Whatever his detractors might say, and they are many, (Lewis 1934; Savage 1950; d'Agostino 1960; Fiedler 1962; Edel 1962 etc.), Ernest Miller Hemingway has carved a niche for himself in twentieth century prose fiction, and predominantly as a prose stylist who, with the "apparent simplicity" and "muscularity" of his tightly organised language, has managed to suggest powerfully, in the best of his fiction, complex states of mind and emotions (Nahal 1971:33; Schorer 1962:88; Gurko 1968:69). If the authenticity of his style can be assumed it implies that an authentic, strongly felt mode of experience has found its perfect expression.

However no style is monolithic; it changes and grows with its creator, and no style can hope to continuously sustain its level of perfection. In Hemingway it is possible to speak of an earlier and later styles, a change that occurred in the early 1930s, which is marked by a movement away from the severe understatement of his early works towards greater expansiveness (Peterson 1969:12; Schorer 1962:89; Nair 1979 etc.) This change which is a change in the total aesthetic quality of the works, could perhaps be better understood and explained
by appealing to supra-sentential or extra-linguistic levels. Moreover, a stylistic analysis, as Hasan has noted, ought to enquire into the relationships holding language, plot and theme (op.cit.) The following sections therefore make a brief examination of the extent to which the major four major novels succeed as exponents of the basic theme(s) in Hemingway, thus also providing the necessary background for a stylistic interpretation.

3.1. Basic Theme(s) in Hemingway

According to E.M. Halliday, Hemingway's main interest in representing life through fictional forms "has consistently been to set man against the background of his world and universe, to examine the human situation from various points of view" (emphasis added; 1962:61). The 'human situation' could conveniently be considered as being epitomised in the moral situation of the protagonist and 'point of view' as his perspective on his situation, the strategies Hemingway makes the protagonist adopt in order to make his situation more bearable or meaningful.

W.H. Frohock offers a much more specific reformulation of Hemingway's main preoccupations; according to Frohock the questions that have always haunted Hemingway are:

What attitudes should a man take towards a world in which . . . he is fundamentally out of
place? What personal happiness can he expect to find in a world seething with violence, endurable only at the cost of tolerating an abundance of pain which . . . . Is meaningless? What values could one expect when values as a whole seemed universally disrespected? (1957:179)

It would be possible to examine Hemingway's plots from the perspective offered by the main theme outlined above.

3.2.1 A Comparative Critique of Plots

The Sun also Rises (1926) exhibits an extraordinary maturity for a first novel and reveals all the smooth, suave, effortless mastery of the master craftsman.

Jake Barnes, the narrator-protagonist, is an introvert newspaperman rendered impotent by a war wound, disillusioned with life and frustrated in his love for the aristocratic drunken nymphomaniac, Lady Brett Ashley. He has already acquired "a detached frame of mind and a cultivated aloofness which comes from longsuffering" (Nahal 1971:33) and is a detached observer of the moral wasteland that is Paris (Young 1952: 59). The plot moves with the movement from Paris to Pamplona and back of Jake and a group of moral derelicts unhinged by the ravages of war, who vainly strive for happiness in aimless drinking and revelling. Though Jake joins in, he always maintains the utmost restraint, forever grappling with
his private demons. But he has his moments of beauty and order in the sports of bullfighting and fishing and in the company of Bill Gorton. The tensions inherent in the relations between Cohn, the illusioned romantic Jew who cannot believe that Brett does not love him after having slept with him, Mike, the bankrupt, drunken Scotsman fiancé of Brett, and Brett, come to an emotional boil when Brett leaves everybody for the boy-matador Pedro Romero. Jake begins to get his values from Romero, the only person with true inner dignity in the novel, evidenced in his perfect conduct in the ring and his absolute refusal to be spiritually cowed down by Cohn's assault.

From the anticlimax of the banality and tensions of Paris, through the interlude of the fishing trip to Burguete and the tense emotional climax of Pamplona, and back to the anticlimax of Paris — the reader has been persuasively carried along and only at the end does he realise that he has come full circle but has been taken nowhere, which according to Young, is finally the point: "this is structure as meaning, content as organisation" (1952:59).

This classic American novel retains its vividness and freshness mainly because though the emphasis is ostensibly on movement, action or visualisation, it has managed to powerfully suggest what Carlos Baker calls the
complementary inward phase (1956:54), the changing psychological states of the protagonist. The reader is continuously aware of Jake's awareness of his blighted condition, his helplessness, frustrations and searing loneliness (the essential human situation), his appreciative awareness of the country, his tense excitement during the visual spectacle that is the Pamplona fiesta and his humorous slant on situations and people (all of which gain in poignancy precisely because they are set off against the background of Jake's mental torments), his constant attempt to hold onto himself, and his quiet, desperate search for a code of pragmatic ethics which would enable him to live with himself (point of view). That is, all the projected events/situations have reached the reader through the unique, emotional prism of the protagonist's sensibility, thus defining it, and providing structural coherence. This has been achieved mainly by forging a strong emotional link between observer (the narrator-protagonist) and the observed (the situations/events) (Graham 1962:183). Quite justifiably therefore, Gurko calls this novel, which perfectly epitomises the basic theme, Hemingway's "exquisitely verbalised tone poem" (1968:80), while Young has noted the "scrupulous and satisfying orchestration" beneath its informal relaxed surface (1952:58).
While *The Sun also Rises* suggested that it was the "performance enroute" (Hemingway, letter to Perkins, qtd. in Baker 1962:63) which offered the barest ray of hope, Hemingway's second major novel *A Farewell to Arms* suggests that love could also be a momentary stay against the confusion of the inexorable, unceasing birth-death cycle.

This novel has five movements or 'books'. In the first the reader is introduced to the narrator protagonist, Frederic Henry, a restless young man who has quit his architectural studies to volunteer as an ambulance driver in the Italian army. Although close to the front, life for Frederic is paradoxically one long meaningless revel (drink and sex). Through his surgeon friend Rinaldi he is introduced to an English nurse, Catherine Barkley, whom initially he considered merely as a convenient replacement for the whores in the "bawdy house". On a routine assignment to the front, Frederic is badly wounded in the knee while eating cheese in the dugouts with his mechanics. The second movement describes his recuperation in the idyllic warmth and seclusion of his total love for Catherine, who comes to the American hospital in Milan where he has been hospitalised. In the third movement he goes back to the front, retreats with the defeated Italian army, and to escape ignominous death meted out by the Italian battle police, he jumps into the
Tagliamento river, deserts and makes his "separate peace" (II: 167). The fourth movement describes his reunion with Catherine, who is now pregnant, and their forced escape to Switzerland, across the lake at night. The final movement begins with their idyllic life in Switzerland, but in Lausanne Catherine dies in childbirth, leaving Frederic alone with a self "vulnerable to the hurts of the world" (Rovit 1962:38).

Farewell is justly famous for its perfect blending of the twin themes of life and death, and the intensity of the love between Frederic and Catherine is powerfully presented. But as Sheridan Baker, Edmund Wilson and Brian Way among others have noted, in the final estimate, Farewell appears to be a lesser novel than The Sun (Baker 1967:73; Way 1983:167). One crucial factor could be that this novel has bracketed the essential human condition while stressing point of view, i.e., the suggestive presentation of the shape of Frederic's psyche has been de-emphasised in relation to the presentation of the love story, which has been given prominence (cf. May 1983:166), perhaps also the reason why the immediate narration sometimes seems unanimated by emotion. The reader is more aware of the protagonist as narrator than as actor; however the narrative technique adopted could also be partly responsible for this psychological distancing between the narrator/observer and the
events/observed, this novel being one long memory flashback (Rovit 1962:38).

For Whom the Bell Tolls (1940), set during the Spanish Civil War is clearly Hemingway's most ambitious project, in the panorama of war it depicts, in the number of characters delineated and in the narrative techniques employed; both Frohock and Gurko have noted that this novel is almost Tolstoyan in scope (Frohock 1957:188; Gurko 1968:136).

Robert Jordan, the protagonist, is an American volunteer in Spain with the Republicans. A teacher by profession but adept at blowing bridges, he is under orders to demolish a strategic bridge on which the whole Republican fate hangs, in the form of a surprise offensive. Being behind enemy lines he has to enlist the support of a band of local guerrillas. He has to contend with the surliness, cowardice and treachery of their ex-leader Pablo, who steals his dynamite. He has to tame and bring to his side the whole complexity of the Spanish character, their bravery, dignity, hospitality and their treachery, factionalism and passion for killing. He falls in love with a young girl, a victim of Falangist inhumanity who is recovering under the care of Pilar, the strong-willed woman of Pablo and leader of the band (a love story calculated to lend poignancy to the drama). He works out the whole operation down to the last technical
details, only to understand that the enemy has got wind
of the attack and is fully prepared. But Robert Jordan
persists in following his plan to the very end, and in
the last tragic moments of a planned retreat breaks his
leg, while the rest of the band make their escape. The
novel ends with Robert Jordan waiting to take on the
enemy and himself die in the inevitable confrontation.

This novel has been applauded for its brilliant
scenes (Bessie 1962:93; Gurko 1968:147 etc) but critics
have been quick to point out that the novel as a whole
fails to cohere into grandeur (e.g. Baker 1967:110); or
as Lionel Trilling puts it, the total effect of the novel
is "less impressive than many of its parts" (1962:78;
also Baker 1967:109) Again, an appeal to the treatment of
the basic theme provides plausible explanations. The
protagonist of this novel does not know of a debilitating
psychological condition; he is the self-assured man of
action consistently capable of forcing his will on
others; i.e., the human situation is nearly completely
sidelined, the pre-eminent concern of the novel being
the presentation of action, which undoubtedly is
consistently of a high quality.

This novel is stylistically significant as it marks
the shift in style, this later style, according to
Schorer, being characterised by (i) a leisurely pace of
narration, (ii) a fulness of detail suddenly accommodated
in the sentences and (iii) the wide variety of cadences employed (1962: 89).

Hemingway's last major novel *The Old Man and the Sea* (1952) won him immediate acclaim and the Nobel prize in 1954. Here, in simple eloquence is presented the parable of the human will pitted against the Irrational forces of the universe which seek to crush man.

The story is elementarily simple. An old fisherman who has not caught anything for eighty-four days goes far out to sea, determined to prove himself. Far out, he hooks onto an eighteen-foot marlin and is towed further out to sea by the great fish. Two days and an epic feat of endurance later he brings the fish to the surface and kills it. But he has pushed his luck too far; while returning with the fish lashed alongside he is attacked by sharks which tear into his booty. He fights them with malignant resolution but without hope till he loses all. He returns with the skeleton, a destroyed but undefeated old man.

With this novel Hemingway seems to have reverted to emphasising the human situation, but with a difference. The human situation has been presented only to provide the triumphant answer to it; unlike the earlier protagonists who were assailed by tensions and self-doubts, the old man is supremely sure of himself and redeems the position of man through his impeccable conduct.
Nemi d' Agostino makes a fair evaluation of the style of this novel; he praises the admirable linear development and the brilliant imagistic style, but believes that the subtly mannered idioms and the elegant and frozen rhythms are separated by a lifetime from the lucid movement, the fresh and crystalline clarity, the poignancy and shock power of the young Hemingway (1962:159).

If the four novels could be impressionistically evaluated on the basis of their fidelity to the basic theme, The Sun Also Rises would seem to be Hemingway's most successful effort, only this novel taking as its point of departure an intense awareness of the human situation, exemplified in the moral situation of the protagonist; followed perhaps by Farewell, The Old Man and For Whom in that order.

Brian Way (1983) offers a very plausible explanation for this falling aesthetic standard. Hemingway was, according to him, an instinctive intellectual and the perfection of the early works [including Men without Women (1927)] owes to his writing instinctively. But after the publication of The Sun and because of adverse criticism about the narrowness of his vision and his unworthy main characters, Hemingway began to suspect that perhaps tragic situations and exalted emotions as subjects were what created master- pieces; he
was lost, says Way, the moment he started thinking "about his work, instead of thinking through it" (1983:163). The result was flawed works with 'great' themes, love and death in *Farewell*, war/social action in *For Whom*, which bracketed the essential human situation. Though Way believes that this changing attitude towards writing cannot be related to the psychology of the writer (ibid) all such changes would have their genesis in some deep-seated psychological quirk, as the following section should indicate.

3.2.2 A Biographical Interpretation

The variations in the thematic organisation of the four novels and the change in style after 1930 have close parallels with the changing shape of Hemingway's psyche. However, most biographies have failed to capture or even suggest the inner life of Hemingway; what these biographies provide is the chronicle of an adventurous life, the exploits of his childhood, his achievements in school, his literary apprenticeship as journalist, his adventures of war, fishing and big-game hunting, as a world traveller and lover of food, drink and action. The picture is of a man of immense vitality and daring, a powerful personality, but with a fierce sense of competitiveness which sometimes degenerated into obnoxious
egotism and self-aggrandisement. Only Kenneth Lynn (1985) has succeeded in throwing light on the deeply strange psychic make-up of the volatile and unhappy Hemingway.

Hemingway, at least in the early phase, was tormented by a deep-seated terrifying sense of insecurity, what Frederick Crews has called a "permanently debilitating confusion, anxiety and anger" (1987:35), whose origin Lynn has traced mainly to a traumatic childhood during which his mother played havoc with his sexual identity. (Other factors which compounded this condition include the tensions, cant and hypocrisy in the relationship between his parents, his mother's irreverent treatment of his father, her lesbian tendencies, his experience of war and wounding, etc.) Superimposed on this permanently fragile existential condition was the awareness that life could have its intense moments, if, with an awareness of one's debilitating condition (read 'painful sensitivity') and in control of oneself, one could savour the directly felt emotion, this feeling depending on an intense physical perceptiveness (letter to Fitzgerald, SL:407).

The most comprehensive bibliography is probably Baker 1969; This study draws biographical facts mainly from Baker 1969 and Lynn 1985.
During this period Hemingway's dedication to his craft was absolute and his artistic integrity unimpeachable, vouched for among others by Ezra Pound, Ford M. Ford and Edmund Wilson (Baker 1969:187, 191, 203); his attitude towards his craft and his audience is perhaps best exemplified in Jake's comments on Pedro Romero:

a. He [Pedro Romero] talked of his work as something altogether apart from himself. There was nothing conceited or braggartly about him. (I:145)

b. Because he did not look up to ask if it pleased he did it all for himself inside, and it strengthened him, and yet he did it for her [Brett] too. (I:180).

Hemingway's literary aims flowed naturally from his deeply personal vision of the universe and his intuitive grasp of the essence of art:

I am trying in all my stories [he wrote to his father] to get the feeling of the actual life across - not to just depict life or to criticize it - but to actually make it alive. So that when you read something by me you actually experience the thing. (SL:153)

More specifically, his aim was to identify and put down "the actual things . . . which produced the emotion . . ."
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More specifically, his aim was to identify and put down "the actual things . . . which produced the emotion . . ."
the sequence of motion and fact which made the emotion" (DIA:2). He was most successful in realising these aims during the early phase because he was using his hurt, as he had advised Fitzgerald to do (SL:408), and was instinctively projecting his tremulous state of mind onto the narrative situations. Thus all his early works, as Crews has noted, are "typically saturated in a mood of infinite resentment, pessimism and urgency about maintaining control" (1987:32) and are marked by an emotionalised visual brilliance.

