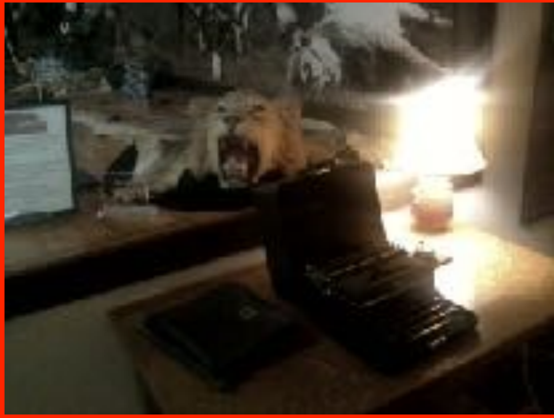

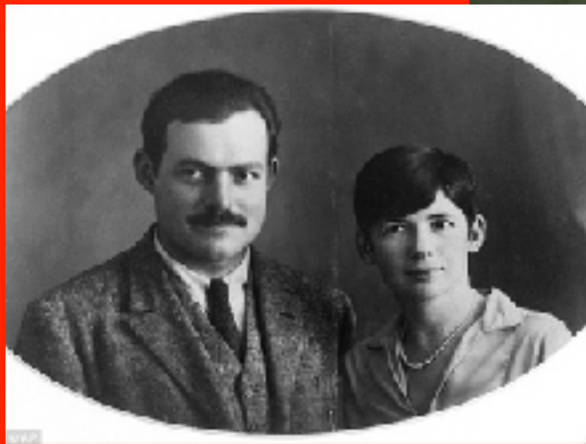

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Cover Montage (clockwise from upper left): The inside of the Barn Studio behind the Hemingway Pfeiffer Home, in which, part of *A Farewell to Arms* was composed; The Hemingway Pfeiffer Home—Piggott, Arkansas; Ernest and Pauline, Paris, ca. 1927.

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We hope you enjoy this special, Hemingway-themed edition of the *Philological Review*. This edition of the *Philological Review* commemorates the Arkansas Philological Association's 2015 conference. Arkansas State University @ Jonesboro hosted the conference that year, which included a splendid tour of the Hemingway Pfeiffer Museum, located in Piggott, Arkansas.

Stay Tuned! With the help of Dr. Terrell Tebbetts, we have another special edition of the *Philological Review* in publication. The Faulkner-themed edition should be out toward the end of the year.

Scholarly submissions need to be uploaded to the APA website: arkansasphilological.com. We are currently accepting submissions for both spring and fall 2017. Instructions for uploading literary, pedagogical, and film-based papers are explained at the website. Length requirements should approximate standard, conference-length presentations. **Please format submissions in MLA**, and include a works cited page; additionally, please include: name; institutional affiliation; and, email address at the top of the paper. Our reprint policy allows any manuscript that originally appeared in the *Philological Review* to be reprinted at no fee. We ask that our publication be mentioned by name--*Philological Review*--in that event.

We are excited about the 2018 APA Conference hosted by the University of Central Arkansas. The dates for the 2018 APA Conference will be posted on the institutional website: arkansasphilological.com.

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Getting Control in "Big Two-Hearted River"

Terrell Tebbetts

In "Big Two-Hearted River," Nick Adams is on a retreat. Some even see it as a religious retreat. Joseph Flora, for instance, repeatedly calls attention to "mysterious" and "religious connotations" of Nick's fishing expedition (160), as if Nick were at the equivalent of a monastery, far from the madding crowd. Instead of choosing a monastery, however, Nick has chosen a spot in Nature, one equally far from human society, a fishing and camping spot like others he knows well and remembers with pleasure. As many others do in going on retreats, whether religious or natural, Nick is seeking restoration. Specifically, he seems to need to restore his sense that he is in control—in control both of the world about him and, more importantly, of his own life. His life may well depend on the control he seeks.

The reason for Nick's desire to restore control of himself and his world is evident. He has apparently experienced considerable trauma, trauma represented in the small world of the story by the fire that has ravaged Seney and the surrounding countryside. As he steps away from the departing train, Nick sees only devastation. The "thirteen saloons" that had lined the street, the Mansion House Hotel, the houses that Nick "expected to find" on the hillside (177)—all have become nothing but "burnt timber" (177). The surrounding countryside has fared no better: all around Seney lies "burnt-over country" (177). To top it off, Nick is the only human being in sight. The whole small world of his past fishing expeditions has gone up in flames.

By implication, Nick has seen the larger world explode in just such a raging holocaust, which, given the time of the story and its placement at the end of *In Our Time*, readers must

sense is the slaughter of World War I. As Robert Paul Lamb has observed, the sense that Nick's experience in war has rendered him a "shell-shocked veteran" with a "war wound" has been established since Philip Young's 1952 *Ernest Hemingway: A Reconsideration* ("Currents," 167). Certainly some critics offer alternate understandings of the devastation of Seney; Michael Reynolds points to Nick's (and Hemingway's) family pressures, money problems, and publishing difficulties (203), while Debra Moddelmog points to Nick's (and Hemingway's) difficulty writing (607). They are surely right that such difficulties have been weighing on Nick and are part of the "everything" and the "other needs" Nick is happy to be leaving behind (179). But these critics confuse these *secondary* difficulties with the *primary* one. The whole of *In Our Time* supports the sense that the devastation of Seney represents the devastation of war and that Nick's need for control is *primarily* an attempt to recover from the trauma it caused.

Other stories in the volume support this well established reading. They portray maladjusted soldiers home from war ("A Very Short Story" and "Soldier's Home"), and the first seven "Chapter" vignettes in the volume depict war scenes. Later Nick Adams stories also support this sense that Nick seeks control in response to his traumatic experiences in the war. In "A Way You'll Never Be," for example, Nick witnesses the results of combat, fields of dead bodies "swollen . . . all alike regardless of nationality," and finds himself repeatedly in the throes of nervous attacks (136). The Nick Adams readers see in "Big Two-Hearted River" has lived in the scenes of chaos that war produces, with incoming gunfire, gas attacks, assaults and retreats; like any man at war, he had no ability to control and shape those scenes, to form a world conducive to his own aims and purposes, let alone to his very life. He lost all control over the world about him

and thus, necessarily, of himself as he responded instantaneously and instinctually to the life-threatening chaos swirling about him.

In his retreat in this story, however, as Nick "leaves the burned town behind" (179), leaves "everything behind" (179), he hopes to leave behind the haunting scenes of war and to restore his control both of his own life and of his own small, personal corner of the world, shaping it to his own needs and ends. He goes to a familiar river, a river being one element that can resist destruction, that can never be burned over. He goes to the river immediately after departing from the train, watching the trout beneath the bridge. He keeps the river in sight all day as he hikes toward his campsite, catching "glints of the water in the sun" (180). When he reaches that campsite, he goes to the river again and finds it full of life, the trout "feeding steadily all down the stream" as far as he can see (185). That stream, literally and symbolically a river of life, gives him hope for the restoration of his control of himself and his control of the world around him.

Nick clearly intends to control the world about him as much as he can. In making his camp, for instance, he carefully picks a space between "two jack pines [where] the ground was quite level," removes projecting roots and "sweet fern bushes," smoothes "the sandy soil with his hand," and lays out his blankets (185), all precisely and intentionally aimed at conforming his camp to his needs. After pitching his tent over the prepared ground, Nick feels it a "good place" (186), a place he can call his "home" (187). Nick even rids his tent of the pesky mosquito threatening its own kind of aerial bombardment, a "satisfying hiss" ending its invasion of his new home (192). As Flora has noted, Nick is playing the role of Jehovah in the opening chapter of Genesis in these actions (157), forming his small universe according to his command and thus controlling it completely. In doing so, Nick makes a home utterly unlike the chaotic battlefield's

trenches, where bullets and shells crossed no man's land and bombs fell from above. Having shaped and thus controlled this new home, Nick thinks it "good" because his meticulous control of its elements has ensured that it meets all his needs and ends.

Even more importantly, Nick seems to be restoring control over himself as well as the world about him. He shows his intent to do so from the beginning of the story when he goes to the bridge and observes the trout. As critics like Fredrik Brogger have recognized, "obsession with control" prompts Nick's admiration of the trout holding itself steady under Seney's bridge (22). Nick may well identify with that trout, its steadiness and control in the current demonstrating the personal steadiness and self-control Nick wants and needs. Nick may also identify with the black grasshoppers he encounters on his hike, feeling that the trauma of war has affected him as Seney's fire has affected them, bringing them their own "traumatized state," as Mark Cirino puts it (123). Nick may even sense that, though they have turned "sooty black" as they adapted a new camouflaging color in the ravaged countryside (181), their unusual color will not serve them well as the countryside turns green once more and their new color makes them highly visible prey. Perhaps Nick senses that, though adapted to the horror of war, now he must re-adapt lest he be lost in the peacetime that has returned, regaining control over all the instincts, reflexes, and impulses that war produced and restoring others that peaceful society will inevitably demand. As Nick attempts to create a controllable world and to restore the self-control he possessed before he went to war, he must be able to control the fear, the anxiety, the despair, the aggression, and all the self-destructive inner turmoil war scars its survivors with.

Thus Nick controls his impulses at every turn. Leaving the burned-over town, he begins a long, hot, uncomfortable trek, carrying a pack that is "much too heavy" and encountering "hard

work walking up-hill" (179), yet he refuses to "strike the river [at once] by turning off to his left," disciplining himself to keep "on toward the north to hit the river as far upstream as he could go in one day's walking" (183), even though he knows that there are "plenty of good places to camp" all along the river (188-189). When he gets as far as he intends to go, he disciplines himself to "make his camp" before cooking supper, even though he is "very hungry" from his long hike (185). Even after cooking, Nick restrains himself from eating too quickly lest his "beans and spaghetti" burn his tongue (188). The next morning he shows the same control over his appetite, not restraining it this time but making himself eat even though he feels "too hurried to eat breakfast" (195). He even makes himself tidy up his camp before getting to the river and beginning the fishing he is so eager to enjoy (198). From the first day to the second, Nick has kept himself from acting on his appetites and emotions, restraining them and controlling every action.

In his fishing Nick brings together the two controls he has been exercising, his control over his environment and his control over himself. He combines them in the expertise he brings to the sport. Feeling "professionally happy with all his equipment hanging from him" (199), he goes to the river in full command of what lies ahead. There, he applies his expertise to his every action. He picks his spots carefully, for example, turning away first from shallows where he is "certain he could catch small trout" (202), and then from deeper holes where there are "always trout," knowing that he "would get hooked in the branches" there (208). He lets his first catch go, judging it too small, and in doing so he is careful not to touch it with "a dry hand" lest the touch lead to a deadly fungus (201). Over the morning he reels in two trout he is fully satisfied with and cleans them expertly, the "insides clean and compact, coming out all together" (212). He

even knows how to dispose of the waste, tossing the "offal ashore for the minks to find" (212). In all of these circumstances, it is clear that Nick does "not want to rush his sensations" (204). How different this is from scenes of war, from scenes where every sensation is rushed. Here Nick can measure and direct every action and every sensation according to his will, fitting himself perfectly into a world he is at home in.

In exercising this control, Nick has repeatedly *delayed* actions—delayed reaching a campsite, delayed fixing supper, delayed eating it, delayed beginning his fishing in the morning, delayed making his catches. In focusing his self-control on delays, Nick tacitly suggests a reason, perhaps the primary reason, he is seeking control. He needs a delay beyond the fishing camp as well as within it.

Why Such Control?

So, yes, Nick has a major reason for restoring his sense that he can control himself and the world around him. In undertaking such a task, Nick is surely, as Ronald Smith has argued, "a victim of PTSD" (40). Suffering from what later generations call Post-Traumatic Stress Disorder, Nick needs to restore control over his primary issue, his war wound, because he can avoid the secondary issues—the "other needs" and "everything" else he has left behind—only so long. He knows that dealing with them will be like fishing in the swamp, with "water deepening up under his armpits" and with only a little sun found "in patches" (211). He senses that even in peacetime the river of life creates not only free-flowing streams, in which he can exercise mastery and control, but also, inevitably and unavoidably, these dark and misty situations where control may be impossible, where he could be swamped in "a tragic adventure" (211). Nick is using the trip as a

means both to establish control and to delay dealing with issues which will demand a great deal of he control in order to handle well.

Nick would encounter a "tragic adventure" if he fished the swamp—faced his complex secondary issues—while his restoration is still underway because to do so too soon might send this victim of PTSD over the brink, so far over the brink that he might even end his own life. Nick may be trying, above all, to handle an impulse toward suicide. If so, he is in company with the numerous veterans suffering from PTSD. The Department of Veterans Affairs reports that the suicide rate for male veterans is almost twice the rate of that for the general male population (Hudenko, Homaifar, and Wortzel par. 6), with "PTSD alone" being "significantly associated with suicidal ideation or attempts" even after "controlling for comorbid disorders" (par. 9). The Department also reports that "anger and impulsivity have also been shown to predict suicide risk in individuals with PTSD" (par. 10). Studies thus connect PTSD and potential suicide to Nick's need for control: Nick may sense that unless he is able to control emotions like anger and behaviors like impulsivity, he will face the most dire of tragic experiences while tackling major issues awaiting him.

Both contextual and critical evidence suggests that Nick is gaining control in order to stave off self-destruction. He witnessed a suicide as a child, as "Indian Camp," his first story in *In Our Time,* records. Then he "felt quite sure he would never die" (21). He must remember the surprise of that episode—the Indian husband's suicide when the suffering of his wife became too much for him to bear. Now he is an adult in the collection's closing story. Might he feel the attraction of death felt by that Indian man years ago, death feeling like a way out of a double load of pain—both the pain he witnessed during the war and still carries with him and the pain he will

experience in dealing with "everything" that awaits him after his retreat? Some critics think so. In a recent work, Lamb explores the unstated but implied suicide of the fishing guide in another story from *In Our Time*, "Out of Season," noting that Hemingway himself acknowledged that implied suicide in *A Moveable Feast* (*Art*, 46-47). In an earlier work, Lamb applies that same implication to "Big Two-Hearted River," seeing Hemingway's own "anxiety about non-being" in Nick ("Hemingway," 13). Kenneth Lynn agrees, also seeing Hemingway's "long debate with himself about self-destruction" implicit in the story's portrait of Nick (154). More generally, Flora implies that Nick is struggling with self-destruction when he allows that in this story Nick is "dealing, more meaningfully than he has ever done before, with issues of life and death" (147).

Cirino, finally, opens a tantalizing connection to suicide when he suggests that Nick's "quest for simplicity" is similar to the quest of William Faulkner's Quentin Compson (120). Though Cirino goes no further, one implication of this connection is that Nick, like Quentin, is considering death by drowning. The two young, male protagonists certainly share much. Quentin, like Nick, travels by rail and then walks through the day of his section of *The Sound and the Fury.* Quentin even stares at a trout from a bridge, noting how it hangs "delicate and motionless" in the stream (*SF* 117). Could Faulkner have been mining "Big Two-Hearted River" as he wrote his novel four years after its publication? Could he not have sensed that not only a war wound but also a resulting impulse toward self-destruction could be in the submerged part of the iceberg in Nick's story? If Joseph Fruscione is right that Faulkner regularly "enhanced his creativity by reshaping others' stories" and that "collaborative . . . intertextuality" marked his writing relationship with Hemingway (32, 31), the answer may well be yes. Quentin Compson, who cannot leave behind what haunts him, who finds no restorative retreat, commits the suicide that

Nick Adams is heading off in his retreat through which he delays returning to civilian life in hopes of restoring the control needed once a soldier is home.

If the context of the story, critical insights, and an intertextual connection support the possibility that the tragedy represented by the swamp includes self-destruction, evidence within the story adds to the possibility. That evidence lies in the two creatures Nick identifies with—the grasshoppers and the trout.

As we have already seen, the black grasshoppers have adapted in order to avoid predators, so when Nick wonders "how long they would stay that way" (181), he implicitly acknowledges that their black adaptation will be a death sentence when green returns to the countryside, perhaps as certain a death sentence as that executed upon Sam Cardinella in Chapter XV, the vignette between the two parts of the story in *In Our Time.* Even more, the brown grasshoppers Nick collects as bait are all potentially under death sentences. Even the one that escapes, floating rapidly and kicking, quickly disappears: a "trout had taken him" as a satisfying breakfast (200). Many other hoppers will follow, first impaled on Nick's hook, then drowned, then snapped up by trout. Grasshoppers that join Nick's retreat die.

