

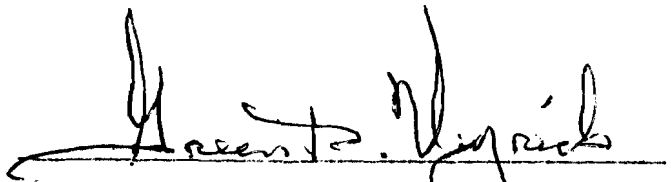
ERNEST HEMINGWAY:  
EXPERIMENT IN POINT OF VIEW

A THESIS  
SUBMITTED TO THE DEPARTMENT OF  
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TEACHERS COLLEGE OF EMPORIA IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
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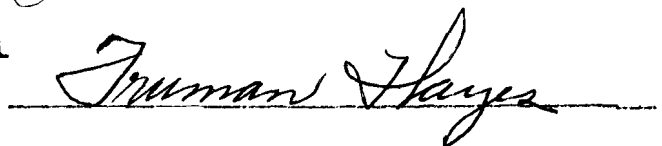
by  
LARRY R. BROOKS  
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## Table of Contents

	page
Chapter 1: The Point of View.....	1
Chapter 2: Point of View in the Non-fiction.....	15
Chapter 3: Improvement in the Short Stories.....	47
Chapter 4: The Novels: A Solution.....	64
Chapter 5: Conclusion.....	90
Bibliography.....	94

## PREFACE

The novels of Ernest Hemingway have always held a great appeal for me, especially For Whom the Bell Tolls. The simplicity of the emotions and universality of the themes of this novel have interested me since the first reading. I was curious as to how this novel was formed and how the technique was reached, and decided to do research in this direction for this thesis.

I wish to express my appreciation to Dr. Green Wyrick for his suggestion that I approach this problem from the standpoint of point of view. Dr. Wyrick's assistance as my first reader has been enthusiastic and rewarding. I would also like to thank Dr. Brian Byrd for his encouraging observations as my second reader.

L. R. Brooks

Kansas State Teachers College

August 11, 1969

## CHAPTER ONE

### The Point of View

The one characteristic that makes an author's books intrinsically his own is his style. It takes years of intensive work to develop a style that is distinct from all other writing styles. There are as many ways of presenting material as there are men on the earth, and very seldom does an author create a style that is unique and new enough to gain world recognition. Ernest Hemingway, however, is such an author.

The Hemingway method of narrative writing is unique because of its effaced quality, or the distance he puts between himself and his narrator. This so-called "distance" is the point of view. The purpose of this thesis is to examine the works of Ernest Hemingway between the years of 1930 and 1940, in respect to his use of point of view, and to show that there is a progression towards a more objective method from Death in the Afternoon to For Whom the Bell Tolls.

Hemingway had established himself as an American author of the best quality by 1930. The most outstanding of his works prior to Death in the Afternoon are as follows: In Our Time (1925), Torrents of Spring (1925), The Sun Also Rises (1926), Men Without Women (1927), and A Farewell to Arms (1929).

These works will not be dealt with in this study, because with the writing of Death in the Afternoon, a non-fiction book, and the first of its kind by Hemingway, there is a new development in his writing technique, a development which can be explicated through a study of the point of view in the works after 1930.

Between the years of 1930 and 1940, however, Ernest Hemingway conducted experiments in point of view. It is a period of transition, of reassessment of his writing style, and of an attempt to extend his range in the writing of fiction. It began with the writing of Death in the Afternoon, a "non-fiction" book about bullfighting in Spain, in 1932, and concluded with the publication of For Whom the Bell Tolls in 1940. The writing he produced in the interval between these books is, frankly, an experiment in point of view.

Hemingway followed Death in the Afternoon by another non-fiction work called Green Hills of Africa, published in 1935. In an interview with George Plimpton, Hemingway refers to the two short stories, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," that followed Green Hills of Africa as having been "invented."<sup>1</sup> He wrote several other short stories during this period, but these two are the longest and best during the period, and are the

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<sup>1</sup>George Plimpton, "A Interview with Ernest Hemingway," Hemingway and His Critics, Carlos Baker, ed., p. 32.

bridge between the non-fiction and the novels.<sup>2</sup> "The Snows of Kilimanjaro" was published in Esquire magazine, August, 1936, and "The Short Happy Life of Francis Macomber" was published in Cosmopolitan, September, 1936.<sup>3</sup> In 1937, he published his first novel since A Farewell to Arms (1929). This novel is titled To Have and Have Not, and, interestingly enough, had its beginning as a short story. Finally, in 1940, he published For Whom the Bell Tolls, which many critics agree is perhaps his most artistic novel.

This third decade in the life of Ernest Hemingway is a very productive one in volume, then, if not in quality. In order to write knowingly on the subjects he chose, he had to travel across two continents and study two of the oldest sports in existence, big game hunting, and bullfighting. The bullfighting came first, as did the bullfighting book. In the opening pages of Death in the Afternoon, he writes:

So I went to Spain to see bullfights and to try to write about them for myself. . . I found the definite action; but the bullfight was so far from simple and I liked it so much that it was much too complicated for my then equipment for writing to deal with. . . and I was not able to write anything about it for five years--and I wish I had waited ten.<sup>4</sup>

The lack of "equipment" he speaks of was not completed by the time he wrote about hunting in Africa, either, because George Plimpton reports that Hemingway told him the Green Hills of

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<sup>2</sup>Carlos Baker, Ernest Hemingway: A Life Story, pp. 601-629.

<sup>3</sup>Ibid., p. 616.

<sup>4</sup>Ernest Hemingway, Death in the Afternoon, p. 3.

Africa is not a novel, but is intended to be a "true" book "To see whether the shape of a country and the pattern of a month's actions could compete with a work of the imagination."<sup>5</sup> This is only a reiteration of the foreward of the book, but it indicates that Hemingway was not certain of his genre, and that he was still, in 1935, experimenting.<sup>6</sup> It was five more years, years spent primarily in Cuba and Spain, before he had the "equipment" he needed.

In Green Hills of Africa, Hemingway wanted to see if he could write a "true" book, and to see if it could compete with a work of the imagination; that is, a novel or a short story. There are two ways it could compete: by selling, and by critical evaluation. It has competed very well on the book-stands, but most critics do not consider it is a work to stand alone. They immediately compare it with the other non-fiction work, Death in the Afternoon. The two books are worlds apart in content; yet, in artistic approach they are relative. The autobiographical elements in them are obvious, and will not be dealt with in this examination, but what is not so obvious to the casual reader is the similarities in the points of view in both of these "non-fiction" works.

Percy Lubbock maintains that the subject dictates the method, and that the method of producing drama (and that

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<sup>5</sup>Plimpton, loc. cit.

<sup>6</sup>Ernest Hemingway, Green Hills of Africa, Foreward.



is what Hemingway is most interested in) is the point of view.<sup>7</sup> If one accepts this premise, then perhaps the reason Hemingway attempted to write a non-fiction book on bullfighting rather than a fictional work, is that he felt that the material should be expressed best by not involving fictional techniques. In Green Hills of Africa, however, he makes a complicated attempt at binding the two forms, non-fiction and fiction, yet here the point of view is more consistent than in Death in the Afternoon, even though the subjects of both books are similar. A study of the intricacies of the point of view in these two books could clear up what he was attempting to accomplish.

These four books and these two short stories were written in the ten-year period from 1930 to 1940, but before any application or analysis of point of view on Hemingway can be made, one must first define one's terms, and point of view presents a real and dangerous problem. It is a real problem because very little has been done with Hemingway's works in this respect, and it is dangerous because every literate person has his or her own ideas on what point of view is.

What is point of view? In general--that is, as a means of defining and classifying points of view for all literature--one may say that there are two primary kinds of point of view; (1) the point of view which concerns theme, such as that which concerns love or war; philosophy, such as that which concerns

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<sup>7</sup>Percy Lubbock, The Craft of Fiction, p. 253.

existentialism or naturalism; or history, such as that of the Puritans or the Elizabethans; and (2) the point of view which concerns the personality or character through whose eyes one receives or views a story. The first category will not be discussed at this time, because it involves something other than what a mere study of techniques in fiction could evaluate. The second category is most important when one is making a critical study of the techniques of fiction, or as Norman Friedman writes of it, "'Point of View' is becoming one of the most useful critical distinctions available to the student of fiction today."<sup>8</sup> Richard M. Eastman states in another recent study, "Point of view is one of the novelists' chief means for shaping the reader's judgement of the action presented."<sup>9</sup> It is obvious, therefore, since Hemingway is such an important American author, that serious treatment should now be given to the point of view in one of his most developmental periods.

The novelist can tell a story from three general points of view: (1) he can tell the story in his own words, from his own point of view, and taken from his own opinion; or (2) he can tell it from a character's point of view, as that character observes it; or (3) he can tell the story through a character in the first person, and make that character

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<sup>8</sup>Norman Friedman, "Point of View in Fiction," The Theory of the Novel, Philip Stevick, ed., p. 109.

<sup>9</sup>Richard M. Eastman, A Guide to the Novel, p. 34.

his narrator.<sup>10</sup> This basic breakdown in point of view, however is not sufficient to apply to a work of fiction when more detailed analysis is required. These basic points of view can be broken into nine distinct points of view that can be applied to specific works of Hemingway, and they are as follows: (1) editorial omniscience, (2) focal character, (3) neutral omniscience, (4) "I" as witness, (5) "I" as protagonist, (6) multiple selective omniscience, (7) selective omniscience, (8) dramatic mode, and (9) camera. All nine of these points of view are used by Hemingway at least once during the ten-year period from 1930 to 1940. A further qualification of these terms is necessary, however, before these points of view can be applied critically to the works themselves. The following definitions are a combination of several author's opinions on point of view, and explained in relationship to how they apply to Hemingway's works.

Point of view is generally classified on a scale from the most subjective to the most objective. In fiction, the more subjective a work is, the more one is aware of the author's presence. Yet, whenever details of time, place, and action begin to appear, that is, "scene," there begins to emerge some degree of objectivity, and the work takes on a form of its own. The most subjective point of view is editorial omniscience, for there is very little scene in this point of view, and the author can view things from any

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<sup>10</sup>Leon Surmelian, Techniques of Writing Fiction, p. 40.

angle at his will. He has a godlike vantage point beyond time and place. He may view things from the front, center, or periphery, changing whenever he feels like it. In using editorial omniscience, the author may choose any time, or place he wishes, and change it at will. This point of view is characterized by vast generalizations and many authorial intrusions in the first person, generally about philosophy, politics, religion, or any aspect of human life. With this kind of control the author becomes the subject, and the story is quite secondary.<sup>11</sup> Hemingway uses editorial omniscience in the non-fiction works, Death in the Afternoon and Green Hills of Africa, yet there are places in the fictional works where authorial intrusions occur that are similar to this point of view.

There is a limited field of consciousness in any narration. The point of view is the author's restrictions upon that field, and in this way he shapes the reader's judgment of the action in the story. Generally, there is one main character that the story, or episode, is centered around. This character is not always the protagonist, but he is the character whom the author has focused his narrative upon. A good definition of just what a focal character is, is "a witness whereby the reader learns what is going on."<sup>12</sup> The testimony of the focal character must be judged by the

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<sup>11</sup>Friedman, op. cit., p. 121.

<sup>12</sup>Eastman, op. cit., pp. 34-35.

standards and the morals he reveals, and in this way the reader can determine the realibility of the narrative.

Neutral omniscience is the same as editorial omniscience in every respect but one. There is no direct authorial intrusion in neutral omniscience. This point of view is more objective, and the author must stick to a tighter form. He is still free to view from any angle, and can change focal characters at will, but he is not capable of breaking into the narrative and commenting in the first person in his own voice. The main characteristic of omniscience is still "that the author is always ready to intervene himself between the reader and the story."<sup>13</sup> When the neutral omniscient author describes a character, or sets a scene, he will do it as he sees it, in the third person, rather than as the characters view it. This is true of all omniscient narrators. Hemingway uses this point of view in Death in the Afternoon, and places in some of the fiction, specifically in To Have and Have Not. This point of view requires a third person narrator, with the author having the capability of intruding in the first person. In Death in the Afternoon, Hemingway does this, but in To Have and Have Not he intrudes in second person, and achieves the same effect.

When the narrator is denied any direct voice in the process of the story, and when it is written in the first person, then the "I" of the story can either be the "witness"

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<sup>13</sup>Friedman, op. cit., p. 124.

or the "protagonist." If the "I" is the witness, then someone else in the story is the focal character. The noteworthy characteristic of this point of view is that the author has given up all omniscience, and has allowed the witness to tell the story to the reader. The witness tells the story as he observes it, or as he discovers it, but about some other character. The witness is neither the protagonist, nor the focal character, and can therefore observe from far or near, and from the left, right, periphery and center, at his own will. The first major use of this point of view by Hemingway is in the non-fiction work, Death in the Afternoon, where it permits him to observe material in the position of an unconcerned observer. Of course, in Death in the Afternoon the author intrudes in his own voice, which destroys any consistent use of the point of view. He uses the "I" as witness point of view in To Have and Have Not, but in a very limited degree.

In the "I" as protagonist point of view the "I" is also the focal character. It is similar to the witness narrator in that the author has given up his omniscience. The "I" as protagonist is limited entirely to his own thoughts. The reader never sees the feelings and perceptions of other characters except through their actions and the dialogue, unless the protagonist wishes to reveal it in his own mind. The maneuverability of this point of view is the same as the "witness" point of view, but is more objective in technique. The limitations of this method are various, and will be

discussed in detail later. The only time Hemingway uses this point of view is in To Have and Have Not, and then only in the first part of the book. He uses it extensively in his earlier novels, however, and in To Have and Have Not he seems to have become convinced that it was not the best point of view to use under the circumstances of the novel.