In his early phase Hemingway was searching for a code of conduct which would enable him to experience the intensities of life while keeping his unnerving irrational fears from overwhelming him; he was, for example, genuinely and instinctively drawn to the sports of bullfighting, fishing and big-game hunting as they offered him pragmatic insights into how to live, in all these sports the tense exhilaration of constantly keeping disaster at bay and thus celebrating life residing in a total sensory awareness of the situation and a total self-control. But at some later stage after 1930 he seems to have unconsciously reached the belief that he could free himself from his dark self-doubts by merely overcoming difficult physical odds. Given his nearly unbearable psychological condition, Hemingway therefore, in incessantly indulging in masculine physical exploits
and in creating and perpetuating a public figure of heroic proportions (Raeburn 1984:43), was only following the line of least resistance, such performances being for Hemingway easier than fighting off his bludgeoning psychoses or maintaining the intense self-discipline necessary to project his emotions in writing. By 1940 he believed that he was in total command of himself\(^2\), confirmed by his popular standing as greatest living author, international celebrity and man of action. He had hunted and fished with verve and courage, he had been to war and mastered his fears, defied popular demand by writing two books of non-fiction, thus asserting his individuality and independence, and he had written *For Whom the Bell Tolls*. It was perhaps inevitable that Robert Jordan is the self-assured man of action.

After 1940 Hemingway even more energetically continued the perpetration of the Hemingway legend, more often than not himself believing in it. But the period 1940-52 saw him given more frequently to fits of depression, battered by constant physical suffering and the barrage of criticism about his hyper-masculine he-man posturings and near non-existent literary output; he produced only the sadly self-parodic *Across the River and...*  

\(^2\) For instance, he wrote to Kashkin that while he had been afraid in his first war (1918), he had known no fear in the 1937 Spanish war (SL:480)
Into the Trees (1950) during this period The Old Man and the Sea (1952) can indeed be seen as a triumph of will, and its success owes to a considerable extent to the projection of the author's extant psychological condition onto the situation, though without the discipline or restraint of the earliest works. In later years however, with the approach of death, the loss of his faculties and the inability to write, his deep-seated terrifying fears seemed to have awakened with greater intensity, leading to paranoia, manic-depressiveness and finally to suicide.

This biographical interpretation is of course simplistic, but the attempt was only to indicate the parallels between Hemingway's psyche and the thematic structure of the four novels. Lynn's biography does throw sympathetic light on the Hemingway personality; his whole life could be seen as one feverish attempt to stay afloat on the rising tides of terrifying irrational fears. Indeed it would seem that Hemingway was truly "bitched from the start" (letter to Fitzgerald, SL:408), and to an extent he could never have comprehended.

With this short biographical interpretation the study shifts from the more subjective, impressionistic interpretative mode to a more objective mode, the following section (3.3) taking up the analysis of narrative technique.
3.3 Narrative Technique

The reader's reception and evaluation of a work of narrative fiction is undoubtedly conditioned by the kind of and degree of successful exploitation of the narrative techniques employed; even stylisticians have come to acknowledge narrative technique, which functions to organise content, as a significant stylistic fact (e.g. Chatman 1971:64). Moreover this study has identified narrative technique as the supra-sentential level to which linguistic observation could be related. This section therefore examines the narrative techniques employed in the four major novels of Hemingway.

Again, an appeal could be made to the change in style after 1930 (more precisely 1927) to provide a perspective for the analysis and evaluation of the narrative techniques employed. This change in the aesthetic quality should be discernible in the following contrasting passages:

a. In the morning I walked down the Boulevard to the Rue Soufflot for coffee and brioche. It was a fine morning. The horse chestnut trees in the Luxembourg gardens were in bloom. There was the pleasant early morning feeling of a hot day. I read the papers with the coffee and then smoked a cigarette. The flower women were coming up from the market and arranging their daily
stock. Students went by going up to the law school, or down to the Sorbonne. The Boulevard was busy with trams and people going to work. I got on an S bus and rode down to the Madelaine, standing on the back platform. (I:32).

b. Robert Jordan pushed aside the saddle blanket . . . and, stepping out took a deep breath of the cold night air . . . There was no wind, and, outside now of the warm air of the cave, heavy with the smoke of both tobacco and charcoal, with the odour of cooked rice and meat, saffron, pimentos, and oil, the tarry wine-spilled smell of the big skin hung beside the door, hung by the neck and four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor, settling the dust smell; out now from the odours of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic, away now from the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing (acrid and grey the man sweat, sweet and sickly the dried brushed-off lather of horse sweat), of the men at the table, Robert Jordan breathed deeply of the clear night air of the mountains.
that smelled of the pines and of the dew on the grass in the meadow by the stream. (III:58).

The first passage is a subtle evocation of an atmosphere, suggests a state of mind in the narrator, and creates a tension of expectation in the reader, with only the essential details being described, while the second passage is an attempt to nail and name the experience through a profusion of detail, betraying the rhetorical swagger of the narrator. The movement from understatement to expansiveness could therefore also be grasped in terms of a contrast, not between 'showing' and 'telling', but between 'suggesting' and 'telling'. The differences in aesthetic quality could be summed up thus:

<table>
<thead>
<tr>
<th>Pre 1927 works</th>
<th>Post 1927 works</th>
</tr>
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<tbody>
<tr>
<td>1. tightness of narrative structure/taut style</td>
<td>1. looseness of narrative structure/style</td>
</tr>
<tr>
<td>2. immediacy, sense of continuous present</td>
<td>2. does not lack in immediacy but inconsistent</td>
</tr>
<tr>
<td>3. understatement, suggestiveness</td>
<td>3. expansiveness, overt statement.</td>
</tr>
</tbody>
</table>

3.3.1 Point of View

Preliminary, at least partial explanations for the differing aesthetic qualities of the earlier and later novels are suggested by the different points of view adopted for narration - the first two novels are first person narratives while the later two novels employ the third person narrative perspective.
A successful first person narrative usually exhibits two attendant virtues: (1) a tightly knit structure, the limitation of this perspective denying the possibility of spatial ranging to the narrator, and (2) a sense of immediacy and close reader-protagonist identification, the entire story situation reaching the reader through the sensibility of the narrator-protagonist. A third person narrative, on the other hand, is inherently biased towards expansiveness and looseness of structure, the narrator having the freedom of ranging in time and space and of focalising either through himself or any of the characters in the novel. A third person narrative also might not have the sense of immediacy or close reader-protagonist identification of a first person narrative, the narrative structure (third person) setting up a psychological distance between the narrator and characters/situations.

An analysis of the narrative techniques of focalisation and narration provides further insights into the aesthetic structure of the four novels. It may be noted however, that this analysis gains in validity only if it is related to point of view, which largely controls the effects attainable through these devices, a point heretofore ignored or overlooked. For instance, in a

3 It may be remembered that a third person narrator is an unpersonalised textual construct.
first person narrative, where the narrator is the focaliser is the protagonist, what is focalised and how it is focalised and what is narrated and how it is narrated go towards the delineation of the protagonist's character, through which construct the structural and notional totality of the work is apprehended.

3.3.2 Focalisation in Novel I

3.3.2.1 Internal Focalisation of Locale/Events.

Focalisation in The Sun is internal to the story, i.e., the focaliser, the narrator-protagonist Jake Barnes, occupies a position within the story, narrating the events as he focalises them. Internal focalisation is characterised by tight spatio-temporal sequencing of events and is chiefly responsible for the compactness of structure and the sense of continuous present, both of which are evident in the following passage, which also simultaneously indicates the acute perceptivity of Jake:

I put on a coat of Cohn's and went out on the balcony. Down below the narrow street was

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4 Tight spatial sequencing implies that only those situations perceivable from a point within the textual world can be focalised, e.g. from the balcony in the passage below. More crucial is tight temporal sequencing, which implies minimal time gap between the focalisations; the passage quoted below, sentences 2, 3 and 4 mark a progression in story time, which is equal to the time for the perception of the situations described.
empty. All the balconies were crowded with people. Suddenly a crowd came down the street. They were all running, packed close together. They passed along and up the street towards the bull-ring and behind them came more men running faster, and then some stragglers who were really running. Behind them was a little bare space, and then the bulls galloping, tossing their heads up and down. (I:133).

For Jake an acute sensory awareness of the world around him is what makes an existence otherwise soured by unrelieved tensions and frustrations tolerable, i.e. focalisation, especially through the perceptual facet, has become an instinctively cultivated mode of existence for the focaliser. This emphasis on focalisation and the manipulation of this technical device for various effects is in no small measure responsible for the graphic vitality and aesthetic quality of the novel; all of which is convincingly exemplified in the following passage:

We leaned on the wooden rail of the bridge and looked up the river to the lights of the big bridges. Below the water was smooth and black. It made no sound against the piles of the bridge. A man and a girl passed us. They were walking with their arms around each other.
We crossed the bridge . . . and went all the way up to the Place Contrescarpe. The arc-light shone through the leaves of the trees in the square, and underneath the trees was an S bus ready to start. Music came out of the door of the Negre Joyeux. Through the window of the Cafe Aux Amateurs I saw the long zinc bar. Outside on the terrace working people were drinking. In the open kitchen of the Amateurs a girl was cooking potato-chips in oil. (I:66)

What may be noted about the passage is that in spite of the focalisation being exclusively through the objective perceptual facet, a strong emotional link exists between the focaliser and the focalised, probably effected through the reader's knowledge that such a careful detailed perception can be prompted only by an intense emotive apprehension of locale. Such perceptual facet focalisations with the implicit emotive charge are especially frequent in Jake's relatively tension-free moments away from Brett, for example, during the fishing trip (chs. 10,11,12). The more striking and sustained passages are the paragraphs beginning (i) "It was a warm spring night . . ." (I:15); (ii) In the morning I walked down the Boulevard . . ." (I:32; see p103 above); (iii) "The chauffeur came out, folding up the papers . . ." (I:78-79, two paragraphs); (iv) "We passed through a
town . . ." (I:88-89, three paragraphs); (v) "The bus climbed steadily up the road . . ."(I:91); (vi) We packed the lunch and two bottles of wine . . ." (I:97-98, four paragraphs) (See Appendix 3.a.(i) for examples (v) and (vi)).

Not only the locale, the tense action of the fiesta has also been successfully focalised, again predominantly through the perceptual facet; the following passage focalises the unloading of the bulls:

I leaned way over the wall and tried to see into the cage. It was dark. Someone rapped on the cage with an iron bar. Inside something seemed to explode. The bull, striking into the wood from side to side with his horns made a great noise. Then I saw a dark muzzle and the shadow of horns, and then, with a clattering on the wood in the hollow box, the bull charged and came out into the corral, skidding with his forefeet in the straw as he stopped, his head up, the great hump of muscle on his neck swollen tight, his body muscles quivering as he looked up at the crowd on the stone walls.

(I:116)

The tension that reaches the reader is the tension in the focaliser as he focalises the explosive scene, thus again presenting the focaliser-protagonist as
experiencer. Other taut focalisations of the action are the paragraphs beginning (1) "Before the waiter brought the sherry . . ." (I:127); (ii) "The stretch of ground from the edge of town to the bull ring was muddy" (I:163); (iii) "Also Belmonte imposed conditions . . ." (I:178); (iv) "Out in the centre of the ring Romero profiled in front of the bull . . ." (I:182) etc. (See Appendix 3.a for example (ii)).

While all the focalisations noted above correlate with positive states of mind, perceptual facet focalisation has also been used to suggestively heighten the emotive charge of negative psychological states. In the following passage, Jake having just left Brett, is lonely and miserable; thought itself is painful and he struggles to hold onto himself by desperately focalising on irrelevant details:

There were two letters and some papers.I looked at them under the gas-light in the dining room. The letters were from the States. One was a bank statement. It showed a balance of $2432.60 . . . The other was a wedding announcement. (I:28)

A state of mind has been suggested through this focalisation. Occasionally objective perceptual facet focalisation of locale counterpoints and makes the psychological state more palpable for the reader:
We were sitting now like two strangers. On the right was the Parc Montsouris. The restaurant where they have the pool of live trout and where you can sit and look out over the park was closed and dark. (I:25)

(The connotations of 'closed' and 'dark' may be noted.)

E.M. Halliday has called the technique of suggesting psychological states through objective focalisation the technique of "objective epitome" (1962:176); his example is the situation where Jake presents Brett to Pedro Romero, Jake's acutely painful feelings being poignantly suggested through the details of the focalisation:

When I came back and looked in the cafe, twenty minutes later, Brett and Pedro Romero were gone. The coffee glasses and our three empty cognac-glasses were on the table. A waiter came up with a cloth and picked up the glasses and mopped off the table. (I:156)

According to Halliday, this technique not only reinforces the spartan tone of the novel, but also implies Jake's refusal to discuss his emotions which strengthens his characterisation as a strong but disillusioned man (1962:176), and that Jake falls back upon focalisation to retain his psychological equilibrium.
Though this novel emphasises perceptual facet focalisation, thus creating the self-restrained Jake and increasing the suggestive force of the novel, passages of emotive and cognitive facet focalisation, though less sustained and less frequent are also evident. Emotive facet focalisation indirectly imparts an emotive charge to the perceptual facet focalisations, which it sometimes prefaces, as in the following example:

It was a fine morning... There was the pleasant early morning feeling of a hot day. (I:32; see p.103 above).

Other examples of emotive facet focalisation are:

a. It was really very hot and the accordion music was pleasant in the hot night (I:19)

b. 'Yes, my dear. Now I'll open it.'

It was amazing champagne (I:52)

(In the second example, the implied action of drinking, which the reader automatically concretises, may be noted).

The taxi... turned up the Boulevard Raspall, and I sat back to let that part of the ride pass. The Boulevard Raspall always made dull riding. (I:36)

(The action-explanation relation between the sentences may be noted, the second sentence being the emotive facet focalisation).
Cognitive facet focalisation is even less in evidence than emotive facet focalisation; perhaps the best instance is Jake's focalisation of Brett's hotel room in Madrid:

The room was in that disorder produced only by those who have always had servants. (I:201)

This pithy social comment, as Gurko has observed, could hardly have been bettered by James or Fitzgerald (1968:68). Another instance is the paragraph beginning, "It was like certain dinners . . ." (I:22).

3.3.2.2. Internal Focalisation of People

At the outset, the limitation of adopting the first-person point of view may be noted. Technically, a first-person narrator is denied the possibility of focalising a character from 'within', lacking the omniscience of the third-person narrator. He may however make statements regarding the psychological states of the characters if they are inferrable from his actions, such focalisations nevertheless remaining cognitive facet focalisations and not 'within' focalisations.

Two main types of perceptual facet focalisation of people from 'without' could be discerned:

(1) Focalisations which suggest the sharp, appreciative perceptivity of the focaliser-protagonist, as in the following examples:
The Basque lying against my legs was tanned the colour of saddle leather. He wore a black smock like all the rest. There were wrinkles in his tanned neck. (I:88)

The following focalisation also suggests the tense excitement of Jake:

Down the street came dancers. The street was solid with dancers, all men. They were all dancing in time behind their own fifers and drummers. They ... all wore workmen's blue smocks, and red handkerchiefs around their necks, and carried a banner on two poles. (I:128)

(ii) Perceptual facet focalisations with semantic implications. In the following example the reader automatically ascribes Frances Kline to a particular character type:

[Frances] was a very tall girl who walked with a great deal of movement. (I:40)

Sometimes the actions of the people focalised have semantic weight.