So do the trout Nick admires. If grasshoppers die as they go into the water, the trout die as they come out of it. A fisherman, after all, is a predator. Certainly Nick is respectful of his prey, something of a conservationist, even—returning the small trout to the stream, hating to "come on dead trout, furry with white fungus" caused by other fishermen's carelessness (202), and satisfying himself with just two trout on his first day, unconcerned with "getting many trout" (207). Nevertheless, the point of fishing is to catch fish, to execute death sentences upon them,

and Nick certainly does that. He lands two, breaks their necks, and guts them. Soon he will eat them as they have eaten the grasshoppers.

So Nick brings death to grasshoppers and trout alike. As his retreat continues over ensuing days, he will bring more death. Perhaps, then, the deaths Nick brings to the creatures he identifies with provide vicarious ways of enacting his own death and thus preventing an actual enactment—appropriately vicarious because if he were to die as these vicarious substitutes die, he would die in as careful, meticulous, and controlled a fashion as he brings to collecting grasshoppers at just the right time and place and to fishing the river in just the right spots. Thus he could take his own life in a fashion completely opposite from how it could have ended at war—randomly perhaps, at the hands of others, violently, bloodily, in the midst of the chaos of battle. He could take it quietly and cleanly, the cool stream washing over his lifeless form and cleansing his bones as Faulkner's Quentin imagines the water cleansing the tissue of a drowned leaf as it does of a drowned man (*SF* 116), the "water peaceful" as the life of a man returned from war certainly is not (*SF* 172). But having taken his life vicariously by taking the lives of the creatures he identifies with, Nick has lessened the pressure to carry out such a death. The Big Two-Hearted River where Nick fishes may be a river of life, but as Flora has noted, it is also a river of death (173). Life and death are its two hearts. Nick benefits from both.

So, no, consciously or unconsciously, Nick knows he is not ready to face the great secondary issues before him, the "other needs" he has left behind (179). To do so now will rush his sensations and perhaps draw him closer to what may be his primary issue, an impulse toward self-destruction. First he must gain as full control as he can over his world and over himself. He is beginning to do so on this retreat. If he can thus restore himself, he will be strong enough to

face life's swamps in due course. Once restored, in the "days coming," Nick will be ready to "fish the swamp" (212), facing his remaining trauma from the past tragedy of the war as well as new difficulties and issues, both with as much self-control as he can muster, even like the trout "keeping themselves steady" in the torrent of the stream under the Seney bridge (177), even with grace under pressure. Nick seems to know that he needs more than an hour or a day to recover from trauma, particularly the trauma of war, before he can finally reach the "far-off hills of the height of land" (180).

What Success?

Does Nick on this first day of his retreat show promise of gaining enough control that he can avoid the great tragedy of self-destruction? Critics disagree. Some see failure ahead. Michelle Balaev sees the retreat as an inevitable failure, Nick doomed by his "disconnection" from both the human and, more especially, the natural realms (109). Sarah Mary O'Brien also sees failure, calling Nick's retreat "escapism" and asserting that Nick "cannot escape his anxieties" (72). Others are more optimistic. Cirino sees a "fragile victory" in Nick's retreat (135). Goretti Benca goes further, seeing "complete recovery" just ahead (71).

The text of the story and its context in *In Our Time* support a cautiously optimistic view. The last line of the story asserts that there would be "plenty of days coming when he could fish the swamp" (212). If this closing line merely reflects Nick's thoughts, his attempt to assure himself, it offers little promise. But it seems more likely to be the thoughts of the omniscient narrator, offering assurance that Nick might not be able to offer. When offering Nick's thoughts in the story, the narrator has done so explicitly. Just a few paragraphs back, the narrator asserts, "He wished he had brought something to read. He felt like reading. He did not want to go into the

swamp" (211). The narrator begins the next paragraph by telling readers that "Nick did not want to go in there now" (211). Following this narrative method, if the final line were Nick's thoughts, the narrator would have said something like, "Nick felt he'd have plenty of day to fish the swamp." Without that attribution to Nick, the line stands as the narrator's. And as such it is promising.

The context of the story is cautiously promising as well. The vignette between the two parts of "Big Two-Hearted River" titled Chapter XV recounts the 1921 execution by hanging of the gangster Sam Cardinelli ("Cardinella" in the vignette): Cardinelli dies disgracefully at the hands of others, so terrified that he loses "control of his sphincter muscles" (193), and so disgusting the guards holding him that they drop him to the floor. Nick would know of this graceless death and want to avoid such a death thrust upon him unwillingly at the hands of others, as it would have been at war, as it might be if he returns to the social world to "fish the swamp" of other complex issues before he has fully restored himself and, instead of handling those issues, loses the control he needs and falls prey to "tragic" actions.

No, Nick's hope lies in the last section of *In Our Time*, immediately following "Big Two-Hearted River," the vignette titled "*L'Envoi.*" It recounts a conversation with a survivor, a king under house arrest. The historical king who is the model here is Greece's King Constantine I, as the story's king refers to "Plastiras," presumably Nikolaos Plastiras, who led a coup against King Constantine I in 1922 following the Greek defeat in the Greco-Turkish War of 1919-1921. King Constantine I had come to the throne following his father's assassination, and in the vignette the story's king refers obliquely to the assassinations of the Russian royal family, suggesting that "things might have been altogether different" in Russia if only "Kerensky had shot a few

men" (213). Aware of these graceless deaths at the hands of others, the king observes that "the great thing in this sort of an affair is not to be shot oneself" (213). By the time Hemingway published *In Our Time,* the historical model for this fictional king had done just that, abdicating in favor of his elder son, going into exile in Italy, and dying peacefully.

Such may well be the hope of Nick Adams. When he has fully restored his self-control and has some assurance that he can control at least a portion of the world about him, he will deal with such complex and troubling issues as this king has dealt with (King Constantine dealt with the Balkan Wars, World War I, and two Greco-Turkish wars). Whatever those complex issues are, neither success nor failure will bring a "tragic" outcome if this wounded warrior can delay fishing the swamp of civilian life until he has restored the control he lost in the chaos of war.

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"I Will Write to Your Orders": The Crucial Connection between Eric Dorman-Smith and Ernest Hemingway

Kenneth M. Startup

In her first meeting with Ernest Hemingway, Valerie Danby-Smith, found her Irish-ness a convenient point of connection. She recalled that Hemingway was very curious about Ireland. "He asked me to tell him about Dublin. Although he had some good Irish friends, he had never been there. He mentioned Chink Dorman-Smith first of all. . . ."[1] And why not? He very probably regarded Chink as among a small – extremely small – cadre of truly admired acquaintances. And probably, almost certainly, Chink had influenced Hemingway's life and art profoundly – as much or more than perhaps any other individual.[2]

Who was Eric Dorman-Smith (subsequently, Dorman-O'Gowan)? The shortest answer: He was a genuinely charismatic, controversial, brilliant, Anglo-Irish soldier. Among other achievements he was a key contributor to British victories over Rommel in the Desert War; and he was, especially after the war, the bane of Winston Churchill and Bernard Montgomery. The very distinguished military historian, Correlli Barnett, recognized Dorman-Smith's exceptional, superior mind and he summarized the larger man as a "complex, many-faceted character, highly

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[1] She was subsequently to become Valerie Hemingway, and one of the trusted members of Hemingway's intimate circle during the last years of his life. Valerie Hemingway, Running with the Bulls, My Life with the Hemingways (New York: Ballentine Books, 2004) 10.

[2] Part of the influence was a matter of timing, of simple chronological circumstance. Chink entered Hemingway's life at a time when the young author was in a period of intellectual and ideological ferment, those critical "Paris years." For some sense of this period – and its formative power and influence on Hemingway – see J. Gerald Kennedy, "Hemingway, Hadley, and Paris: The persistence of desire," in Scott Donaldson, ed., The Cambridge Companion to Hemingway (Cambridge: Cambridge University Press, 1996). Oddly, Kennedy failed to note the influence of Chink during these critical years. It would have perhaps been worth considering that Chink's close friendship with Hadley added to his (Chink's) influence over Hemingway.

strung, romantic, emotional, ambitious, self-questioning, flawed by pride. . . ."[3] It is an insightful appraisal, but omits any explicit reference to that other key element of his character and career, *chivalry*. Crucially, critically for the purposes of this discussion, Major General Eric Dorman-Smith *was a man of chivalry.*[4]

Hemingway and Dorman-Smith met in Milan in November of 1918.[5] They were almost immediately devoted, close companions. Dorman-Smith was godfather of Hemingway's first-born. The Mons vignette of *In Our Time* was based on Chink's experience in that engagement. Dorman-Smith was the model for Wilson-Harris in the *Sun Also Rises.*[6] "By my troth. . . . [we owe God a death]" Shakespeare's line from *Henry IV,* several times included in Hemingway's works, and his "lucky charm," was *given* to him by Chink.[7] Clearly, Dorman-Smith had an influential impact on Hemingway's life in both superficial and very fundamental ways.

There is a moment in *Green Hills of Africa*, when Hemingway stated emphatically how he "wished old Chink was along. . . ."[8] Why? To be sure, Dorman-Smith was a good conversationalist, candid, witty, full of stories, comfortable with weapons, physically vigorous, and he

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[3] Barnett's appreciation of Dorman-Smith is found in his foreword to Lavinia Greacen, Chink, A Biography (London: MacMillan, 1989) xv-xvii. As to his nickname, he got that early in his military career, when a brother officer decided that Dorman-Smith resembled a Chinkara gazelle.

[4] I must thank Mr. Christopher Dorman-O'Gowan, Chink's son, for his generous and indispensable assistance in the preparation of this paper. I am especially indebted to him for candid and critical insights into his father's character and his observations regarding his father's relationship with Hemingway.

[5]Greacen, Chink. Many of the details and some part of the analysis and interpretations contained in this paper are drawn from Greacen's superb book. A very useful and concise treatment of the relationship between Hemingway and Chink is Jeffrey Meyers, "Chink Dorman-Smith and 'Across the River and Into the Trees,' " Journal of Modern Literature 1984.

[6]Greacen, Chink 79.

[7]Ibid., 58. This note refers to all information about the relationship between Chink and Hemingway contained in this paragraph.

[8] Ernest Hemingway, Green Hills of Africa (New York: Permabook edition, 1956) 191.

was brave, in many respects an ideal companion for Hemingway. More than that, probably, Chink provided a sort of *certainty* for Hemingway; he represented something good (and possibly lost) along the way of Hemingway's maturation (by that time) into a world-renowned author and celebrity. Even more evocative, was Hemingway's conversation with Hadley recorded in *A Moveable Feast* regarding their – his – reliance on Chink, "I hope Chink will come. . . . He takes care of us," Hemingway has Hadley saying. And in his own voice, Hemingway commented on missing Chink and added a key autobiographical note about his relationship with Dorman-Smith, "Chink was a professional soldier and had gone out to Mons from Sandhurst. I met him first in Italy and he had been my best friend and then our best friend for a long time."[9] From that first meeting, Hemingway was captivated by Chink, deeply impressed with him in a way that almost amounted, as one Hemingway scholar noted, to a "master to pupil" relationship.[10] Hadley seems to have noticed the powerful influence Chink exercised over Hemingway; she called him (respectfully, appreciatively) "the great Chink."[11] Something of this master-to-pupil relationship survived across decades. In the 1950s, Hemingway offered to write the foreword for a (proposed) book by Chink. In agreeing to write the foreword, Hemingway stated, "I'll write what I think. Then I'll write to your orders and I would not write to any other man's." So, after demanding his own prerogative, Hemingway conceded the authority Chink still held over him.[12]

To be sure, many have marked – or, at least, noted in passing – the significance of the re-

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[9] Ernest Hemingway, A Moveable Feast (New York: Scribner, 1964 [Restored Edition, 2009]) 46-47.

[10] Greacen, Chink 58.

[11] Michael Reynolds, Hemingway, The Paris Years (New York: Norton, 1999) 49.

[12] Carlos Baker, ed., Ernest Hemingway, Selected Letters, 1917-1961, (New York: Scribner, 1981) 728.

lationship between Dorman-Smith and Hemingway. And some scholars, Jeffrey Meyers, Lavinia Greacen, and Kim Moreland have discussed this relationship with great skill and insight.[13] Consequently, this brief review of Chink's role, and the role of chivalry, in Hemingway's life and art is not altogether new. Still, there are possibly certain aspects, nuances of that relationship not yet fully considered or explicated, so it may be worthwhile to review the close friendship of the soldier and the writer.

Notably, there was, after all, that *crucial bond of chivalry*, a mutual appreciation, even veneration for true chivalry, shared by Dorman-Smith and Hemingway; it was a bond, a shared ideal, perhaps touched-upon by biographers and critics, but not appreciated for its weighty influence on either of these men. Chivalry is not a word excessively employed in Hemingway studies, though possibly some students of Hemingway think they are noting his chivalry when they reference Hemingway's stoicism or his animal courage, the so-called "Hemingway Code," the "grace-under-pressure."[14] There may, in fact, be tangential connections between these traits and *chivalry*, but the terms, and ideals and realities represented by the terms, are not entirely interchangeable with the chivalry of Hemingway and his mentor and friend, Dorman-Smith.

Certainly, some critics are far too casual in identifying in Hemingway an almost ruthless "modernist" ideology and casting him as a post-Great War disdainer of chivalry or idealistic heroism; in such a view, Hemingway is the ideological, cultural twin of someone like Richard

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[13] Greacen, Chink; see especially, Jeffery Meyers, Hemingway, Life into Art, (New York: Cooper Square Press, 2000) and Kim Moreland, The Medievalist Impulse in American Literature, Twain, Adams, Fitzgerald and Hemingway (Charlottesville, University of Virginia Press, 1996).

[14] Philip Young, Hemingway, A Reconsideration (University Park, PA: Pennsylvania State University Press, 1996 [originally, Harcourt, 1966]) 96. Interestingly, Young noted a strong British inflection in Hemingway's understanding of courage and related matters. 73-4. Oddly,Young seems to have missed the crucial Dorman-Smith connection in Hemingway's notions of courage, honor, and all the rest.

Aldington.[15] Hemingway could, in fact, be completely contemptuous of what he regarded as "stupid" bravery.[16] (It was a view shared by Dorman-Smith.) Yet this emphasis on his capacity for cynicism in the matter of superficial, theatrical heroics misses far more than it reveals regarding his core ideals as a man and an artist. It is easy to understand the misreading of Hemingway. The sometimes graphic, sensual, and despairing aspects of his characters and stories seem entirely evocative of thoroughly jaded *modern* men and women. And then, too, in getting at the matter of Hemingway's idealism there is always the problem of Hemingway the man. His physical bulk, his often vulgar, boorish swagger, his tormented relationships, especially with women, hardly suggest a knight in gleaming armor. In point of fact, the real Hemingway was an idealist with a high regard for chivalry.[17]

In many respects, his core ideals were the very antithesis of "modern" cynical hedonism. Lavinia Greacen has noted, very astutely, that Hemingway's great fondness and respect for Dorman-Smith revealed itself in the character of Wilson-Harris in *The Sun Also Rises*. This unblemished and admirable Englishman, the *fictional* Wilson-Harris, was transparently patterned on Chink. In this manner, Hemingway was paying homage to his "hero" and to the chivalry that so

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[15] Lisa Tyler, Student Companion to Ernest Hemingway (Westport, CT: 2001) is an example of this genre of Hemingway studies. Hemingway was fully conversant with the work of chivalry-cynics like Graves and Aldington, but he never let their view destroy his appreciation for the ideal of chivalry. Hemingway reportedly disdained Aldington's de-bunking biography of Lawrence of Arabia; he seemed to resent this attack on someone he regarded as an honorable and heroic man. For Hemingway's reaction to Aldington's view of Lawrence, see Fraser Drew, "April 8, 1955 with Hemingway: Unedited Notes on a Visit to Finca Vigia," in Peggy Whitman Prenshaw, ed., Conversations with Ernest Hemingway (Jackson: University of Mississippi Press, 1986) 95-96.

[16]Baker Hemingway Letters 505.

[17] Moreover, Nathan Scott, only a very few years after Hemingway's death, came very close to grasping the pained idealist in Hemingway. Nathan A. Scott, Hemingway, A Critical Essay (Grand Rapids: Eerdmans, 1966). And renowned literary critic Cleanth Brooks also marked a deep, if opaque, idealistic longing in Hemingway's work. Cleanth Brooks The Hidden God: Hemingway, Faulkner, Yeats, Eliot, and Warren (New Haven: Yale University Press, 1963).

marked his hero's life and conduct.[18]

Definitions are difficult, but this chivalry, the kind admired and embraced by Chink – and communicated powerfully to Hemingway – involved a certain magnanimity toward the vanquished, a reticence in claiming honors, an indifference to physical and emotional pain in the fulfillment of an obligation, and a willingness to subordinate and suppress self for a worthy cause.[19] The ideal also implied that obstacles and opponents overcome had to be sufficiently formidable for any merit to accrue in the process of overcoming.