Multiple selective omniscience is a simple point of view, despite its title. One simply removes the "I" from the "I" as protagonist point of view, and inserts the third person. This gives the author back his power of control, in that he can shift from character to character as the focal point. The reader listens to no one directly, because the story comes entirely through the minds of the characters "as it leaves its mark there."<sup>14</sup> It is a more objective approach in writing fiction, because the reader can receive several points of view on any one situation, for he can read the thoughts of several characters in any one scene. The first major use of this point of view by Hemingway is in the short story "The Short Happy Life of Francis Macomber." He later applies it effectively in For Whom the Bell Tolls, after having experimented with it in To Have and Have Not.

Selective omniscience requires a minor, but very important change by the narrator. In this point of view, the reader is limited entirely to the mind of only one character. "Central consciousness" and "stream of consciousness" methods

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<sup>14</sup>Ibid., p. 127.

fall under this technique. It is objective to the extent that one can trust the reliability of the focal character's ability of observations, and of his morals and biases.<sup>15</sup> Hemingway uses this point of view in "The Snows of Kilimanjaro" and in sections of To Have and Have Not, but he applies it most consistently and effectively in For Whom the Bell Tolls.

In all the common fiction, the dramatic mode is probably the most objective point of view. All mental states are inferred. What the characters say and do is all the reader gets. Action is described in the third person with no one narrating, and no focal character evident. The author exists only as a stage director, and the dialogue is spontaneous, sounding as close to real life as possible. An extensive amount of conversation between the characters, with no emotional states denoted, and no thoughts revealed, is the main characteristic of this point of view. Hemingway uses it in almost all of his dialogue, especially in Green Hills of Africa and To Have and Have Not. The dialogue in For Whom the Bell Tolls is not as effaced as in the preceding works, and is not truly in the dramatic mode.

The ultimate in objectivity in narrative expression is the point of view of the camera. Authorial intrusions are completely excluded. This point of view is a piece of life presented like a photograph, or a scene on a television show.

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<sup>15</sup>Ibid., p. 128.



No one is commenting at all; no author, no character, no god. One has no insights into the minds of the characters, and there is no focal character or protagonist, and the action is primarily scenic, rather than panoramic.<sup>16</sup> Hemingway never uses this point of view as a consistent way of presenting any of his material, but he does occasionally apply it at the conclusion of a scene; for example, some of the description in Death in the Afternoon, the flashbacks in "The Snows of Kilimanjaro," and the final statement in To Have and Have Not.

These points of view can be applied to the works of Hemingway during the period between Death in the Afternoon and For Whom the Bell Tolls. There is a progressive tendency by Hemingway to make his writing more objective, and, therefore, more consistent in form. It took him eight years after he had written Death in the Afternoon to discover the right technique for his last major work of fiction in this ten-year period. The works are almost self-arranged for an analysis of this kind. First, he wrote two non-fiction works, the second being an improvement in point of view over the first; second, two long short stories, the second being an improvement in point of view over the first; third, two novels, the first a total chaos in point of view, and the second the triumph in all he had been striving to achieve in point of view for the past eight years. It is logical to

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<sup>16</sup>Ibid., p. 130.

begin this study with the first work of this period, Death in  
the Afternoon.

## CHAPTER TWO

### Point of View in the Non-Fiction

Point of view is as important in non-fiction as it is in fiction, and since Hemingway is primarily a writer of fiction, the point of view in Death in the Afternoon and Green Hills of Africa, his two non-fiction works, are important as a means of comparison with the works of fiction. These two books being written when they were--that is, between two periods of productive work in fiction--is enough to warrant considering them as transitional works, but in respect to point of view they are particularly interesting because of Hemingway's attempts to make them (especially Green Hills of Africa) compete with the works of fiction. The points of view used in these two non-fiction works lay the foundation for the points of view used in the later fiction. Therefore, a detailed explication of the points of view used in the non-fiction is a necessary prerequisite for any equivalent study in the fictional works. These two books will be analysed chronologically according to date of publication.

Death in the Afternoon, the first non-fiction book, is a very personal book, and it is much more than just an introduction to bullfighting. It is a book which, although not originally intended to be fictional, concerns some of

the tools of fiction.<sup>17</sup> It has dialogue, story, and point of view, all of which are more closely associated with fiction rather than with non-fiction.

Non-fiction is concerned with things that exist in the tangible world, objects and people that are, or were, alive, or standing. Fiction, on the other hand, deals with the imaginary side of life, or the things that could happen, or could exist. Death in the Afternoon contains some of both, non-fictional and fictional elements. It certainly deals with tangible objects, such as the history of bullfighting and bullfighters. The fictional elements--dialogue, story, and point of view--can, of course, appear in non-fiction works and not make it a fictional piece, but when there is a degree of artificiality in the work, then the genre is debatable. The question is: is it possible to write a fictional material into a non-fiction work without destorying the form?

When Hemingway wrote Death in the Afternoon, he subjected himself to a steady discipline of writing that was deliberate and "passively artificial."<sup>18</sup> The best way to examine the artificial aspects of this book is to look closely at the points of view used in it, what they are, when they change, and, if possible, why they change. After all, the reason for discussing point of view is to find out how it relates, adds

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<sup>17</sup>Lincoln Kirstein, "The Canon of Deeth," Hound and Horn, VI (1933), 336.

<sup>18</sup>Ibid., p. 340.

to, or detracts from the total literary effect.<sup>19</sup>

The fictional writer is a "maker," or a "creator," in that he makes something that does not exist, or has at least never existed before. This is a direct contrast to the reporter, or the editor, who is merely describing or telling about something that already exists. The difference is between real experiences and invented experiences, real persons and invented persons, and real places and invented places. The writer of fiction must take the invented part of life and give it the illusion of reality: "he does not, as the reporter does, attempt to present a copy of real life."<sup>20</sup> When one presents a copy, or reports an incident, one does not select some facts to include in the report, and reject others. He includes them all as a part of the whole. In fiction, however, the author does select only certain pieces of information to include in the narrative. He also selects the point of view.

Death in the Afternoon is supposedly written in the first person, as were his first two novels, The Sun Also Rises, and A Farewell to Arms. Hemingway says that "the first person gives you great intimacy in attempting to give a complete sense of experience to the reader. It is limited

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<sup>19</sup>Wayne C. Booth, "Distance and the Point-of-View," The Theory of the Novel, Philip Stevick, ed., p. 100.

<sup>20</sup>Robert C. Hart, "Hemingway on Writing," College English, XVII (March, 1957), 315.

however."<sup>21</sup> The main reason the first person is limited is that the author is too obviously in control. Another reason is that the "I" of the story does not always have adequate access to necessary information, and may be biased. Also, authorial intrusions cause the reader to distrust part of the empirical narrative. Too much of the author's voice makes the work unartistic, and even unpoetic.<sup>22</sup>

Death in the Afternoon is not written merely in the first person, however. It is a new development, or an experiment, with Hemingway; this time he writes "in a first person in his own character as Hemingway, and the results are disconcerting."<sup>23</sup> Hemingway the character in Death in the Afternoon is somewhat like a persona, not exactly like the author in all respects, but "a projection of the author's virtues."<sup>24</sup>

Chapter One in Death in the Afternoon has all the characteristics of an editorial omniscience point of view written in the first person. The part that keeps it from being "I" as witness or protagonist is the authorial intrusions. The person who is telling the story has no scruples about changing (1) time:

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<sup>21</sup>John Atkins, Ernest Hemingway; His Work and Personality, p. 73.

<sup>22</sup>Booth, op. cit., p. 90.

<sup>23</sup>Edmund Wilson, "Hemingway: Gauge of Morale," Hemingway: the Man and His Works, John K. M. McCaffery, ed., p. 242.

<sup>24</sup>Robert Scholes and Robert Kellogg, The Nature of Narrative, pp. 565-566.

To do this [tell about bullfighting] I must be altogether frank, or try to be, and if those who read this decide with disgust that it is written by someone who lacks their, the readers', fineness of feeling I can only plead that this may be true. But whoever reads this can only truly make such a judgment when he, or she, has seen the things that are spoken of and knows truly what their reactions to them would be.

Once I remember Gertrude Stein talking of bullfights spoke of her admiration for Joselito and showed me some pictures of him in the ring and of herself and Alice Toklas sitting in the first row of the wooden berreras at the bull ring at Valencia. . .25

and (2) subject;

Also it might be good to have a book about bullfighting in English and a serious book on such an unmoral subject may have some value.

So far, about morals, I know only that what is moral is what you feel good after and what is immoral is what you feel bad after. . .26

and (3) place;

. . .the ones that I remember best being Man of War, Exterminator. . . Epinard, Kzar, Heros XII, Master Bob, and a half-bred horse, a steeple-chaser like the last two, named Uncas. I had great admiration for all of those animals, but how much of my affection was due to the sums staked I do not know. Uncas, when he won a classic steeple-chase race at Auteuil at odds of better than ten to one, carrying my money on him, I felt profound affection for. . .27

All of this rambling about is the power that an editorial author has over the control of his narrative. Hemingway says whatever he feels like saying, on any subject, and at any time.

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<sup>25</sup>Hemingway, Death in the Afternoon, p. 1.

<sup>26</sup>Ibid., p. 4.

<sup>27</sup>Ibid., p. 5.

The first change in point of view occurs at the end of Chapter One, where there is no longer any evidence of the first person narrator, and Hemingway as a character disappears for a few paragraphs. The last two paragraphs are straight reporting of facts in the third person, or a neutral omniscient point of view in the third person:

The spectator going to a bullfight for the first time cannot expect to see the combination of the ideal bull and the ideal fighter for that bull which may occur not more than twenty times in all Spain in a season and it would be wrong for him to see that the first time. He would be so confused, visually, by the many things his eyes, and something which he might never see again in his life would mean no more to him than a regular performance.<sup>28</sup>

The two points of view used in Chapter One are both closely associated with a journalistic style of writing. This method is effective if it is consistent throughout the book; that is, beginning with the first person editorial omniscience with its generalizations, and concluding with straight reporting. However, Chapter Two is more confusing in point of view than Chapter One is. Hemingway begins with neutral omniscience, no intrusions, in the third person:

It should be a good thing for him to see a novillada first anyway if he wants to learn about technique, since the employment of knowledge that we call by that bastard name is always most visible in its imperfection. At a novillada the spectator may see the mistakes of the bullfighters, and the penalties that these mistakes carry. He will learn something too about the state of training or lack of training of the men and the effect this has on their courage.<sup>29</sup>

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<sup>28</sup>Ibid., p. 14.

<sup>29</sup>Ibid., p. 17.



and then returns in his own voice to tell a short, divergent story:

One time in Madrid I remember we went to a novillada in the middle of the summer on a very hot Sunday when everyone...had left the city for the beaches. . .30

At this point he begins to editorialize as he did at the beginning of Chapter One.

Chapter Two ends in a different point of view entirely. Hemingway tells a short story about the death of a bull. He is not a witness to this death; yet he tells it as if he is. It is written in the third person, and resembles the dramatic mode in point of view. The editor is completely gone, and the reader is limited to what the characters in the story say and do, with no mental states directly revealed, and no dialogue.<sup>31</sup> The story is obviously supposed to be ironic enough to justify its use here, but it disrupts the flow of the narrative, and makes it difficult to tell where the author is heading.

There is no new point of view introduced in Chapter Three, and there are not as many editorial intrusions. The first person narrator only appears twice--on page thirty--and in the concluding paragraph.<sup>32</sup> This chapter is primarily straight reporting of facts about bullfighting. In the last paragraph, Hemingway returns with his personal opinions and

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<sup>30</sup>Ibid., p. 17.

<sup>31</sup>Ibid., pp. 24-25.

<sup>32</sup>Ibid., p. 34.

selected empirical material:

Maybe they were queer. There was never anything wrong with them. They always left. That was until bullfights became respectable. In nineteen thirty-one I did not see one leave within range and now it looks as though the good days of the barreras at San Sebastian are over. . . .<sup>33</sup>

Chapter Four seems to follow the same pattern as Chapter Three, straight journalism, with occasional intrusions in the first person. At the end of this chapter, Hemingway makes a variation in point of view again. He tells the story about Chaves in the first person "I" as witness point of view:

We had to watch him all through one feria. We saw him in five fights, if I remember correctly, and once of Chaves is enough for anyone who is not his neighbor. . . .<sup>34</sup>

The last remark is another attempt at editorializing, and clashes with the point he is trying to establish for the telling of the story.

In the span of four chapters, Hemingway uses four different points of view, and mixes them up in each new chapter. In chapter Five he introduces even one more point of view, and this one is more disconcerting and out of place in a book which is supposedly about bullfighting. He returns to the first person editorial omniscience in the first part of chapter Five, with all of its privileges

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<sup>33</sup>Loc. cit.

<sup>34</sup>Ibid., p. 45.

and lack of form.<sup>35</sup> Then in the middle of this chapter, he returns to straight journalism, sticking to the facts and not interrupting for a few pages. He does an interesting thing at the end of this chapter, however, when he introduces a person called "Dr. Hemingstein": "Now there has or had arisen in America a school of writers who (this is old Dr. Hemingstein the great psychiatrist deducing)..."<sup>36</sup> In relation to the point of view in this book, who is Dr. Hemingstein? It is not Hemingway as writer, or Hemingway as a character like one sees in the earlier chapters going to bullfights and reporting human interest stories about Spain. No, it is not any of these, but another aspect of Hemingway's invention. Dr. Hemingstein is not an eye witness to anything, nor is he reporting any facts; he is merely giving the reader his opinion on a school of writing.<sup>37</sup> He is a persona, in other words, invented to permit Hemingway the writer to express some esoteric literary thoughts. Dr. Hemingstein is not the author himself, but a projection of one aspect of the author's self, or of his experiences and opinions. This is not editorialization, exactly, for the reader realizes the touch of ironic humor intended by the invention, and does not take at all seriously what Dr. Hemingstein says. Then why put it in a book about bullfighting? The effect was confusing,

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<sup>35</sup>Ibid., p. 47.