I went out to find the woman and ask her how much the room and board was. She put her hand under her apron and looked away.

'Twelve pesetas'
'Why, we only paid that in Pamplona!' She did not say anything, just took off her glasses and wiped them on her apron. (I:92).

Sentences 2 and 3 (of narration) in this example suggest the woman's awareness of her high rent and her refusal to lower it. (The implication of the action of asking, between sentences 1 and 2 may be noted.) The following focalisation suggests the wine-filled ebullience of the Basque peasants:

Finally after a couple more false klaxons, the bus started and Robert Cohn waved good-bye to us, and all the Basques waved good-bye to him. (I:87)

Emotive facet focalisations of people are nearly non-existent, suggestive of the emotional insularity of Jake; quite inevitably in the two such focalisations, the focalised is Brett:

Brett looked very lovely. . . (I:20)
Brett was damned good looking. (I:21)

However focalisation of people through the cognitive facet has been given equal strong emphasis as perceptual facet focalisation. Two qualitatively different types are evident in this mode also.

(1) Pure cognitive focalisations, which reveal the protagonist as thinking about and evaluating his sense impressions, suggesting his careful, intense perception
of people and the world; a few examples are given below:

a. I watched [Harvey Stone] crossing the street through the taxis, small, heavy, slowly sure of himself in the traffic. (I:39)

b. [Frances] spoke in a sort of imitation joyful manner. (I:40)

c. Mike had a way of getting an intensity of feeling into shaking hands. (I:112)

d. [Pedro Romero] was standing . . . altogether by himself, alone in the room with the hangers-on as we shut the door. (I:136)

e. [Cohn] had a good body and he kept it in shape. (I:39)

Such cognitive focalisations indirectly present the focaliser as experiencer, simultaneously allowing the reader the freedom to form his concretisations from his experience of the world.

(II) Cognitive focalisation which presents the focaliser's attempt to grasp the psychic make-up of the other characters from their actions:

a. [Frances] turned to me with that terribly bright smile. It was very satisfying to her to have an audience for this [her verbal bludgeoning of Cohn]. (I:44).

b. He was being confidential now and it was giving him pleasure to be able to talk with the
understanding that I knew there was something between him and Brett. (I:85)

Such passages portray Jake as a man with sharp psychological insight, and capable of rational thought (other such passages are on pp. 19,36,85 etc.); the tragedy of Jake is indeed that he is forced to shut off thought because of his intense feelings for Brett.

Technically at least, this novel is faulty, the one aberration occurring in the description of Belmonte's bull fighting (I:178-180). Knowingly or unknowingly the narrator-focaliser has slipped from a cognitive focalisation to a 'within' focalisation of Belmonte, evident in the following passages:

a. [Belmonte] had meant to have a great afternoon . . . (I:178)

b. Marcial was the sort of thing he knew all about (I:179)

c. [Belmonte] was not sure that there were any great moments. Things were not the same and life only came in flashes. (I:179)

However, surprisingly perhaps, this does not seem to have destroyed the credibility of the fiction; Frohock, for example, has remarked that Hemingway reaches such tension in narration as in this section, nowhere else in his fiction (1957:97); the reader perhaps accepts that Jake is only using his knowledge of bull-fighting and bull-
fighters as aficionado, which he had prior to the story situation. Or this section (I:178-80) could be considered a brilliant, imaginative reconstruction of the event by the newspaperman aficionado Jake Barnes, not unlike the despatches Hemingway sent to his paper from Paris.

'Without' self-focalisations of the protagonist are the naturally occurring mode:

Bill was sleeping, so I dressed, put on my shoes outside in the hall, and went downstairs. (I:94)

In some of these self-focalisations, Jake's ritualistic calm attention to doing a thing well may also be noted, suggesting his careful ordering of experience:

I took the trout ashore, washed them in the cold, smoothly heavy water above the dam, and then picked some ferns and packed them all in a bag, three trout on a layer of fern, then another layer of ferns, then three more trout, and then covered them with ferns. (I:100)

Jake's 'within' self-focalisations are relatively infrequent and short:

a. I felt tired and pretty rotten. (I:47)

b. I lay face down on the bed. I was having bad time. (I:48)
c. Of course in a little while I felt like hell again. (I:32)

3.3.2.3 'External' Focalisation

External focalisation proper implies a focalisation from a point outside the entire story situation; focalisation in *The Sun*, as noted, is not of this mode. However, the focaliser from a point outside certain narrative events/situations, but within the story, focalises these events/situations; summary is a typical example of 'external' focalisation. Like external focalisation proper in a first person narrative, 'external' focalisation is also virtual. *The Sun* opens with an 'external', virtual focalisation of Cohn, filling out his psychological and historical background and brings the narration up to the point of focalisation. This 'external' focalisation shifts into the internal mode only in ch.2 (I:11), story time proper starting at this point; the broken line indicates this boundary:

I did not realise the extent to which it had set him off until one day he came into my office.

'Hello, Robert,' I said. 'Did you come in to cheer me up?' (I:11)

The only other examples of 'external' focalisation are (i) the first three paragraphs of Ch.8, which is a
situational summary (one month of story time), the focalised being Brett, Cohn and Bill; (II) five days of fishing at Burguete, which is summarised in one paragraph (I:104-105); and (III) two days during the Pamplona fiesta, summarised in six paragraphs (I:124-126). The summary of the five days at Burguete perfectly exemplifies 'external' focalisation:

We stayed five days at Burguete and had good fishing. The nights were cold and the days were hot, and there was always a cool breeze even in the heat of the day. It was hot enough so that it felt good to wade in a cold stream, and the sun dried you when you came out and sat on the bank. We found a stream with a pool deep enough to swim in. In the evenings we played three-handed bridge with an Englishman named Harris, who . . . was stopping at the inn for fishing . . . (I:105)

The emotive bias of the above passage may be noted. Inherently, sustained 'external' focalisation can lead to a loss of immediacy. But this loss can be offset by shortening such instances and manipulating them for various effects; the ch.8 summary for example counterpoints Jake's sense of freedom from the frustrating circle of his relationship with Brett, while the summary of the two days at Pamplona marks the lull between the
storms of the flare-up in the Brett-Cohn-Mike triangle, and the fiesta. What may be noted is the perfect management of these focalisations, convincingly exploited for producing variations in tension, pace etc.

Hemingway's successful exploitation of the technique of focalisation could be seen as being responsible for the immediacy, graphic brilliance and suggestive force of his first major novel.

3.3.3 Focalisation in Novel II

_A Farewell to Arms_ exhibits a marked change in the mode of focalisation - being a memory flash-back narrative the focaliser protagonist occupies a basic, external to the story position. However, this does not imply that he can focalise only from that position (See p 127 below). External focalisation is virtual and implies looser spatial/temporal/logical organisation; the following passage exemplifies external focalisation:

In September the first cool nights came, then the days were cool and we knew the summer was gone. The fighting at the front went very badly and they could not take San Gabriele... Ettore was gone back to Rome and there was no more racing. Cromwell had gone to Rome too, to be sent back to America. There were riots twice in the town against the war... (I:98)
The focalisation is virtual, existing only in the mind of the focaliser, there is a large time gap ("In September") and non-logical shifts in the objects of focalisation; it may also be noted that the passage stresses narration rather than focalisation; all of which seem to have a bearing on the immediacy and tightness of the structure of this novel.

3.3.3.1 External Focalisation of Locale/Events

The carefully constructed first chapter is a perfect example of a sustained external focalisation of locale through the perceptual facet, and evokes the atmosphere of the story and the twin themes of love and death through its alternating juxtaposition of focalisation on the war element and the domestic element. Though perceptual facet external focalisations of situations generally seem to lack any sort of emotive force, these focalisations take on an emotive charge when they function to create the love theme; a good example is the focaliser's visualisation of the locale/situations around the chalet near Montreau, where the lovers spent their last idyllic moments together, which has the emotive force of a nostalgic reminiscence.

5 See App. 3.b.(i) for the passage

6 For example, the passage beginning "The room was long .. ." (II:58); See App. 3.b.(ii)
Outside, in front of the chalet a road went up the mountains... and climbed steadily through the forest and up and around the mountain to where there were meadows at the edge of the woods looking across the valley. The valley was deep and there was a stream at the bottom that flowed down into the lake and when the wind blew across the valley you could hear the stream in the rocks (I:205)

Frederic seems to be at his focalising best in the company of Catherine. (Another example would be the first two paragraphs of Ch.39)

Such external focalisations sometimes slip into the overtly emotive mode:

We had a fine life. We lived through the months of January and February and the winter was very fine and we were happy. There had been short thaws when the wind blew warm and the snow softened and the air felt like spring, but always the clear hard cold had come again and the winter had returned. (II:216)

In the perhaps only instance of cognitive external focalisation of locale, the long sentence beginning "People lived on it. . ."(II:8) the effect produced seems
to be one of indefinite factualness, lacking an emotive or suggestive force (the reader not getting a satisfactory answer to the questions how? or why? which the final clause, "all these . . . made the fall very different," throws up).

(See App. 3.b.(iii) for the passage).

3.3.3.2 External Focalisation of People

External focalisations of people through the perceptual facet are only incidental focalisations; the most detailed being the following passage:

There were three other patients in the hospital now, a thin boy in the Red Cross from Georgia with malaria, a nice boy, also thin, from New York, with malaria and jaundice, and a fine boy who had tried to unscrew the fuse cap from a combination shrapnel and high explosive shell for a souvenir. (II:80).

The strongly emotive focalisation of Catherine receives sustained treatment (II:82-84), an excerpt is given below:

a. We had a lovely time that summer. When we could go out we rode in a carriage in the park. I remember the carriage . . . and Catherine Barkley sitting beside me. If we let our hands touch, just the side of my hand touching hers, we were excited. (II:82)
b. She had wonderfully beautiful hair and I would lie sometimes and watch her twisting it up in the light that came in the open door and it shone even in the night as water shines sometimes just before it is really daylight. (II:84)

External focalisations are sometimes signalled by a generalisation of specific episodes, i.e. an implication of repetitiveness, which gives an extra intensity to those carefully selected specific details of the lovers' intimate moments together, as in the above example.

External self-focalisation through both perceptual and emotive facets, from without and within, has been given greater emphasis in this novel. The first eleven sentences of Ch.19, for example, are without self-focalisations of the focaliser. More significant is the quality and frequency of the within self-focalisations, the focaliser trying to establish his love and the validity of his experience through assertions:

a. I loved her very much ... (II:80)
b. We had a lovely time that summer (II:82)
c. It was lovely in the nights ... (II:84)
d. All I wanted was to see Catherine (II:86)
e. It was lovely in bed ... (II:206)
f. We had a fine life (II:216)
What may be noted is the consistent focalisation of the elements of the love theme through the external mode and the emphasis given to emotive facet focalisation, indicative of a tendency towards 'telling' rather than 'suggesting', and the effort expended on the love theme.

3.3.3.3 Internal Focalisation of Locale/Events

Perhaps to bring variations into the basic mode of external focalisation and to give an objective underpinning and a sense of taut immediacy to the narrative, the narrator-focaliser has interwoven internal focalisation into this basic mode.

The internal focalisations of situations and events exhibit the taut immediacy and tight sequencing associated with this mode. The following passage is an authentic internal perceptual facet focalisation, suggesting the perceptivity of the focaliser:

Beyond the mule train the road was empty and... we went down over the shoulder of a long hill into a river-valley. There were trees along both sides of the road and through the right line of trees I saw the river, the water clear, fast and shallow... and sometimes the water spread like a sheen over the pebbly bed.

(II:36)

Other successfully managed perceptual facet focalisations
are (i) the rest of the above passage (II:36-37); (ii) the paragraphs beginning "The battery in the next garden woke me in the morning . . ." (II:15); (iii) "As we moved out through the town . . ." (II:140); (iv) "In the might many peasants had joined the column . . ." (II:143); (v) "That day I crossed the Venetian plain". (See App.3.b for examples (ii) and (iv)). The difference between the perceptual facet focalisations in *The Sun and Farewell* is that, while in the former such focalisations suggested a mode of existence, in the latter they do not; though successful taut focalisations, they are more a part of the story situation, examples (iii) and (iv) above, for instance, being focalisations of the retreat.

E.M.Halliday has discerned this difference in terms of a paucity in the use of 'objective epitome'. Perhaps the only passage that suggests and vivifies a positive psychological state is the following:

The night a bat flew in through the open door that led onto the balcony and through which we watched the night over the roofs of the town. It was dark in the room except for the small light of the night over the town and the bat was not frightened . . . After he went out we saw a search light come on and watched the beam move across the sky and then go off and it was dark again. A breeze came in the night and we
heard the men of the anti-aircraft gun on the next roof talking. (II:75)

Here the close intimacy of the lovers is suggested mainly through their combined perceptual facet focalisation. The only instance of a perceptual facet focalisation counterpointing a negative mental state, the estrangement between the lovers due to Catherine's feeling like a whore in the hotel room, is the following:

'This was the best hotel we could get in,' I said. I looked out the window. Across the square were the lights of the station. There were carriages going by on the street and I saw the trees in the park. The lights from the hotel shone on the pavement. Oh, hell, I thought, do we have to argue now? (II:112)

As in the first novel emotive focalisations are infrequent, but this novel has at least one cognitive focalisation of locale without emotive or suggestive force, the paragraph beginning, "The day had been hot," (II:21; See App.3.b.(V)), part of which is given below:

The day had been hot. I had been up the river to the bridge head at Plava. It was there that the offensive was to begin. It had been impossible to advance on the far side the year before because there was only one road leading down from the pass to the pontoon bridge and it
was under machine-gun and shell fire for nearly mile . . . (II:21)

3.3.3.4 Internal Focalisation of People

In this novel, internal perceptual facet focalisation of other characters has two main functions: (i) to produce the reality effect through details of physiognomy or attire:

a. His helmet was off and his forehead was bleeding below the hair line. His nose was skinned and there was dust on the bloody patch and dust in his hair. (II:30)

b. He had gray moustaches, wore a doorman's cap and was in his shirt sleeves (II:62)

and (ii) focalisations which suggest a character trait, this second type being less frequent in this novel:

His wife called me 'Signorino' and cried. She wiped her eyes and shook hands and then cried again. I patted her on the back and she cried once more. (II:107)

This example also shows an excessive striving for effect. Internal emotive facet focalisations are exclusively of Catherine and not very frequent:
a. She did not seem tall walking towards me but she looked very lovely (II:26)

b. She looked fresh and young and very beautiful. (II:69)

Frederic Henry, it would seem, has little inclination towards assessing and evaluating the actions or psychological states of other characters; pure cognitive facet focalisations are not much in evidence; the following passage is a successful instance of cognitive focalisation:

[Miss Van Campen] was small and neatly suspicious and too good for her position. She asked many questions and seemed to think it was somewhat disgraceful that I was with the Italians. (II:66)

Sometimes cognitive focalisations when they occur are coloured by an emotive charge, sarcastic anger in the first example following and hyperbolic humour in the second:

a. The questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in danger of it. (II:162)

b. These Italians were also very mannered and matched manners with the two we had collected. In a little while no one could sit down. (II:96).
Internal self-focalisation can be from either 'within' or 'without'; without self-focalisations are the unmarked mode and occur quite frequently. This novel however has two noteworthy 'objective' within self-focalisations, which are Frederic's attempts at describing his experience of wounding, which are convincingly suggestive:

a. I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind (II:44))

b. I sat up straight and as I did so something inside my head moved like the weights on a doll's eyes and it hit me inside in the back of my eyeballs (II:45).