For Hemingway, Robert Jordan's death on the mountain hinted at a true chivalry; almost all of the critics have been impressed with the stolid heroism of the American bridge-blower. Yet, as often as not, the critical assessment, certainly at the time, seemed baffled by the political naiveté (or even the political ambivalence) of Jordan. He seemed a hero without a cause, something that even Hemingway's most perceptive readers found frustrating. What may well have been missed is that Robert Jordan was *not* political, or intended to be so. He was a knight on a quest, testing his courage, proving his virtues, not by advanced or critical political analysis or even devoted partisanship, but by more elementary, and elemental, standards of simple chivalric heroism. This made Jordan very hard to understand; he was not, at all, *a modern man*. Moreover, Hemingway's chivalric idealism, expressed through Jordan, was obscured by the looming presence of a great civil war and the collision of massive political world-systems.[20] Heming-

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[18] Greacen, Chink 79.

[19] Greacen notes that this chivalrous magnanimity caused Chink to relent when he had his great nemesis (Churchill) on the verge of public embarrassment. This is discussed more fully (later) in this paper. Greacen, Chink 309.

[20] For Lionel Trilling's assessment see Partisan Review January 1941, in Jeffry Meyers, ed., The Critical Heritage, Ernest Hemingway (London: Routledge, 1982) 253-7. No mere "romantic", Robert Jordan's "attitude toward his duty and the dangers it involves are studied with . . . coolness and sobriety. . . ." Howard Mumford Jones, [review of For Whom the Bell Tolls] *Saturday Review of Literature*, October 26, 1940 in Ibid. 247.

way's chivalric vision, the image and the ideal, found fuller, more explicit development in his portraits of Colonel Cantwell and Santiago. It was, significantly, in his final books, those last two published before his death, that Hemingway seemed to engage most explicitly the chivalric ideals he shared (and in-part learned) from Dorman-Smith. *Across the River and into the Trees* may have actually been an act of homage, or nearly so, to the mentor of his youth.

Colonel Cantwell, the protagonist of Hemingway's penultimate novel, adopts as his model the *Puritan* knight of the Confederacy, Stonewall Jackson. Cantwell's conduct is a mixture of paternalism and pride, marked by stoic resignation; he defends his lady and is jealous for his physical prowess. Cantwell is more complex than Santiago, but his essential self, his character, is similarly wise, intelligent, shaped by a deeply held sense of honor. Notably, he will die on his own terms, a final statement of his moral, if melancholic, chivalry.

Some Hemingway scholars have noted that Cantwell was modeled on Dorman-Smith and another soldier much admired by Hemingway, Charles Lanham (though the comparisons to Dorman-Smith are the most obvious).[21] There is clearly evidence for this modeling of Cantwell, but the larger point may well be more important to consider. That is, especially at the end of his life, Hemingway longed for a connection with the true chivalry that he had admired in Dorman-Smith from their earliest association. Evelyn Waugh asserted, in a rare, positive review of *Across the River and into the Trees*, that Hemingway, so much (seemingly) the brute and brash sensualist, with profound nihilist proclivities was, nevertheless, and quite to the contrary, deeply

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[21] Significantly, perhaps, Hemingway did not meet Lanham until much later in his life, after his – Hemingway's core ideals – were largely settled. The Cantwell comparison to Dorman-Smith is fully discussed in Jeffery Meyers, Hemingway, A Biography (New York: De Capo Press, 1999) especially, 470-77. Also useful in this regard is Meyers, Life into Art.

touched by and drawn to chivalry – to a quest for chivalry.[22] Again, the image of Hemingway as knight-errant is not the most congenial and expected of perspectives. This is all the more reason to probe the connection, the bond, between Dorman-Smith and Hemingway.

Letters to Chink, references in his novels, comments to friends, leave little doubt of Hemingway's deep and decades-long admiration for Dorman-Smith. Perhaps also telling, is the fact that Hemingway's library was well-stocked with books on British military subjects, or books by British military writers. Basil Liddell Hart, Chink's friend and confidant, had ten titles in Hemingway's library; something in the British military tradition appealed powerfully to Hemingway. Given his appreciation of British military traditions and ideals, it is not surprising that Hemingway's library also contained a copy of Lord Roberts's, *Forty-One Years in India*. This was Roberts of Kandahar, an intelligent, heroic, iconic imperial soldier, and a holder of the Victoria Cross, Britain's highest award for valor. Without doubt, Roberts was the very embodiment of the kind of chivalric tradition widely admired and celebrated in the late Victorian Anglosphere.

It is interesting that the novel most often cited as Hemingway's renunciation of heroic idealism, contains, at the least, a nuanced validation of British chivalry. Indeed, the novel is marked by much that suggests more caution is required in taking Hemingway's often cited cynical renunciation of honor and courage at anything approaching face value. In the story, Frederic Henry – in a reflective moment – states, "I wish I was with the British."[23] This being-with the

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[22] Evelyn Waugh, "The Case of Mr. Hemingway," The Commonweal, (November 3, 1950) 97-8.

[23] Ernest Hemingway, A Farewell to Arms (New York: Scribners, 1997) 39. The perception that British medals are reserved for genuine acts of valor (64) helps account for Hemingway's appreciation and respect for Chink. After all, Chink had won Britain's Military Cross.

British would have been “simpler,” even though far more dangerous. “Simpler” perhaps because Hemingway believed the British officers lived with a kind of simple clarity, at its best a solid core of unstated, but unmistakable, ideals. It is significant that Frederic Henry also makes clear that British medals are not casually awarded, but apparently represent a true appreciation for valor. Henry clarifies for his Italian physician that the British are serious about reserving honors for genuine valor. Of course, it was in his earlier short story, “In Another Country” that Hemingway included another discussion of military decorations. This discussion seemed to indicate Hemingway’s ambivalence regarding his own medals. Were his medals (ostensibly high honors) actually of little value because he had received them for only modest deeds?[24] For Hemingway, honors and recognitions, in order to be worthwhile, had to be connected to truly meritorious achievement, involving honorable success in competition or conflict with worthy opponents. Not surprisingly, much later in his life, Hemingway would dismiss some of the glowing characterizations of his literary achievements, notably his standing as a great American novelist. Far more admirable in his view was ranking over-against the greats of world literature. In an undated letter, probably from the 1950s, Hemingway dismissed an inquiry about his “place in Mod. Am. Lit,” claiming that he “didn’t think at all about it. Won’t take a place if offered. Only one kind of literature worth having a place in and that is World Literature. . . .” More than just arrogant posturing, he regarded status and standing as only fully merited, and worthy, when measured against the best.[25] Hemingway, to reiterate, did not reject chivalry or heroism and consequent recognitions and awards; what he rejected was the degraded form of these ideals and achieve-

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[24] Ernest Hemingway, Men Without Women (New York: Scribners, 1955 edition) 58-68.

[25] Ernest Hemingway to Mr. Loewi, (addressed from Cooke City, Montana) undated. This letter is in the Special Collections of Washington and Lee University, Lexington, Virginia.

ments. He disdained claims of heroic or chivalric attainments for (what he regarded as) cheap or second-rate victories against inferior opposition.

As for Eric Dorman-Smith, he was trained and assimilated fully into that last full generation of British officers for whom the chivalric-gentlemanly ethos was simply understood to be a fundamental standard of professional conduct. Philip Mason, distinguished historian, novelist, and close student of British culture, confirmed the presence of this pervasive culture of chivalry before 1914 within the officer class. The "virtues" (comprising this code of chivalry) were understood and accepted as both implicit and immutable.[26] Living up to the highest level of this "eternal" standard was, of course, another matter.

The Great War represented, for this generation, Dorman-Smith's and Hemingway's generation, a brutal, bludgeoning physical and spiritual ordeal, a crucible of faith in the chivalric code – in all codes. Slaughter and suffering on the scale of *the Somme* pressed any form of abstract idealism to, and perhaps beyond, the breaking point. And, yet, crucially (for this argument) British officers like Dorman-Smith emerged from that carnage with their sense of chivalry still alive – still powerful, forceful. True, the Great War destroyed the superficially romantic, purely stylized images of chivalric death. The gore of places like Mons and the Piave front left little of the "beauty" in heroic death, but these traumatic battles did not obliterate the tradition of chivalric idealism. What the experience of war, massive, horrific war, did for those like Chink was to burn-off any residue of reflexive clichés that had become attached to chivalry (and mere conventional gentlemanliness), those glib assumptions that bravery and virtue can-and-will carry the day (and the enemy's position) *on their own*. In this connection, near the end of his life,

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[26] Philip Mason to K. M. Startup, June 4, 1975.

Chink lamented the sad reality that he has witnessed his share of "bravery" commingled with appalling "stupidity." As he looked back on his long years of wartime experience, he explained, "[w]e console ourselves [in the British military establishment] by thinking that we were brave, and all of that, we don't tell ourselves often enough how stupid we were. . . ."[27] It was this sort of sad, melodramatic chivalry that Chink – and his best compeers – recognized as a distortion of real chivalry.[28] This real chivalry was not based on nostrums, or romance, but on a conscious determination to do what is right, even in the face of daunting (or dreadful) reality, even in the face of *nada.*

One of the more formative and dramatic of the early shared experiences for Chink and Hemingway was their hike through the Alps in 1922.[29] The excursion seemed to deepen Chink's influence on Hemingway. Moreover, during the journey, Dorman-Smith and Hadley Hemingway became good friends as well. Significantly, it was another Alpine walking tour, two years later, which revealed something of Chink's continued – and profound – adherence to the ideals of chivalry. His companion on this tour was thirty-three year old Colonel Richard Nugent O'Connor. Near Innsbruck, they visited the Emperor Maximilian's Tomb. O'Connor noted his preference for the statue of King Arthur, one of the adornments of the emperor's burial chapel. According to Lavinia Greacen, Dorman-Smith marked the resemblance between the statue of Arthur and O'Connor. It was not merely a physical similarity. Chink was prompted to think

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[27] Dorman-O'Gowan to John Connell, December 15, 1964 (Connell Papers), McMaster University, Hamilton, Ontario.

[28] For an excellent dissection of the war's capacity to distort or destroy older – conventional -- notions of chivalry, see Betram Wyatt-Brown, "Lawrence of Arabia: Image and Reality," The Journal of the Historical Society, December 2009.

[29] The Alpine holiday is described fully in Carlos Baker, Hemingway: A Life Story (New York: Avon, 1980) 121.

"how alike they were. The chivalrous ideal was possible; it did exist."[30] For a battle-hardened veteran, already beginning to display some of the iconoclastic characteristics that would enliven (and disrupt) his career, this recognition of, and admiration for, the true chivalry of his friend was telling. It was perhaps the highest compliment Chink could have offered. There is a slightly epiphanous quality to the moment, an affirmation of an ideal and, perhaps, also an expression of an aspiration or a vow. Possibly, here on the mountain above Innsbruck, Dorman-Smith had found, clarified in his own mind, a certainty, an ideal.

Just as Chink mentored Hemingway, becoming a type of surrogate father, an elder brother, with very considerable, though incomplete, influence, Richard O'Connor was a model for Chink.[31] Observing O'Connor in subsequent years, and especially as a commanding general, Dorman-Smith marked and admired the other cardinal virtues and abilities that complemented O'Connor's courage and integrity.[32] O'Connor was chivalrous in a completed, unaffected way.

O'Connor, to summarize his long life, was also (in 1925) a battle-tested, much-decorated, highly intelligent young officer. A holder of Britain's Military Cross, mentioned in despatches nine times, O'Connor was profoundly brave; he had also earned the Italy's Silver Medal for valor, an award held, coincidentally, by Hemingway. And two prestigious knighthoods would follow later in his career. O'Connor was a reserved man, quiet, but very candid, perceptive and intelligent, there was also something slightly mystical about his character. Reared in a devout Presbyterian home, he would always adhere closely to those core religious ideals. The paths of

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[30] Greacen, Chink, 94.

[31] Details on O'Connor's life and career may be found in John Baynes, The Forgotten Victor, General Sir Richard O'Connor (London: Brassey's, 1989). Interestingly, when once asked to name the soldier he most admired, O'Connor expressed his near-veneration for Roberts of Kandahar. O'Connor to K. M. Startup, interview. July 1976.

[32] Dorman-O'Gowan to John Connell, December 15, 1964 (Connell Papers).

O'Connor and Dorman-Smith would cross and re-cross throughout their long careers; indeed, Chink would be there with O'Connor, in the desert (1940-41), and would contribute to O'Connor's greatest achievement as a commander.[33] Across the years, Chink's admiration for the Arthurian O'Connor would never waver.[34] This deep, life-long respect for O'Connor could not have failed to reinforce Chink's own idealism – and chivalry.

There are certainly many events in Chink's life, some dating from his harrowing days in the Great War, that confirm his profound adherence to the code. In the Second World War, at the Battle of First Alamein, his resourcefulness, his steadiness in the face of extraordinary, crushing pressures represented a very high standard of intelligent and courageous conduct.[35] Still, perhaps Chink's most profound demonstration of chivalry came after the roar of battle had passed. In the after-war years he took it upon himself to right what he regarded as a dreadful, malicious wrong, the abuse of Field Marshal Sir Claude Auchinleck's reputation and the neglect of his (and his army's) historic achievements in the Desert War. This quest (the vindication of Auchinleck and his army) meant a confrontation with two formidable foes and their legions of supporters and adherents. It was no small thing to assault the reputations – and narratives – of Winston Churchill and Viscount Montgomery. Chink found very few willing to join him, especially early-on, in his struggle to set the record straight. Those who did help him usually did so from a discrete, shielded distance. (Even Auchinleck offered very little, initially, in terms of overt en-

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[33] See Barnett's foreword in Greacen's Chink.

[34] Dorman-O'Gowan to John Connell, February 13, 1965 (Connell Papers).

[35] Correlli Barnett, The Desert Generals (London: George Allen and Unwin, 1961). Barnett, more than anyone else, provided an essential corrective to the story of the North African campaigns. In so doing, he helped to place Dorman-Smith's contributions in their proper perspective. Very useful in this regard, is the expanded edition of The Desert Generals, (London: Cassell, 1999). See especially page 246.

couragement or support.)[36] The loneliness of Chink's campaign added to its difficulty and tinged his effort with a certain pathos, not entirely unlike the image of Santiago in his little boat on a vast sea.[37]

This reference to Hemingway prompts another important, perhaps more overt connection between Dorman-Smith and his (by this time) old friend. Jeffrey Meyers has made clear that there is considerable circumstantial evidence to indicate that Hemingway tried, in *Across the River and Into the Trees*, to do something to help Chink in his chivalric quest to correct the historical record.[38] It was a rather forlorn, slightly inarticulate gesture (strange indeed given Hemingway's genius with words), but, still, for all the flaws in the book, Hemingway had tried, apparently, to come to his friend's aid. In the novel, he forcefully disparaged Field Marshal Montgomery, the individual who was, next to Churchill, Chink's greatest nemesis. Perhaps the somewhat admonitory tone of *Across the River and into the Trees* may explain why the book left so many of Hemingway's admirers baffled and disappointed. And, again, quite possibly, his final book, *The Old Man and the Sea*, when properly understood, may well have vindicated Chink – and their shared chivalric idealism – more than the prosecutorial, didactic *Across the River and into the Trees.*

Of course, by the time of *Old Man and the Sea*, Hemingway was moving rapidly toward

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[36] Field Marshal Auchinleck to John Connell, December 7, 1962. (Connell Papers) In this letter, Auchinleck made it plainly clear that he would take no significant part in any legal procedure against Churchill. His stance was understandable, but could hardly have encouraged Chink.

[37] There is certainly no explicit connection to be drawn between Santiago and Chink. Still, in one of his final letters to Chink, Hemingway mentioned, dismissively, the publicity surrounding Old Man and the Sea while noting that he and Chink would live to "fight on" in the new year. Baker, Hemingway Letters, 843-44. Was Santiago's heroic struggle on his mind when he wrote to encourage Chink – and possibly himself -- to resist giving-in to the disappointments and vicissitudes of life?