<sup>36</sup>Ibid., p. 53.

<sup>37</sup>Loc. cit.

for it broke into a stream of narrative with a new point of view and a new subject, and thus destroyed any chance of artistic cohesion in the entire chapter. Therefore, Hemingway was experimenting with this persona to see what effect it could have.

There is no sign of Dr. Hemingstein in the succeeding chapters after he first appears. He is gone as suddenly as he arrives. Chapter Six opens in the pattern set in chapter One, in the first person editorial omniscience. As this chapter proceeds, however, the amount of editorializing decreases, until towards the end of the point of view is almost the third person neutral omniscience again. The narrator is concentrating on the fine details of the arrival of the matador and other bullfighting material. The point of view in this chapter is about the closest Hemingway ever gets to any consistency.<sup>38</sup>

Hemingway experiments with several new points of view in Chapter Seven. The point of view beginning the chapter seems the same, except that now the reader is being referred to in the second person "you": "At this point it is necessary that you see a bullfight. If I were to describe one it would not be the one that you would see. . ."<sup>39</sup> Hemingway assumes that the reader has already been to a bullfight and begins to talk to the reader in an artificial conversation.<sup>40</sup>

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<sup>38</sup>Ibid., pp. 57-61.

<sup>39</sup>Ibid., p. 63.

<sup>40</sup>Loc. cit.

The strange thing is that someone answers him! The scene is in a Spanish café, and supposedly Hemingway is holding audience to find out who liked and who disliked the bullfight: "Didn't anybody like the bullfight? Didn't anybody like the bullfight at all? No answer. Did you like it sir? I did not. Did you like it madame? Decidedly not..."<sup>41</sup> Hemingway the aficionado is asking the questions. Who is answering? Obviously, some tourists in the café. What about the two words "no answer"? Whose point of view are these two words? There is an omniscient narrator at work in this narrative. He is an observer, and permits the reader brief glimpses of what is going on, but for the most part he is not involved, and one must deduce the progress of the action entirely from the dialogue.

Hemingway goes on with this dialogue until he finds someone who likes the bullfight:

An old lady in the back of the room: What is he saying? What is that young man asking?

Someone near her: He's asking if anyone liked the bullfight.

Old lady: Oh, I thought he was asking if any of us wanted to be bullfighters.

Did you like the bullfight, madame?

Old lady: I liked it very much.<sup>42</sup>

With the introduction of Old Lady, Hemingway found a means of continuing with his narrative about bullfighting. He was looking for a different way of approaching his material, of keeping it from becoming monotonous, and of

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<sup>41</sup>Ibid., p. 64.

<sup>42</sup>Loc. cit.

presenting it to the reader in a new and illuminating way. The method he chose was a form of dialogue, in which Hemingway the aficionado explains all the ramifications and the history of bullfighting to a little old lady who liked to watch the bulls hitting the horses:

The bullfight book progressed very slowly until Ernest conceived a character called the Old Lady. . .with such a one to talk to, Ernest's progress accelerated. . .<sup>43</sup>

The important thing is that Hemingway "conceived" the Old Lady. He created her.<sup>44</sup> She is a fictional character, to fill a need he saw in a non-fiction book. The character that Hemingway himself assumes for as long as he is talking to the Old Lady is not to be confused with the editorial author in the earlier chapters. The author no longer has to break into the narrative to insert an opinion or a generalization about something; the character can do that whenever he chooses. In other words, this is not Hemingway the author speaking here, nor is it Dr. Hemingstein, but it is again, a persona invented to express one aspect of the author's experience. After this character is introduced, the aficionado lectures to her for a few pages on the fine points of bullfighting, and then he permits her to speak again.<sup>45</sup> Thus, in almost a dramatic mode point of view resembling an extract from a play, Hemingway ends the most

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<sup>43</sup>Baker, A Life Story, p. 214.

<sup>44</sup>Robert Coates, New Yorker (1932), 61.

<sup>45</sup>Hemingway, Death in the Afternoon, p. 70.

confusing chapter of the book.

Chapter Eight begins with the narrator continuing his lecture on bullfighting to the Old Lady. The narrator occasionally enters his own opinions in the first person.<sup>46</sup> The chapter offers nothing new in point of view, except that in the anecdote about Maera there is a conversation in the third person.<sup>47</sup> With this technique, Hemingway can have stories within stories and never really change the primary point of view, which is the editorial omniscience. However, within the frame of his point of view--that is, as a lecturer to the Old Lady--he can have various changes in distance. For instance, in one place he becomes an eye witness reporter in the first person once again:

The next time I saw him he had been gored in the neck in Barcelona. The wound was closed with eight stitches and he was fighting, his neck bandaged, the day after. . .<sup>48</sup>

At the conclusion of the chapter, the Old Lady again asks some questions about bullfighting. The reader is never permitted to see her thoughts, so she is merely a convention through which Hemingway relays his material. She is important only in that respect. One can form a mental image of what she must look like, but it is a stereotype of all old ladies. She has no real personality of her own, and is the personification of the ideal audience for the aficionado to lecture to.

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<sup>46</sup>Ibid., p. 74.

<sup>47</sup>Ibid., pp. 75-79.

<sup>48</sup>Ibid., p. 79.

Under the disguise of still reporting to the Old Lady about bullfighting, Hemingway opens Chapter Nine by referring to the general second person "you" again. The Old Lady is still listening, but now Hemingway is telling about a bullfight that the Old Lady has already seen.<sup>49</sup> The last few pages of Chapter Nine end in the pattern set up for the Old Lady chapters, with the rapid, stichometrical dialogue that is characteristic of Hemingway's fiction. The only change is that each speaker is designated by name, as in a play. Hemingway is now referring to himself as the "author."<sup>50</sup> The Old Lady accuses the "author" of being prejudiced, and the "author" replies:

Madame, rarely will you meet a more prejudiced man nor one who tells himself he keeps his mind more open. But cannot that be because one part of our minds, that which we act with, becomes prejudiced through experience and still we keep another part completely open to observe and judge with?<sup>51</sup>

This is the key to the many personas and points of view used in Death in the Afternoon, for Hemingway the "author" does feel prejudiced, and he needs a more honest and objective vehicle to express his observations and experiences. He wants his narrative to be objective so that the reader can judge it for what it is, and not for how it is presented. One is never more aware of the controlling author than at this moment in the book. Hemingway is trying to keep the

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<sup>49</sup>Ibid., pp. 84-87.

<sup>50</sup>Ibid., p. 93.

<sup>51</sup>Ibid., p. 95.



book objective by changing the point of view in every chapter. The author talking to the Old Lady is an invented aspect of Hemingway the author, and because of this artificiality one is tempted to distrust most of what he says. As the "author" says, however, there is one part of his mind that he keeps completely open to observe and to judge with. The part is not Dr. Hemingstein, or the "author" or Hemingway the aficionado, but the part is the real Hemingway who is writing the entire book, and even though he rarely speaks directly to the reader, one is always aware of him. If this is true, how can one trust anything that is said by any of the other personas when one knows that they are not what they seem, but that they are artificial and subject to the many prejudices of their character? The illusion of reality that a point of view is supposed to substantiate is then destroyed by its inconsistency, and then the point of view cannot be trusted. If one can not trust the reliability of the character's information, then any attempt at verisimilitude is gone, and the book is a failure as an artistic expression of reality. It is the case in Death in the Afternoon.

Chapters Ten and Eleven follow the pattern set up in Chapter Nine, beginning with the first person editorial omniscience, yet still reporting directly to the Old Lady and the "author," and inadvertently to the reader. The point of view is still from the eyes of the author; yet the idea that he is speaking to an artificial character renders his information somewhat dubious. One can not trust every-

thing he says. At the end of this chapter, Hemingway drops the dramatic designation of speakers completely, but the last few pages resemble the dramatic mode, with the Old Lady being the focal character instead of the author.<sup>52</sup>

When Hemingway finished his lecturing in Chapter Twelve, he tells the Old Lady. "There is not a word of conversation in the chapter, madame, yet we have reached the end. I'm very sorry."<sup>53</sup> The Old Lady says she is tired of hearing about animals (as the average reader is by this time), and wants to hear something "amusing yet instructive."<sup>54</sup> In response to her request, he tells the story about how men die in war, called "A Natural History of the Dead," written for the most part in the first person "I" as a witness. Yet the author is still completely in control as an editor, for there are frequent interruptions by the Old Lady. This story has no conversation in it, as he had promised; so the author tells another story, not about bullfighting at all, but about humane treatment of the wounded. Once the conversation starts, the story is told in dramatic mode, with no authorial intrusions, or the first person of any kind:

The stretcher-bearers came in.  
 "Captain Doctor," one of them said.  
 "Get out of here," said the doctor.  
 They went out.  
 "I will shoot the poor fellow," the artillery officer said. "I am a humane man. I will not let him suffer."

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<sup>52</sup>Ibid., pp. 120-123.

<sup>53</sup>Ibid., p. 132.

<sup>54</sup>Ibid., p. 133.

"Shoot him then," said the doctor. "Shoot him. Assume the responsibility. I will make a report. Wounded shot by lieutenant of artillery in first curing post. Shoot him. Go ahead shoot him."<sup>55</sup>

It is not clear what all of this has to do with bullfighting in Spain, or what it has to do with Hemingway. One thing is clear, and that is that the point of view is completely different from what it is in the rest of the chapter. There is no real focal character, unless it would be the doctor, and the narrator is omniscient to the point of obscurity. This point of view is on the opposite end of the objectivity scale from the editorial omniscient point of view used elsewhere in the chapter. It is only one more disconcerting element in the book. It is interesting material, but does not belong in a book which is supposed to be a non-fiction book on bullfighting. Hemingway was obviously experimenting to see what the effect would be by inserting such material.

Chapter Thirteen is fifteen pages of straight bullfight stuff, the first person editorial omniscience, no Old Lady at all, and little intrusions for the purpose of telling something that is the same method used in the first chapters; that is, many intrusions and opinions on subjects not really related to the bullfighting. The comments directed to the Old Lady at the end of the chapter sound like Dr. Hemingstein again, but there is no designation of the speaker.<sup>56</sup>

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<sup>55</sup> Ibid., p. 142.

<sup>56</sup> Ibid., p. 173.

The point of view in Chapter Fifteen becomes more complicated. Hemingway starts by telling about bullfights to the Old Lady, the same as usual.<sup>57</sup> The story at the end of the chapter is told in a frame, the first person "I" as witness telling the Old Lady the story in the third person selective omniscience. We only see the thoughts of one character in this story, that of the newspaperman.<sup>58</sup> The chapter concludes with a discussion of how to end a short story.

In Chapter Sixteen, the Old Lady does not appear; she has served her purpose, as belated as it is, and the rest of the book must be devoted to information about bulls and their human killers: "What about the Old Lady? She's gone. We threw her out of the book, finally. A little late you say. Yes, perhaps a little late."<sup>59</sup> The point of view has changed again, of course, in this chapter, especially in the section quoted above, but changed only in a shift in distance between the author and the reader, another utilization of his power. Who is the "we" in the section quoted above? This is not just the author speaking here, but a combination of the author and Hemingway himself. The two of them have agreed that the Old Lady is no longer needed, so they threw her out. This is a convention like any other writing device, and perhaps in this kind of work, Death in the Afternoon, it would be better left unused.

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<sup>57</sup>Ibid., p. 180.

<sup>58</sup>Ibid., pp. 180-181.

<sup>59</sup>Ibid., p. 190.

Once the Old Lady is gone there is no longer a vehicle available to continue the narrative. The reader is left hanging with the feeling that he is no better off than the author. With no Old Lady to talk to, the author must devote his letters to the reader only, and he does precisely that for the rest of the book.

Chapters Seventeen through Twenty cover eighty pages; they consist of bullfight material written in first person editorial omniscience, with frequent intrusions by the author as he did in Chapter One, and mainly biography about famous bullfighters.

The point of view in Death in the Afternoon is the element which makes it confusing and distracting. Obviously Hemingway was trying various points of view to see what effect it would have on the entire book. He admitted later that: "I prepared myself for writing in the third person by the discipline of writing Death in the Afternoon. . ."<sup>60</sup> Death in the Afternoon, however, is written primarily in the first person, but there are a great many different points of view used, in which Hemingway was most likely experimenting for use in later works. The points of view used in Death in the Afternoon run the complete scale in objectivity, from the editorial omniscience to the use of the camera. Perhaps the real worth of Death in the Afternoon should not be passed until the subsequent works have been appraised in the same manner.

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<sup>60</sup>Atkins, loc. cit.

The material for Green Hills of Africa was gained when Hemingway took a hunting trip to Africa in November, 1933. He returned in March, 1934 after having been away for five months; the trip provided him enough subject matter to write another non-fiction book and several short stories.<sup>61</sup> Green Hills of Africa was published on October 25, 1935, only six months after his return from Africa.<sup>62</sup>

The point of view in Green Hills of Africa is more consistent than the point of view in Death in the Afternoon. Hemingway's admission that the book was an attempt to make non-fiction compete with a work of fiction is sufficient evidence that he was still exploring a new genre. Some critics believe Green Hills of Africa is a failure because of the autobiographical content: "Green Hills of Africa is a failure to--Falling between the two genres of personal exhibitionism and fiction..."<sup>63</sup> The technique of trying to disguise fiction under the mask of a non-fiction work makes it appear too artificial. The actual things which occur in Green Hills of Africa did actually happen while Hemingway was in Africa on his hunting trip. What Hemingway did was select the experiences, and then arrange them into a form which he thought would be close to a work of fiction. Selection--the selection of things that could happen, not things that did happen--is the key to good

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<sup>61</sup>Baker, A Life Story, pp. 247-256.