The normal pattern of within self-focalisations can be found in sentences like:

a. It made me feel very young to have the dark come after the dusk and then remain. (II:54)

b. God knows I had not wanted to fall in love with her. I had not wanted to fall in love with anybody. But God knows I had and... all sorts of things went through my head but I felt wonderful... (II:70)

c. The wildness was gone and I felt finer than I had ever felt. (II:70)
d. I myself felt as sad as the wet Lombard country that was outside. (II:173)

These focalisations are direct statements of emotion occurring more frequently than in *The Sun;* Jake's psychological states consequently were more suggestively revealed.

Because the basic mode of focalisation is external the frequent shifts from one mode to another has to be smoothly and convincingly managed to retain the tension of the narrative. This transition has been surreptitiously but cleverly managed in the following passage:

We had a fine life. We lived through the months of January and February and the winter was very fine and we were happy. There had been short thaws when the wind blew warm and the snow softened and the air felt like spring, but always the clear hard cold had come again and winter had returned. In March came the first break in the winter. In the night it started raining. It rained on all morning. . . (II:216)

With the sentence "In the night it started raining," the focalisation has shifted into the internal mode. However the focaliser has fumbled at these transitions on at least two occasions. The first three paragraphs of ch.12 are a case in point, with shifts between perspectives in each paragraph. The first paragraph is an external
focalisation (the last paragraph of the preceding chapter was an internal focalisation), while the next is an internal focalisation. The third paragraph opens with a sentence of external focalisation:

When they lifted you out of bed to carry you into the dressing room you could look out of the window and see the new graves in the garden (II:58)

(The internal focalisation would have been "when they lifted me out of bed to carry me . . . I looked out . . . and saw"). But the second sentence is an internal focalisation:

A soldier sat outside the door that opened onto the garden, making crosses . . . (II:59)

It is possible that the reader does not consciously register such technical lapses, but his reading experience would assimilate these with consequences on his evaluation of the work; the inevitable shifts between the modes and the mismanagement of perspective could be responsible for an overall loosening of structure (see also p178 below).

Of perhaps equal interpretative value as an awareness of these shifts between the modes is the fact that the elements of the love theme have been consistently focalised through the external focaliser, while the war theme has been focalised by the internal
focaliser, this imparting a taut authenticity to the
description of, for example, the Caparretto retreat (cf.

This examination of the technique of focalisation
suggests explanations for the lesser suggestive force
i.e. the tendency towards 'telling', the emphasis on the
love theme, and the lesser narrative tension of this
novel.

3.3.4 Focalisation in Novel III

In a first person narrative the vehicle of both
narration and focalisation is the protagonist; in a third
person narrative, narration is the prerogative of an
unpersonified narrating voice outside the story, while
focalisation could be through this external agent, the
narrator-focaliser, or it could be through the
protagonist or any of the characters.

3.3.4.1 External Narrator as Focaliser: External

Focalisation of Locale/Events

Panoramic descriptions of locale in the opening
chapters of third person narratives are the narrator-
focaliser's bird's-eye-view focalisations, examples being
Forster's description of Chandrapore in A Passage to
India (1924) or Conrad's description of Sulaco in
Nostromo (1904). Hemingway's third major novel, For whom

7 Examples have been taken from Rimmon-Kenan 1983:77
the *Bell Tolls*, however sees only minimal exploitation of external focalisation for presenting locale, for example in only the second sentence of the novel, the protagonist becomes the focaliser.

He lay flat on the brown pine-needled floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees. The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding through the pass. (III:9)

Such external perceptual facet focalisations of locale, when they occur, are confined to the first two or three sentences of each chapter, in all the chapters except 15,27,29,32,34,36,40 and 42 Robert Jordan taking over the focalisation from the external narrator. The longest external focalisation of locale before the protagonist takes over as focaliser is the following passage:

It was three o'clock in the afternoon before the planes came. The snow had all been gone by noon and the rocks were hot now in the sun. There were no clouds in the sky and Robert Jordan sat in the rocks with his shirt off... reading the letters... (III:266).

*These chapters are digressive focalisations. See r below.*
Generally, care has been taken to limit the perceptual facet focalisations of locale through the external focaliser; the external focaliser makes his presence most felt in those textual situations without the protagonist, e.g., the first two paragraphs of ch.32 which is a focalisation of Gaylord's hotel in far away Madrid. This limiting of external focalisation of locale is an attempt at an effacement of the focaliser and therefore of the narrator, which has an immediate bearing on the tone of narration.

Since external emotive or cognitive facet focalisation would assert the existence of the narrator more powerfully than a perceptual facet focalisation emotive facet focalisations have been avoided, while the following passage, which is one of the very few instances of cognitive facet focalisation of the situation, clearly betrays the presence of the external focaliser:

[A]nselmo did not distinguish between the Fords, Fiats, Opels, Renaults and Citroens of the staff of the Division . . . and the Rolls Royces, Lancias, Mercedes and Isottas of the General Staff. This was the sort of distinction that Robert Jordan should have made and, if he

9 This cognitive focalisation, it may be noted occurs in a digressive focalisation. (ch.15)
had been there instead of the old man, he would have appreciated the significance of these cars... (III:174)

The external narrator-focaliser in a third person narrative has the option of focalising situations/events at different spatial co-ordinates, which are temporally simultaneous with situations/events on the main story-line.\(^\text{10}\) This narrative device could be manipulated for suspense and calls for an active reader-text interaction as the reader arrives at the denouement only after a piecing together of the different spatio-logical frames; a highly successful if spectacular example would be Frederick Forsythe's *The Day of the Jackal*. The external focaliser of *For Whom* exercises this option to a limited extent, the digressive focalisations being the external focalisations of (i) Anselmo's situation at the bridge during the snow storm (III:173-179) and within this (ii) the focalisations on the Fascist soldiers on sentry duty (III:176-177); (iii) El Sordo's last heroic stand (ch.27); (iv) Gaylord's hotel (ch.32) and (v) Andres' journey behind Republican lines (chs. 34,36,40, and 42).

However since one of the main charges levelled against this novel is that the parts are better than the whole

\(^{10}\) The main story line is the story-line with the protagonist.
and since the descriptions of Andres' journey and El Sordo's last stand have been considered high points of the narrative (eg. Bessie 1962:92), the focaliser's success in integrating these focalisations into the main story-line is perhaps open to question. The focalisation of Andres' journey, for example, has however been manipulated for suspense and irony. This technique of digressive focalisation indirectly asserts the presence of the focaliser and could be partly responsible for the expansiveness in narrative structure.

3.3.4.2 External Focalisation of People

The external focaliser's perceptual facet focalisation of people is significantly mainly confined to focalisations of the protagonist. One of the very few detailed, external, perceptual facet focalisations of the protagonist from without is given below:

The young man, who was tall and thin, with sun-streaked fair hair, and a wind- and sun-burned face, who wore the sun-faded flannel shirt, a pair of peasant's trousers and rope soled shoes, put his hand through one of the leather pack straps . . . (III:10-11)

(The implications of the protagonist as an outdoors man of action may be noted). Because of a consistent effort to focalise situations and characters through the
protagonist, the external focaliser's focalisations of other characters would be limited to those textual situations without the protagonist, i.e., in the digressive focalisations; Ch.15, for example opens thus:

Anselmo was crouched in the lee of a big tree and the snow blew past on either side. (III:173)

But even in these instances focalisation is only through the perceptual facet, focalising only the actions of the characters necessary for the creation of the fiction. Moreover the external focaliser further effaces himself by passing on the agency of focalisation to any of the more important characters focalised (see p.149 below). Since emotive or cognitive facet focalisations of characters from without would stress the presence of the external focaliser, these also have been carefully avoided.

While the first person focaliser could only focalise other characters from without or hypothesise about their psychological states from their actions, the third person external focaliser can 'see' into the minds of the characters, the third person narratives therefore seeming inherently biased toward the 'telling' rather than the 'suggesting' mode.

The narrator-focaliser of this novel has very frequently exercised his prerogative of focalising
characters from within; the following passage is a within focalisation of the protagonist:

The anger and the emptiness and the hate that had come with the let-down after the bridge . . . were still with him. In turn too, was despair. . . Now it was all over he was lonely, detached, unelated and he hated everyone he saw. (III:391)

Such direct within focalisations usually reveal the immediate reactions of the protagonist or other characters to their situations; a few of the shorter examples are given below:

a. Robert Jordan knew that now his papers were being examined by the man who could not read (III:20)

b. [Robert Jordan] was very happy with that sudden rare happiness that can come to everyone with a command in a revolutionary army . . . (III:180)

c. He had made the remark only from dislike and he knew as he made it that it was wrong. (III:253)

d. [Sordo] did not like this hill and when he saw it he thought it had the shape of a chancre. (III:270)

e. Anselmo was very happy now and he was very pleased that he had stayed there at the post of observation. (III:181)
f. Lieutenant Berrendo . . . felt no arrogance. He felt only the hollowness that comes after action. (III:288)

(Other examples can be found on pp.11,18,19,29,275,285, 288,289 etc.) For the more sustained within focalisations and to bring variations in the structure, the narrational devices of FIT and FDT have been employed, which incidentally also help a relative effacement of the narrator-focaliser (see p147 below).

Two lapses, that run counter to this effort at effacing the narrator-focaliser may however be noted, the first of which is an emotive facet focalisation from within, while the second is a cognitive/emotive facet focalisation within focalisation11;

a. Anselmo was a very good man and whenever he was alone . . . This problem of the killing returned to him. (III:178)

b. This was the greatest gift [Robert Jordan] had, the talent that fitted him for war; that ability not to ignore but to despise whatever bad ending there could be. (III:346)

3.3.4.3 Protagonist as Focaliser: Internal Focalisation of Locale/Events

Perhaps, to counter the looseness of structure

11 It may be noted that a pure within focalisation does not stress the presence of the focaliser
inherent in adopting a third person point of view and to impart an immediacy, objectivity (by the effacement of the external focaliser) and close reader-protagonist identification, focalisation of situations, events and the other characters in this novel is predominantly through the protagonist. Perceptual facet focalisation of locale is exemplified in the following passage:

They came down the last hundred yards, moving carefully from tree to tree in the shadows and now, through the last pines of the steep hillside, the bridge was only fifty yards away. The late afternoon sun that still came over the brown shoulder of the mountain showed the bridge dark against the steep emptiness of the gorge. (III:38)

Though Robert Jordan shows a sharp perceptivity, it is an awareness created by the demands of his situation, rather than an appreciative perceptivity of locale/country for its own sake, as Jake Barnes' was. This perceptivity is evident for example in the paragraphs beginning (i) "They were walking down the edge of the meadow . . ." (III:48); (ii) "lying on his back . . ."(III:72); (iii)"By the time they reached the camp . . ."(III:161); (iv)"Robert Jordan went to the mouth of the cave . . ." (III:229); (v) "A warm wind came with daylight . . ." (III:236); (vi) "Robert Jordan lay behind the trunk of a pine tree . . ."
(III:376-77); (vii) "Finishing wiring the grenades down . . ." (III:383) etc. (See App.3.c) for examples (v) and (vii)). These focalisations however seem to lack an emotive force; the only instance of an 'objective epitome', which counterpoints the sharp release of tension following the near confrontation with the Fascist cavalry patrol, is the following focalisation.

The sun was bright on the snow and it was melting fast. He could see it hollowing away from the tree trunks and just ahead of the gun, before his eyes, the snow surface was damp and lacily fragile . . . (III:251)

Because the bridge and its demolition is the central preoccupation of Robert Jordan, even his perceptual facet focalisations take on cognitive overtones of careful assessments:

The sentry box at the far end of the bridge faced away from them and down the road and they could not see into it. The road, which was broad and oiled and well constructed, made a turn to the left at the far end of the bridge and then swung around a curve to the right. (III:40)

Further examples are the paragraphs beginning (i) "They skirted the edge of the little meadow . . ." (III:19); (ii) "It was warm and smoky in the cave"
(III:49); (iii) "He heard the firing clearly . . ." (III:261) (See App.3.c.(ii) for eg.(i))

Overtly cognitive focalisations are also frequent in this novel; the following passage exemplifies this mode:

[H]e saw where the camp must be under the rim rock that rose ahead of them through the trees.

That was the camp all right and it was a good camp. You did not see it at all until you were up to it and Robert Jordan knew it could not be spotted from the air . . . It was as well hidden as a bear's den. But it seemed to be little better guarded. He looked at carefully as they came up. (III:23)

Other cognitive facet focalisations are the paragraphs beginning (i) "In the sentry box that faced toward them up the road . . ." (III:39); (ii)"Robert Jordan, his head in the shadow of the rocks, . . ." (III:72); (iii) "Now they were in sight of El Sordo's camp . . ." (III:127); (iv) "The two sacks were at the head of Pilar's bed. . ." (III:318) etc. It may be noted that the cognitive focalisations by the protagonist are often indicated by the within focalisations of the protagonist by the external focaliser (see App.3.c.(iii) for eg.(i) and (iii)). Cognitive facet focalisations indirectly emphasise the importance of the demolishing of the bridge
in the plot, and creates the highly competent protagonist, perfectly in control of himself.

These same factors could be responsible for the paucity of emotive facet focalisations by the protagonist; the only emotions Robert Jordan allows himself seems to be his enjoyment of wine:

The wine was good, tasting faintly resinuous from the wineskin, but excellent, light and clean on his tongue. (III:26)

and his anger at the snow storm, which he quickly controls:

(In the utterly-damned, ruinous, unexpected, slutting, defeat-conniving, bastard-cessery of the snow.) [sic] (III:162).

3.3.4.4 Internal Focalisation of People

The careful assessing nature of the protagonist's focalisations are also evident where the focalised are the other characters; his focalisation of Pilar is typical:

Robert Jordan saw a woman of about fifty, almost as wide as she was tall, in black peasant skirt and waist, with heavy wool socks on heavy legs, black rope soled shoes and a brown face like a model for a granite monument. She had big but nice looking hands and her thick curly black hair was twisted into a knot on her neck. (III:34).
Other instances of such deliberate perceptual/cognitive facet focalisation of physiognomy are the passages beginning (i) "Robert Jordan looked at the man's heavy, beard-stubbled face". (III:16); (ii) "One had a large flat face . . ." (III:52), which is more cognitive than perceptual; (iii) "Robert Jordan looked at the big brown faced woman . . ." (III:84); (iv) "The man to whom Pilar spoke . . ."(III:129-30); (v)"There was a grey stubble of beard . . ." (III:262) (See App.3.c.(iv) for eg. (i) and (ii)). What may be noted is that such descriptive focalisations, which show a hankering after the specific detail and are indicative of the 'telling' mode, are practically non-existent in the earlier novels; characters, it would seem, whether Brett, Count Mippipopolous, Count Greffi, Pilar or the gypsy, are made vivid and memorable through the emotive force of their personalities, rather than by a description of their physical attributes. The protagonist's focalisation of characters in action are however more natural and convincing; the following is his focalisation of Pablo after Agustin has hit him hard on the mouth with his closed fist in an attempt to provoke him so that they could kill him:

The round-headed man sat staring at Agustin from his flat little eyes. The pupils were even smaller now. He licked his lips, then put up an
arm and wiped his mouth with the back of his hand, looked down and saw blood on his hand. He ran his tongue over his lips, then spat. (III:192)

His focalisations of the actions of the others are often through the cognitive facet:

Robert Jordan could tell they had been talking about him when he came in. Even the gypsy was not at ease. (III:50)

Such cognitive focalisations are often signalled by the FITs or FDTs of the protagonist:

a. [Pablo] opened [the folded paper], looked at it doubtfully and turned it in his hands.