[38] Meyers, A Biography, especially 470-71.

his end; ravaged by illnesses, accidents, menaced by his own thoughts and appetites, he fought a losing battle against terrible anguish and mental confusion. Perhaps, probably, the misery of the later years was fed in part by *his* increasingly relentless sense of failure in art, in life – in the idealism he had longed for and had, in fact, brilliantly articulated. His quest had consisted of a sometime ruthless pursuit of great artistry, but it was more than great artistry he sought. Hemingway was striving to ascend to that clean, and very high, plateau of a perfected "art and valor," that chivalric ideal.[39] The anguish of that attempted ascent is at times redolent in *A Moveable Feast,* and is all bound up in Hemingway's eloquent, admiring recollections of Chink. For his part, in a letter to Hadley, written not long after Hemingway's death, Chink dismissed so much of the "nonsense written about Hem's alleged 'toughness' . . . [and implicit] insensitivity." To Chink, Hemingway was "gentle and manly." He closed his private eulogy with an emphatic summation of Hem's life and character, "Realistic, if you like. Allergic to humbug, certainly; but obtuse, unaware of what hurts others, unchivalrous, never."[40] More than a few would have demurred; Hadley might well have tempered this level of praise. But Chink surely believed it. He believed that he knew what lay at the core of Hemingway's art – and soul. For all that had happened in the after-years to Hemingway and to Chink, there was a bond, an allegiance, and an aspiration to be remembered as having not been "unchivalrous."

[39] Paul Johnson, Intellectuals (New York: Harper Collins, 1989) 171. Johnson seems very close to grasping fully this chivalric quest that both animated and, frankly, maddened Hemingway.

[40] This letter is quoted in Gioia Diliberto, Paris without End, the True Story of Hemingway's First Wife (New York: Harper, 2011), 270.

i She was subsequently to become Valerie Hemingway, and one of the trusted members of Hemingway's intimate circle during the last years of his life. Valerie Hemingway, *Running with the Bulls, My Life with the Hemingways* (New York: Ballentine Books, 2004) 10.

ii Part of the influence was a matter of timing, of simple chronological circumstance. Chink entered Hemingway's life at a time when the young author was in a period of intellectual and ideological ferment, those critical "Paris years." For some sense of this period – and its formative power and influence on Hemingway – see J. Gerald Kennedy, "Hemingway, Hadley, and Paris: The persistence of desire," in Scott Donaldson, ed., *The Cambridge Companion to Hemingway* (Cambridge: Cambridge University Press, 1996). Oddly, Kennedy failed to note the influence of Chink during these critical years. It would have perhaps been worth considering that Chink's close friendship with Hadley added to his (Chink's) influence over Hemingway.

iii Barnett's appreciation of Dorman-Smith is found in his foreword to Lavinia Greacen, *Chink, A Biography* (London: MacMillan, 1989) xv-xvii. As to his nickname, he got that early in his military career, when a brother officer decided that Dorman-Smith resembled a Chinkara gazelle.

iv I must thank Mr. Christopher Dorman-O'Gowan, Chink's son, for his generous and indispensable assistance in the preparation of this paper. I am especially indebted to him for candid and critical insights into his father's character and his observations regarding his father's relationship with Hemingway.

v Greacen, Chink. Many of the details and some part of the analysis and interpretations contained in this paper are drawn from Greacen's superb book. A very useful and concise treatment of the relationship between Hemingway and Chink is Jeffrey Meyers, "Chink Dorman-Smith and '*Across the River and Into the Trees,' " Journal of Modern Literature* 1984.

vi Greacen, Chink 79.

vii Ibid., 58. This note refers to all information about the relationship between Chink and Hemingway contained in this paragraph.

viii Ernest Hemingway, *Green Hills of Africa* (New York: Permabook edition, 1956) 191.

ix Ernest Hemingway, *A Moveable Feast* (New York: Scribner, 1964 [Restored Edition, 2009]) 46-47.

x Greacen, *Chink* 58.

xi Michael Reynolds, *Hemingway, The Paris Years* (New York: Norton, 1999) 49.

xii Carlos Baker, ed., *Ernest Hemingway, Selected Letters, 1917-1961,* (New York: Scribner, 1981) 728.

xiii Greacen, *Chink;* see especially, Jeffery Meyers, *Hemingway, Life into Art*, (New York: Cooper Square Press, 2000) and Kim Moreland, *The Medievalist Impulse in American Literature, Twain, Adams, Fitzgerald and Hemingway (*Charlottesville, University of Virginia Press, 1996).

xiv Philip Young, *Hemingway, A Reconsideration* (University Park, PA: Pennsylvania State University Press, 1996 [originally, Harcourt, 1966]) 96. Interestingly, Young noted a strong British inflection in Hemingway's understanding of courage and related matters. 73-4. Oddly,Young seems to have missed the crucial Dorman-Smith connection in Hemingway's notions of courage, honor, and all the rest.

xv Lisa Tyler, *Student Companion to Ernest Hemingway* (Westport, CT: 2001) is an example of this genre of Hemingway studies. Hemingway was fully conversant with the work of chivalry-cynics like Graves and Aldington, but he never let their view destroy his appreciation for the ideal of chivalry. Hemingway reportedly disdained Aldington's de-bunking biography of Lawrence of Arabia; he seemed to resent this attack on someone he regarded as an honorable and heroic man. For Hemingway's reaction to Aldington's view of Lawrence, see Fraser Drew, "April 8, 1955 with Hemingway: Unedited Notes on a Visit to Finca Vigia," in Peggy Whitman Prenshaw, ed., *Conversations with Ernest Hemingway* (Jackson: University of Mississippi Press, 1986) 95-96.

xvi Baker *Hemingway Letters* 505.

xvii Moreover, Nathan Scott, only a very few years after Hemingway's death, came very close to grasping the pained idealist in Hemingway. Nathan A. Scott, *Hemingway, A Critical Essay* (Grand Rapids: Eerdmans, 1966). And renowned literary critic Cleanth Brooks also marked a deep, if opaque, idealistic longing in Hemingway's work. Cleanth Brooks *The Hidden God: Hemingway, Faulkner, Yeats, Eliot, and Warren* (New Haven: Yale University Press, 1963).

xviii Greacen, *Chink* 79.

xix Greacen notes that this chivalrous magnanimity caused Chink to relent when he had his great nemesis (Churchill) on the verge of public embarrassment. This is discussed more fully (later) in this paper. Greacen, *Chink* 309.

xx For Lionel Trilling's assessment see Partisan Review January 1941, in Jeffry Meyers, ed., *The Critical Heritage, Ernest Hemingway* (London: Routledge, 1982) 253-7. No mere "romantic", Robert Jordan's "attitude toward his duty and the dangers it involves are studied with . . . coolness and sobriety. . . ." Howard Mumford Jones, [review of For Whom the Bell Tolls] *Saturday Review of Literature*, October 26, 1940 in Ibid. 247.

xxi Significantly, perhaps, Hemingway did not meet Lanham until much later in his life, after his – Hemingway's core ideals – were largely settled. The Cantwell comparison to Dorman-Smith is fully discussed in Jeffery Meyers, *Hemingway, A Biography* (New York: De Capo Press, 1999) especially, 470-77. Also useful in this regard is Meyers, *Life into Art.*

xxii Evelyn Waugh, "The Case of Mr. Hemingway," *The Commonweal,* (November 3, 1950) 97-8.

xxiii Ernest Hemingway, *A Farewell to Arms* (New York: Scribners, 1997) 39. The perception that British medals are reserved for genuine acts of valor (64) helps account for Hemingway's appreciation and respect for Chink. After all, Chink had won Britain's Military Cross.

xxiv Ernest Hemingway, *Men Without Women* (New York: Scribners, 1955 edition) 58-68.

xxv Ernest Hemingway to Mr. Loewi, (addressed from Cooke City, Montana) undated. This letter is in the Special Collections of Washington and Lee University, Lexington, Virginia.

xxvi Philip Mason to K. M. Startup, June 4, 1975.

xxvii Dorman-O'Gowan to John Connell, December 15, 1964 (Connell Papers), McMaster University, Hamilton, Ontario.

xxviii For an excellent dissection of the war's capacity to distort or destroy older – conventional -- notions of chivalry, see Betram Wyatt-Brown, "Lawrence of Arabia: Image and Reality," *The Journal of the Historical Society,* December 2009.

xxix The Alpine holiday is described fully in Carlos Baker, *Hemingway: A Life Story* (New York: Avon, 1980) 121.

xxx Greacen, Chink, 94.

xxxi Details on O'Connor's life and career may be found in John Baynes, *The Forgotten Victor, General Sir Richard O'Connor* (London: Brassey's, 1989). Interestingly, when once asked to name the soldier he most admired, O'Connor expressed his near-veneration for Roberts of Kandahar. O'Connor to K. M. Startup, interview. July 1976.

xxxii Dorman-O'Gowan to John Connell, December 15, 1964 (Connell Papers).

xxxiii See Barnett's foreword in Greacen's *Chink.*

xxxiv Dorman-O'Gowan to John Connell, February 13, 1965 (Connell Papers).

xxxv Correlli Barnett, *The Desert Generals* (London: George Allen and Unwin, 1961). Barnett, more than anyone else, provided an essential corrective to the story of the North African campaigns. In so doing, he helped to place Dorman-Smith's contributions in their proper perspective. Very useful in this regard, is the expanded edition of *The Desert Generals,* (London: Cassell, 1999). See especially page 246.

xxxvi Field Marshal Auchinleck to John Connell, December 7, 1962. (Connell Papers) In this letter, Auchinleck made it plainly clear that he would take no significant part in any legal procedure against Churchill. His stance was understandable, but could hardly have encouraged Chink.

xxxvii There is certainly no explicit connection to be drawn between Santiago and Chink. Still, in one of his final letters to Chink, Hemingway mentioned, dismissively, the publicity surrounding *Old Man and the Sea* while noting that he and Chink would live to "fight on" in the new year. Baker, *Hemingway Letters,* 843-44. Was Santiago's heroic struggle on his mind when he wrote to encourage Chink – and possibly himself -- to resist giving-in to the disappointments and vicissitudes of life?

xxxviii Meyers, *A Biography,* especially 470-71.

xxxix Paul Johnson, *Intellectuals* (New York: Harper Collins, 1989) 171. Johnson seems very close to grasping fully this chivalric quest that both animated and, frankly, maddened Hemingway.

xl This letter is quoted in Gioia Diliberto, *Paris without End, the True Story of Hemingway's First Wife (*New York: Harper, 2011), 270.

"Hills Like White Elephants," Red Elephants, and Blue Donkeys: Attitudes toward Women's Reproductive Rights in the 20th and 21st Centuries

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Abortion. Composition instructors gently steer first-year writing students away from this topic. Moreover, most professors avoid discussing it in class entirely due to fear of creating a hostile or divisive learning environment. However, with women's reproductive rights being a hot button issue in the current political arena, we see the importance of this discussion more and more. In this article, correlations between Hemingway's short story published in 1927, "Hills Like White Elephants," and Parker's short story published in 1924, "Mr. Durant" as well as current rhetoric in the political arena regarding the Planned Parenthood-funding issue in 2015 will be examined to demonstrate that hegemonic attitudes toward women's bodies have not changed much since Hemingway's and Parker's time.

According to Anne Stensvold in the recently published text, *History of Pregnancy in Christianity: From Original Sin to Contemporary Abortion Debates*, "Lacking a man, the unmarried pregnant woman was an icon of sexual promiscuity and faced social scorn" (112-113). Because premarital sex was prohibited in the past, abortion methods in early twentieth century were horrendous. Even as sexual mores were changing during the interwar years, women were expected to maintain sexual purity until marriage, especially young middle-class women, for whom sexual purity served as economic as well as social currency. Family shame and loss of this cultural capital meant that unmarried pregnant women would surreptitiously find a way to take care of the "problem," if marriage were not a viable option. Along this line, women of lower classes

relied on other women to help them. Rarely were these other women medical experts. In fact, most small communities had their local abortionists, and abortion itself was not necessarily seen as morally wrong, just not an issue that was openly discussed. Karen Abbott of the *Smithsonian Magazine* describes some of the advertising used to entice women to conduct abortions:

> Victorian-era women experiencing "female trouble" could pick up a daily newspaper, scan the advertisements and translate the euphemisms. A dash of "uterine tonic," an application of a "female wash," a brushing of "carbolic purifying powder" or any product with "French" in the title promised to prevent conception, while a "female regulator," "rose injections" or a dose of "cathartic pills" could alleviate "private difficulties" and "remove obstructions." They knew the key ingredients—pennyroyal, savin, black draught, tansy tea, oil of cedar, ergot of rye, mallow, motherwort…

None of these mention the word, "abortion," but refer to it as "female trouble." However, those were the least violent means. Dr. Waldo Fielding reports in the *New York Times*, the types of tools women had at hand at home before *Roe v. Wade*: "Almost any implement [imaginable] had been and was used to start an abortion--darning needles, crochet hooks, cut-glass salt shakers, soda bottles, sometimes intact, sometimes with the top broken off." One of the most gruesome means found in the Grantham Collection Abortion Instruments and Photographic Archive is the tire-tete. This sharp tool would be used to push into the fetus's head, expand within, and deflate the fetus so that it could be yanked out. Bear in mind, these tools were not sterilized and women also could die from infection. In times when abortion was illegal, it is clear that women faced hard choices.

Besides dealing with the physiological and psychological effects of removing an unwanted fetus, the women would face social stigma. While both men and women are affected by an abortion, the consequences to a woman's social status if it were found out she had one could be much more severe. "Hills Like White Elephants" and "Mr. Durant" show the difference between male and female attitudes toward women's bodies.

Hemingway and "Hills Like White Elephants"

Keeping with the generally euphemistic treatment of abortion at the time, literature from the 1920s tends to skirt the issue of abortion. In fact, the topic of abortion was so controversial that even Hemingway "knew no American periodical would accept a story about abortion, metaphorical or otherwise" (69) notes David Wyche in "Letting the Air into a Relationship: Metaphorical Abortion in 'Hills Like White Elephants."

Hemingway's "Hills Like White Elephants" consists of dialogue between Jig, a pregnant woman, and her significant other, an American, who are traveling Spain and living a carefree life, doing and trying new things. Although their discussion is private, they feel the need to address the possibility of her having an abortion implicitly. He continuously pressures her to go through with it while she contemplates keeping the child. Wyche points out that "This bit of dialogue establishes the characters' opening positions in what is, essentially, an emotionally charged negotiation" (59). During their conversation, Jig oscillates between wanting the child and continuing to live her carefree life with the man she loves.

In fact, Jig's situation of being an independent woman in a relationship outside of the bounds of marriage was common for the group of women known as flappers. This segment of society is often depicted as glamorous and free. In "This Unfortunate Exterior": Dorothy Parker,

the Female Body, and Strategic Doubling," Catherine Keyser illustrates this: "Stereotypes that cast modern [flapper] girls as upbeat, beautiful, energized creatures ignore the inevitable limitations imposed by money, resources, times and physical condition" (52). The reality, however, is that flappers often had to face the real world consequences of this *laissez- faire* lifestyle. Hemingway is illustrating one such consequence.

From the beginning of the story, the man clearly has an agenda. He wants Jig to have the operation and says that if she does, things can go back to the way they were (Hemingway 476). To this end, he uses the ordering of a drink, Anis del Toro, as a rhetorical device to imply that she has a tendency to make poor decisions. She, being a novelty-seeking flapper, wishes to try something new. He, however, knows that she would dislike the Anis del Toro because it tastes like licorice, yet orders it for both of them anyway. When she reacts to it negatively, he shrugs it off: "That's the way with everything" (476). This move can be seen as a demonstration: he allows her to make a decision, and she makes a bad one. He puts her off guard and makes her doubt her decision-making ability. This doubt influences their conversation about the more substantive issue of the abortion.

She seems to understand this and shows resentment toward his presumption and expectations of her. When she makes a joke and looks off into the landscape of hills that resemble white elephants, the banter that ensues holds an edge of tension as the conversation shifts to the veiled discussion of abortion. It is clear that she understands his agenda is to keep their life as fun and consequence-free as possible. Keeping with the stereotype, they know that a flapper is supposed to keep things easy and amusing, but this is not appropriate for the situation despite what she

senses he wants from her, and she reacts with frustration: “That’s all we do, isn’t it – look at things and try new drinks?” (476) This is not a conversation for light hearts.

As the discussion progresses from his initial Anis del Toro gambit, the discourse deteriorates as the man persists in his desire for her to have the abortion because he wishes for her to stay a carefree flapper so that they can continue their carefree lifestyle. Her continued frustration is evident as he claims that the “one thing” that is making them unhappy is easy to allay. Although “Hills Like White Elephants” occurs during a brief junction stop while they are waiting for a train to Madrid, the decision made during this interchange alters the lives of both the American and Jig, be it more of bump in the road for the American and a road block for Jig, whose attitude toward the discussion is one of unrest. This is probably the reason he chooses to use rhetoric of dismissiveness throughout his argument.

Wyche refers to Stanley Renner who alludes that, “The American's anonymity renders him symbolic of ‘an American male attitude’ in general” (58). The American is stubborn. Despite playing the role of the caring significant other, he clearly does not want to keep the child and is thus unable or unwilling to see the effects the abortion could have on Jig. While his first move with the Anis del Toro is less calculated, the man tries to employ various other rhetorical devices as the conversation progresses.