<sup>62</sup>Ibid., p. 625.

<sup>63</sup>Wilson, op. cit., p. 245.

fiction. A work of fiction should reveal a world created by an author, with its artistic "values and attitudes by the controlling medium offered by the device of point of view."<sup>64</sup> The author can filter out the prejudices that might hinder the relationship between the reader and the author. That prejudice, however, is not filtered out in Green Hills of Africa. If anything, it is made more plain. The relationship between the reader and the author was severely tested in Death in the Afternoon, with the experimentation in point of view. In Green Hills of Africa the point of view is more consistent, and there is a definite improvement in form over Death in the Afternoon, but still the relationship is not as objective as it is in fiction. The reader is still aware in Green Hills of Africa that the author is in complete control of the narrative, and that the experiences related are reported, selected, and pre-judged before the writing ever began.

In form, Green Hills of Africa is better arranged than Death in the Afternoon. Green Hills of Africa is a diary in form, but a diary which has been redacted.<sup>65</sup> A diary is a form of confession, and contains only the point of view of the person, the person who is doing the writing. Hemingway isolates himself in Green Hills of Africa. The reader is only aware of what the narrator is doing, and by

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<sup>64</sup>Friedman, op. cit., p. 117.

<sup>65</sup>John Killinger, Hemingway and the Dead Gods, p. 74.

this method the prose, the truthful narrative, is more objective and much closer to drama than Death in the Afternoon. Yet, it is not drama, for the characters are not invented characters as are seen in Hemingway's later works. The scope of human drama in Green Hills of Africa, when compared with a work such as For Whom the Bell Tolls, is easily inferior and a lower status as a work of art.<sup>66</sup>

In Chapter One of Green Hills of Africa the point of view of "I" as protagonist. The dialogue is the most objective of the narrative, because very little editorializing is done when the principal characters are speaking. The point of view is consistent throughout the chapter. The dialogue, or conversation, is the most significant change over Death in the Afternoon. There is more dialogue, and any generalizations as personal opinions are voiced here rather than in the prose. Discussions on subjects aside from hunting take place in the dialogue:

"Mark Twain is a humorist. The others I do not know."

"All modern American literature comes from one book by Mark Twain called Huckleberry Finn..."<sup>67</sup>

Things happen to the protagonist in Green Hills of Africa the same way they would happen to the protagonist in a work of the imagination. Sometimes, however, these reactions in Green Hills of Africa are not directly related

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<sup>66</sup>Carlos Baker, Ernest Hemingway: the Writer as Artist, p. 167.

<sup>67</sup>Ernest Hemingway, Green Hills of Africa, p. 22.



to the theme of the book, but by the use of a consistent point of view, the narrative is not disrupted and neither is the illusion of reality. What does disrupt the illusion is the fact that the reader knows that the characters in Green Hills of Africa are real people, and real people do not talk as the characters in the book talk. If they were invented chatacters then one might be able to suspend his disbelief enough to establish a true rapport with the book. In Green Hills of Africa, Hemingway keeps the point of view very consistent through Chapter Two, but in Chapter Three, where the long flashback begins, he slips into a quite different one. The point of view is more like the first person editorial omniscience, the same as in Death in the Afternoon, but with fewer generalizations:

Droopy asked for the knife. Now he was going to show me something. Skilfully he slit open the stomach and turned it inside, tripe side, out, emptying the grass in it on the ground. . . then he cut the pole and put the bag on the end of it. . . It was a good trick and I thought how I would show it to John Staib in Wyoming some time and he would smile his deaf man's smile (you had to throw pebbles at him to make him stop when you heard a bull bugle), and I knew what John would say. He would say, "By Godd, Urnust, dot's smardt."<sup>68</sup>

This kind of intrusion into the narrative is less effective than the earlier chapters which were primarily dialogue, except for the scenes where they are tracking the animals, which is described in the admirable Hemingway way. Intrusions like the above, however, are less dramatic and

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<sup>68</sup>Ibid., p. 54.

tend to interrupt the smooth flow of the story.

With the introduction of Karl, and the effaced narrative when talking to him at the end of Chapter Three, other fictional elements begin to appear. One sees very few mental states revealed in this point of view, even though the protagonist is still in the first person narrator. This method is similar to what Hemingway does in The Sun Also Rises and A Farewell to Arms, with the exception that the characters in Green Hills of Africa are real people, and, as far as one knows, as the dialogue is supposed to have been. In the early novels "each of his characters has his own particular speech," but in Green Hills of Africa there is really no difference in any of them, and no allusion that there is more than that one way of talking.<sup>69</sup> In The Sun Also Rises and A Farewell to Arms the point of view is "I" as protagonist, and things are done to the focal character, as opposed to those who think with intelligence as Hemingway does in Green Hills of Africa.<sup>70</sup> This intelligent awareness of what is to come to the book is what makes the illusion less believable for the reader than it would be in a work of fiction.

The point of view in Chapter Four of Green Hills of Africa is relatively the same, except for some instances in

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<sup>69</sup>J. P. Bishop, "Homage to Hemingway," New Republic, LXXXIX(1936), 41.

<sup>70</sup>Wyndlan Lewis, "The Dumb Ox," American Review, III, iii(1934), 312.

the flashbacks. The italicized sections are not the same as in the rest of the narrative:

and the sudden whine of the saw, the smell of sawdust and the chestnut tree over the roof with a mad woman downstairs). . . (water sheen rappling on the bronze of horses manes, bronze breasts and shoulders, green under thin-flowing water). . .<sup>71</sup>

There is no evidence of a narrator in these flashes of description, and certainly no evidence of Hemingway as the man, or as the protagonist in the hunt. Yet, one knows that these tiny pictures were once observed by him. The point of view is approaching that of the camera. These are pieces of life presented like a photograph. There is no one commenting on the descriptions, and no one's internal consciousness is revealed. Hemingway is obviously experimenting to see what effect such objectivity could have. It is very effective in a dramatic sense, but has very little to do with hunting in Africa.

Chapters Five, Six, and Seven continue with the method established in the first four chapters, with the same point of view, scenic descriptions of the action, much dialogue, and very little editorializing by the author. By Chapter Eight there is only occasional reference to the fact that there is the first person narrator as protagonist:

It was a new country to us but it had the marks of the oldest countries. The road was a track over shelves of solid rock, worn by the feet of caravans. . .<sup>72</sup>

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<sup>71</sup>Hemingway, Green Hills, pp. 70-71.

<sup>72</sup>Ibid., p. 146.

At times, the narrator reads almost as a neutral omniscient point of view, while actually the narrator is cumulative "us." The dialogue is completely effeced, with no mental states revealed. The focal character, however, is still Hemingway the autho-hunter, and all the action is filtered through his consciousness. The reader is never aware of what is going on outside the author's immediate surroundings:

"Did you cut in on his country?" Pop asked me.

"Hell, no," I said.

"He'll get one where we're going," Pop said.

"He'll probably get a fifty-incher."

"All the better," I said. "But by God, I want to get one too."<sup>73</sup>

Chapter Nine is the same as Chapter Eight, but in this chapter the action is back in the present again. The long flashback which takes up the center of the book is over. The form of Green Hills of Africa is very evidently planned at this point. There is no attempt to give the illusion that the action is happening spontaneously. When compered with the haphazard, unplanned chapters in Death in the Afternoon, the improvement is quite rewarding. In Chapter Ten of Green Hills of Africa there are no mental states revealed directly. The form is like the dialogue in some of his short stories. In "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" one can see the similarities in this respect. Hemingway learned a lot about point of view in Green Hills of Africa that he applied in these two short

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<sup>73</sup>Ibid., p. 153.

stories. This relationship will be discussed in detail in Chapter Three of this work.

The only digression from the point of view established in the beginning of Green Hills of Africa occurs in Chapter Thirteen:

You ask how this was discussed, worked out, understood with the bar of language, and I say it was as freely discussed and clearly understood as though we were a calvary patrol all speaking the same language. We were all hunters except, possibly, Garrick, and the whole thing could be worked out, understood, and agreed to without using anything but a forefinger to signal and a hand to caution. . .<sup>74</sup>

This is the only time the author speaks directly to the reader. It is like sections of Death in the Afternoon, and there does not seem to be any reason for doing it. It is probably carelessness more than anything else. It makes the reader more aware of the controlling consciousness of the author, and one loses some sense of the reality of the situation. The conclusion of the chapter reads much like the fiction does. The dialogue is some of Hemingway's best; it is quick, witty, and very objective. There are no thoughts revealed except those inferred in the words themselves. The short piece at the very end is almost like a postscript, as if it were added months later, which it may have been. The point of view is the same as the rest of the book, but one wonders why it was included at all.

Hemingway wanted to give a truthful account of a month's hunting action in Green Hills of Africa. One cannot deny

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<sup>74</sup>Ibid., p. 251.

that the principal events recorded in the book actually occurred. As for the "truth" of the recording there may be some doubt, because of the point of view in the book. The three aspects of Hemingway, the artist, the narrator, and the protagonist are all united in Green Hills of Africa, and it is hard to distinguish one from the other; whereas, in Death in the Afternoon they are dealt with separately. The point of view in Green Hills of Africa is more consistent than the point of view in Death in the Afternoon; yet the limitations of a first person narrator makes the total picture not as artistic as it could be. This is merely to say that the more an author surrenders his identity the more privileges he gives up in the narrative, and the more effectively he renders the illusion of his story, which, after all, "constitutes artistic truth in fiction."<sup>75</sup> If this is the truth that Hemingway was seeking to express in Green Hills of Africa, then he did not quite succeed.

Green Hills of Africa was also an attempt by Hemingway to voice a belief in a fifth dimension in prose.<sup>76</sup> Any good prose has four dimensions; it is a solid subject moving through time. A fifth dimension must be a "mystical... figure of speech."<sup>77</sup> What Hemingway meant by a fifth

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<sup>75</sup>Friedman, op. cit., p. 137.

<sup>76</sup>Harry A. Levin, "Observations on the Style of Hemingway," Hemingway and His Critics, Carlos Baker, ed., p. 109.

<sup>77</sup>Carlos Baker, "Hemingway at Midnight," New Republic, CXXVII(1952), 192.

dimension, however, is not easily explained. F. I. Carpenter interprets it as meaning an attempt to express "the perpetual now."<sup>78</sup> The present tense is not used in Green Hills of Africa, and the flashbacks remind one that the author is in control of the arrangement of the time element in the book. A more accurate expression of this mystical fifth dimension needs a third person narrator that would provide the omniscience and the naturalness needed. Green Hills of Africa does not fulfill these needs, but the experiment paves the way for a work which does.

The choice of a narrator is a critical one. Whenever the reader gets the author's version of the action, then the account is prejudiced. When the writer is in the story he is writing about himself, as in Green Hills of Africa. When the characters are invented the story must come from one of them, and the author removes himself to a greater distance; yet he can still control the narrative.<sup>79</sup> The failure to accomplish this is the greatest failure in Green Hills of Africa.

Since all methods of telling a story are only conventions whereby the story can be told, why must there be a consistency in point of view? Every point of view is restricted to itself, and must be consistent with itself to maintain verisimilitude. When ever the point of view is not consistent with itself, then there is a danger of

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<sup>78</sup>F. I. Carpenter, "Hemingway Achieves the Fifth Dimension," Hemingway and His Critics, Carlos Baker, ed., p. 193.

<sup>79</sup>Surmelian, op. cit., p. 40.

impairing the illusion, or the creative posture, which is the all important purpose of the art.<sup>80</sup> In both of the non-fiction works of Hemingway, the point of view is not always consistent with itself, and the failure to maintain it is the greatest fault of the book.

In the non-fiction works there is also the reporter to deal with when discussing point of view. There is more reporting in Death in the Afternoon than in Green Hills of Africa, for example, because the latter is not an instructive book, but is only an experiment with a genre. The distance between the reporter and the reader is slight, and the more editorializing there is, the closer the relationship becomes. In Death in the Afternoon the distance is very close, at times bordering on an assumed comradeship, while in Green Hills of Africa, where the artificial narrative is predominant, there is a much greater distance. Hemingway believed that:

Objectivity also requires that the author's personal ideals be kept out of the story--that is the author's notions of what should or should not happen, in contradiction to what would be or would happen according to the laws of probability.<sup>81</sup>

In order for the personal ideals of the author to be kept out of a story, the author must stay as far away from the story as possible. His voice should not be heard at all. The story should seem to come directly from the characters, with no indication that the author is controlling the

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<sup>80</sup>Carl H. Grabo, The Technique of the Novel, p. 33.

<sup>81</sup>Hart, op. cit., p. 317.



narrative. Green Hills of Africa comes closer to this method than Death in the Afternoon does, but both are inferior when compared to his later works.

In general, one might say that every voluntary limitation in a point of view increases the reality of the illusion "and our sense of immediate movement in the action."<sup>82</sup> When a narrator remains as an objective creator the events may seem to unfold themselves. There is never any doubt about the position of the different narrators in Death in the Afternoon, and no attempt to remain objective. In Green Hills of Africa, however, there is an attempt at obtaining objectivity to a certain degree. Yet, in both books one is constantly reminded of the presence of the author, and this destroys the attempt to create an illusion which might resemble reality, and thus be believable. The handicap of the first person in both books restricts the reader from viewing matters objectively. As long as the author remains with his intrusions, problems, and opinions, the objectivity of the point of view is greatly diminished.

