Indian Camp, Nick is just a child sitting by his father feeling sure that he will not die. Here Nick is himself a father with a son dozing beside him in a car. In the first story the Indian father commits suicide. Here Nick's father's suicide becomes the background of the whole story. The son's searching questions cure Nick of some of his misunderstandings about himself. Moreover, the son, representing the young generation, is the amalgam of practicality and sentimentality. Only sentimentality or practicality is not sufficient. What is important is the judicious combination of both. Ernest sees definite improvement in each succeeding generation while at the same time, past is not dead but alive in the very bones of the present. The son's insistence on visiting the grandfather's tomb is symbolical of the continuance of the healthy traditions from one generation to another. Nick sees the future hope of mankind in the younger generation.


3. Ibid., p. 335.

4. Ibid., p. 280.

5. Ernest could not sleep unless he had a light in his room. Leicester Hemingway, the younger brother of Ernest testifies to the above fact in his book *My Brother, Ernest Hemingway* (Cleveland: World, 1962), p. 56.


7. Ibid., p. 267.

8. Ibid., p. 268.


11. Ibid., p. 290.

12. Ibid., p. 278.

13. Ibid., p. 279.


17. Ibid., p. 278.

18. Ibid., p. 289.


20. Ibid.


22. Ibid., p. 91.

23. Ibid., p. 398.

24. Ibid., p. 117.

25. Ibid., p. 398.

26. Ibid., p. 171.