As it was illegal during Hemingway’s time, abortion was a clandestine act and never mentioned directly in the story. When the abortion is first intimated, the American reduces the situation to a harmless act. It is referred to as an “awfully simple operation” (Hemingway 476). In fact, the American utilizes the word, “simple,” four times in the text and employs other vague pronouns. He brushes off the procedure as “perfectly simple” (477) and “just a little air” as op-

posed to stripping away a future that might be, as Jig sees it. He states, “They just let the air in and then it’s all perfectly natural” (476). There is nothing about any indication of life in his eyes.

He tries to act as the caring boyfriend. He continuously tries to reassure her of his feelings for her: “I love you now. You know I love you” (477). He commences to use this reassurance to coax Jig and tell her that she would not be alone in the process: “I’ll go with you and I’ll stay with you all the time (476). Later, he insists that it is “the best thing” to do (477) since it is “the only thing that bothers [them,]” (476) and “the only thing that has made [them] unhappy” (476). Their happiness is now her responsibility, and the opposite of doing what he wishes would result in their unhappiness. He makes her believe that by going through with the operation, things can go back to the way they were before (476). He convinces her that she has a choice by saying a few times that she does not have to go through with it if she does not wish to. This also allows him to establish a veneer of reasonability.

When she questions him, he uses a peer pressure tactic: “You don’t have to be afraid. I’ve known lots of people that have done it” (476). Avoiding the topic seems to upset Jig because she retorts, “So have I and afterward they were all so *happy* (emphasis added)” (477). At this point in their conversation, her tone becomes sarcastic because at that particular moment, she does not really think she would be happy if she were to have the operation. She fails to fall for the peer-pressure ploy since seeing that their friends would not be happy, she feels that they themselves would not be happy doing the same. When this gambit fails to deliver the result he wants, he appeals to monogamy and love saying that he does not want anybody but her (478), and the conversation ends in frustration.

Throughout the conversation, she knows what he is wishing for and still tries to be the flapper that can think and act freely. In fact, Jig tries to rationalize at times: "We could have everything and every day we make it impossible" (477). The American refutes, "We can have everything...we can have the whole world...We can go anywhere...It's ours" (477). She refers to "it" as their possibilities or perhaps as the child itself. "It" could also represent the world itself or a new world, a child for whom their lives would revolve around.

Later when she finds she cannot win the argument, Jig laments, "No, it isn't ours anymore...And once they take it away, you never get it back" (477). She seems resigned to the fact that not having a baby would make them happy. She then avoids the topic altogether, threatening to scream if he continues talking about it. After a while, when he asks if she feels better, she puts on a fake smile and replies, "I feel fine…There is nothing wrong with me. I feel fine" (478). However, this "fine" is obviously just an indication of frustration, which is understandable in light of the condescending rhetoric that he has employed.

Some people in the 1920s time period considered "[m]odern women [as] being too cold, too uncaring to satisfy the emotional demands of the modern family" (Gillette 53). This misconception made the modern woman into a villain whenever she showed disdain for family life. However, Jig's response to the American in Hemingway's story shows another point of view. Jig, at first glance, seems to be one of those selfish modern flapper women who wants to be in love and continue doing as she has done. However, it becomes clear that Jig is different because she is considering motherhood. She does not fit the stereotype. Despite this, society would judge her according to the false perception. If she were to keep the child with him, he may not be happy and then she would lose the man she loves. If she were to keep the child alone, then she may be

slutshamed and criticized for making “immoral” choices like having premarital sex and having an abortion.

The narrator is cognizant of the fact that Jig knows her relationship with the American must shift regardless of whether she follows through with the abortion or not. She is more concerned with the state of their relationship than with the baby's fate. She knows that no matter the decision, her relationship with the American would be changed forever. And if she loses the child, she could be negatively psychologically affected by it. Regardless, by end of the story, it is clear that Jig will not be happy with either decision.

Parker and “Mr. Durant”

Parker and Hemingway travelled in the same social circles, yet they did not get along. In fact, after she insulted his beloved Spain, he responded by writing a poem about her suicide attempt and abortion: “To The Tragic Poetess–Nothing in Her Life Became Her Like Her Almost Leaving It.” Even worse, he read it aloud in front of their friends (Wright; see Appendix for poem). The poem’s tone was biting and vindictive. While it could be interpreted as indicating Hemingway’s political views of women’s bodies, it was most likely merely an ad-hominem attack against her. While Hemingway’s move to publicize Parker’s abortions as well as attempted suicides may seem harsh and unnecessary, Parker was known for commenting on her own abortion. In the biography, *You Might as Well Live: the Life and Times of Dorothy Parker*, John Keats refers to one of Parker’s quips: “It serves me right for putting all my eggs in one bastard” (124).

Although Parker openly divulged details of her abortions in real life, she also addresses the subject of abortion in two of her short stories, “Mr. Durant” and “Lady with a Lamp.” “Mr.

Durant' was published prior to "Hills Like White Elephants" and illuminates the masculine, lighthearted worldview of men in the 1920s toward illegal abortion and the modern woman.

In Hemingway's story, the American somewhat successfully markets the procedure and the aftermath of a potential abortion as being natural, easy, and temporary. It would be easy to imagine the character of the American brushing his hands together and saying matter-of-factly, "Well, that's that" (Parker 699). This is a similar reaction to that of Parker's male protagonist in "Mr. Durant." Unlike the American in Hemingway's story, however, Mr. Durant, has little to contribute to his lover, Rose. This is evident in the events that lead to Rose's abortion. Unlike the American and Jig, Parker's story does not include a loving relationship that will potentially end because the heroine has become pregnant. Instead, Parker illuminates the hypocrisy of the All-American family man who keeps mistresses in the city while his wife stays at home and admires her husband for his work ethic. Mr. Durant, whose first name is never provided by the author, is pretty average: a forty-nine-year- old, well-respected, middle-class family man. Parker describes him thusly: "Mr. Durant was assistant manager of the rubber company's credit department; his wife was wont to refer to him as one of the officers of the company, and though, she often spoke thus of him to people in his presence, he never troubled to go more fully into detail about his position" (Parker 695).

At the beginning of the story, the audience witnesses Mr. Durant admiring the figure of a twenty-something shabby woman on a streetcar, most likely leaving her office job for the day. He does not make any advances toward her, but he does make several references throughout the story of being proud of himself for not being tantalized by young women and refraining from talking to the woman on the streetcar because there are better possibilities.

Mr. Durant begins reflecting on his last conquest, Rose, a twenty-something stenographer working at the rubber company where he also works. As Parker narrates, “She was never one to demand much of him, anyway. She never thought of stirring up any trouble between him and his wife, never besought him to leave his family and go away with her, even for a day. Mr. Durant valued her for that. It did away with a lot of probably fussing…” (696). Mr. Durant is a man who wants things to go his way, “[a]nd then everything has to go and get spoiled,‘Wouldn’t you know?’” (697). He is referring to Rose’s pregnancy and eventual abortion.

Similar to Hemingway’s story, the word, “abortion,” is not directly stated. Reflecting the attitudes and laws of her time, Parker refers to Rose as being “in trouble” or having a “condition” and like Hemingway’s story, the fetus and the abortion itself are reduced to ambiguous pronouns. Throughout the story, Rose and Mr. Durant refer to the pregnancy as “it” as in “she suspected *it* (emphasis added) [...] but hadn’t wanted to bother him about *it* (emphasis added) until she was absolutely sure” (697). The cautionary tale continues, “Neither then nor in the succeeding days did she and Mr. Durant ever use any less delicate phrase to describe her condition. Even in their thoughts they referred to *it* (emphasis added) in that way” (697). “It” is a “condition.”

Later, Mr. Durant reflects, “Innocence is a desirable thing, a dainty thing, an appealing thing, in its place; but carried too far, it is merely ridiculous” (697-698). He finds the situation he is put in ridiculous. Ironically, it is Rose’s initial innocence that appeals to Mr. Durant. He knows he is her first sexual partner, yet he scorns her and questions her innocence when she becomes pregnant with his child.

Rose confides in Ruby, another secretary at the rubber company, about her situation. Ruby knows a woman who can take care of the situation for $25. Mr. Durant considers himself

charitable and noble when he offers the funds to deal with the situation despite having his own needs for the money like getting Junior's teeth fixed (699). Ruby takes Rose to see the woman who can get rid of the problem. After the procedure, Rose goes to her sister's house to recover from "influenza" (699). Since Rose needs to come up with a viable excuse for missing work, the abortion is reduced to a sickness--sickness being something more acceptable than a woman's loose morals. Moreover, Mr. Durant advises Rose to think of her recovery as a "vacation" and he again bestows charity upon her by offering to "put in a good word for her" if she wanted her job back at the rubber company (699). At the end of Mr. Durant's streetcar ride and reflection of the entire situation with Rose, he says to himself, "Well, that's that" (699) as he looks forward to fish chowder at home with his well-behaved children. Rose's physical and psychological recovery is easily set aside.

Mr. Durant's aloofness and condescending attitude toward the situation is troubling yet reflective of the male perspective of abortion during the 1920s. After paying to get rid of the problem, he is able to move forward with his life, and even becomes excited about the possibility of other affairs in the future. On the other hand, Rose is sent away in hysterics, announcing "she never wanted to see the rubber works, or Ruby, or Mr. Durant again" (699). Rose will have a long physiological and psychological recovery from the abortion, unlike Mr. Durant and his quick recovery back to normalcy.

Mr. Durant's chauvinism and underlying misogyny is further explicated when he encounters a stray dog that his family wishes to keep. He first warms up to the dog; however, his attitude changes when he finds out the dog is female. After the children wish to keep it, his wife tells him, "She really seems to be good" (701). His entire demeanor changes: "Mr. Durant's hand

stopped sharply in its patting motion, as if the dog's neck had suddenly become red-hot to his touch. He rose, and looked at his wife as at a stranger who has suddenly begun to act queerly" (701). He decides right then he does not want the dog. Since he cannot directly deny his children, he calls his wife into his den saying that "they can't have that dog around" since she is "disgusting" (703). He goes on, "You have a female around, and you know what happens. All the males in the neighborhood will be running after her. First thing you know, she'd be having puppies- and the way they look after they've had them, and all!" (703). His attitude further illustrates him as a hypocrite, a womanizer, and a chauvinist. His ogling of the girl in the beginning of the story shows his view of women as objects or second-class citizens. If women were not used as wives, they could be used as mistresses to raise men's social statuses. And again, instead of appearing as a terrible father and telling his children they could not keep the dog, he would simply let the dog out of the door and then "everything [would be] fixed, all ready for a nice fresh start" (703). He gets rid of the dog like he gets rid of Rose--he finds a way to get rid of the problem by having it removed from his life.

In both of these stories, published in the 1920s, the idea of abortion is taboo, shameful, reduced to vague ambiguous pronouns. Both stories depict the complicated interwar years' attitudes toward sexual relations and pregnancy, one that may urge sexual freedom but places the full burden of that freedom upon women. Both short stories are relevant to the first wave of sexual changes brought about by suffrage and the sexual freedoms sought by people post WWI. Full of innuendos and ambiguous pronouns, these stories discuss abortion in ways that show how the men in the stories, and perhaps even of that time period, belittled extramarital pregnancy while also evading responsibility of the situations by distancing themselves from them. Both men act

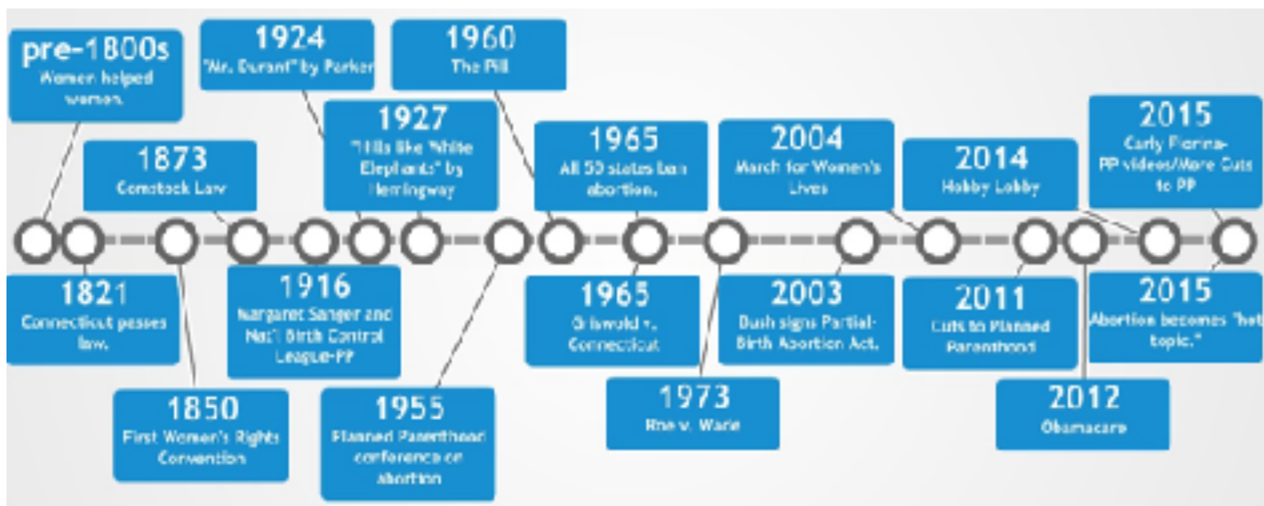
indifferently. We also find it interesting that Hemingway seems to sympathize with his female protagonist while Parker distances herself from her male protagonist.

Both stories show the futility of the women, not even realizing that they have rights over their own bodies despite being able to seek abortions themselves. Although the man discusses the situation with Jig, the readers realize that this is not going to be an argument that she could win. Jig becomes more emotional while talking about the issue, and finally, they end up ignoring the elephant in the room. They may even separate as a result. Thus, there is no good outcome for Jig.

Like Jig, Rose also has the choice to keep the baby or not. However, she does not consider it because as soon as he finds out she is pregnant, Mr. Durant does not give Rose any choice to keep the child or not. She must get rid of it immediately and he even offers to pay for it. Keeping the baby would be an inconvenience to him: his job and social status would be negatively affected. On the other hand, keeping the baby would make her a social outcast.

Politics and Women's Reproductive Rights

Even today, women are facing backlash for wanting the rights to their own bodies. Abortion and birth control are extremely sensitive topics, which have, however, found themselves on current political platforms. The disparity between the worldviews of those in Hemingway's and Parker's time and in our time is not great. By juxtaposing the political climate of Hemingway's



and Parker's time with ours, we can better understand the rhetoric and discourse of women's reproductive rights.

Fig. 1. Timeline of Women's Reproductive Rights from the 1800s to the Present in the U.S.

According to the timeline, before the 1800s women helped women with abortions, utilizing the dangerous methods previously described. In 1821, Connecticut passed an anti-abortion law. In 1850, the First Women's Rights Convention was held in Worcestor, Massachusetts. Following that in 1873, new laws were used to control women:

> A federal passed in March 1873, which became known as the Comstock Law, made it a misdemeanor to sell or advertise obscene matter by mail, and made specific reference to "any article or thing designed or intended for the prevention of conception or procuring of abortion." (Abbott)

In fact, "Telling someone where they could find such information carried a prison sentence of six months to five years and a fine of up to $2,000" (Abbott). In 1916, Margaret Sanger began the National Birth Control League, which evolved into Planned Parenthood. Dorothy Parker published "Mr. Durant" in 1924; Ernest Hemingway published "Hills Like White Elephants" in 1927. More women gained access to the workplace in World War II (1939-1945) on the homefront and beyond. Simone de Beauvoir published *The Second Sex* in 1949. In 1955, Planned Parenthood held a conference on abortion. The Pill was invented in 1960. In 1965, all 50 states banned abortion. The case of *Griswold v. Connecticut* covered people's right to privacy in regards to what they did in the home, which should not be the government's business.

Abortion was not a huge political issue until 1973, which brought the landmark case,

Roe v. Wade. However, not everyone was happy about it. In 1992, during a case in Pennsylvania, *Planned Parenthood v. Casey*, the Supreme Court prevented states from preventing the ban of abortions. In the 1990s, several abortion clinics were attacked, and doctors were killed by protesters. In 2003, Bush signed the Partial-Birth Abortion Act. In 2004, a March for Women's Lives protested that, as well as other issues. In 2009, Dr. George Tiller who had performed late-term abortions since the 1970s was killed.