From the standpoint of point of view, then, Green Hills of Africa is superior to Death in the Afternoon. Death in the Afternoon changes point of view every chapter, and sometimes several times within a chapter, while Green Hills of Africa remains fairly consistent. The digressions in point of view in Green Hills of Africa are unimportant and do not

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<sup>82</sup>Lynn Anderson and Leslie L. Lewis, A Handbook for the Style of Fiction, p. 63.

detract from the total illusion as they do in Death in the Afternoon.

Hemingway's search for objectivity in his writing progresses in his two "non-fiction" works. Green Hills of Africa is a step towards illuminating the author from the art. The next step in Hemingway's attempt to find this objectivity through the point of view is to invent his experiences, his place, and, most importantly, his central characters.

## CHAPTER THREE

### Improvement in the Short Stories

After Ernest Hemingway had finished writing Green Hills of Africa, he wrote two long short stories, "The Snows of Kilimanjaro," and "The Short Happy Life of Francis Macomber." The significance of these two stories lies in their time of composition as well as the advancement in the writing techniques employed by Hemingway. They were written immediately after the two non-fiction works, in which he was experimenting with point of view. There is no other significant work, non-fiction or fiction, written between Green Hills of Africa and "The Snows of Kilimanjaro." The material for both short stories was gained by Hemingway's trip to Africa, but unlike Green Hills of Africa, which is the first application of that material, these stories are the work of the imagination.

These were stories which I invented from the knowledge and experience acquired on the same long hunting trip a month of which I tried to write a truthful account of in Green Hills of Africa.<sup>83</sup>

The invention occurs in three main areas: circumstances, theme, and character. The circumstances are different from any actual experience Hemingway may have had while in Africa, and the themes are more complicated and literary than anything in Green Hills of Africa or in Death in the Afternoon. There are similarities in theme, however, for both the two

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<sup>83</sup>Plimpton, loc. cit.

short stories and Green Hills of Africa deal with the gaining or losing of manhood, men with women, and the power of women and money to corrupt a hero.<sup>84</sup> In other words the tangible material Hemingway uses in Green Hills of Africa is selected and used in the short stories also, with the addition that actions are invented and added to this material in an attempt to give them a fictional form and more objectivity. The fictional form comes from the invention of character and theme; the objectivity comes from the point of view used in the stories.

In "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" Hemingway is still attempting to tell the truth,<sup>85</sup> just as he is in Green Hills of Africa, except that now he is ready to use his power of imagination and invention to transform the material and the circumstances from reality to the illusion of reality, or to render his tangible, empirical experiences into fiction.<sup>86</sup>

The big difference between these two short stories and the two non-fiction works is that the stories are inventions, or works of the imagination, whereas the non-fiction books are primarily journalistic in form, even though they have

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<sup>84</sup>Carlos Baker, "Two African Stories," Hemingway: A Collection of Critical Essays, Robert P. Weeks, ed., p. 118.

<sup>85</sup>Charles C. Walcott, Hemingway's 'The Snows of Kilimanjaro,' " Explicator XII, April, 1941, Item 43, p. 79.

<sup>86</sup>Baker, "Two African Stories," p. 118.

some fictional characteristics in respect to point of view. Hemingway was searching for a "true" way of relating his material, and "truth" in fiction is the distinguishing characteristic between creative writing and reporting. It is not a factual truth, like in Green Hills of Africa and Death in the Afternoon, or what has happened, but, as in "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," is what could happen "within the limits of the possibility of life as we know it here and now."<sup>87</sup> Real creation then, or invention, requires that the author assimilate all the facts of his experience until he sees them clearly for what they are, and then he must invent a character to place within this environment, and let the reader view the story through this character. This is the primary difference between Green Hills of Africa and the short stories. The first is reported, the second are created.

Green Hills of Africa appears too contrived because of the presence of the author, and the idea that the narrative is an edited, recapitulation of the actual occurrence, while the narrators in the short stories are inventions, or extensions of a part of the author, at least, written in the third person.<sup>88</sup> This conscious control of point of view is

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<sup>87</sup>Hart, op. cit., p. 315.

<sup>88</sup>Robert O. Stephens, "Hemingway's Riddle of Kilimanjaro; Idea and Image," American Literature XXXII, March, 1960, p. 85.

the aspect which gives the short stories their objectivity, an objectivity which is missing in the non-fiction works.

Green Hills of Africa is an experiment in two major areas: verisimilitude and form, both of which are inseparable from the point of view. It is an old, yet applicable cliché that it is easier to believe a story which is invented than a story which actually occurred. The reliability of this maxim can be seen in comparing Green Hills of Africa because of its obvious omniscience. In "The Snows of Kilimanjaro," for instance, where the focal character shifts back and forth, the over-all picture of the action is more believable because the narrative is presented from several points of view, not just one, prejudiced point of view as in the non-fiction works. Therefore, the action in "The Snows of Kilimanjaro" is more believable than the action in Green Hills of Africa.

In regard to the experimentation with form in Green Hills of Africa, the manner of presentation is the most important. The subject matter and the method determine the form, and if they are compatible, then the creation is a work of art. The subject matter began to change between Green Hills of Africa and "The Snows of Kilimanjaro." The direct, violent experiences were expressed in Green Hills of Africa, whereas in "The Snows of Kilimanjaro" it is the evaluation of violence, the result of violence which is the primary subject. This requires a different form than what mere reporting requires. The separation between expressed violence, and the evaluation of that violence takes place

in "The Snows of Kilimanjaro." The violence which is expressed in Green Hills of Africa is evaluated in "The Snows of Kilimanjaro," and applied to human drama.<sup>89</sup>

The point of view in "The Snows of Kilimanjaro" is selective omniscience at the beginning, and one sees all the action through the consciousness of Harry, whom the author has selected as his protagonist, as well as his focal character:

"molo!" he shouted.

"Yes Bwana."

"Bring whiskey-soda."

"Yes Bwana."

"You shouldn't," she said. "That's what I mean by giving up. It says it's bad for you. I know it's bad for you."

"No," he said. "It's good for me."

So now it's all over, he thought. So now he would never have a chance to finish it. So this is the way it ended in a bickering over a drink.<sup>90</sup>

The only mental state revealed is Harry's, and consequently any picture the reader might conjure about his wife is prejudiced because one sees her through Harry's eyes. Everything one knows about the wife comes to one through the consciousness of Harry. The point of view is more objective than the non-fiction works, because the author is removed from any direct voice in the narrative. The dialogue in "The Snows of Kilimanjaro" however, becomes

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<sup>89</sup>Mark Schorer, "The Background of a Style," Ernest Hemingway; Critiques of Four Major Novels, Carlos Baker, ed., p. 87.

<sup>90</sup>Ernest Hemingway, "The Snows of Kilimanjaro," The Short Stories of Ernest Hemingway, p. 54.

more objective as it goes along, and finally changes to a dramatic mode:

"Yes," he said. "Your damned money was my armour. My Swift and Armour."

"Don't."

"All right. I'll stop that. I don't want to hurt you."

"It's a little bit late now."

"All right then. I'll go on hurting you. It's more amusing. The only thing I ever really like to do with you I can't do now."<sup>91</sup>

There are no mental states revealed anymore, and all the emotions must be gathered from the dialogue.

Hemingway does this in both his non-fiction works, especially the sections at the end of each chapter in Green Hills of Africa:

"I don't think he's well now and he doesn't feel himself. The damned things have gotten his goat and he's liable to blow that salt lick higher than a kite in the state he's in."

"Please stop talking about it."

"I will."

"Good."

"Well, we made him feel good anyway."

"I don't know that we did. Please stop talking about it."

"I will."

"Good."

"Good night," she said.

"The hell with it," I said. "Good night."

"Good night."<sup>92</sup>

In Death in the Afternoon there are several times when Hemingway uses this method narrative. As has been pointed out in Chapter one, the author is prone to change his point of view at will in Death in the Afternoon, especially when

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<sup>91</sup>Ibid., p. 58.

<sup>92</sup>Hemingway, Green Hills, p. 168.



relating a short tale:

"What's the matter with that horse?" says the contractor. "You'll go along way before you'll find a horse like that."

"Too long a way," says the picador.

"What's the matter with him? That's a handsome little horse."

"He's got no mouth," the picador says. "He won't back. Besides he's short."

"He's just the right size. Look at him. Just the right size."

"Just the right size for what?"

"Just the right size to ride."

"Not me," says the picador turning away.

"You won't find a better horse."

"I believe that," says the picador.

"What's your objection?"

"He's got glanders."

"Nonsense. That isn't glanders. That's just dandruff."

"You ought to spray him with flit," says the picador. "That would kill him."

"What's your real objection?"

"I have a wife and three children. I wouldn't ride him for a thousand dollars."<sup>93</sup>

This is the most objective type of narrative writing that can be used with any consistent effort in a story. One suspects that the real reason for not using it throughout Death in the Afternoon is that the book is not intended to be dramatic, but instructive; not scenic, but panoramic. There is more of this kind of point of view in Green Hills of Africa than there is in the first book, but limitations of the first person narrator create the problems in verisimilitude, as has already been pointed out.

There are some interruptions in the point of view in "The Snows of Kilimanjaro" also, and one suspects that the reason it is not written entirely in selective omniscience

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<sup>93</sup>Hemingway, Death in the Afternoon, p. 186.

is that the focal character is going to die, and someone must make some observations afterwards. The point of view of the dramatic mode provides this opportunity. Therefore, one has a brief glimpse of Harry's wife's emotions as well as Harry's:

She had liked it. She said she loved it. She loved anything that was exciting, that involved a change of scene, where there were new people and where things were pleasant.<sup>94</sup>

One does not read the thoughts directly as one does Harry's for in the selective omniscient point of view only one character's thoughts are ever revealed. If Hemingway had decided to reveal her thoughts, then it would have been multiple selective omniscience, and would have changed the whole feeling of the story. Her thoughts are never revealed --not even at the end of the story, when Harry is dead and she is the focal character:

"Molo," she called, "Molo, Molo."  
Then she said, "Harry, Harry!" Then her voice rising, "Harry! Please, Oh, Harry!"  
There was no answer and she could not hear him breathing.  
Outside the tent the hyena made the same strange noise that had awakened her. But she did not hear him for the beating of her heart.<sup>95</sup>

This is still third person dramatic mode, because the emotional states are revealed indirectly, through the actions and the words of the characters. One does not hear directly what she is thinking, but instead watches her actions

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<sup>94</sup>Hemingway, "Snows," p. 60

<sup>95</sup>Ibid., p. 77.

and hears her words as if she were on a stage.

The sections in "The Snows of Kilimanjaro," where the flashbacks occur in italics, are no variation from the main point of view; however, there is some shift in distance, because here the reader is permitted to see the direct and immediate thoughts of Harry as he lies dying in Africa:

There was a log house, chinked white with mortar, on a hill above the lake. There was a bell on a pole by the door to call the people in to meals. Behind the house were fields and behind the fields was the timber. A line of lombardy poplars ran from the house to the dock. Other poplars ran along the point. A road went up to the hills behind the edge of the timber and along that road he picked blackberries. Then that log house was burned and afterwards their barrels, with the lead melted in the magazines, and the stocks burned away, lay out on the heap of ashes that were used to make lye for the big iron soap kettles, and you asked Grandfather if you could have them to play with, and he said, no. 96

There is seemingly no authorial intrusions, or authorial control of the narrative in these flashbacks. The narrative method is almost stream of consciousness, which, of course, is a selective omniscient point of view used to the fullest objectivity. Therefore, the point of view in the flashbacks does not break with the point of view set up in the narrative of the story itself.<sup>97</sup>

There is one point in the story, however, where the author does close the distance between the reader and himself. At this point, the reader becomes aware of something that Harry is not really conscious of. One is made aware of this

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<sup>96</sup>Ibid., p. 68.

<sup>97</sup>E. W. Tedlock, "Hemingway's 'The Snows of Kilimanjaro,'" Explicator VIII(1949), 22.

y the intervention of the author to explain: "It moved up closer to him still and now he could not speak to it, and when it saw he could not speak it came a little closer."<sup>98</sup> This intrusion by no means destroys the illusion, nor does it really change the point of view, but it is merely an interruption that probably is not needed, and Hemingway was experimenting to see what effect it would have. It is very effective, of course, and it helps to make the story one of his best.

After this first story was written in the third person, Hemingway knew that he had finally achieved the things he wanted to in fiction. In an interview he remarked:

When I wrote the first two novels I had not learned to write in the third person. The first person... is limited... and in the third person a novelist can work in other people's heads and in other people's country. His range is greatly extended and so are his obligations. I prepared myself for writing in the third person by the discipline of writing Death in the Afternoon, the short stories, and especially the long short stories of "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro."<sup>99</sup>

His ability to work with the minds of other people is the key to attaining objectivity through point of view. Hemingway realized this after completing his non-fiction work. The first attempt to fully utilize this knowledge was in "The Snows of Kilimanjaro." But in "The Snows of Kilimanjaro" one is still limited to the mind and conscious-

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<sup>98</sup>Hemingway, "Snows," p. 74.

<sup>99</sup>Atkins, op. cit., pp. 72-73

ness of only one man, Harry, and this story is not as successful as it could have been.<sup>100</sup> The second long story does not have that handicap.