So he cannot read, Robert Jordan noted. (III:16)

b. I don't think he is so drunk, Robert Jordan thought. (III:19)

Cognitive focalisation suggests the mental acuity of the protagonist as he constantly assesses the actions of others. However his psychological assessments have been motivated by the necessity of having to rely on them for the success of his enterprise.

Robert Jordan's emotive facet focalisations are also often marked by FDTs; the first of the following passages presents a positive emotive state, while the second suggests his anger:
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a. [Maria] smiled in Robert Jordan's face and put her hand up and ran it over her head, flattening the hair which rose again as her hand passed. She has a beautiful face, Robert Jordan thought. (III:27)

b. 'To the snow,' Pablo said and touched cups with him. Robert Jordan looked him in the eyes and clinked his cup. You bleary-eyed murderous sod, he thought. I'd like to clink this cup against your teeth. (III:162)

Other instances of strongly emotive focalisations are the scenes of love-making with Maria (III:68,69,144,145,333 and 334).

The self-focalisations of a character in a third-person narrator can occur only in the FITs or FDTs of the character; in this novel the self-focalisations of the protagonist occur only in passages of FDT, typically exemplified in the following sentence:

I am tired, he thought, and perhaps my judgement is not good. (III:61)

(See also the discussion on FDTs, p.167 below)

3.3.4.5 Other Characters as Focalisers: Internal Focalisation

As noted, nearly the entire novel has been focalised through the protagonist, which implies that even the actions and focalisations of the characters are focalised
through Robert Jordan; for example the first of the following examples is Robert Jordan's focalisation of Pablo's and the gypsy's focalisation of the sky, while the second is Jordan's focalisation of Pablo's focalisation of Maria:

a. Pablo and the gypsy were standing at the cave mouth, . . . watching the sky . . . (II:72)

b. Maria was standing behind him and Robert Jordan saw Pablo watching her over his shoulder. (III:190)

What may be noted is that the focalisation has been so carefully channelled through Jordan that the third person external focaliser's prerogative of focalising the protagonist through the other characters has been nearly totally forgone. This could very well be one main reason why in spite of the ostensible surface message of collective action, the novel still presents the theme of romantic isolation (Peterson 1969:14; Baker 1967:107). It is significant that Robert Jordan has been focalised only by Maria and Anselmo with Anselmo's focalisation being a combined focalisation of Jordan and Pablo; all instances are given below:

a. She sat down opposite him and looked at him. . . The girl watched him all through the meal. (III:27)

b. She watched him come towards her, her eyes
bright, the blush again on her cheeks and throat. (III:87)

c. Anselmo found Robert Jordan sitting at the plank table inside the cave with Pablo opposite him. (III:290)

Sustained focalisation by characters other than the protagonist occur in the digressive focalisations; focalisation in ch.15 is predominantly through Anselmo, the external focaliser being the other focaliser; in ch.27 El Sordo is the main focaliser, but the situation is also seen through Lieutenant Berrendo, and the external focaliser; in chs.34,36 and 40 the focalisers are Andres and the external focaliser, while in ch.42 the focalisation shifts rapidly between Andres, Gomez, Marty, Duval, Golz and the external narrator, serving to compound the confusion of the war- situation focalised in the chapter. Focalisations through Anselmo, Sordo and Andres also help to delineate these characters in greater detail.

3.3.5 Focalisation in Novel IV

Focalisation in the last major novel, The Old Man and the Sea, could be external (through the narrator), or internal (through any of the characters), being a third person narrative. But a qualitative difference from the previous novel, because of the minimal number of
characters, may be noted. While the external focaliser of For Whom could range in space and time and focalise any of the characters from without or within, in this novel for both the external and the internal focaliser (the old man), the focalised Is always, literally, the old man or the sea, the external focaliser being comparable to a camera-eye closely following each movement of the old man. This concentration of focalisation on the old man and his immediate environments creates the effect of an intense involved focalisation, thus helping towards a closer reader-protagonist identification and a tightening-up of narrative structure.

3.3.5.1 External Focalisation of Locale/Events

External perceptual, cognitive or emotive facet focalisation of locale/events are very infrequent, probably because only the immediate environments of the protagonist have been focalised, narrative convention granting the agency of such focalisations to the internal focaliser (usually the protagonist). Perhaps the only clear instance of an external focalisation through the perceptual/cognitive facet is the following where the camera-eye of the narrator-focaliser follows the old man and the boy into the old man's shack:

The shack was made of the tough bud-shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a
place on the dirt floor to cook with charcoal. On the brown walls of the flattened overlapping leaves of the sturdy-fibred guano there was a picture in colour of the Sacred Heart of Jesus and another of the Virgin of Cobre. (IV:10-11).

This focalisation suggests the background of the old man, his solitariness, and the Spartan condition of his poverty. Other external focalisations which provide the barest details of the locale are:

a. It was getting into the afternoon and the boat still moved slowly and steadily. (IV:56)

b. The sun was rising for the third time since he had put to sea when the fish began to circle. (IV:73)

Cognitive facet focalisations of locale are also in evidence, the focaliser through such focalisations interpreting the significance of the locale for the old man:

The sea had risen considerably. But it was a fair-weather breeze and he had to have it to get home. (IV:76)

A tendency to focalise through the emotive facet may also be noticed.

The sail was patched with flour sacks and, furled, it looked like the flag permanent defeat. (IV:5)
Sometimes the emotive facet focalisation is the result of the external focaliser being carried away by the rhetoric:

The next shark that came was a single shovel-nose. He came like a pig to the trough if a pig had a mouth so wide that you could put your head in it. (IV:96).

These also show the focaliser-focalised involvement.

The external focaliser of this novel exercises his option of focalising situations at different spatial-co-ordinates simultaneously only once, when at the end of the novel he leaves the old man and focalises the fishermen and the tourists with the skeleton of the fish (IV:105-108), thus again contributing to the singularity of effect.

3.3.5.2 External focalisation of the Protagonist.

Focalisations of the protagonist's physiognomy receives more detailed treatment in this novel; what may be noted is that they are never exclusively through the perceptual facet, but are inevitably coloured by cognitive or emotive overtones; the opening detailed focalisation of the old man perfectly exemplifies this tendency:

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea
were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated. (IV:5)

This focalisation not only gives the old man, as Graham has observed, "a history of past action" (1962:186), but is also a sympathetic cognitive/emotive reading of character into the perceptual focalisation, signalling an involved focaliser. Another similar focalisation is the passage beginning, "They were strange shoulders..." (IV:13) (See App.3-d(1). A shorter passage exemplifying a cognitive facet focalisation by the external focaliser is:

The old man opened his eyes and, for a moment he was coming back from a long way away. Then he smiled (IV:13)

Since the external focaliser never leaves the protagonist, all his actions are focalised by the external focaliser; here also even the emphatic perceptual facet focalisations have cognitive overtones:

The old man unhooked the fish, rebaited the line with another sardine and tossed it over.
Then he worked his way slowly back to the bow. He washed his left hand and wiped it on his trousers. Then he shifted the heavy line from his right hand to the left and washed his right hand in the sea while he watched the sun go into the ocean and the slant of the big cord. (IV:62)

The old man's actions show a calm deliberateness, a ritualistic attention to detail, reminiscent of Jake Barnes (p.119 above). Other such focalisations are the passages beginning (i) "He knelt down and found the tuna ..." (IV:47-48); (ii) "Back in the stern he turned ..." (IV:66-67); (iii) "But he united the harpoon rope ..." (IV:82) etc. (See App.3.d.(ii))

A marked tendency to focalise the old man's actions through the cognitive facet may also be noted; the following passage exemplifies this mode:

He rowed slowly and steadily toward where the bird was circling. He did not hurry and he kept his lines straight up and down. But he crowded the current a little so that he was still fishing correctly though faster than he would have fished if he was not trying to use the bird. (IV:26)

Other examples are the paragraphs beginning (i) "He was rowing steadily ..." (IV:23); (ii) "So he did it" (IV:43); (iii) "He rested for what he believed to be
two hours" (IV:65) etc. (See App. 3.d.(iii) ) What may be noted about these cognitive facet focalisations of the protagonist's actions is their interpretative nature, the focaliser laying bare the significance of the old man's actions, suggesting a focaliser-focalised identification.

Emotive facet focalisations of the old man's actions, though less frequent, are also evident:

But that was the location of the brain and the old man hit it. He hit it with his blood-mushed hands driving a good harpoon with all his strength. (IV:87-88)

While all the above focalisations have been 'without' focalisations of the old man by the external focaliser, the old man has also been consistently focalised from within, setting forth all the subtle nuances of his moods and emotions. 'Within' focalisations usually reveal his reactions to or states of mind during various situations, the following examples being typical:

a. His hope and his confidence had never gone. But now they were freshening as when the breeze rises (IV:8).

b. The old man would have liked to keep his hand in the salt water longer but he was afraid of another sudden lurch by the fish . . . (IV:47).

c. For an hour the old man had been seeing black spots before his eyes. . . He was not afraid of the black spots . . . Twice, though, he had felt faint and that had worried him. (IV:74)
Such within focalisations are the frequently occurring natural mode; other within focalisations present the protagonist's likes or habitual states of mind:

a. He was very fond of flying fish . . . (IV:23)

b. But the old man always thought of her [the sea] as feminine . . . (IV:23);

c. He no longer dreamed of storms, nor of women, . . . He only dreamed of places now and of the lions on the beach. (IV:19)

Still other within focalisations, which also reveal the focaliser's intimate knowledge of the protagonist's psyche, sometimes have cognitive overtones.

a. The sack cushioned the line and he had found a way of leaning forward against the bow so that he was almost comfortable. The position actually was only somewhat less tolerable; but he thought of it as almost comfortable. (IV:38)

b. He was comfortable but suffering, although he did not admit the suffering at all. (IV:54)

c. 'How do you feel, fish?' he asked aloud. 'I feel good. . . .' He did not truly feel good because the pain from the cord . . . had almost passed pain and gone into a dullness that he mistrusted. (IV:63)

There is even an instance where the external focaliser makes an emotive evaluation of the protagonist's character along with the within focalisation:
He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride. (IV:9).

It is these deeply sympathetic, involved, within focalisations of the protagonist which have raised a mere physical effort on the part of the old man to the plane of an almost abstract, powerful mental conflict of cosmic significance; which has raised a possible sentence like 'he finally brought the fish to his side' to:

He took all his pain and what was left of his strength and long gone pride and he put it against the fish's agony and the fish came over onto his side . . . (IV:80)

The protagonist has also been focalised from within through his FDTs (See p172 below)

3.3.5.3 Internal Focalisation of Locale/Events

The internal focaliser in this novel is the old man. Since fishing well is the main concern of the old man, his perceptions of the world around him are motivated by this purpose; therefore a purely perceptual facet focalisation has been sub-ordinated to cognitive facet focalisation, which receives emphasis. One of the very few natural perceptual focalisations, prompted by an emotive bias, is given below:

[A]s he rowed he heard the trembling sound as flying fish left the water and the hissing that
their stiff set wings made as they soared away in the darkness. He was very fond of flying fish . . . (IV:22)

The more detailed perceptual facet focalisations are inevitably of the fish or of the sharks; in the focalisation of the fish's first jump, the emotive charge is supplied by the intensity of the perception:

The line rose slowly and steadily and then the surface of the ocean bulged ahead of the boat and the fish came out. He came out unendingly and water poured from his sides. He was bright in the sun and his head and back were dark purple and in the sun the stripes on his side showed wide and light lavender. His sword was as long as a baseball bat and tapered like a rapier . . . (IV:52)

The other detailed perceptual facet focalisations are the paragraphs beginning (i) "The old man felt faint and sick . . ." (IV:81); (ii) "The Shark closed fast astern . . ." (IV:87) etc.

Cognitive facet focalisation, which reveal the intense, careful perceptivity of the old man, presents him as totally immersed in his effort:

Just then, watching his lines, he saw one of the projecting green sticks dip sharply . . . He reached out for the line and held it softly between the thumb and forefinger of his right
hand. He felt no strain or weight and he held the line lightly. Then it came again. This time it was a tentative pull, not solid, nor heavy, and he knew exactly what it was. One hundred fathoms down a marlin was eating the sardines . . . (IV:33)

The frequent cognitive facet focalisations can be marked either by a direct within focalisation:

They were moving more slowly now and the glow of Havana was not so strong, so that he knew the current must be carrying them westward. (IV:39)

or by an FDT:

[He] watched the [line's] slant in the water and the skiff moving steadily to the north-west.

This will kill him, the old man thought.

or by a DS:

[The bird] made a quick drop, slanting down on his back-swept wings, and then circled again. 'He's got something,' the old man said aloud. 'He's not just looking'. (IV:26)

The old man's emotive facet focalisations are mainly of the fish:

Then the fish came alive, with his death in him, and rose high out of the water showing all
his great length and width and all his power and his beauty. (IV:80)

and are frequently marked by within focalisations or FDTs:

Then he began to pity the great fish . . . He is wonderful and strange . . ., he thought. (IV:40)

The sense of brotherhood and love, which Gurko for example, discerns in this novel (1968:162) could have been created by these emotive facet focalisations. (For other examples see IV: 46,49,63,64 etc)

3.3.5.4 Internal Focalisations of People (Self-Focalisation)

Self-focalisation of the protagonist are presented through FITs or FDTs. 'Without' self-focalisations of the protagonist are often through the cognitive facet; the last two lines of the following passage are FITs as the old man examines his cut hand:

The old man . . . held his hand up against the sun. It was only a line burn that had cut his flesh. But it was in the working part of his hand. (IV:47)

Emotive facet self-focalisations from 'without', when they occur, are sometimes marked by DS or FDTs, and indirectly delineate the character of the old man:

a. It drew up tight on the heavy cord and he looked at it in disgust.
'What kind of a hand is that,' he said. 'Cramp then if you want. Make yourself into a claw.' (IV:48)

b. Pull, hands, he thought. Hold up, legs. Last for me, head. Last for me. (IV:78)

Within self-focalisations of the protagonist present the old man's awareness of his prowess as fisherman or his self-confidence:

a. What I will do if he decides to go down, I do not know . . . But I'll do something. There are plenty of things I can do. (IV:37)

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

Although it is unjust, he thought. But I will show him what a man can do and what a man endures. (IV:55)

The difference in aesthetic quality between the two third person narratives could therefore be grasped in terms of the narrative technique of focalisation:

**Novel III**

- Taut objectivity of action captured
- Objective focalisation
- Emphasis on internal focalisation
- Internal focalisation mainly through perceptual/cognitive facets; external focalisation through perceptual facet.