The end of the timeline is the most relevant to our argument. In 2011, the cuts to Planned Parenthood began; 2012 brought "Obamacare" or the Affordable (Health)Care Act. In 2014, Hobby Lobby made the news by making it to the Supreme Court and winning. Warren Richey reports in the *Christian Science Monitor* that "The U.S. Supreme Court ruled on June 30 that the owners of closely-held, profit-making corporations cannot be forced under the Affordable Care Act to provide their employees with certain kinds of contraceptives that offend their religious beliefs."

In September 2015 at the second Republican presidential debate, Carly Fiorina described videos made by David Daleiden and the anti-abortion group, the Center for Medical Progress. The videos show Planned Parenthood personnel describing the sale of fetal material, and graphic images follow. After the videos were made public, people were outraged and decried the necessity for funding Planned Parenthood. Abortion then appeared on the presidential platform. According to Fiorina at the debate, "I dare, Hillary Clinton, Barack Obama, to watch these tapes. Watch a fully formed fetus on the table, its heart beating, its legs kicking, while someone says we have to keep it alive to harvest its brain. This is about the character of this nation! And if we will not stand up and force President Obama to veto this bill, shame on us" (National Review). Fiorina

employs emotional rhetoric and graphic images to relate to ethics and, of course, move toward her objective of gaining votes from either parties. Instead of a woman's right to her own body, the issue has become a question of morality as opposed to being a reproductive and family health issue. Moreover, the proliferation of these videos motivated Robert Lewis Dear Jr., to shoot and kill three people at a Planned Parenthood clinic in Colorado Springs in November 2015.

With the release of those videos, abortion has become a hot topic of discussion. Two abortion-related bills also appeared in September 2015: "the Born-Alive Abortion Survivors Protection Act, would impose criminal penalties on medical personnel who fail to aid an infant born after an attempted abortion" (DeBonis) and "the Defund Planned Parenthood Act, [which] imposes a one-year moratorium on federal funding for the group, which gives time for "thorough investigation of its practices" (DeBonis). Their funding would be taken away and given to "clinics that do not offer abortions" (DeBonis).

To show his viewpoints on the issue, Presidential candidate Ben Carson also remarked, "...There may be a war on what's inside of women, but there is no war on women in this country" (Talking Points Memo). Of course, he means the unborn baby, but this kind of statement still shows that much discussion about women's reproductive rights is necessary. His words echo the words of the American in "Hills Like White Elephants" and probably the inner workings of Parker's Mr. Durant--men who are from privileged classes who get to decide the fate of their female counterparts' unborn children. This is similar to the tone that some legislators and politicians are using when they are making decisions regarding women's rights to their own bodies, which should be protected by decisions resulting from *Griswold v. Connecticut*. The systematic questioning of Jig's opinions and later turning over the decision making power to a male, the

American, is similar to how some females today agree with the hegemonic masculine rhetoric that runs politics and sometimes leads some women to elect officials passively either by not voting or by supporting male decisions.

Fortunately, when some of these men do not stand up for women's rights because they think they know better or could be motivated by their religious beliefs, some women will speak out. In response to the investigations and defunding of Planned Parenthood, Elizabeth Warren delivered a wake-up call to her Congressional colleagues:

> Do you have any idea what year it is? Did you fall down, hit your head, and think you woke up in the 1950s? Or the 1890s? Should we call for a doctor? Because I simply cannot believe that in the year 2015, the United States Senate would be spending its time trying to defund women's health care centers… (Salon)

Warren's comments highlight the idea that the attitudes toward women's rights to their own bodies have not changed much since the past. Hopefully, her logical use of early dates, referring as far back as the 1890s and the 1950s, makes people think and opens up discussions about women's reproductive rights.

Planned Parenthood President, Cecile Richards, is also staunchly defending her organization:

> While our opponents have been working to create scandal and panic where none exists, doctors and nurses at Planned Parenthood health centers have continued to provide care to thousands of women, men, and young people every day — contraception, cancer screenings, testing and treatment for sexually transmitted infections (STIs), and safe and legal abortion. Whose efforts are doing more to help

families and make our country healthier? (Washington Post)

Richards feels like her organization is under attack, but does not understand why. She further substantiates their role in society by listing their services as a way to question the reasons for the attacks. Moreover, she points out that it is not just a female issue. Numerous men obtain services from Planned Parenthood as well.

While the whole story has not been told, there has been no unethical procedures being used. Jason Chaffetz, head of chairman of the House Oversight and Government Reform Committee, said in early October that their investigation of Planned Parenthood funding has been fruitless: “Did we find any wrongdoing? The answer was no...Did I look at the finances and have a hearing specifically as to how they spend? Yes. Was there any wrongdoing? I didn’t find any” (Bendery). At the moment, they are still looking for evidence, even after having already done so multiple times and finding nothing.

It is important to acknowledge the fact that some women have been able to avoid putting themselves through an abortion and losing face by being able to marry the fathers of their children and having normal lives. For those women who did not and do not have voices, Hillary Clinton’s response to Planned Parenthood attacks may be appropriate: “If this feels like a full-on assault on women’s health, that’s because it is...When politicians talk about defunding Planned Parenthood, they’re talking about blocking millions of women, men and young people from live-saving preventive care” (Zagorski). Clinton’s words highlight Planned Parenthood opponents who fail to listen to the logos or scientific facts and instead employ harmful rhetoric to convince their constituents into helping them defund Planned Parenthood and move the funds to their other interests. There could be one bright light in all of this political rhetoric--at least women today

with unplanned and unwanted pregnancies do not have to resort to using any of the horrific methods and tools that women used in the past to get themselves out of sticky situations.

Recently on the popular TV show, *Scandal*, a female character decides to have an abortion. Hemingway and Parker both avoid the word while *Scandal* creator Shonda Rhimes deliberately tackles the issue head on in ways never addressed on TV. Still, none of these fictional representations reflect the reality that most women seeking an abortion already have a family and are doing so to protect the family they have. Regarding the elephant in the room--the topic of abortion-- throughout history and the writers' times, attitudes toward women's reproductive rights need to change. Perhaps it is time to discuss the topic with our students and let them see for themselves the importance of women's reproductive rights by writing and researching about it.

Appendix A

Ernest Hemingway-"To The Tragic Poetess – Nothing in Her Life Became Her Like Her Almost Leaving It" (qtd. in Wright)

O thou who with a safety razor blade
a new one to avoid infection
Slit both thy wrists
the scars defy detection
Who over-veronaled to try and peek
into the shade
Of that undistant country from whose bourne
no traveller returns who hasn't been there.
But always vomited in time
And bound your wrists up
To tell how you could see his little hands
already formed
You'd waited months too long
that was the trouble
But you loved dogs and other people's children

and hated Spain where they are cruel to donkeys
Hoping the bulls would kill the matadors
the national tune of Spain was Tea for Two
you said and don't let anyone say Spain to you -
You'd seen it with the Seldes
One Jew, his wife and a consumptive
you sneered your way around
Through Aragon, Castille and Andalucia
Spaniards pinched
the Jewish cheeks of your plump ass
in Holy Week in Seville
forgetful of our Lord and of His passion
And returned, your ass intact, to Paris
To write more poems for the New Yorker.

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“Aficion”: Bullfighting and Heteronormative Expressions of Masculinity in *The Sun Also Rises*

Emma Kostopolus

In Ernest Hemingway’s novel *The Sun Also Rises,* an intuitive understanding of bullfighting or “aficion” serves as an effective metaphor for male virility and heteronormative masculinity. Hemingway ties bullfighting to masculinity through the characters’ reactions to the act of bullfighting. Protagonist Jake Barnes seems to possess the most aficion of any character in the novel not directly associated with the bullfights. This trait at first seems odd, since Jake has a very troubled relationship with masculinity: despite ample opportunities during the course of the story, Jake never explicitly engages in any sexual activity, due to a wound from the war that has rendered him impotent. This is distinctly different from several other male characters, such as Lady Brett Ashley’s lovers Mike Campbell (her fiancé) and Robert Cohn, for whom sex is a driving factor for most of their actions.

The nature of Jake’s aficion becomes apparent with an examination of his relationship with Lady Brett Ashley. Despite the two never having an established romantic relationship, Brett is drawn to Jake. The only other male character that Brett exhibits a similar attraction to is the young matador Pedro Romero, with whom she has a brief sexual encounter. Brett is more drawn to Jake than she is either to Cohn or Mike, both of whom she has had explicit relationships with. Neither Mike nor Cohn has aficion; Brett, on the other hand, is drawn to the primal power of the bullfights. In much the same way, she gravitates toward Jake and Pedro Romero, and attempts to establish herself as a possessor of aficion.

The relationship between masculinity and performance in the novel first becomes clear when Jake and Brett are in the presence of several homosexual men at a bar. Jake reacts to the men in a derisive fashion, being made so angry at their presence that he admits to wanting to "swing on one, any one, anything to shatter that superior, simpering composure" (28). These men have done nothing to harm or slight Jake in any way, but they do not conform to his idea of what a man should be, and are therefore worthy only of scorn. Their appearance and mannerisms belie their sexual orientation, which conflict with the idea of masculinity that permeates the novel. Jake and another example of traditional masculine performance, a "policeman standing by the door" share a moment of camaraderie with a smile meant to communicate their shared disdain (28).

Despite his avowed aversion to the homosexuals, Jake is closer to them than he is prepared to fully admit in the schema of masculine virility to which he ascribes. Ira Elliott describes how Hemingway uses the masculine performances of the men in the novel to showcase their sexual prowess. For Jake, Elliot argues, "Homosexuality is . . . not simply a matter of erotic object choice and same-gender sex. It is also a way of being, for the performativity of the young men indicates – is, in fact, predictive of – their bedroom behavior" (65). Jake is disgusted with the presence of the gay men because they more honestly perform behaviors of their sexual abilities and orientation than Jake does himself. Jake wishes to be able to perform in the manner expected of a stereotypical heterosexual male, but finds himself unable to. Thus, his typically masculine behavior reflects a dishonest performance.

According to David Blackmore, the concept of using other males as metrics of meeting a masculine standard is continued with the addition of the matador Pedro Romero. Blackmore suggests that Hemingway places Romero in the novel as "a touchstone of true manhood, against which Jake can measure his own inadequacies" (55). Placed at the other end of the spectrum are, in Blackmore's words, "Brett's gay male entourage," who "simultaneously [affirm] and [question] Jake's own claims to manhood" through their behaviors, which are at once identical and diametrically opposed to Jake's own (55). Pedro Romero functions, as Blackmore puts it, as a "model of what Jake wishes he could be, instead of what he is afraid he might be," i.e., an effeminate homosexual (56).

Jake's semi-ambiguous wartime wound, while it is only the focus of a single passage in the novel, causes him insecurity about his own state of being as a man and is the cause of the vast majority of his desire to perform in a hyper-masculine role. Alone in the confines of his room, Jake can safely examine himself and honestly appraise what he feels are his shortcomings. It is significant that the only time that readers are privy to any knowledge of Jake's wound is when he is alone; heteronormative masculinity does not traditionally allow for public airings of weakness. Jake is particularly irate at the memory of a military liaison who attempts to comfort him while he is hospitalized, by stating that Jake has "'given more than [his] life'" in the course of his military service (39). While this statement is meant to let Jake take solace in his ultimate sacrifice, all it serves to do is remind Jake of how he no longer possesses the single most important quality of heteronormative masculinity. The ability to perform sexually in a traditionally male role is so valued by the culture surrounding masculinity that it is viewed as more important than life itself.

While Jake outwardly treats his injury with a cultivated air of nonchalance; however, Elizabeth Klaver points out in her article on erectile dysfunction in *The Sun Also Rises* that the apathy must be in large part a façade. Klaver asserts that “surely a man must grieve the loss of a particular sort of pleasure in the penis, regardless of sexual orientation” (100). Jake’s sense of loss, both of the ability to love Brett in the way they both desire and to perform as a man in one of the most primal ways, resonates through his behavior toward women and is a driving force in the redirection of his masculinity toward bullfighting. Even if he cannot be a man in the way that will allow him to experience sexual pleasure, he can still possess aficion in some way.

Dana Fore continues the discussion of Jake’s wound as one barring him from true manhood. Specifically, Fore focuses on the troubling associations that can arise from having a disability, calling them “a new range of sexual stereotypes and cultural assumptions” that negatively impact Jake’s self-image (76). He is especially sensitive to the idea that his wound and failure to perform sexually render him indistinguishable from “homosexuals or childlike, asexual beings” (76). Jake’s status as a man is fragile because he lacks the ability to perform in a sexually masculine role, and so is afraid of being reduced to an “inferior” role without agency in society.

It is in reference to Brett that Jake’s wound causes him the most insecurity. While Jake and Brett have deep romantic feelings for each other, the wound prevents them from physical consummation. They maintain all the appearances of a romantic couple, but lack a sexual component, and thus do not feel that their relationship is legitimate. Jacob Leland maintains that “Jake’s relationship to Brett is a signifier divorced from its referent, the appearance of heteronormative relations without sex itself” (43). Because he cannot satisfy Brett physically, Jake

feels that he could not provide for her in any other sense, and thus relinquishes his hopes for a relationship with her on the basis of his faulty masculinity. Jake even dismisses Brett's own feelings on the matter, stating "I suppose she only wanted what she couldn't have" (39). It could not make sense for Brett to want Jake as he is, since he lacks the final quality that solidifies his status as a man.

In addition to *The Sun Also Rises,* Hemingway's ideological connection between manhood and bullfighting appears throughout his nonfiction work *Death in the Afternoon*. In particular, the connections between injury, masculinity, and sexual performance are discussed at length. Hemingway claims that injuries and accidents are not only to be expected when someone is a man, but that they are marks of true masculinity. He claims that "you will find no man who is not a man who will not bear some marks of past misfortune" (104). The brief and flippant statements that follow – "hit here," "broken this," "contracted that" – are kept vague to emphasize that pain and illness are insignificant to someone with aficion, so much so that the specifics of the incident are not worth remembering (104). If this were the case, Jake's masculinity should not be at all threatened by his wound, since wounds are part and parcel of manhood. The issue lies within how his wound affects his performance as a man. According to Hemingway, the performance of matadors who have been injured in the ring may suffer, and this in turn affects their aficion. It is only after their "first severe wound" that the "permanent value" of a matador is revealed and it is shown whether he will continue on as an aficionado or whether he is "through as a successful bullfighter" (166-167). Injuries are the mark of masculinity, but they can also irrevocably damage it or take it away. Jake's wound, though it was received while acting in a highly masculine role, permanently diminishes his ability to perform as a man.

Death in the Afternoon specifically ties masculine performance and injury to sexual abilities with a similarly flippant discussion of venereal diseases. Hemingway asserts that it is unrealistic to expect someone with aficion, who is accustomed to risk-taking and excitement, to be wary of things like sexually transmitted diseases. Matadors "triumph in the afternoon by taking chances" in the bullring, and they approach chance sexual encounters with the same bravado (103). In fact, they are supposed to hold the risk of disease in "contempt," as this suits their bold and fearless male persona (103). A man should engage in sex "thinking only of the woman and not of their future health" – the momentary conquest and pleasure trumps the possibility of negative consequences. A man who does not possess a cavalier attitude towards sex does not perform his manhood in the proper fashion; Jake, who cannot have sex at all, performs a faulty and weak masculinity.

Hemingway builds many of the core relationships in *The Sun Also Rises* on both parties' understanding of aficion: both how it acts as a measure for masculine virility and how that virility is a highly valuable social currency. One of the relationships most deeply intertwined with aficion is the friendship between Jake and hotel owner Montoya, who acts as a guardian of heteronormative masculinity. While they appear to be close friends at the beginning of the fiesta, as Jake's actions betray the concept of aficion, he and Montoya drift apart; while Jake can provide a convincing simulacrum of aficion, he lacks a vital component that would allow him to truly participate in the cultures of bull-fighting and "true" manhood.

Montoya is able to specifically gauge the aficion of all of the bull-fighters who take part in the fiesta, and balks at any association with those who do not measure up as a true aficionado.

Montoya displays the photographs of bullfighters with a large amount of aficion in his bedroom, while photos of lackluster bull-fighters, dubbed "commercial" by Jake, are kept out of sight in his desk, until Montoya one day throws them all out. Despite the fact that these subpar photos "often had the most flattering inscriptions," their objects' lack of masculine virility meant that they "did not mean anything," and so Montoya "did not want them around" (137). Nothing but aficion matters in the world of bullfighting, and much like masculinity, no other positive traits can make up for its missing presence.

The process by which a man is deemed to be a true aficionado is mysterious in nature. As Jake explains, "there was never any password, no set questions that could bring it out, rather it was a sort of spiritual examination with the questions always a little on the defensive and never apparent" (137). This system of determination is highly exclusionary: only a few people know the criteria for acceptance as aficionados, and fewer can meet these standards and join the ranks of the true bull-fighters. This process serves as a way to gain entrance into the cult of masculinity that Hemingway has constructed. The validation of manhood occurs not through the completion of any action, but through examination of unspecified character traits by a group whose only qualifications for judgment appear to be their own possession of masculinity. As Allen Josephs says, "Montoya and the true aficionados are the keepers of the faith," and they determine who is allowed the masculine privilege of aficion (92).