The point of view in "The Short Happy Life of Francis Macomber" is multiple selective omniscience, which means that the reader sees the mental states of all the principal characters. At any chosen moment in the narrative the narrator may choose to reveal the point of view of any one character. The emotional states can be revealed through the dialogue, or through the consciousness of the character. The advantages of this method are obvious. The story, first of all, does not appear prejudiced, for one sees the story from several angles--three in the case of "The Short Happy Life of Francis Macomber." Each character is an individual creation, and has his or her own opinions on the situation. The author merely controls the moments of revelation, and selects the action; the rest is up to the reader's interpretation of the story. The reader, therefore, can become directly involved with the story, and the distance is very great between the author and the reader, for now the reader is more interested in the problems of the characters, rather than in the introjection of the author. In "The Short Happy Life of Francis Macomber," for instance, the reader is never aware of the presence of the author, because the entire story is told through the observations of the characters in the

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<sup>100</sup>Oliver Evans, "'The Snows of Kilimanjaro': A Revelation," PMLA LXXVI, December, 1961, p. 603.

story. This method lends an immediacy to the story that is like the "fifth dimension" Hemingway was trying to achieve in Green Hills of Africa. The author is never concerned with the history of any of the characters, and concentrates with the immediate situation and the immediate action. The fifth dimension is achieved by the use of the third person multiple selective omniscience coupled with the effaced narrative technique that Hemingway has already perfected. The first use of this method of writing is in "The Short Happy Life of Francis Macomber."

Although "The Short Happy Life of Francis Macomber" is about Macomber's experiences with bravery and cowardice, the focal character is actually Wilson is the first and most often revealed:

"You mean will I tell it at the Mathaigo Club?" Wilson looked at him now coldly. He had not expected this. So he's a bloody four-letter man as well as a bloody coward, he thought. I rather liked him too until today. But how is one to know about an American?<sup>101</sup>

At no place in either Death in the Afternoon or in Green Hills of Africa does this exact kind of point of view occur. However, the type of narrative has not changed as drastically as one might suppose. The only real change is that now the reader is permitted to see the thoughts of the various people in the story, rather than be limited to the consciousness of only one person. The chances of presenting a believable illusion by such a method is far

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<sup>101</sup>Ernest Hemingway, "The Short Happy Life of Francis Macomber," The Short Stories of Ernest Hemingway, p. 7.

greater than by using first person narrator, as in the non-fiction works. "The Short Happy Life of Francis Macomber" is an advancement in Hemingway's writing technique, even if one considers only this one aspect.

Most of the mental states of Francis Macomber and his wife Margot are revealed in the dialogue and the observations made by Wilson. During the flashback, the point of view is dramatic mode, with scene and action being the primary concern of the narrator. This long flashback is similar to the one in Green Hills of Africa, except that the theme and the characters are invented here. After the flashback and the morning after the lion-hunting scene, one begins to get more thoughts from the other characters:

"Sleep well?" Wilson asked in his throaty voice, filling a pipe.

"Did you?"

"Topping," the white hunter told him.

You bastard, thought Macomber, you insolent bastard.

So she woke him when she came in, Wilson thought. . . .<sup>102</sup>

Wilson is still the predominant character, even though the reader is allowed insights into the thoughts of Francis and Margot.

The direct thoughts of Margaret are never revealed; yet, at times the reader is permitted to see the action through her eyes, in the third person, and the reader is subject to her opinions and prejudices:

From the corner of the seat Margaret Macomber looked at the two of them. There was no change in

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<sup>102</sup>Ibid., p. 23.

Wilson. She saw Wilson as she had seen him the day before when she had first realized what his great talent was. But she saw the change in Francis Macomber now.<sup>103</sup>

Wilson had changed, of course, but not from the point of view of Margaret. This is her mind analysing the situation as she sees it, not the minds of the narrator, Wilson, nor Macomber, but her consciousness revealed in the third person to the reader. It is very similar to the dramatic mode, except that the focal character is more obviously the eyes through which the story is being revealed. Hemingway had tried this technique in "The Snows of Kilimanjaro," but he had applied it to only one character throughout the story, in selective omniscience, whereas in "The Short Happy Life of Francis Macomber" he uses it on all three of the primary characters. This is the improvement made between the writing of the two stories. This technique removes the author to a greater distance from the reader, to a higher vantage point, so to speak, beyond the vision of the reader entirely. The author becomes truly omniscient in this point of view, because the reader cannot hear or see any evidence of him at all, and is therefore not bothered by his presence and can evaluate the story objectively. This is the kind of objectivity the multiple selective omniscience point of view permits the author to have in a short story. In "The Short Happy Life of Francis Macomber" Hemingway uses it consistently for the first time.

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<sup>103</sup>Ibid., p. 33



"The Short Happy Life of Francis Macomber" is probably the best use of point of view in Hemingway's later short stories. Each character is an invented personality that needs to be revealed to the reader--that is, the psychological mixtures in the mind--and the best way to reveal it is through the third person. The first person for this story is out of the question, because then the entire narrative is seen through the consciousness of one central character. By using the third person, the reader gets an over-all viewpoint of the action, and can make judgements on the action himself, instead of the narrator making it for him. The author does control, of course, for someone has to select the scenes, write the words and create the characters. There is no way to completely remove this factor; so the novelist must resort to point of view to obtain the closest thing to reality. In "The Short Happy Life of Francis Macomber" Hemingway discovered this method was prepared himself for more extended work with it--the novel.

The two short stories, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," are superior in point of view to the two non-fiction works, Death in the Afternoon and Green Hills of Africa. They are superior primarily because they achieve a verisimilitude and a consistency of form that neither of the non-fiction works do. The most obvious distinction is that the characters in the short stories are invented characters, whereas the characters in the non-fiction are, for the most part, real

people, or at least one writer's portrait of real people. The one exception to this proposition would be the Old Lady in Death in the Afternoon, who is an invented character for sure, but one whom the reader is never permitted to know very well. One never sees her thoughts or actions without editing by the narrator, who can create her and throw her out at will. There are other episodes in Death in the Afternoon where brief inventions occur, but they are not developed to the extent that the inventions are developed in the short stories. The change which permits this invention was the point of view used in the stories, the point of view which was experimented with in the non-fiction and applied to the short stories.

The handicap of the first person narrator in the non-fiction books restricts the reader from viewing all the significant psychological attitudes of the characters. This also prevents the reader from viewing the story objectively as he can in the short stories. The author's personality is the voice which is heard most often in Death in the Afternoon and Green Hills of Africa, while in "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" there is no evidence of his intrusion into the narrative. The identity of the author is obscured in the short stories by the use of the third person omniscient point of view seen through the minds of several characters consecutively, and thus renders the work more objective. Therefore, the more the author surrenders his identity the more believable is the illusion of the story, and the

closer the author gets to creating more than just a contemporary work of art.

In Death in the Afternoon, the "author" feels prejudiced towards what he is writing. Anything that he expresses must be his own opinion, and is therefore biased. He felt that something else was needed to help him remove his own prejudices, and so he experimented with point of view some more in Green Hills of Africa, and managed to remove himself a little more. But the African book still utilizes the first person narrator, and was therefore too limited to achieve what he wanted. Finally, in the short story "The Snows of Kilimanjaro" he discovered a solution to the problem--use the empirical knowledge gained from real life experiences, invent the hypothetical situation, invent some characters that are believable, and place them in the situation, and then tell the story in the third person, letting the reader see the story through the eyes of the characters themselves. In this manner, the intelligent awareness of what was to come in the story is not as obvious as it is in the non-fiction books. The story seems to unfold itself in a natural, believable way.

The next step for Hemingway was to extend the method that he had discovered in the short stories into a longer, more industrious work. Several years had passed since he had written a novel, and he had now experimented enough, and had learned enough, to try it.

## CHAPTER FOUR

### The Novels: A Solution

In 1937, Ernest Hemingway published his first novel in eight years. During these eight years, he wrote only two other books, both non-fiction, and both experiments in point of view. Death in the Afternoon is written in first person editorial omniscience for the most part, and Green Hills of Africa in first person "I" as protagonist. But both books fail to achieve the artistic effect which Hemingway desired of them. The two short stories are an improvement in point of view over the non-fiction books, in as much as the author becomes more removed from the narrative, and the stories are more objective. The next logical step was for Hemingway to apply this knowledge of point of view to the novel form. He attempted to do this in To Have and Have Not, but this book, as most critics agree, is aesthetically ineffective.<sup>104</sup>

To Have and Have Not is a bad book for several reasons, but the most important one is the lack of consistency in point of view. In the two short stories immediately preceding the novel, the emotional atmosphere is completely integrated with the technique; whereas, in To Have and Have Not the technique is so inconsistent that any constant association between emotion and technique is accidental.<sup>105</sup> The two

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<sup>104</sup>West, op. cit., p. 572.

<sup>105</sup>Ibid., p. 573.

short stories are superior in technique to To Have and Have Not, even though they were written at about the same time.<sup>106</sup> In other words, Hemingway, in this novel, is once again experimenting with point of view, only this time in the novel form.

To Have and Have Not is a transitional work, connecting achievement of the two short stories with the novel For Whom the Bell Tolls.<sup>107</sup> Hemingway is trying to discover a new method of presenting his material; consequently, just as in his earlier attempts, the point of view is ineffective.

Delmore Schwartz claims that To Have and Have Not is a stupid and foolish book, a disgrace to a poor writer, a book which should never have been printed.<sup>108</sup> His primary criticism is that To Have and Have Not is architecturally, poorly constructed. The rapidly shifting point of view makes the book unsystematic. There are eleven primary points of view used in To Have and Have Not, and they shift back and forth with seemingly no forethought by the author. If it had not have been for this simple lack of form, Schwartz writes, the book might have been a success.<sup>109</sup>

To Have and Have Not is an important novel in the development of the Hemingway hero, even if it is a failure in form. The defeated "code" hero first appeared full

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<sup>106</sup>loc. cit.

<sup>107</sup>Schorer, op. cit., p. 87.

<sup>108</sup>Schwartz, op. cit., p. 123.

<sup>109</sup>Ibid., p. 125.

blown in "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," and is presented to the reader in two slightly different points of view, as has already been illustrated in Chapter Three of this book. In To Have and Have Not, the hero is present as much as he is in the short stories, but the problems he faces and the point of view from which the story is told is quite different as he, himself, is. Philip Young explains this change in the hero in the following way:

In this story "The Snows of Kilimanjaro" Hemingway sourly depicts himself as an object failure, dying. . . that is, the rest of his prose represents this wounded hero and the process of his injuring, disillusionment; and break with respectability; secondly, it re-presents also the hero's emulation of the men with the code, and his efforts to attain to it; lastly, it offers a kind of solution to his problems--in the metamorphosis of To Have and Have Not, the third important novel.<sup>110</sup>

This metamorphosis, or change, in the hero presented a problem in point of view in To Have and Have Not. Hemingway knew that objectivity was essential if he was to convince the reader of the reality of his illusion. He wanted to solve the problems of his hero, and yet not interfere directly in the narrative. So Hemingway constructed the hero in To Have and Have Not with great care, and then presented him in what he thought would be the best point of view.<sup>111</sup> The point of view turned out to be inconsistent, but it was done deliberately.

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<sup>110</sup>Young, A Reconsideration, op. cit., p. 80.

<sup>111</sup>Motola, op. cit., p. 322.

Young makes a very close association between Hemingway and his hero, but Atkins believes this approach is much too simplified.

There is something of the author in every author's characters, but complete identification is only found when the invention has shrunk to nothing or monomania has taken possession.<sup>112</sup>

Such a monomania is evident in the non-fiction works, at least parts of them, but in the short stories, where the characters are solely invented, author and character identification is easier to delineate, and by the use of a consistent point of view, as in "The Short Happy Life of Francis Macomber," this identification is more positive. Hemingway pictures these characters obliquely, at a distance, and is removed from their consciousness. Hemingway characters

are never described in the same detailed way. It is impossible to think of a Hemingway character and describe his appearance with any certainty. We are given his mannerisms of gesture, perhaps, but more usually of speech. There is no struggle with the author as happens so often when reading novelists of the past, where a personal image conflicts with the carefully delineated image presented by the creator. Hemingway allows us to share in creation, we finish out of our own experience the sketch he has begun.<sup>113</sup>

Hemingway achieves this effect in his later works by the point of view of third person selective and multiple selective omniscience, especially in the short stories and in For Whom the Bell Tolls. To Have and Have Not is an exception. The technical confusion in the novel is so

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<sup>112</sup>Atkins, op. cit., p. xiii.

<sup>113</sup>Ibid., pp. 63-64.

capricious that the reader is confused as to what the author is doing, and this makes the reader somewhat aware of the author's control again, and this blurs the illusion.<sup>114</sup>

Chapter One of To Have and Have Not is written in first person "I" as protagonist. There is very little description, and no emotional states are revealed directly. Most of the action is inferred from the dialogue, which resembles the dramatic mode point of view. In this respect, the novel begins much as Green Hills of Africa, with the second person, and then changes quickly to first person. Although the narrative is still presented through one voice, that of Harry Morgan's, the effect of changing person is like that of an interior monologue, as if Harry were speaking to the reader in his mind; or much like a Shakespearian soliloquy:

You know how it is there early in the morning in Havans with the bums still asleep against the walls of the buildings; before even the ice wagons come by with ice for the bars? Well, we came across the square from the dock to the Pearl of San Francisco Cafe to get coffee and there was only one begger awake in the square and he was getting drinks out of the fountain. But when we got inside the cafe and sat down, there were the three of them waiting for us.

We sat down and one of them came over.

"Well," he said.

"I can't do it," I told him. "I'd like to do it as a favor. But I told you last night I couldn't."

"You can name your own price."

"It isn't that. I can't do it. That's all."

The two others came over and they stood there looking sad. They were nice-looking fellows all right and I would have liked to have done them the favor.<sup>115</sup>

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<sup>114</sup>Halliday, op. cit., p. 212.

<sup>115</sup>Ernest Hemingway, To Have and Have Not, p. 3.