**Novel IV**

- Emotive significance of action emphasised
- Involved focalisation
- Equal emphasis for external focalisation
- External and internal focalisation mainly through cognitive/emotive facets

(Arrow to be read as "effected through")
3.3.6 Focalisation in Thought Representation

3.3.6.1 Novel I

As indicated above (p148), thought representation often marks the cognitive or emotive facet focalisations of the protagonist or other characters. In The Sun thought representations are not much in evidence. The last two sentences of the following passage is a cognitive facet focalisation presenting the immediate reactions of Jake to a situation:

The waiter told me that my friends had been there and gone.

'How many were they?'

'Two gentlemen and a lady.'

That was all right. Bill and Mike were with Edna. (I:162)

A powerfully suggestive perceptual/emotive facet focalisation from without is the fourth sentence in the following passage:

Undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish the room. Practical, too, I suppose. Of all the ways to be wounded, I suppose it was funny. I put on my pyjamas and got into bed. (I:28)

The helpless resignation of Jake is powerfully suggested through the slipping between the modes of focalisation; the first sentence is a perceptual facet self-
focalisation from without as Jake looks at his wound, but the second sentence suddenly shifts into a cognitive facet focalisation of the room and it is only in the fourth sentence that Jake dares to think about his plight, the pitiful understatement underscoring Jake's mental state.

More often thought representations, when they occur, are virtual focalisations. The following passage, another strongly emotive focalisation, is Jake's train of thought in his painful solitude:

There was a crest on the [wedding] announcement. Like Zizi the Greek duke. And that count. The count was funny. Brett had a title too. Lady Ashley. To hell with Brett. To hell with you, Lady Ashley. (I:28)

The more sustained focalisations in thought representation are the paragraphs beginning: (i) "I never used to realize it, I guess" (I:29); (ii) "I figured that all out once..." (I:123-124; 4 paras). The following passage is a much shorter virtual emotive focalisation of Cohn:

That damned Cohn. He should have hit somebody the first time he was insulted, and then gone away. He was so sure that Brett loved him. He was going to stay and true love would conquer all. Some one knocked on the door. (I:166)

The last sentence a real, perpectual facet focalisation
presents the sudden breaking off of Jake's train of thought. Another instance of a short passage, which completes the list is a virtual, cognitive/emotive focalisation, the passage beginning, "I suppose it is some association of ideas . . ." (I:37). All these instances are focalisations of Jake's immediate situations thus presenting Jake as experiencer.

3.3.6.2 Novel II

Thought representation in Farewell is more sustained and has again been consistently exploited to present the protagonist's mind. The following passage is a 'real' cognitive focalisation:

We could pry the board loose and see out of the south window . . . We could get out of either window onto the roof and down, or go down the hay chute if the stairs were impracticable. (II:155)

In the following passage the slipping from a cognitive focalisation to a perceptual focalisation suggests the protagonist's refusal to ponder the possibilities:

You could not go back. If you did not go forward what happened? You never got back to Milan. And if you got back to Milan what happened? I listened to the firing to the north towards Udine. (II:156).

The dispiritedness of Frederic comes through as he contemplates the war situation through virtual
focalisations; examples are the paragraphs beginning (1) "When I got back to the villa . . ." (II:30-31); (ii) "At the front they were advancing on the Carso . . ." (II:87). Just as Jake's troubled ratiocinatons inevitably lead to Brett, Frederic's interior monologues often end up in virtual focalisations of Catherine as in the passages beginning, (i) "I left them sitting together with Aymo . . ." (II:142), which is Frederic's dream of Catherine; (ii) "After supper I would go and see Catherine Barkley" (II:31-32), which presents Frederic's imagined trip to Milan with Catherine. The final chapter of Farewell has three passages of thought representations, as Frederic agonises over Catherine's condition; the paragraphs beginning (i) "Poor, poor, dear Cat" (II:227); (ii) "I sat down on the chair . . ." (II:232) and (iii) "It is very dangerous" (II:234).

3.3.6.3 Novel III

One of the main reasons for the expansiveness and looseness of narrative structure is the prolific and sustained interiorisations of the protagonist, and even the other characters, which are often virtual focalisations of events and situations outside the main story line and which have no bearing whatsoever on the story situation (e.g. the FDT on the Spanish leaders, III:204-208); the page length thought representations of (i) the protagonist are pages 124-127; 147-154; 203-216; 243-244; 268-270; 294-300; 325-327; 338-340; 376-378;
381-383 and 407-413; (ii) Pilar: pp.165-167; (iii) Anselmo: pp 173-175 and Andres: pp. 321-325. In addition to these are paragraph length passages of thought representation on pages 22-23, 26,45,61-62,136,198,199, 201,202,233, 237, 245, 249-50, 254-55, 273-74,281,340,368 etc. These shorter passages are more integrated into the narrative as they usually mark the real or virtual cognitive facet focalisations of the situation by the protagonist; examples are the paragraphs beginning: (i) "It is starting badly enough, Robert Jordan thought" (III:22-23); (ii) "It is like a merry-go-round, Robert Jordan thought" (III:201); (iii) "You hardly ever see them at such range, he thought" (III:249-50) etc. A very few of these instances are also exceptional; e.g. Sordo's thoughts as he watches the Fascist Captain come striding up the hill towards him (III:281-82). Most of these passages of thought representation could have gained in force had the extradiegetic narrator limited the length of these passages, some of these passages even verging on the ridiculous; e.g. the schizophrenic dialogue between 'himself' and 'him':

Listen, he told himself. . . Then himself said back to him, You listen see? . . . But I won't keep a count of people I have killed . . . he told himself. . . No, himself said. You have no right, to forget anything . . . All right, he told himself. . . (III:268-69).
Brian Way's observation regarding Hemingway's misguided search for the real literary subject has already been noted (p 96 above); these thought representations seem to be Hemingway's reactions to the critic's charges regarding the inability of his characters to indulge in rational thought, the act of cerebration purportedly being the essence of literature.

3.3.6.4 Novel IV

Thought representation in Old Man though frequent, is limited to very short passages which are the cognitive or emotive facet focalisations of the old man (p 61 above). A significant feature of FDT use in this novel may however be noted. As Schorer has observed, the old man has taken to speaking aloud in his solitude and the story moves "by little dialogues in the old man himself, the exchange of what is spoken [DS] and what is not spoken [FDT], [which is a] running drama between that which is possible and that which is real" (1962:133). According to Leech and Short, FDT is used to show the old man's more reflective philosophic side which, by carrying on a dialogue with the physical instinctual half, keeps it in check (1981:348); an example of this alternation between speech and thought representation would be:

'Fish,' he said. 'I love you and respect you very much. But I will kill you before this day ends.

Let us hope so, he thought. (IV:45)
Comparing the use of FDT in the four novels, the narrator of The Sun shows the maximum restraint, this itself giving a greater force to his interiorisations when they occur. A tendency to over-expression could be discerned in Farewell, while For whom see the most unrestrained use of thought representation. With the last novel the narrator shows a greater control over the expression of his protagonist's thoughts.

3.3.7 Narration

The technique of narration could be examined in terms of the relationships between (i) the narrator and the narrated events and (ii) the narrator and the narratee, and the narrational tones created through these relationships. (Cf. Culler 1986:200)

3.3.7.1 The Narrator-Narrated Events Relationship in Novel I.

The relationship between the narrator and the narrated events are to a considerable extent mapped out by the narrational concretions of the different modes of focalisation. The narrator of The Sun therefore occupies an intradiegetic (within the story) position; not having a knowledge of future events he narrates the events/situations as he focalises them. This intradiegetic position can give the narration a sense of auth immediacy, an authenticity and a tone of objectivity.
The narrational correlates of the different modes of focalisation as briefly presented below:

(i) The sustained perceptual facet focalisation of locale/events together with the intradiegetic position of the narrator is mainly responsible for the acclaimed objectivity of the novel (Halliday 1962:175). But because of the strong implicit emotive link between the focaliser and the focalised, this objective narration can have varying tones, becoming relaxed for example, while narrating the fishing trip, (see App. 3-a(1) for example), or taut, while narrating the perceptual facet focalisations which suggest or counterpoint negative states of mind (see pp111-12 above) or tense, when narrating the action of the fiesta (see p.110 above).

(ii) Both cognitive and emotive facet focalisations overtly present the narrator as reacting to the narrated events. The cognitive focalisations usually produce a careful, assessing tone of narration (see p.116 above), while the emotive facet focalisations are examples of the 'telling' mode of narration (see p.133 above)

(iii) 'External' focalisations, i.e. 'extradiegetic' narrations, are clearly marked caesuras and vary the pace of the narration; the positive, usually relaxed states of mind presented in these focalisations also make the narration relaxed at these points.

One of the strong points of The Sun is the continuous variations in tone, varying as the narrator-
protagonist constantly reacts to or is affected by the situations/events. The narrative opens with a relaxed 'extradiegetic' narration, where Jake, with a "detached amusement" (Nahal 1971:33), narrates the background of Cohn. This initial euphoria recedes with the appearance of Brett and her coterie of effeminate male friends and a tension creeps into the narration with the treatment of the poule by Brett's homosexual friends (ch.3) and when Jake rides with Brett in the taxi (both these instances are marked by perceptual facet focalisations counterpointing negative states of mind; 1:20,25). The narration almost collapses in ch.4, when Jake, alone at night, struggles to stave off his frustrations and the awareness of his hapless plight. Jake regains a semblance of his equanimity in the morning and the narration takes on a positive tone (ch.5). But it again slips into tension with the let-down by Brett (ch.6; again marked by a perceptual facet focalisation suggesting negative psychological states - I:36); the tone is distraught when Jake is with Brett in the company of the count (ch.7). Book II (ch.8) again opens with a relaxed 'extradiegetic' narration, (Jake is away from Brett), and though there is an undercurrent of tension in ch.8-10 owing to the presence of Cohn, chs. 11 and 12 are the most relaxed in tone, when Jake and Bill enjoy their fishing at Burguete. The tension however surfaces again with the arrival of Brett, Cohn and Mike and reaches a
crescendo with the surfacing of the bad blood between Mike and Cohn (Ch.13). There is again a well-marked caesura which is an 'extradiegetic' narration of the two quiet days before the fiesta (ch.14). The narration again becomes tense, but this time from the excitement of the fiesta and the section ends with the climax of the bull-fight, when Brett leaves everyone for Pedro Romero (chs.15-18). Book III (ch.19), reversing the trend, opens on a low-key note, reporting the desultory wanderings of Jake, Bill and Mike. The narration slowly regains its poise as Jake enjoys his solitude at San Sebastian and then trails off into dispiritedness as Brett sends her SOS from Madrid, leading to the anticlimactic end of the novel. These shifts in tone have undoubtedly contributed to the sinewiness of the narration.

3.3.7.2 The Narrator-Narrated Events Relationship in Novel II

In direct contracts to the first novel the narrator of Farewell occupies an extradiegetic (outside the story) position, i.e. the narrator is narrating from the vantage position of having experienced all the events in the novel. Because of the recapitulative mode, an extradiegetic narration perhaps cannot achieve the sense of immediacy or objectivity of an intradiegetic narration, and seems biased towards narration (telling) rather than focalisation; the following passage exemplifies this mode:
The summer went that way. I do not remember much about the days except that they were hot and that there were many victories in the papers. I was very healthy and my leg healed very quickly and it was not very long after I was first on crutches before I was through with them and walking with a cane. (II:86)

The telling mode is further compounded by the frequent within self-focalisations of the protagonist (see p. 132 above)

Intradicgetic narration has been woven into the basic extradiegetic mode, the shifts between the two modes corresponding exactly with the shifts between external and internal focalisation (see p. 132 above). Ch. 18 perhaps best exemplifies this interwoven texture. This chapter begins in the extradiegetic mode:

We had a lovely time that summer. When I could go out we rode in a carriage in the park . . . (II:82)

The narration then slips into the intradicgetic mode through dialogue between George, the head waiter and Frederic, and then moves into the recapitulative vein:

One evening I was short of money and George loaned me a hundred lire. (II:83).

The narration then reverts to the intradicgetic mode:

After dinner we walked through the galleria . . . (II:83)
followed by the emotively charged external narration of the lovers' intimate moments together (II:84), after which the narration gives way to dialogue (intradiegetic). The effect is that of a nostalgic reminiscence, the narrator narrating the events as he visualises past events in his mind's eye. Such transitions have been successfully managed for the most part, but is faulty sometimes. For example, the following sentence of intradiegetic narration lacks a textual antecedent:

I put the paper back on the rack and left the club. (II:87)
The reader has to back-track through eighteen sentences of FIT and a further eight sentences of extradiegetic narration to reach the sentence:

Sometimes I stopped in at the American club ... and read the magazines. (II:56)
The transition would have been much smoother had the above sentence (with "paper" instead of "magazines") prefaced the passage of FIT.

A further point to be noted about the transitions is that while the extradiegetic position is overt in the narration of the love theme ("We had a lovely time that summer," II:82; "The summer went that way," II:86; "In September the first cool nights came. . ." II:98 etc), the extradiegetic narrator occasionally betrays his basic position even during intradiegetic narration:
You do not know how long you are in river when the current moves swiftly. It seems a long time and it may be very short. (II:163)

this narration having the tone of a man who has been through it all. Other such instances are: "That was a strange night. I do not know what I had expected . . ." (II:157); "That day I crossed the Venetian plains" (II:164) etc.

What may also be noted of this novel is that it lacks the continuous tonal variations, which gave the vitality to the narration of The Sun and indicated the close relationship between the narrator and the narrated events, perhaps because of the emphasis on the narration of the love story. In the earlier chapters (1-7) the narration is generally listless (the general state of mind of the protagonist); the second paragraph of ch.6 (II:25), which is a piece of aimless narration serving only to indicate the passage of time, is a case in point.

Similarly the anecdote of the American soldier who deliberately slipped his truss (II:28-30), while being a convincing vignette of war, remains an anecdote, having no emotive link with the protagonist. Another similar, but more fantastic anecdote would be that of the three doctors (II:72-74). By contrast, the narrator's confrontation with Miss Van Campen (II:66, 105-106) the narration of the wounding (II:43-48) and the retreat (II:135-163) have a taut authenticity, indicating the
narrator's emotive link with the narrated situations. The narration of the lovers' moments together have a more relaxed tone, the result of perhaps the subject matter as well as the extradiegetic mode of narration. Tonal variations in the novel would therefore seem limited to the tautness of narration of the war theme, and the more relaxed tone of narration of the love theme.

3.3.7.3 Free Indirect Speech in Narration

The free indirect mode of speech representation (FIS) occurs only in the first two novels. This narrational mode, as it asserts the presence of the narrator (Leech and Short 1981:324), can be used to present the narrator's attitudes to particular speech events. There are only four instances of FIS proper in The Sun and two of these clearly reveal the narrator's emotive slant on the speech situation; the following passage is part of the narrator's conversation with the bicycle team manager, and ironically presents the narrator's attempt to wriggle out of the predicament of having to wake up early in the morning to see off the bicycle riders:

Would I be up for the departure? I would certainly try to. Would I like him to call me? It was very interesting. I would leave a call at the desk. He would not mind calling me. I could not let him take the trouble. (I:197)
The other instance presents the narrator quibbling with the manageress of the Hotel Montana (I:200-01). The other two instances are transcripts of the conversation between the narrator and Mike and Brett, (II:71) and Pedro Rumero (II:144). In addition to these are two free indirect renderings of Cohn's letters to the narrator, the contents of which serve to heighten the reality effect of the fiction (II:59,68). All these instances present the narrator reacting to his situation.