Jake has passed the preliminary examinations of Montoya and several other members of the old guard of masculinity, and thus has special privileges in Pamplona. Montoya in particular could "forgive anything" of "one who had aficion" (137). At first, Jake is forgiven the presence

of his friends: Brett, who cannot possess aficion, and Cohn, who appears to be incapable of it. In a way, Jake's show of masculinity serves to protect the entirety of the group from the scorn of the other aficionados, until Brett's affair with Pedro Romero collapses the performance and displays the lack of true masculine power in the group.

While it is his permissive attitude towards Brett and Romero's affair that finally causes Jake to lose his status as an aficionado with Montoya, the lack of real aficion in Jake is hinted at much earlier in the novel. After Jake inspects the bulls that are to be used in the fiesta, Montoya approaches him and asks his opinion of their quality. When Montoya appears to disagree with Jake's initial assessment, Jake changes his answer to agree with the established aficionado, moving from "they were nice bulls" to "I know what you mean" in response to Montoya's edict – "they're not too good" (149). From this conversation, it is clear that Jake had no idea what the proper aficionado response to the bulls should be. Jake claims to understand Montoya's reticence, but his question to Montoya "What didn't you like about them?" betrays his true lack of knowledge and, by extension, lack of aficion (149).

Jake's grip on aficion is so tenuous that he cannot even put forth a façade in front of those who distinctly lack any appreciation of the bullfights. After a man is gored by a bull and dies, Jake and a café waiter discuss the essential purpose of the bullfight, and if it is worth a human life. The waiter describes the death of the man as being "all for fun," and then asks Jake what he thinks of it (200). This is Jake's chance to display his knowledge of the bullfights and the connection between bravery and masculinity. A Hemingway-esque aficionado, it seems, should be able to staunchly defend the merit of the bullfights, even in spite of their dangerous nature. Jake,

however, finds himself unable to, answering the waiter with “I don’t know” (200). He also does not respond to the waiter’s claim that bulls are just “brute animals,” and not powerful symbols of manhood central to the ritual of the fiesta (200). The waiter is avowedly not an aficionado, so even a showing of bullfight expertise that would not convince anyone familiar with aficion should be able to place Jake in a superior position of masculinity. However, he cannot bring himself to dispute the waiter’s argument; perhaps Jake is more shaken with the possibility of death than an aficionado ought to be.

Jake also displays his deficit of masculinity at the final bullfight of the fiesta by incorrectly directing Brett on how to display Romero’s cape. When the cape is presented to Brett at the beginning of the fight, Jake directs Brett to “spread it out in front” of her, so that it is displayed for the people at the fiesta (215). This action, however, is met with distaste from Romero’s sword handler, and a stranger in the crowd comes forward to correct Jake’s error. The man directs Brett to “fold it and keep it in your lap” because “he doesn’t want you to spread it” (216). It is unclear whether the “he” is referring to Romero’s sword-handler or Romero himself, but the distinction is unimportant. The significance of this exchange lies in Jake’s inability to discern the proper response to this situation, something an aficionado would have understood intuitively. A nameless man in the crowd possesses more aficion than Jake, and telegraphs the latter’s lack of masculinity by superseding him to address Brett directly and state the proper course of action.

Throughout the fiesta, the bulls themselves are described via a series of words that largely harken to phallic and sexual imagery. When the bull’s cage is hit, something inside appears to “explode” (143). When a bull first appears, he is said to have a “great hump of muscle” that is

"swollen tight" and "quivering" (143). Later, the bull is described as having a "crest of muscle" that is "rising" when he approaches a castrated steer (145). The raw power of the bulls in the arena easily translates into language that could be used to describe other, more direct displays of masculine power and virility. This comparison Hemingway draws between bulls and the ultimate symbol of manhood further invites and expands upon the idea of bull-fighters as the ultimate scions of masculinity, since they battle for dominance with a version of the very icon of manhood itself.

An important part of the bullfighting ritual is the taking of trophies from the bodies of dead bulls: most often the ear or tail. Receiving such a trophy is an act of "acclamation," since being given a symbol of masculinity indicates the virility of the recipient (201). Pedro Romero receives the ear of a bull, which he then gives to Brett. Brett's response to the gift shows her inability to possess aficion. She "shove[s]" the ear "far back" in the drawer of an end-table in her hotel room and leaves it in Pamplona (201). Brett does not know what to do with aficion or its trappings, so she avoids it and leaves it behind her once she knows she is unable to fully possess it, in the form of possessing Pedro Romero. She cannot even handle the symbol of aficion directly; she wraps it in Jake's handkerchief, and keeps the barrier of his alleged masculinity between herself and Romero's gift.

Jake views matadors as existing at the apex of human experience; they always live in the moment, fully experiencing sensation. This aligns with a section in *Death in the Afternoon* wherein Hemingway states that "every matador is a genius" (88). Hemingway equates matadors with not only other professional athletes such as "boxers" and "major-league ballplayers," but

with artists like an "opera singer" (88). In all of these fields, there must be a certain innate quality or "genius" that allows those who possess to become truly great. Without this quality, the aficion of the bullfighter, no amount of practice or training in the world will lead to success. The matadors possess aficion, and live a life that is richer in sensation and filled with more excitement than the average person. Their craft contains no small measure of risk, and while their "genius" helps them to stay alive, its very presence displays their mortality.

In a conversation with Robert Cohn, Jake states "nobody ever lives their life all the way up except bullfighters" (18). Cohn displays his lack of knowledge of aficion by replying that he was "not interested in bull-fighters" because the life they live is "abnormal" (18). Not only is Cohn apathetic about achieving aficion, he does not even seem to realize its significance. This lack of understanding contributes to Brett's preference for Pedro Romero over Robert Cohn during the fiesta. Robert Cohn continuously displays a lack of aficion before and during the fiesta, a trait that earns him the hatred of all of the other members of his traveling party. While Cohn may be a large man who has won numerous boxing matches, his failings as a man put him in constant conflict with Mike Campbell and inform his strained relationships with Brett, Bill, and Jake.

At several points in the novel, Cohn attempts to mask his ignorance of aficion through a discussion of bull-fighting with other characters. His fundamental misunderstanding of the sport becomes apparent when Cohn asks Jake and Bill to bet on the outcomes of the fights. Both Jake, with his semi-established aficion, and Bill rebuff Cohn's overtures towards a friendly wager. Having to employ an "economic interest" to gain enjoyment from the fiesta would mean that the true import of the bull-fights was lost (104). Bull-fighting as an event extends beyond both sport

and leisure; for those who understand it, aficion becomes a state of life, something that transcends other daily activities and permeates the very fabric of existence. For an aficionado, betting on bull-fights is akin to "betting on the war;" it trivializes a serious endeavor, an endeavor that true men would not need further incentive to care about (104).

Cohn once again shows off his lack of aficion right before viewing the first bull-fight. When Bill attempts to advise Cohn on how to watch his first bull-fight to avoid being ill, Cohn replies "'I'm not worried about how I'll stand it. I'm only afraid I may be bored'" (166). In this way, Cohn attempts to achieve a higher level of masculine performance than his companions. He believes that to be unaffected by the proceedings is the most masculine display possible during the fiesta. A proper understanding of a bull-fight should lead one to be deeply affected by it, since it is the experience itself that is intertwined with masculinity. A reverence and appreciation for a well-fought match is the mark of a real aficionado. Cohn was right, however, about the need for stoicism in the face of a gory and violent bull-fight. When he is unable to bear up under the sight of a gored horse, the rest of the party makes fun of Cohn for appearing "quite green" (170). Cohn's false bravado and inability to put forth even a façade of aficion are but further indications of his poor performance of masculine virility. This, in addition to his inability to hold the interest of Brett, make him a great source of ridicule among those in the group who see themselves as superior performers of masculinity.

Mike Campbell in particular enjoys goading Cohn about his perceived failings. These insults, however, also serve to highlight the ways in which Mike himself is insecure about the subpar performance of his own masculinity. Perpetually bankrupt and consistently drunk, Mike's

only proof of superiority over Cohn is his semi-official "possession" of the affections of Brett. Nevertheless, Mike persists in denigrating Cohn, and uses the terminology of the bull-fights to impugn Cohn's masculinity.

One of the more obvious devices to differentiate between those with aficion and those without is the distinction between the bulls and the steers. The ineffectual castrated steers, "old maids" as Jake calls them, are brought in to sooth and provide a distraction for the much more powerful, virile bulls (138). In this scenario, the steers are meant to represent those without an accepted performance of masculinity, while the bulls are the true aficionados. The bulls are what draw people to the fiesta; the steers are simply there to take up space. If a steer is gored during the fights, it is considered no great loss, since it was wounded by a creature far more magnificent than itself. Hemingway has the characters themselves key in to the similarities between the animals on display and their own social circle. After seeing the way that the less-powerful animals are treated, Cohn voices his opinion that "'It's no life being a steer'" (146). Cohn feels sympathy for the steers because he does not fully comprehend the affair of a bull-fight in the same way that the others do. To Cohn, the steers are not simply a way to channel the aggression of the bulls, but creatures of equal importance to the bulls. The rest of the group does not feel this way, and their indifference towards the steers mimics their indifference towards Cohn's own struggle for relevance in the face of those more traditionally masculine than himself.

Mike Campbell uses the similarities between Cohn's situation and that of the steers to barb Cohn into confrontation. Mike states that he thinks Cohn would have "loved being a steer," since they "lead such a quiet life," "never say anything," and are "always hanging about

so" (146). In doing so, Mike calls attention to Cohn's role in the group as the unwanted guest. Much as the bull uses the steer at the fiesta, Mike insults Cohn to blow off steam and assert his own masculine dominance in their relationship.

Jake and Mike are not the only characters in the novel plagued by an imperfect representation of the masculine. Wolfgang Rudat claims that Brett also attempts to conform to standard masculine behaviors as a way to gain power over those around her. Brett leaves Pedro Romero at the novel's conclusion because she is unable to perform her own version of masculine power and retain his affections. In Rudat's words, "she ha[s] no choice but to break up with him because she fail[s] to get the bullfighter on her own terms, i.e., she fail[s] to get him to accept her affectation of masculinity in behavior and appearance" (44). Because Brett is female and chooses to pursue heterosexual relationships with men, no amount of masculine performance can alter her place in the schema of "true" men.

The character in the novel with the most demonstrable aficion is the young bull-fighter Pedro Romero. Virile, powerful, and talented, Romero functions as a metric to test the masculinity of those around him. He excels in every area of manhood, from performing as a matador to providing sexual satisfaction. Romero displays masculinity in all the aspects in which Jake perceives himself to fail as a man, but Jake cannot hate the young matador; he can only admire the aficion that he can never achieve.

When Montoya first introduces Jake to Pedro Romero, Jake thinks that Romero "was the best looking boy [he] had ever seen" (167). Jake is given an introduction based on his status as an aficionado, but is overpowered by the raw masculinity of the young matador. From this mo-

ment on, Jake compares everything related to bullfighting or manhood to the standard of Pedro Romero. The other matadors in the fiesta had “no comparison with Romero” (168). When Jake and Brett watch the fights, Romero appears to be “the whole show;” Jake claims that no one “saw any other bull-fighter” the day Romero fought (171). Two additional performing matadors are mentioned, but only to confirm that, next to Romero, “they did not count” (171). Both in and out of the bullfighting ring, Romero’s powerful aficion dictates how others perceive their surroundings.

Brett’s initial reaction to the young matador reveals much about the strong connection between aficion and masculine virility. Romero immediately captures the woman’s attention; or rather, a specific part of him, clad in “green trousers,” does (169). After watching Romero fight, Brett claims that she is “limp as a rag,” a state commonly associated with satisfaction after coitus (173). The obvious references to sexual endowment and its accompanying capacity for pleasure indicates that Romero is capable of performing in a male role that Jake cannot hope to attain. Romero’s relationship with Brett mirrors the one Jake wishes they could have: intense and sexually gratifying. As such, the reader is implicitly invited to compare Jake to Romero in the same way that Romero is compared to the other men around him. In this way, Romero becomes less of a person and more of a symbolic figure, illuminating the failings of the American men and their lackluster aficion.

The clearest references to Romero’s aficion occur while he is plying his trade as a matador. As opposed to the other matadors, who “twisted themselves like cork-screws” and gave a “faked” performance that left the audience with “an unpleasant feeling,” Romero’s bull-fighting

“gave real emotion” by “let[ting] the horns pass close to him each time” (172). Through exposing himself to the greatest amount of danger, he displays his fearlessness, and thus his masculinity. This inspires awe and admiration in the spectators, who do not believe that they could act as “quietly and calmly” as Romero does in the ring (172). This performance exemplifies Christopher Barker’s notion of the Hemingway bullfight. According to Barker, the matches in *The Sun Also Rises* and *Death in the Afternoon* constitute “a tragic ritual that affirms human superiority” (3). Romero’s actions place him in a position of superiority not just to the bull, but also to the audience, by the simple virtue of where they are located: safely in the stands or facing down a charging bull.

Romero’s bullfights are described via language that relates the multifaceted relationship between manhood and aficion. The young matador is first depicted as aggressive, “dominat[ing] the bull” in the ring before going in for the kill (172). Asserting his power over the bulls proves not only that he is an efficient and skilled matador, but also that he can easily place himself in a position of authority over images of phallic hyper-masculinity. Romero toys with the bull before killing it, letting the animal know that he is “unattainable” – the bull is an inferior specimen of the masculine, and cannot harm a “true” man (172).

In his later bullfights, Romero changes tactics, moving from an aggressive overpowering of the bull to a sort of spiritual communion between two symbols of manhood. Whereas what he sought before was control, Romero now appears to want to reach an accord. As they face each other, Romero appears to have “spoke[n]” to the bull – the bull is being treated as an opponent, an equal to the matador, and not just a mindless brute. At the climax of the match, the death of

the bull, Romero "bec[omes] one" with the creature he kills, positioning himself to appear to be seamlessly melded with the bull as he pushes a sword between its shoulder blades (222). The two conflicting symbols of masculinity merge at the apex of the fight into a single image of power and virility.

Romero's change in attitude towards the bulls reflects the growth of his aficion. David Wyatt is correct when he says that "the meaning of the bullfight resides less in the death of the bull than in the administering of that death by a man" (85). The bulls are no longer something for Romero to conquer to prove that he is worthy of the admiration he receives; now they are creatures that deserve respect, since they are what gave him his current life of fame and glory. When he is asked about his trade, Romero replies that "the bulls are my best friends" (189). This sentiment confuses Brett, who does not understand the importance of the bullfight to the essence of Pedro Romero as a man. Without the bulls, the spectacle of the fiesta and reverence of the cult of aficion would collapse, and figures like Pedro Romero would no longer captivate the imaginations of the Spanish public.

Pedro Romero is a fictional character, but Hemingway juxtaposes him against several historical matadors during the fiesta, notably Juan Belmonte. Belmonte receives a lot of attention in *Death in the Afternoon* as one of the matadors who has perfected the art of bullfighting. By comparing Romero favorably to an actual esteemed matador, Hemingway builds the air of aficion around the young matador to extreme heights. Belmonte is an older matador, and has lost a lot of his abilities along with his youth. He can only "sometimes" achieve the same feats that Romero can "always, smoothly, calmly, beautifully" perform with the bulls (218). Belmonte "was no

longer well enough" to have the aficion of a younger man such as Romero (218). Romero has "the greatness" of a true aficionado, and proving his mettle against a legendary matador only further proves his manhood (218).

Pedro Romero was originally based on a real-life matador name Cayetano, and his name is taken from another bullfighter of legend, who always killed bulls in the same manner as the fictional Romero does in the final fight of the fiesta. Romero also bears several resemblances to a matador discussed in *Death in the Afternoon*, Manuel Garcia Maera. Maera began his career as a member of Belmonte's entourage, but soon rose to prominence and competed against his former employer. Much like Maera, Romero uses the reputation of the older bullfighter to propel his own career and display his masculinity. Maera also displayed a stoicism in the face of injury similar to Romero's. Maera would often fight right after receiving an injury from a bull, only being frustrated at the fact that "he had to wear a bandage that showed above his collar" (79). Similarly, Romero fights with a face that is "discolored and swollen" after being badly beaten by Robert Cohn (215). Both matadors perform well in spite of their injuries, as a man is supposed to do. Hemingway draws from the experiences of highly masculine matadors to strengthen Romero's appearance of aficion and demonstrate how a man is supposed to triumph over injury and adversity, something Jake and his fellow ex-patriots are incapable of.