The technical confusion is more evident later in Chapter One. Not only does the point of view alter a little from "I" as protagonist to a form of dramatic mode, but Hemingway also mixes tenses within one paragraph. At the beginning he uses present tense, while the dialogue is in the past tense. The reason for the change is because the present tense sections are written in an interior monologue again, which makes a great demand upon the ability of the reader. This technical device adds to the confusion in the point of view:

He's a real black nigger, smart and gloomy, with blue voodoo beads around his neck under his shirt, and an old straw hat. What he liked to do on board was sleep and read the papers. But he put on a nice bait and he was fast.

"Can't you put on a bait like that, Captain?" Johnson asked me.

"Yes, sir."

"Why do you carry a nigger to do it?"

"When the big fish run you'll see," I told him.

"What's the idea?"

"The nigger can do it faster than I can."

"Can't Eddy do it?"

"No, sir."<sup>116</sup>

There is no introspection in Chapter One, and most mental states, including Harry Morgan's, are revealed in the dialogue. The point of view used here is very effective, and when used consistently, is believable, but it is only used in the first part of the book. There is a good portrait of Harry Morgan by this time, and the reader is even beginning to identify with his rough-and-tumble methods. There is still no direct mental consciousness revealed, yet the magnificent

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<sup>116</sup>Ibid., p. 11.

Hemingway dialogue is sufficient to let one know what Harry is thinking. If this point of view had been used throughout the book, it may not have been treated so harshly by the critics. But in Chapter Six the point of view undergoes a dramatic change:

They came on across in the night and it blew a big breeze from the northwest. When the sun was up he sighted a tanker coming down the Gulf and she stood up so high and white with the sun on her in that cold air, it looked like tall buildings rising out of the sea and he said to the nigger, "Where the hell are we?"

Then in a little while he saw it was a tanker and not buildings and then in less than an hour he saw Sand Key light, straight, thin and brown, rising out of the sea right where it ought to be.<sup>117</sup>

The point of view has changed to third person dramatic mode, with Harry Morgan as the focal character. All the observations are made through the eyes of Morgan, and none through the eyes of the "nigger." The narrator is omniscient, for he is observing two characters stranded on the ocean. The point of view is not selective omniscience at this point, because there are no mental states revealed in the narrative; all emotions come from the dialogue. The shift from the point of view used in Part One does not make any logical sense, for the action in Chapter Six could have been related in the same manner as the previous chapters had been. But the change was made, never-the-less, and its hurt to the narrative is obvious. The reader is now viewing Harry Morgan from a different point of view, and this causes one to have

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<sup>117</sup>Ibid., p. 67.

to re-evaluste everything he knows about him, and it thus interrups the smooth flow of the story. At the same time, the reader becomes aware of the controlling power of the author, and must assume that the narrators in the story are unreliable. Once the reader cannot trust the narrator, then the story-illusion is impaired. This is what happens in Chapter Six to To Have and Have Not.

Chapter seven begins the same as the preceding chapter, with events being seen through the eyes of Harry Morgan. Yet, there is still no revelation of Harry's thoughts. The chapter quickly changes point of view, even though Harry still remains the focal character:

On board the charter boat South Florida, trolling down the Woman Key channel, because it was too rough to go out to the reef, Captain Willie Adams was thinking so Harry crossed last night. That boy's got cojones. He must have got that whole blow. She's a sea boat all right. How you suppose he smashed his windshield? Damned if I'd cross on a night like last night. Damned if I'd ever run liquor from Cuba. They bring it all from Marial now! It's supposed to be wide open.

"What's that you say, Cap?"

"What boat is that?" asked one of the men in the fishing chairs.

"That boat?"

"Yes, that boat."

"Oh, that's a Key West boat."

"What I said was, whose boat is it."

"I wouldn't know that, Cap."

"Is the owner a fisherman?"

"Well, some say he is."

"What do you mean?"

"He does a little of everything."<sup>118</sup>

For the first time in the book the mental consciousness is reveeled directly, but not the thoughts of the protagonist

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<sup>118</sup>Ibid., p. 78.

at all! The Captain is only present in the book for the one chapter, and he never returns, yet his are the first thoughts to be revealed. This break from the method in the other chapters is confusing to the reader, and it slows down the narrative. Hemingway tries to pick it up again with the rapid dialogue, but it is too late. The distance between the author and the reader is closed at this point, because the reader is conscious again of the controlling omniscience. Harry is still the protagonist, and the action is still focused towards the solution of his problems, but the reader really loses all contact with him because of the point of view. The reader is as far away from Harry as he is away from the author, and as has been illustrated earlier, this decreases the objectivity of the story.

Chapter Eight is very short, but it is important because it changes point of view once again:

On the booze boat Harry had the last sack over.  
 "Get me the fish knife," he said to the nigger.  
 "It's gone."

Harry pressed the self starters and started the two engines. He'd put a second engine in her when he went back to running liquor when the depression had put charter boat fishing on the bum. He got the hatchet and with his left hand chopped the anchor rope through against the bitt. It'll sink and they'll grapple it when they pick up the load, he thought. I'll run her up into the Garrison Bight and if they're going to take her they'll take her. I got to get to a doctor. I don't want to lose my arm and the boat both. The load is worth as much as the boat. There wasn't much of it smashed. A little smashed can smell plenty.<sup>119</sup>

The point of view is still third person selective omniscience,

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<sup>119</sup>Ibid., p. 85.

but now one is back with Harry, and is now also permitted to read his thoughts for the first time in the book. It is very difficult to follow these changes; one is never sure at the first reading whose point of view he is to judge the narrative by. By this time there has already been four different points of view used. The focal character and protagonist are unchanged, but the shifting in the point of view sometimes makes one lose awareness of this fact. What Hemingway seems to have been trying here was to get various perspectives on his main character by letting the reader see him from various angles and from the consciousness of various characters in the story. The most dramatic way to achieve this is through multiple selective omniscience, ("The Short Happy Life of Francis Macomber,") rather than the changing point of view used in every chapter of To Have and Have Not.

At the beginning of Chapter Nine, there is a sub-heading which reads "Albert Speaking."<sup>120</sup> Hemingway evidently realized the confusion he was causing by using so many different points of view and he wanted to be sure the reader understood through whose eyes Chapter Nine was to be seen. The chapter is written in first person "I" as witness point of view, with Albert as the speaker and Harry as the focal character, and also the protagonist. Hemingway had not written in this point of view since certain sections in Death in the Afternoon, and why he resorts to it here is

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<sup>120</sup>Ibid., p. 91.

impossible to say for sure. It continues with his pattern of changing point of view in every chapter, and one learns a lot about Albert's life, but this chapter contributes very little to Harry's story, or the solution to his problems. Albert, as we learn later, dies a very unromantic death, but in this chapter some time is spent in revealing his consciousness after Harry is out of the picture entirely:

"Should I drop you home?"

"All right."

"You live out on the country road now?"

"Yes. What about the trip?"

"I don't know," he said. "I don't know whether there's going to be any trip. See you tomorrow."

He drops me in front of where I live and I go on in and I haven't got the door open before my old woman is giving me hell for staying out and drinking and being late to the meal. I ask her how I can drink with no money and she says I must be running a credit. I ask her who she thinks will give me credit when I'm working on the relief and she says to keep my rummy breath away from her and sit down to the table. So I sit down. The kids are all gone to the diamond ball game and I sit there at the table and she brings the supper and won't speak to me.<sup>121</sup>

Chapter Ten is unique in respect to point of view, because it is the only time Hemingway uses this method to reveal the thoughts of Harry in all of To Have and Have Not. It is selective omniscience, but there is no dialogue, no description, and only one character in this chapter. The entire chapter is written in stream of consciousness method, similar to, but not exactly the same as the flashbacks in "The Short Happy Life of Francis Macomber." In the short story most of the consciousness is in third person, whereas in Chapter

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<sup>121</sup>Ibid., p. 104.

Ten of To Have and Have Not, the narrative is in first person, Harry speaking:

I don't want to fool with it but what choice have I got? They don't give me any choice now. I can let it go, but what will the next thing be? I didn't ask for any of this and if you've got to do it you've got to do it. Probably I shouldn't take Albert. He's dumb but he's straight and he's a good man in a boat. He doesn't spook too easy but I don't know whether I ought to take him. But I can't take no rummy nor no nigger.<sup>122</sup>

This method provides the reader with some insights into the thought patterns of Harry Morgan, and it is very effectively done, but there is not enough of it. Just when the reader is accustomed to the narrative, the chapter ends, and then Chapter Eleven begins in a new point of view. The point of view in this chapter is primarily dramatic mode. Harry is the focal character, and the reader is provided a look at his thoughts at the end, but the chapter is in the dramatic mode, rather than selective omniscience:

"I'll pick you up," Bee-lips told him, and Harry with the motors throttled down so that she moved quietly through the water, swung her around and toward the skiff close into where the riding light of the cable schooner showed. He threw the clutches out and held the skiff while Bee-lips got in.

"In about two hours," he said.

"All right," said Bee-lips. Sitting on the steering seat, moving ahead slowing in the dark, keeping well out from the lights at the head of the docks, Harry thought, Bee-lips is doing some work for his money all right. Wonder how much he thinks he is going to get? I wonder how he ever hooked up with those guys. There's a smart kid who had a good chance once. He's a good lawyer, too. But it made me cold to hear him say it himself. He put his mouth on his own self all right. It's funny how a man can mouth something.

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<sup>122</sup>Ibid., p . 105.

When I heard him mouth himself it scared me.<sup>123</sup>

Chapter Twelve shifts to a multiple selective omniscience point of view, for the reader not only reads Harry's thoughts, but also, towards the end of the chapter, reads the thoughts of his wife, Marie. This one, brief glimpse of her mind is similar in technique of interior monologue in Chapter Ten, except that this time the monologue is not that of the protagonist. Marie is the focal character in this scene, not Harry. It is reminiscent of the Albert chapter. In any case, the point of view has changed again, and once more confuses the reader:

He went to sleep with the stump of his arm out wide on the pillow, and she lay for a long time looking at him. She could see his face in the street light through the window. I'm lucky, she was thinking. Those girls. They don't know what they'll get. I know what I've got and what I've had. I've been a lucky woman. Him saying like a loggerhead, I'm glad it was a arm and not a leg. I wouldn't like him to have lost a leg.<sup>124</sup>

Chapter Thirteen is written in the dramatic mode point of view again, until Harry enters the picture, and then everything is seen through his eyes, and is filtered out, and once again one cannot trust the dialogue. There are no thoughts revealed. Chapter Fourteen offers nothing new in respect to point of view, for it is written in selective omniscience, third person, with Harry as focal character. Chapter Fifteen again reverts to multiple selective omniscience to reveal Freddy's thoughts:

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<sup>123</sup>Ibid., p. 111.

<sup>124</sup>Ibid., p. 114.



All this time the writer sat there with a sort of stupid look on his face except when he'd look at his wife admiringly. Any one would have to be a writer or a F.E.R.A. man to have a wife look like that, Freddy thought. God, isn't she awful?

Just then in came Albert.

"Where's Harry?"

"Down at the dock."

"Thanks," said Albert.

He went out and the wife and the writer kept on sitting there and Freddy stood there worrying about the boat and thinking how his legs hurt from standing up all day.<sup>125</sup>

Harry is still the focal character, but the dialogue is in the dramatic mode. Harry leaves in the middle of this chapter, and the narrative continues with the scene in the bar. The point of view really belongs to no one character. Freddy now, is the focal character, but the dialogue centers on the Gordons. All references to Harry and his problems are avoided. Freddy listens to the conversation but does not take an active interest in it:

"How's the work?" Laughton asked Richard Gordon.

"I'm going all right," Gordon said. "How are you doing?"

"James won't work," Mrs. Laughton said. "He just drinks."

"Say, who is this Professor MacWalsey?" Laughton asked.

"Oh, he's some sort of professor economics I think, on a sabbatical year or something. He's a friend of Helen's."

"I like him," said Helen Gordon.

"I like him, too," said Mrs. Laughton.

"I liked him first," Helen Gordon said happily.<sup>126</sup>

Chapter Sixteen through Eighteen are the chapters which describe the action in which Harry fights the Cubans, and is

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<sup>125</sup>Ibid., p. 137.

<sup>126</sup>Ibid., p. 139.

fatally wounded. The point of view is consistent in these chapters. It is selective omniscience, Harry Morgan the focal character, and the only one whose thoughts are ever revealed. There are two places where Hemingway makes small diversions in point of view, however. At the end of Chapter Seventeen, Richard Gordon enters the narrative again. The point of view is editorial omniscience, for the narrative suggests that the narrator knows more than any of the characters do. This negligence in point of view is slight, but it does occur, and does not help the illusion:

Down the street Richard Gordon was on his way to the Bradley's big winter home. He was hoping Mrs. Bradley would be alone. She would be. Mrs. Bradley collected writers as well as their books but Richard Gordon did not know this yet. His own wife was on her way home walking along the beach. She had not run into John MacWalsey. Perhaps he would come by the house.<sup>127</sup>

The second diversion is not as serious as the first, but it is disconcerting. What happens is that at the end of Chapter Eighteen the point of view slips into interior monologue again. We read the inner thoughts of Harry (for the last time) as he lies dying in his boat, and this adds to the already cluttered authorial authority:

It's crowded, he thought. That's what it is, it's crowded. Then, he thought, I wonder what she'll do. I wonder what Marie will do? Maybe they'll pay her the rewards. God damn that Cuban. She'll get along, I guess. She's a smart woman. I guess we would all have gotten along. I guess it was nuts all right. I guess I bit off too much more than I could chew. I shouldn't have tried it. I had it all right up to the end. Nobody'll know how it happened. I

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<sup>127</sup>Ibid., p. 150.

wish I could do something about Marie. Plenty money on this boat. I don't even know how much.<sup>128</sup>

The most remarkable change in point of view in To Have and Have Not occurs in Chapter Nineteen. Harry Morgan almost disappears from the story from the novel; the story focuses around other characters, specifically Richard Gordon. Harry Morgan's problem has been resolved, and now another problem has been introduced. The point of view is selective omniscience, but the reader is aware of the mental state of Richard Gordon, and witnesses his psychological turmoil. Harry Morgan's story becomes a side issue at this point. Chapter Twenty goes temporarily back to Harry, but the point of view is dramatic mode, all scenic, with no consciousness revealed. Chapter Twenty-one resumes Richard Gordon's story now told in this dramatic mode. There is no pretence to make the narrative connected with the problem of Harry Morgan any more. In Chapter Twenty-two, Richard Gordon's thoughts are revealed, and towards the end of the chapter, the point of view shifts to Professor MacWalsey, and one is given an insight into his mind:

He watched Richard Gordon lurching down the street until he was out of sight in the shadow from the big trees whose branches dipped down to grow into the ground like roots. What he was thinking as he watched him, was not pleasant. It is a mortal sin, he thought, a grave and deadly sin and a great cruelty, and while technically one's religion may permit the ultimate result, I cannot pardon myself.<sup>129</sup>

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<sup>128</sup> Ibid., p. 174.