FIS occurs more frequently in Farewell and are used mainly to animate the narration. The longest and perhaps most successful presents the drunken conversation at the farewell party given to Frederic by the major and Rinaldi (II:59-61). Three other instances have also been used to present drunken talk, two with the priest (II:14,32) and one with Bassi, Fillipo Vincenza (II:33); the first of these passages, it may be noted, with its grammatically deviant patterns (see p252 below) is a convincing linguistic innovation but is not convincing as FIS (II:14). Of the remaining four instances two help to delineate the characters of the doctor (II:71) and of the British major (II:98); the following passage is the FIS of the doctor:

He declared that foreign bodies were ugly, nasty, brutal. The Austrians were sons of bitches. How many had I killed? . . . The doctor put his arm around her [the nurse] and said she
was more beautiful than Cleopatra. Did she understand that? Cleopatra the former queen of Egypt. Yes, by God she was (II:71)

One instance has been somewhat dubiously managed, the sentence, "The major was a little man with upturned moustaches" (II:38) can be integrated into the narration only if the previous six sentences are interpreted as the FIS of the major, these sentences not being clearly marked as FIS (see App. 3-e(i)). The last instance is the passage beginning "Did I know where he was going to?" (II:131). Though individually successful as FIS, the emotive link between the narrator and the speech situation appears much more tenous than in the earlier novel.

3.3.7.4 The Narrator-Narrated events relationship in Novel III

Two aspects of the narrator - narrated events relationship in For Whom may be noted. The first of these presents the objective stance of the extradiegetic narrator to the narrated events, limiting focalisation to the internal perspective, the extradiegetic narrator thus allowing the story to tell itself without his subjective comments on the characters, action or situations. This objective attitude is clearly revealed in the following passage where, though in possession of omniscient knowledge regarding the thoughts of his characters, the
narrator prefers to speculate on character like an intradiegetic narrator:

[Pablo] pointed at the two heavy packs that they had lowered to the ground. . . Seeing the horses had seemed to bring this [his angry resentment at the disturbing intrusion of the protagonist] all to a head in him and seeing that Robert Jordan knew horses had seemed to loosen his tongue. (III:21).

The extradiegetic narrator of this novel performs only his minimal functions as focaliser, focalising only the protagonist, through the perceptual facet and from within (see p.139 above). Focalisation by the protagonist through the perceptual and cognitive facets also lends a tone of objectivity to the narration.

The second aspect of the relationship between the narrator and the narrated events concerns the rhetorical stance adopted by the extradiegetic narrator towards the narrated events, projecting the narrator's role over the focaliser's, thus simultaneously explaining the telling mode associated with this novel. This emphasis on narration could be grasped only if it is realised that the agents of narration and focalisation are not identical in a third person narration. In the following passage, for example, the narrating voice of the extradiegetic narrator has gained a slight precedence over the focalisation by the protagonist:
It [the bridge] was wide enough for two cars to pass and it spanned, in solid-flung metal grace, a deep gorge at the bottom of which, far below a brook leaped in white water through the rocks. . . (III:38)

A rhetorical narration could be understood as that narration in which the narrator (usually the extradiegetic narrator), through the act of narration, seeks to confer an extra emotive charge on the focalisation (by the external narrator or any of the characters), over and above that which the focalisation can inherently have; the following passage exemplifies rhetorical narration:

From it, from the palm of his hand against the palm of hers, from their fingers locked together, and from her wrist across his wrist something came from her hand, her fingers and her wrist to his that was as fresh as the first light air moving toward you over the sea barely wrinkles the glassy surface of a calm, as light as a feather moved across one's lip or a leaf falling when there was no breeze . . . (III:144)

Rhetorical narration could be more simply understood as an excessive effort after effect, and may be discerned in sentences like:

a. The guitar thudded with chorded applause for the singer. (III:59)
b. That opaque, bitter, tongue-numbing, brain-warming, stomach warming, idea changing liquid alchemy [of absinthe]. (III:51)

c. [A]ll was smooth with a smoothness and firm rounded pressing and a long warm coolness, cool outside and warm within, long and light and closely-holding, closely held, lonely, hollow-making with contours, happy making, young and loving and now all warmly smooth with a hollowing, chest-aching, light-held loneliness that was such that Robert Jordan felt he could not stand it... (III:68).

d. The sky was empty now and high and blue and clear...

   There was not even the last almost unheard hum that comes like a finger faintly touching and leaving and touching again after the sound is gone almost past hearing. (III:83)

e. The pistol roared in the snowy woods. (III:236)

This striving after effect, which betrays the real author's inflated belief in his consummate artistry, is also evident in the hypodiegetic narrations by Pilar (III:94-120; 167-171) and the gypsy (III:32-34), Pilar's retrofocalisations (III:165-167; 171-172), and the frequent lengthy disgressive FDTs of the protagonist's (See p. 150 above).
The nature and form of the clause reporting D5, especially in *For Whom*, is a clear indication of the shift towards the direct telling mode of the later works. According to Sykes, Hemingway characteristically forgoes "stage directions" (1962:71), unlike James or Howells, who usually preface their dialogues with statement like "he inquired", "She gravely replied", "the count still gaily protested", "speaking with an exquisite grave appeal" etc (James; qtd in Sykes 1962:177), or "he asserted", "he averred", "he assented weakly", "she returned mockingly" etc (Howells; qtd. in Sykes 1962:179); while Hemingway uses "Nick said", "he said", "his father said", "Jack said", "Hogan said", etc (qtd. in Sykes 1962:177). However Sykes' observation holds only for the earlier works; in *For Whom*, by contrast, the following reporting verbs are found on a single page: "the woman of Pablo said happily "Pablo said bitterly", "Pablo said to him seriously": "he said almost pitifully": "the women said bitterly" (II:54); on other pages the characters speak "proudly" (III:17); "scornfully" (III:22); "sullenly" (II:51); "deliberately" (II:52); "heavily" (III:53); "lamely" (III:64); "miserably" (III:74); "almost viciously" (III:78); "confidentially"; "relishing the word" (III:88); "heavily and judiciously" (III:164); "lugubriously": "sadly" (III:188); "primly": "simply" (III:189) etc, the list being by no means exhaustive. These later reporting verbs clearly exemplify the change in style in Hemingway.
3.3.7.5 The Narrator-Narrated Events Relationship in Novel IV

The tone of narration of *The Old Man* is in direct contrast to that of *For Whom*; while the tone of the earlier novel was objective, the narration of *The Old Man* is by an involved extradiegetic narrator who interprets the actions and psychological states of the protagonist for the narratee and identifies himself closely with the old man, evident in his cognitive and emotive facet focalisations of the old man, from both without and within. The cognitive and emotive facet focalisations by the protagonist, which signal his involvement with his situations, also augments the involved tone of narration.

In addition to these may be noted the narration of certain focalisations which are ambiguous between the narrator and the focaliser regarding the agency of focalisation. In the following passage, for example, the first sentence is ostensibly the cognitive focalisation of the old man, an FIT. The second sentence, by the convention of linearity should be in the same mode, but this sentence appears to be a focalisation by the narrator where the narrator reveals his knowledge of the details of the old man's situation:

"On the [other lines], he had a big blue runner and a yellow jack that had been used before; but they were in good condition still"
and had the excellent sardines to give them scent and attractiveness. Each line, as thick around as a big pencil, was looped onto a green sapped stick, so that any pull or touch on the bait would make the stick dip . . . (IV:24)

This sudden subtle shift in the agency of focalisation, suggesting a mixing of the roles of narrator and focaliser, is also evident in the passages beginning (i) "The successful fishermen of that day were already in . . ." (IV:7); (ii) "The old man knew he was going far out" (IV:22); (iii) "Before it was really light . . ." (IV:24) etc. (See App. 3.) Though never pronounced, sometimes this mixing of roles creates the paradoxical effect of the protagonist knowing the subject of narration as in the following passage:

He always thought of the sea as *lamar* which is what people call her in Spanish when they love her. . . [Some of the younger fishermen] thought of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought (IV:23)
In this passage all sentences except the last, and all the clauses in the second last sentence except the last, present the state of the mind of the protagonist and are not the immediate thoughts of the protagonist. The last sentence of FDT therefore reveals the protagonist's awareness of the narration; but the fiction has been slyly maintained by prefacing the FDT with an FIT (the last clause of the previous sentence). Other such instances are the passages beginning. (i) "He looked down into the water. . ." (IV:23); (ii) "He had no mysticism about turtles. . ." (IV:29) etc.

It is very likely that the narrator's involvement with the narrated events (i.e. the narrator-narrated events relationship, which may be either positive or negative) influences the reader's attitude to the text. Stronger the narrator-narrated events relationship the more positive could be the reader's response to the text. If the four novels are compared/contrasted on the basis of the narrator-narrated events relationship, Novels I and IV show the similarity of having a strong relationship, the difference being that this relationship is expressed much more overtly in Novel IV than in I; while Novels II and III are comparable on the basis of a weaker relationship, attributable in novel II to the

13 It may be noted that the narrator is not the real narrator, Hemingway, but the textual construct—either the protagonist in the first-person narratives or the extradiegetic narrator in third-person narratives.
temporal and psychological distance between the narrator and the narrated events of the all passion spent recapitulative narration, and in Novel III to a deliberate stance adopted by the narrator to the narrated events.

3.3.7.6 Narrator-Narratee Relationship: Narrational Digressions

The narrator-narratee relationship in the four novels have been evaluated on the basis of a narrational device which this study has called a 'Narrational Digression' which is the clearest index of the narrator-narratee relationship. A narrational digression may be defined as those points in the narration where the narrator reveals an emphatic consciousness of the narratee, which are usually marked by an arrest in story-time; examples are apostrophes to the reader, the narrator's evaluation or interpretations of the action etc. It may be noted that the term 'digressions' as used here has no pejorative connotations.

3.3.7.7 Narrational Digression in Novel I.

Chaman Nahal has discerned in the novels of Hemingway a systolic-diastolic narrational pattern, periods of action alternating with periods of stasis or passivity (1971:27). In addition to this drawn-out rhythm, which sees progression in story-time, there is in The Sun a subtler cadence, when the narrator-protagonist breaks off from the objective narration of events and
attempts to establish an informal rapport with the narratee through narrational digressions; a good example is the following passage which is Jake's comment on Cohn after Harvey Stone has just left them:

'Twrite this afternoon?'

'No. I couldn't get it going. It's harder to do than my first book. I'm having a hard time handling it'.

The sort of healthy conceit that he had when he returned from America early in spring was gone. Then he had been sure of his work, only with these personal longings for adventure. Now the sureness was gone. Somehow I feel I have not shown Robert Cohn clearly. The reason is that until he fell in love with Brett, I never heard him make one remark that would, in any way, detach him from other people. He was nice to watch on the tennis-court, he had a good body, and he kept it in shape... I do not believe he thought about his clothes much... When he fell in love with Brett his tennis game went all to pieces. People beat him who had never had a chance with him. He was very nice about it.

Anyhow we were sitting on the terrace of the Cafe Select and Harvey Stone had just crossed the street. (I:39-40).
The arrest in story-time is evident, as well as the narrator's consciousness of the narratee, especially in the last sentence where the narrator seems to catch himself digressing. The informality of narrational tone and the narrator's attempt to explain his stand vis-a-vis Cohn to the narratee are also evident. In the following passage Jake is less accommodating to the petulant but mulish obstinacity of Cohn who believes that South America is the panacea for all ills:

So there you were. I was sorry for him, but it was not a thing you could do anything about, because right away you ran up against the two stubbornnesses: South America could fix it and he did not like Paris. He got the first idea out of a book, and I suppose the second came out of a book too. (I:13-14).

The easy informality of tone, the narrator's consciousness of the narratee and his involvement with the events are clearly discernible in all the NDs, some of which are the passages beginning: (i) "I mistrust all frank and simple people. . ." (I:7; 1 sent.); (ii) "The Purple Land is a very sinister book. . ." (I:11; 5 sents.); (iii) "It is very important. . ." (I:13; 2 sents.); (iv) "Pernod is greenish imitation absinthe," (I:15; 3 sents.); (v) "I had picked her up. . ." (I:16; 2 sents.); (vi) "No matter what cafe in Montparnasse. . ." (I:37; 2 sents.); (vii) "The concierge, before she
became a concierge..." (I:46; 4 sents.); (viii) There are two dining rooms in the Montoyo". (I:79; 3 sents.); (ix) "I have never seen a man in civil life..." (I:82; 4 sents.); (x) "Afficion means passion" (I:110; 3 paras.) etc. Narrational digressions, it would seem, play a crucial role in creating the "conversational style" (Young 1962:9) of the novel, which implies an informal narrator-narratee relationship.

3.3.7.8 Narrational Digressions in Novel II.

Perhaps owing to the extradiegetic position of the narrator-protagonist, narrational digressions occur less frequently in Farewell; moreover they exhibit a qualitative difference from such digressions in the first novel, evident in the following famous passage:

I was always embarrassed by the words sacred, glorious, sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it... Abstract words, such as
glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates. (I:133)

While the tone of such digressions in the earlier work was informal, the tone here seems more formal, related to the fact that nearly all NDs in this novel are philosophical expositions while the NDs in _The Sun_ were more the narrator's subjective reactions to his situations; other examples in _Farewell_ are the passages beginning: (i) "I have noticed that doctors who fail in the practice of medicine..." (II:71-72; 2 sents.); (ii) "When I was awake after the operation..." (II:79; 4 sents.); (iii) "You did not love the floor of a flatcar..." (II:167; 8 sents.); (iv) "Often a man wishes to be alone..." (II:178; 12 sents., which includes the passage "If people bring so much courage into the world...") etc. (See App.3g.).

E.M.Halliday has noted that some of these digressions smack of ex post facto construction, written with an eye on the audience, and destroying the sense of continuous present; they are, according to him unconvincing interior monologues (his examples are the passages "I was embarrassed..." and "Often a man wishes to be alone...") (1962:178). Halliday seems ignorant of the extradiegetic position of the narrator because the passage "If people bring so much courage into the world..."
..." (II:178) is an extradiegetic narrator's narrational digression and cannot be integrated into the narration as an interior monologue because this thought could never have gone through the protagonist's mind at that point of narration. However Halliday's observation regarding the loss of immediacy seems valid especially for the NDs narrated from the extradiegetic position (e.g.s. (iii) and (iv) above).

Comparing Novels I and II, NDs in Novel I help to establish an easy informality in the narrator-narratee relationship, contributing to a closer reader-protagonist identification, while NDs in Novel II are more formal in tune, usually being philosophical expositions rather than immediate emotive reactions.