Montoya regards Romero's aficion as a pure thing in need of protection from the corrupting influences of "decorative excesses," which traditionally diminish masculinity. According to Thurston, Hemingway links these excesses to "forcible sodomy" through "synechdoch[al] representation" (55). Montoya fears that if Romero gets swept up in his own popularity, he will lose

the authentic aficion that makes him a gifted matador. At one point, Montoya frets to Jake that "people take a boy like that. They don't know what he's worth. They don't know what he means" (176). As someone Montoya perceives as a fellow aficionado, Jake advises the innkeeper to keep Romero from getting involved in the "Grand Hotel business" of decadent American tourists (176). Ultimately, however, it is the influence of Jake's fellow ex-patriots that jeopardize Romero's career and reveal Jake's own lack of aficion.

The tryst between Pedro Romero and Brett spells the end of Jake's acceptance as an aficionado. When Brett and Pedro Romero are together in the bar, Montoya's disapproval bars Jake from aficion. As Montoya enters, he "start[s] to smile" at Jake, but stops when he sees Romero holding "a big glass of cognac" and sitting next to "a woman with bare shoulders, at a table full of drinks" (180). Jake has allowed Romero to engage in decadence and excess; something which, if he were a true aficionado he would have tried to stop. Montoya now sees that Jake does not have aficion, and "did not even nod" to acknowledge his former friend's presence (180). Jake does not realize the probable consequences of initiating Romero into the opulent lifestyle of the fiesta. By allowing the young matador to indulge, Jake could well be enabling Romero's fall from grace and loss of aficion. It is in his indifference to preserving the purity of such an aficionado that Jake finally shows his failings as a man.

In *The Sun Also Rises,* Hemingway uses the concept of aficion to illustrate performances of heteronormative masculinity through the visage of bull-fighting. Characters measure themselves and others by their perceived status in a deeply masculine-oriented culture of violence and sexual aggression. What the subservience to traditional gender roles also serves to do, however,

is to point out the flaws and shortcomings of those who claim to have aficion under false pretenses. Jake's problematic relationships with his friends and his own sexuality stem from issues surrounding his masculine identity. The primal power of traditional bull-fighting demonstrates the appeal and magnetic nature of heteronormative male virility. Although the male characters are not immune to the destructive powers inherent in masculinity, the interactions between characters that possess aficion and those who do not function as the driving power of stereotypically masculine behaviors in a setting where raw power and aggression act as social currency.

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Senescence of "It": Explicating the Riddle of Ambiguity in Hemingway's, "Hills Like White Elephants"

Sherry Michael

In "Hills Like White Elephants," Hemingway is promulgated as expressing opinions over abortion, relationships, and the backing for his own failed marriages (David Wyche). Each argumentative critique begins with a blind acceptance of abortion or pregnancy as being the main topic of discussion between the man and Jig through variable levels of connotative and symbolic meaning ascribed to the pronoun, it. Since the story consists of transcription style writing with the absence of expression, multiple analyses have produced various outcomes and readings but largely steer clear of a determined review of the ambiguity of the pronoun in the meaning of the story. Stylistic critics have attempted to explain the "riddle of it" as navigating the "carefully deployed motivated prominence" of the use of indefinite pronouns (Alex Link). Although provocative, this type of analysis begins with the assumption of "it" representing abortion. This leaves the rest of the analysis to explain assumed meaning by a language based approach for how "it" represents abortion or pregnancy. The story, "Hills Like White Elephants" becomes a work of irony spanning generations of determined readers desperate to find meaning within its ambiguous void. The purpose of this essay, therefore, is to analyze how authorial readings of "Hills Like White Elephants" affect audience understanding by failing to reflect the actual complexities of the story's ambiguity and relegating that ambiguity to one form of meaning established by assumptive connotative language.

A closer exploration of text syntax is required to understand the assumed derivation that the story means or symbolizes abortion or pregnancy. Within the first paragraph, Hemingway details the setting in sentences bereft of any complex syntactical structures. The opening sentence of the story reads: "The hills across the valley of the Ebro were long and white" (Hemingway). While each word is necessary for a grammatically accurate structure in English, the sentence is empty of any flourish, thus creating a sterile diction type generally used in transcription. The only type of sentence structure above the noun-verb-object are two sentences presented with a series of prepositional phrases. The phrases are used simply to expound position within the setting and carry no adjectives or adverbs.

The only four-plus syllabic word employed during the entire work is the word, American – found in the fourth sentence of the first paragraph – used to describe the man. As far as descriptions or descriptors are utilized throughout the rest of the story, only the man and woman's movements and the general look of the surroundings are displayed. Those descriptions are limited only to display movement of the body with no added connotative adjectives used. Dialogue is kept minimal with "he said, she said" as the only descriptors. There are no more than two actual paragraphs within the story: one in the beginning and one at the end. Both paragraphs read the same in minimal description, syntactical usage, and basic sentence length of 6-7 sentences for each paragraph. With minimal description and no knowledge of body language, facial expressions, or sound emphasis, all that is left is essentially the spoken dialogue between the man and the woman being overheard as they wait for a train outside of a bar.

If this piece is written as nothing more than a transcription of a conversation, then De Saussure's definitions of speech and language compromise the concept that the story is about any

one specific thing that may be inferred or discovered within the confines of the text. That the man and woman are thinking/feeling any one particular set of emotions as has been prescribed through critiques of the work is a purely subjective assumption. De Saussure's idea of speech is expressed by the following:

> "Speech is many-sided and heterogeneous; straddling several areas simultaneously--physical, physiological, and psychological—it belongs both to the individual and to society; we cannot put it into any category of human facts, for we cannot discover its unity. Language, on the contrary, is a self-contained whole and a principle of classification" (De Saussure 9).

In other words, language is a classification of a part of speech. Interpreting Hemingway this way and accepting the idea that the story "Hills Like White Elephants" is written transcription style, is flawed through the consequent understanding superimposed on the language.

Alex Link's stylistic approach presumes each chopped structure and repeated phrase provides legitimacy to reading the story as an argument between the man and Jig in response to an unplanned pregnancy in which both struggle for power in a failing relationship.

> "Its repetitiousness, allocation of questions, allocation of experiencer and agentive roles, and liberal substitutions, allow the story to portray a power imbalance that appears total, and a struggle whose stakes take on universal proportions. In a manner that goes beyond simply noting that the narration refers to its primary figures unequally as "man" and girl, the language of the story makes plain how fiercely the couple's struggle rages beneath their seemingly innocuous and deceptively content-less words. Through the strategic deployment of repetition and role, the ambiguity of Hemingway's pronouns actually in-

creases the stakes of the argument because that ambiguity can extend to encompass "everything" and "nothing"" (Alex Link).

The concepts of ambiguity inherent in the pronouns and repetitious phrasing force an understanding of the argument that is lost in the approach to language presented by De Saussure of speech as a willful act and "among all the individuals that are linked together by speech, some sort of average will be set up; all will reproduce-not exactly of course, but approximately-the same signs united with the same concepts" because "speech always implies both an established system and an evolution at every moment" (De Saussure 8-13). If reproduction in speech is established between speakers as part of the normality of speaking, then the repetitions within the dialogue of the man and Jig in the story do not mean anything beyond the fact that they are conversing together. Furthermore, since the reader is unaware of the meaning of the shared sign references within the conversation and cannot know the tonality of the speech since it is not given in the writing, claiming an argument about an unplanned or unwanted pregnancy is incongruous with the text.

Suggesting an argument between characters over the act of abortion solely through the stylistic approach of what is implied through the medium of ambiguity is contradictory to the actual text. If "Hills Like White Elephants" is simply a transcription of a conversation, then the knowledge of the impetus sparking the act of speech is unknown through the simple language presented in the story—the sheer ambiguity of the speech. Because of the fluid change within speech meaning, other factors are needed to reach a similar understanding for both the speaker and the listener or reader – body language, facial expression, sound emphasis. Since the readers find meaning descriptors absent from the story, described or connoted, it can be argued that the

audience can never come close to understanding any one true meaning for this piece with any degree of certainty. The story is a printed production of speech and the understanding of the meaning of the conversation shrouded in ambiguity without aid from character body language, facial expression, and sound emphasis; thus meaning is subjectively inferred by each reader, listener, and speaker via connotative understanding of language through the lens of culture.

To derive the idea that this story has one set meaning, interpretation must accept what is not expressly given or stated by the text is clearly understood on multiple levels. Authorial reading of the essence of the story composed by evident symbolism while disregarding the syntax and various dictionary meanings of the diction found in the piece as having any bearing on the understood value of the meaning, is an absurd assumption.

Abortion is the starting point from which various past approaches to understanding the ambiguity in “Hills Like White Elephants” is taken. Feminist theory discusses Jig’s amended reproductive rights from the vantage of a forced, abortion while other approaches show various endings concerning dialogue and the play between male and female gender roles:

> “A[n] … interpretation of the outcome, having the acceptance of many readers is that the girl accedes to the man’s demands and both proceed to Madrid where the girl will have the abortion in order to stay on with the man. This interpretation is supported by Joseph DeFalco who refers to the girl’s “capitulation” (172), and also by Timothy O’Brien. The latter observes that by means of its ending (Jig agreeing to the abortion), “the story functions not only as a powerful critique of man’s sexual politics, but also as a complex portrayal of woman’s, not just Jig’s, final compliance” (24)” (Hashmi).

Each approach reviewed, however, begins with one concept in common, abortion.

The idea of abortion is given through early critical approaches trying to uncover the message Hemingway wanted to convey. Readers are informed that abortion is the topic of the piece and various pieces of symbolism and allusion found within the text are used to justify this analysis.

> "Hilary K. Justice has taken a significant step toward unifying, them [debate] by following what she calls the "signpost 'To Biography'" (30)—the story's dedicatory inscription—and pointing out that Hemingway used abortion as a metaphor for threats to his relationship with his second wife (27). After we realize that this word, unspoken but all-important in the story, was a symbol in the author's love affair with Pauline Pfeiffer, we should consider whether it functions similarly in "Hill"' (David Wyche).

Peter Rabinowitz, however, argues that "literary conventions are not in the text waiting to be uncovered, but in fact *precede* the text and make discovery possible in the first place" (27). In other words, the reader finds what he/she wishes to find with regard to meaning.

Earlier analysis of "Hills Like White Elephants" begins with the assumption that abortion is the topic under discussion and is easily definable by simply comprehending the intended message in the text given by Hemingway. The problem with this assumption lies in what Rabinowitz refers to as "authorial audiences."

> "An author has, in most cases, no firm knowledge of the actual readers who will pick up his or her book… As a result, authors are forced to guess; they design

> their books rhetorically for some more or less specific hypothetical audience, which I call authorial audience" (21).

Seen from a modern reader's standpoint, ninety years separates the actual audience from the authorial audience for which Hemingway may have been designing his stories. According to Rabinowitz, "it is impossible to experience what an author wanted us to because it is impossible to forget all that has happened between the time when a text was written and the time when it is read" (Rabinoqitz 34)

This is a most glaring concept in Hemingway; how is meaning being made out of ambiguity? If the main meaning critically understood and reinforced is abortion, how is this meaning from ambiguous language achieved? An authorial audience must turn to the discovery of figurative devices rather than language as a part of speech in which this piece is written. If language is primarily understood by what group or discourse community the user represents, then it is a safe assumption that literary experts will see literary devices of figurative language embedded throughout this work regardless of syntactical evidence. What is then taken as evidence is that specific aspects of the work are symbolic like the ambiguity in indefinite pronouns or the repetition of phrases during the man and Jig's conversation. The authorial reader treats syntactical aspects as something that should therefore be symbolical as a justification of author intent or purpose.

To return to the point of the ambiguous language in the piece being used to form the basis for the meaning of abortion, the pronoun "it" is reviewed in usage. The main assumed topic has been drawn from the following line: "It's really not anything. It's just to let the air in" (Hemingway 476). The reader is initially stymied by this line simply because the word "it" is acting as an

anaphor. Skilled readers apply meaning-abortion-in this moment to attribute to no actual antecedent to harken back to within the reading to provide or even force meaning. By accepting abortion as the general topic of the story, cultural paradigms become the basis of interpretation of the found symbolism. To exemplify, in the 1920's when the story was originally released, a different view or understanding of abortion, abortion practices, and reproductive rights were generally overlooked or tacitly avoided in polite conversation. "Early twentieth-century women's use of abortion was part of a long tradition among women to control and limit their childbearing" (Reagan 20). This suggests abortions were commonplace but not common topics of discussion. Thus, cultural knowledge affected the way initial readers found meaning within the story. This cultural meaning became the accepted view of what the anaphor "it" was referencing. With the analysis of topic established, earlier critiques focused on the perception of a dying relationship more than an act of abortion. Howard Hannum's statement supports this premise:

> "She has decided to have the abortion but not in order to resume her life with the American. And this is not so much a question of her having the courage to leave him, after the abortion, as it is a clear case of her being unable to tolerate him—of her having left him in her wake" (Hannum).

Abortion seemed to be in itself a symbol among early works. When abortion laws changed to acknowledge reproductive rights in 1973, the cultural understanding of the story changed but the continued blind acceptance of the anaphor "it" remained. Critiques written past this date focus on Jig (the woman) as symbolic of female rights. Anger or discontent at society and female status enters into the analyses, but abortion as the topic remains unquestioned.

The problem in accepting abortion as the sole referent of the anaphor is in the understanding of the arbitrary nature of the signifier. What symbol or idea is "it" referencing? If one refers back two lines above the referenced anaphor "it," the man uses the word "operation." It can be argued that "operation" attached to the "it" is surely a reference to abortion. The dilemma inherent in believing that abortion is the only meaning, comes from the idea that language is fluid and meaning from written language without the benefit of direct guidance from the author is assumed and not given. Past critiques did not consider multiple meanings of "it," only what fit into the idea of conventions within their authorial reading based on cultural paradigms.

To the initial problem of "it," without any definite signifier, how can "it" ever be understood as to what is truly being signified? Abortion would be a reasonable idea if words in the story such as baby, female anatomy, or other problems were mentioned. Multiple words or phrases of specificity are not used, only the word "operation." Arguably then in current culture, the word "operation" attached to "it" can be contended to be in reference to a lobotomy for issues of mental health or to politely discuss breast augmentation or to discuss hysterectomy implications, not just abortion.

Authorial readers try to force meaning into ambiguity without understanding the idea that there is no one main topic of discussion found in reading Hemingway's, "Hills Like White Elephants." Authorial readers are at "the point of departure" in understanding the essence of the ambiguity in Hemingway in "which many things can be true in the same moment even though they may contradict each other" (Mario Perniola). Semiotically speaking, readers then
think that "if they [ambiguities] do contradict each other then they contain a secret message and say things other than what they appear to say" (Perniola). Authorial readers fail to understand in

their quest for meaning that "since, however, everything has relations of analogy, continuity and resemblance with all other things, any certainty will be inadequate" (Perniola).

The overarching ambiguity implies that it is the point to the story. Instead of obfuscating the ambiguity with multiple layers of implied meaning from symbolism and cultural paradigms applied to the language, a new approach should be to make the ambiguity central. Ambiguity is the point. The beauty and value in "Hills Like White Elephants" is that the ambiguity allows significance and meaning to be applicable to any age or reader. Ambiguity, therefore, allows any reading to be reasonable. The irony is that Hemingway may not have had a topic in mind when he wrote the story leaving an audience desperate for meaning.

In the absence of any real description of how the man and the woman from the story respond to each other during their conversation and with the argument of De Saussure's definitions of speech and language, Rabinowitz's definition of an authorial reading, and Perniola's definition of the purpose of ambiguity, it can be concluded that any definitive meaning discovered within Hemingway's short story is artificial, forced, and founded solely on the cultural paradigms of the analyzer critiquing it. No syntactical structures or figurative language exist within the work to promote any one set of understandings. Without these structures, all that is left is simply a transcribed conversation between two people nearly ninety years ago. Any accepted meaning of theme or topic for this piece is surely contrary and is an act of human need in making sense of words on paper in connection to a greater depth and consequence. As such, the ambiguity looks more like a work of irony on Hemingway's part towards an audience than a puzzle to be neurotically fitted together by laymen and experts alike. In the words of Janet Beizer, "perhaps we can conceive of the ironists as the fetishist's apprentice, reaching out for readers, ensnaring them in a

tangle of ambiguity, uncertainty and indecision from which there is no escape. Irony quite possibly makes fetishists of us all." There is no greater fetish in reading Hemingway than trying to decipher his ambiguous pieces and attempting to fit them into a neurotically deep meaning whole.

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