3.3.7.9 Narrational Digressions in Novel III

By contrast, the possibility of establishing the narrator-narratee link through such digressions is denied to the third person narrator; this narrator being an unpersonified voice, such digressions would be divulging private knowledge, which mars the effect of singularity and reader-protagonist identification attained through consistency of internal focalisation. It may be noted however that this observation holds only for those narrations which consciously adopt the 'showing', objective mode, as Hemingway has done; George Eliot and Jane Austen have adopted the 'telling' mode and consequently NDs occur more naturally in their novels.
Given the tendency of the later novels to nail the experience through circumambient description the narrator of *For Whom* seems to have succeeded admirably in restraining himself from commenting on the action; the only ND which seriously jars the flow of narration is the narration of Golz's hypothetical reactions to Andre Marty's hypothetical attempts at meddling in his (Golz's) affairs while the narratee has been following the bumbling attempts of Andre Marty at playing the role of military strategist (III:370). NDs however, when they occur, betray the 'superiority' of the narrator and makes overt his presence; the following passage exemplifies NDs in *For Whom*:

> If he had known how many men in history have had to use a hill to die on it would not have cheered him any for, in the moment he was passing through, men are not impressed by what has happened to other men in similar circumstances any more than a widow of one day is helped by the knowledge that other loved husbands have died. Whether one has fear of it or not, one's death is difficult to accept. (IV:275)

This passage clearly reveals the superior attitude the narrator has adopted towards the narratee, implicitly betraying the real narrator's belief in his greater wisdom and knowledge of the world than the ordinary
reader; sometimes however NDs only reveal the extradiegetic narrator's private knowledge (e.g.s (i) and (ii) below): examples of NDs are the passages beginning (i) "It would have been very interesting for Robert Jordan . . ." (III:62; 1 sent.); (ii) "This was how they were talking . . ." (III:177; 1 sent); (iii) "There is no language so filthy as Spanish . . ." (III:280; 2 sents.); (iv) "The Lieutenant-Colonel Miranda, who was a short, gray-faced man . . ." (III:350; 4 sents.); (iv) "It is doubtful if the outcome of Andres's mission . . ." (III:370; 5 sents.) etc.

3.3.7.10 Narrational Digressions in Novel IV.

By contrast there are very few NDs in Old Man; the only sustained instance is a powerful comment on the reaction of the old man to the sharks:

'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands into the wood. (IV:92)

What is noteworthy is the sympathetic tone, the narrator being keenly desirous that the narratee grasp the deep significance of each of the old man's actions/reactions. Another ND could be the following passage:

Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. (IV:29).
NDs in *For Whom* betray the presence of the extradiegetric narrator and his 'superiority', but in *Old Man* the NDs indicate the narrator's involvement with the old man's situation, which is mainly responsible for what Baker calls the "thermogenetic factor," "the manner of telling" (1962:158), which helps create a stronger reader-text relationship.

The following representation sums up the effects of narration.

<table>
<thead>
<tr>
<th>Narrator-Narrated Events Relationship</th>
<th>Narrator-Narratee Relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Novel I</strong>: involved (reacts to/is affected by events)</td>
<td>informal</td>
</tr>
<tr>
<td><strong>Novel II</strong>: less involved (distance created by extradiegetic position)</td>
<td>more formal</td>
</tr>
<tr>
<td><strong>Novel III</strong>: involved (but for the purpose of communicating suspense/action)</td>
<td>formal (superior)</td>
</tr>
<tr>
<td><strong>Novel IV</strong>: deeply involved</td>
<td>(informal)</td>
</tr>
</tbody>
</table>

The narration of *The Sun* has been a highly successful effort mainly because it is only in this novel that both aspects of the narration (both relationships) reinforce each other; while in *Novel IV* by contrast only the narrator-narrated events relationship has been maximally exploited, ignoring the narrator-narratee relationship, which has been established mainly through the first relationship (hence the parenthesis in the summary above).
3.3.8 Time

Time has been considered under the rubrics of Order and Duration of events.

3.3.8.1 Order of Events in Novel I

The order of events could conveniently be examined in terms of analepsis and prolepsis. Both analepsis and prolepsis are infrequent in The Sun, there being only three main instances of analepsis in narration (and one in dialogue) and one instance of prolepsis. This implies that the narrator has relied on a chronological unfolding of events, this also contributing to the objectivity and authenticity of the narration.

Of the three instances of analepsis one occurs in a narrational digression, the narrator presenting his ironic evaluation of the character and past history of the concierge:

The concierge, before she became a concierge had owned a drink-selling concession at the Paris race-courses. Her life-work lay in the pelouse, but she kept an eye on the people of the pesage . . . (I:46)

In the second instance of analeptical narration the narrator compares his sensation after being knocked down by Cohn to the sensation he had had when he had been kicked in the head during a football game, which is an external analepsis (I:160). The other instance of
analgesis has been not very perfectly managed. Ch.15 opens with the sentence, "At noon on Sunday, the 6th of July, the fiesta exploded" (I:126). This is followed by an internal analeptical narration of the events of the morning. But story-time starts in the chapter from about 10.45 a.m. with the sentence, "Going down the street in the morning on the way to [eleven O'clock] mass in the cathedral, I heard them singing . . ." (I:126) (The opening sentence could therefore also be considered a prolepsis). The only instance of analepsis in dialogue is Mike's description to Jake of the confrontation between Cuhn and Romero (I:167-69).

The only instance of prolepsis is the paragraph beginning, "Later in the day we learned that the man who was killed . . ." (I:165), where, maintaining topic stability regarding the details of the background and death of the man who was killed by the bull, the narration moves through three days of story-time. The narration then reverts to the original story-time ("Later in the day") and then makes another proleptic excursion in the next paragraph narrating events that happen that same afternoon, and finally reverts to story-time proper (late morning), reaching the events of the afternoon narrated (Pedro's presentation of the bull's ear to Brett) after twenty pages of narration. Only the second of the prolepses is however on the main story line, the earlier prolepsis deviating from the main story line;
These prolepses could be diagrammatically represented thus:

Fig 4. Prolepsis in The Sun

These prolepses, which reveal the innate extradiegetic position of the first person narrator, clearly indicate that the intradiegetic position adopted by the first person narrator is only a stance adopted by the narrator vis-a-vis the narrated events.

3.3.8.2 Order of Events in Novel II

As in The Sun one of the analepses occurs in a narrational digression by the intradiegetic narrator, the paragraph beginning "Count Greffi was ninety four years old" (II:181). Other shorter instances are sentences like:

a. It was dusk when the priest came. They had brought the soup and afterwards taken away the bowls . . . (II:54)

b. We had planned to go to the Pallanza on Lago Maggiore. (II:104)
etc. In Farewell however there are more of imperfectly managed analepses, jarring the flow of narration. An example is the paragraph beginning "The whole thing seemed to run better while I was away" (II:16). This paragraph should have been placed between the clauses "That day I visited the posts in the mountains" and "[I] was back in town late in the afternoon" of the immediately preceding sentence. This last clause could be naturally followed by "I was very dusty and dirty . . ." (II:17) which opens the paragraph following the passage. (See App.3.b.for the passage). Another instance is an unmotivated analepsis, giving a circularity to the narration, the paragraph beginning "The day had been hot" (II:21; 3 paras.), which can be represented thus:

Fig 5. An Analepsis in Farewell

Still another imperfect analepsis is ambiguous between an analepsis and an extradiegetic narration, being not clearly marked:

I waked the orderly and he poured mineral water on the dressings. . . The afternoon was a quiet time. In the morning they came to each bed in
turn ... and picked you out of bed. ... My orderly had finished pouring water. ... (II:50) The sentence "In the morning they had come ... and picked ..." would have been unambiguously analeptic.

There is also one instance of a prolepsis which because it narrates a crucial event, destroys the suspense achievable through a chronologically sequent narration.

Then I forgot about him [the St. Anthony on the chain]. After I was wounded I never found him. (II:36)

3.3.8.3 Order of Events in Novel III

The narration of events in For Whom is chronological for the most part. Of the two sustained analepses, one narrates Jordan's last meeting with General Guiz (III:12-15), while the other is the paragraph beginning, "Earlier in the evening he had taken the axe. ..." (III:230). Other instances are much shorter and are analeptic narrations of immediately anterior events:

a. They had come through the heavy timber ... (III:23)

b. Maria had turned and waved her hand and El Sordo waved disparagingly. ... (III:140)

e tc. It is also significant that the extradiegetic narrator has eschewed his prerogative of narrating the past history of his characters, preferring to indicate it
through the FDTs or the dialogues of his characters, again indicating the narrator's objective attitude to his characters and the narrated events; perhaps the only such instance is the following external analepsis:

He [Joaquin] had gotten this helmet at the blowing up of the train. It had a bullet hole through it and everyone had always joked at him for keeping it. But he had hammered the jagged edges of the bullet hole smooth. . . (III:271)

In addition to these instances, the hypodiegetic narrations of Pilar and the Gypsy and the thought representations of the protagonist (see p.170 above) could also be considered external analepses. There are no prolepses in For Whom, the only potential prolepsis being immediately marked as the FIT of the protagonist; the passage beginning "Tomorrow night they would be outside the escorial . . .," is followed by, "He would not think about that" (III:15).

3.3.6.4 Order of Events in Novel IV

Analyses occur much more frequently in Old Man than in For Whom, while prolepses are absent. Three types of analepses are in evidence in this novel, the first of which normally presents past events; the following example narrates details of locale which the protagonist is also aware of but which are outside his visual range:
The successful fishermen of that day were already in and had butchered their marlin out and carried them laid full length across two planks, with two men staggering at the end of each plank . . . (IV:7)

Another such instance is an analeptical narration of the first shark's arrival from the deep, the paragraph beginning, "The shark was not an accident," (IV:85-86; 2 paras). The second type narrates the details of the protagonist's past existence, such instances revealing the narrator's intimate knowledge of the old man's circumstance and indicating the narrator's identification with the old man.

On the brown walls . . . was a picture in colour of the Sacred heart of Jesus and another of the Virgin of Cobre. These were relics of his wife. Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on a shelf in the corner under his clean shirt. (IV:11)

Another example would be:

For a long time now eating bored him and he never carried a lunch. (IV:21)

While the first type of analepsis narrated the focalisations of the narrator of the events outside the
immediate visual range of the protagonist, the last type of analepsis fills up the gaps in narration concerning the actions of the old man:

It was cold after the sun went down and the old man's sweat dried cold on his back and his arms and his old legs. During the day he had taken the sack that covered the back box and spread it in the sun to dry. After the sun went down he tied it around his neck. . . (IV:38)

Another example would be the paragraph beginning "He had rigged his harpoon long before . . ." (IV:78). Certain of the FITs/FDTs of the protagonist could be considered analeptic narrations, the most prominent being the description of the hand-wrestling match between the old man and the negro (IV:58-60) which is more convincing as a piece of straight narration rather than as an FIT. Another instance is the paragraph beginning "He remembered the time he had hooked . . ." (IV:40).

The frequent occurrences of analepsis in Old Man, because it asserts the narrator's presence, could indicate the greater involvement of the narrator in the narration.

In conclusion it may be noted that in The Sun not only are the analepses infrequent, they, except the one imperfectly managed instance, perform definite functions in the narration, presenting for example Jake's ironic humorous slant on people (II:46).
In *Farewell* they are more frequent and some of these analepses seem random or unmotivated. Analapses in *For Whom*, because of their paucity indicate the objective attitude of the narrator, while in *Old Man* they suggest the narrator's involvement.

Prolepsis in the *The Sun*, though it temporarily breaks the flow of narration, maintains topic coherence and ironically presents the simultaneous celebration of life and death during the fiesta; while the prolepsis in *Farewell* seems to lessen the suspense, although as Rimmon-Kenan has noted, prolepsis replaces the 'What will happen next?' kind of suspense with the 'How is it going to happen?' kind of suspense (1983:48).

### 3.3.8.5 Duration of Events

The following is the approximate length of story-time presented in each of the four novels; the text-'time' in pages and pace of the narration have also been noted.

<table>
<thead>
<tr>
<th>Novel I</th>
<th>Novel II</th>
<th>Novel III</th>
<th>Novel IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>STORY-TIME</td>
<td>2 months</td>
<td>2 years and 4 months</td>
<td>3 days</td>
</tr>
<tr>
<td>TEXT-TIME</td>
<td>196 pp</td>
<td>230 pp</td>
<td>338 pp</td>
</tr>
<tr>
<td>PACE</td>
<td>7 hrs/page</td>
<td>88 hrs/page</td>
<td>13 mins/page</td>
</tr>
</tbody>
</table>

14 The first seven pages of extradiegetic narration in *The Sun* focalisations in *For Whom* have been excluded from the count.

15 Pace is only a rough measure as the number of words per page varies with each publication.
The duration of story-time is to a considerable extent responsible for the position adopted by the focaliser and narrator; for example to cover 2 years and 4 months the narrator-focaliser has the option of alternating 'summary' with scene, or the narrator-focaliser can narrate in the intradiegetic mode (scene), skipping comparatively large periods of time in-between or the narrator can use both these options simultaneously, as the narrator of Farewell has done. Of course, even when story-time is only three days the narrator has to select particular events for narration and skip or summarise others (See Rimmon-Kenan 1983:90); but this shorter time span seems conducive to intradiegetic objective narration.

3.3.8.6 Duration in Novel I

The variations in pace are also evident in The Sun; the role of 'extradiegetic' narration in varying the pace has already been noted. In addition to these there are smaller pockets of summary in The Sun; an example would be:

We dined at a restaurant in the Bois. It was a good dinner. Food had an excellent place in the count's values. So did wine. The count was in fine form during the meal. So was Brett. It was a good party. (I:53)

Other such examples would be the paragraphs beginning (i) "It was a good bull-fight" (I:136); (ii) "The bull-
fight on the second day was much better. . ." (1:139); (iii) "As a matter of fact, supper was a pleasant meal" (1:122) etc. In all these examples, while the narrator directly expresses his attitudes to the events, they are inevitably preceded (as in the example quoted) or followed by specific details exemplifying the direct statement (as in egs. (i) and (iii) above). All these instances have been perfectly managed and mark the essential subjectivity of the narrator. Along with the more pronounced 'extrodiegetic' narrations such summaries constantly vary the pace of narration.

3.3.8.7 Duration in Novel II

_Farewell_ shows more drastic variations in pace as the narration shifts between summary and scene in order to cover the story-time of 28 months, i.e. the position of the narrator shifts between the extrodiegetic and introdiegetic positions. The first two chapters (5 pages) cover 15 months (extrodiegetic narration), chapters 3-17 (70 pages) cover 3 months (spring) (introdiegetic narration of the trip to the front and the wounding), chapters 18-20 (15 pages) move the narration forward by three months (summer), which is the extrodiegetic narration of the lovers' time together in Milan, chapters 21-37 (106 pages) cover only another three months (fall) (introdiegetic narration of the retreat, including the escape to Switzerland) and chapters 38-41 (30 pages) take
the narration forward through three or four months (winter to early spring), narrating extradiegetically the couple's last winter together. (These are of course only the basic modes during each period).

As observed earlier these shifts have sometimes been imperfectly managed. The following passage shows a careless treatment of duration, opening up an excessively large time gap between the last two clauses in comparison to the shorter gap between the earlier clauses:

[One day at the end of the fall . . . I saw a cloud coming over the mountain . . . and [it] came on down the mountain and we were in it and it was snow. The snow slanted across the wind, the bare ground was covered . . ., there was snow on the guns and paths in the snow going back to the latrines behind trenches. (ll:9)].

It is inconceivable that between the focalisations of "snow on the guns" and "paths in the snow" the narrator did nothing but stand in the snow and watch the soldiers trudging from the trenches to the latrines and back (the implication). Such dubious managements of time seem detrimental to the precision of narration.

It is time therefore which determines the modes of narration (which fashion reader responses) and the successful management of time can also positively affect reader responses to the text.
The above examination of narrative technique should have indicated how an awareness of the techniques employed can be a powerful method for standardising the interpretations for the literary text, thus lending a stylistic analysis which hopes to relate linguistic fact to narrative technique and places the reader at the centre of the interpretative process, a degree of objectivity and verifiability.