<sup>129</sup> Ibid., p. 221.

Chapter Twenty-three is dramatic mode again, with Harry as focal character, even though he is not rational. For the Harry Morgan part of the book, this chapter is the logical stopping place. His problems have been solved; there seems to be no place left to go.

Hemingway chose to go on with the story by using a multiple selective omniscient point of view to reveal the lives of some of the other inhabitants of the area. The thematic purpose is obvious, but, structurally, it is a disaster to the novel as a whole, because it is unneeded. Harry Morgan is dead. Several character's thoughts are revealed in the concluding chapters, including Harry's wife, but all of it is anti-climatic, regardless of the point of view. In the very last chapter of the book, Hemingway attempts to revert to the objectivity he was trying to achieve at the beginning of the book. The scene is presented in third person, present tense, no focal character, and no consciousness at all:

Through the window you could see the sea looking hard and blue and white in the winter light.

A large white yacht was coming into the harbor and seven miles out on the horizon you could see a tanker, small and neat in profile against the blue sea, hugging the reef as she made to the westward to keep from wasting fuel against the stream.<sup>130</sup>

Although To Have and Have Not has a controlling theme, a loosely connected plot, and good character development, the book is ineffective because of the shifting point of view.

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<sup>130</sup>Ibid., p.120.

There are eleven major changes in the point of view: it changes from (1) selective omniscience, to (2) "I" as protagonist, to (3) dramatic mode, Harry as focal character, to (4) multiple selective omniscience, to (5) "I" as witness, Albert speaking, to (6) selective omniscience, Harry as focal character, to (7) multiple selective omniscience, Marie as focal character, to (8) selective omniscience, Robert Jordon as focal character, to (9) dramatic mode, no focal character, to (10) multiple selective omniscience, no focal character, and to (11) the effaced narrator. In other words, the point of view runs the complete scale in objectivity. This progression of points of view is similar in style to Death in the Afternoon. It is nothing like the method used in Green Hills of Africa, except that Green Hills of Africa uses "I" as protagonist consistently, and To Have and Have Not; yet, in the short stories the point of view is consistent throughout. From the standpoint of point of view, then, To Have and Have Not is a failure, in the same respect as Death in the Afternoon and "The Snows of Kilimanjaro" were failures in their particular genre. Green Hills of Africa is an improvement over Death in the Afternoon, and "The Snows of Kilimanjaro" in establishing a point of view. In To Have and Have Not Hemingway is experimenting once again in preparation for For Whom the Bell Tolls, and it, like Green Hills of Africa and "The Short Happy Life of Francis Macomber," is an improvement in use of point of view over the preceding work in the same genre.

Hemingway began writing For Whom the Bell Tolls right after the publication of To Have and Have Not, and published it in 1940. Most critics agree that it is Hemingway's best novel, and the climax in his career.<sup>131</sup> It is certainly more artistically effective than To Have and Have Not and the non-fiction works.<sup>132</sup> It is the only one of his long works that is carefully constructed.<sup>133</sup> The point of view in the novel, for the most part, is selective omniscience, with occasional periods of multiple selective omniscience. It is written entirely in third person, and therefore provides the immediacy and the objectivity Hemingway had been trying to achieve in the other works.

The narrator in For Whom the Bell Tolls is free to move from character to character, "showing the common elements in the respective views which each of them has of the action."<sup>134</sup> To Have and Have Not, one may say, also has this capability, but in order to accomplish it several different points of view were used. This is the structural difference between the two novels, and it can be said that For Whom the Bell Tolls enjoys a narrative technique that is well chosen in respect to its theme, "and applied with sufficient attention to the demands of realism to create, on the whole, a steady

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<sup>131</sup>Atkins, op. cit., p. 73.

<sup>132</sup>Ray, op. cit., p. 573.

<sup>133</sup>Levin, op. cit., p. 115.

<sup>134</sup>Halliday, op. cit., p. 215.

and powerfully artistic illusion."<sup>135</sup>

There is nothing careless, or unstudied about For Whom the Bell Tolls.<sup>136</sup> For the first time since A Farewell to Arms, Hemingway has written a novel that is controlled, and is a total integration of subject matter with technique, and ultimately, with theme. If the subject truly should dictate the method, as Percy Lubbock maintains, then For Whom the Bell Tolls is Hemingway's most artistic work: is his search for his mystical "fifth dimension," his search for objectivity, and finally his search for "truth" in fiction.

The greatest part of For Whom the Bell Tolls is written in third person selective omniscience, with Robert Jordon as the protagonist and focal character. Everything is seen through his consciousness, and all the action, consequently, is judged by the reader to be filtered through the biases of Robert Jordon, for it is his story. In this manner, there is no confusion about how one should judge the narrative, for one knows the personality and the psychological make-up of the consciousness through whose eyes the story is being related. Chapter One through Eight are all written in this same point of view, with no changes in distance between the author and his story, and between the author and the reader:

"You have that many years?" Robert Jordon asked,

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<sup>135</sup>Ibid., p. 216.

<sup>136</sup>Schorer, Loc. cit.

seeing that now, for the moment, it would be all right to make it go easier.

"Sixty-eight in the month of July." . . .

He remembered now noticing, without realizing it, that Pablo's trousers were worn soapy shiny in the knees and thighs. I wonder if he has a pair of boots or if he rides in those alpergatas, he thought. He must have quite an outfit. But I don't like that sadness, he thought. That sadness is bad. That's the sadness they get before they quit or before the sell-out.<sup>137</sup>

The only thoughts revealed are those of Robert Jordon, and all of the emotional states of the other characters are edited through Robert Jordon's consciousness. In the above quote, the evaluation of Pablo's sadness is solely Robert Jordon's. His is the only point of view the reader has, and the story must be based upon that point of view. Any solutions, or evaluations, either moral or physical, must occur through Robert Jordon and no one else. Once the reader is aware of this the illusion of the story is believable, and the narrative reads as if it is actually occurring.

In Chapter Ten there is a slight change in point of view, when Pilar tells her story of the adventures of Pablo. She is telling the story in first person "I" as witness to Robert Jordon and Maria. Hemingway had practiced this technique in Death in the Afternoon, but in this book there is not a disruption in the narrative, for the subject of Pilar's story and the subject of the book are compatible. It is a long story that Pilar tells, but it is consistent with the selection omniscient point of view, because one never sees

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<sup>137</sup>Ernest Hemingway, For Whom the Bell Tolls, p. 12.



the thoughts of Pilar, and all the narrative is still edited by Robert Jordon. Pilar is relating a conversation she witnessed between Pablo and some civilians:

"'You,' said Pablo to the one who stood nearest him. 'Tell me how it works.'

"'Pull the small lever down,' the man said in a very dry voice. 'Pull the lever back and let it snap forward.'

"'What is the receiver?' asked Pablo, and he looked at the four civiles. 'What is the receiver?'

"'The black on top of the action.'

"Pablo pulled it back, but it stuck. 'What now?' he said. 'It is jammed. You have lied to me.'

"'Pull it farther back and let it snap lightly forward,' the civil said, and I have never heard such a tone of voice. It was grayer than a morning without sunshine.<sup>138</sup>

and then later some of her own observations:

"The window was open and up the square from the Fonda I could hear a woman crying. I went out on the balcony standing there in my bare feet on the iron and the moon shone on the faces of all the buildings of the square and the crying was coming from the balcony of the house of Don Guillermo. It was his wife and she was on the balcony kneeling and crying.

"I told you that you should not have listened," Pilar said. "See. I did not want you to hear it. Now you will have bad dreams."

"No," said Maria. "But I do not want you to hear more."

"I wish you would tell me of it sometime," Robert Jordon said.<sup>139</sup>

Chapters Fourteen and Fifteen employ multiple selective omniscient point of view, but not a complete change. Robert Jordon is still the focal character, but now the reader is permitted to see the thoughts of Pilar:

He was often frightened in his sleep and she

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<sup>138</sup>Ibid., p. 101.

<sup>139</sup>Ibid., p. 129.

would feel his hand grip tightly and see the sweat bead on his forehead and if he woke, she said, "It's nothing," and he slept again. She was with him thus five years and never was unfaithful to him, that is almost never, and then after the funeral, she took up with Pablo who led picador horses in the ring and was like all the bulls that Finito had spent his life killing. But neither bull force nor bull courage lasted, she knew now, and what did last? I last, she thought. Yes, I have lasted. But for what?<sup>140</sup>

Interruptions of this kind are very brief and do not detract from the over-all atmosphere of the story, even if Robert Jordon is not aware of what is going on. At the beginning of Chapter Fifteen the same thing occurs, only this time it is the thoughts of Anselmo that are revealed:

If I stay here much longer I will freeze, he thought, and that will be of no value. The Ingles told me to stay until I was relieved but he did not know then about this storm. There has been no abnormal movement on the road and I know the dispositions and the habits of this post at the saw-mill across the road. I should go now to the camp. . . .<sup>141</sup>

Later in this chapter the thoughts of Robert Jordon are revealed as well, which is the main characteristic of multiple selective omniscience. Robert Jordon is still the focal character, and as soon as he arrives on the scene the reader forgets about the petty worries of Anselmo.

For the next ten chapters, from Chapters Sixteen through Twenty-six, the point of view is selective omniscience again, with only the thoughts of Robert Jordon revealed.

In Chapter Twenty-seven, the only major interruption

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<sup>140</sup> Ibid., p. 129.

<sup>141</sup> Ibid., p. 191.

in the book occurs. The narrative leaves the immediate environment of Robert Jordon, and goes to the battle between Sordo and Berrendo. The point of view is multiple selective omniscience, and the thoughts of both men are revealed:

Julian is dead, Lieutenant Berrendo was thinking. Dead there on the slope of such a day as this is. And this foul mouth stands there bringing more ill fortune with his blasphemies.

Now the captain stopped shouting and turned to Lieutenant Berrendo. His eyes looked stranger than ever.

"Paco," he said, happily, "you and I will go up there."

"Not me."

"What?" the captain had his pistol out again.

I hate these pistol brandishers, Berrendo was thinking. They cannot give an order without jerking a gun out. They probably pull out their pistols when they go to the toilet and order the move they will make.<sup>142</sup>

And a few pages later one is given the thoughts of Sordo, to give a picture of both sides of the battle:

El Sordo did not hear them. He was covering the down-slope edge of the boulder with his automatic rifle and he was thinking: when I see him he will be running already and I will miss him if I am not careful. I could shoot behind him all across that stretch. I should swing the gun with him and ahead of the rock and swing just ahead of him. Then he felt a touch on his shoulder and he turned and saw the gray, fear-drained face of Joaquin and he looked where the boy was pointing and saw the three planes coming.<sup>143</sup>

By Chapter Twenty-nine, however, the narrative has returned to Robert Jordon's problems, and it stays with him to the conclusion of the book, all in selective omniscience.

Pablo is the only character whose thoughts are not

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<sup>142</sup>Ibid., p. 318.

<sup>143</sup>Ibid., p. 320.

revealed anywhere in the book. One must, and does, deduce his mental states from the dialogue and the evaluations of the other characters. Maria's thoughts are briefly revealed only once, and appropriately enough, in the last chapter:

Maria caught him finally and brought him back, shivering, trembling, his chest dark with sweat, the saddle down, and coming back through the trees she heard shooting below and she thought I cannot stand this any longer. I cannot live not knowing any longer. I cannot breathe and my mouth is so dry. And I am afraid and I am no good and I frighten the horses and only caught this horse by hazard because he knocked the saddle down himself kicking into the stirrups and now as I get the saddle up, Oh, God, I do not know. I cannot bear it.<sup>144</sup>

This revelation is no different than the revelations of Piler, Anselmo, Sordo, and Berrendo. They are all very brief, and one realizes that they are consistent with the characterization, plot and theme. There is no real major shift in point of view when these revelations occur, except in the case of the Sordo battle, where, though maybe not justifiable in respect to point of view, it fits remarkably into the total effect of the novel, not as a story in itself, but as a metaphor for the Jordon story. In any case, the point of view in For Whom the Bell Tolls is, for the most part, third person selective omniscience, and this consistency is one main factor which makes it the great novel that it is.

The difference between To Have and Have Not and For Whom

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<sup>144</sup>Ibid., p. 449.

the Bell Tolls is as great as any two novels can possibly be, yet the latter might not have been possible without the former. Hemingway had to first experiment with various points of view to discover which is the most effective for his writing style. He had to find a method in which he could objectify his empirical material and provide the verisimilitude and the illusion of reality that he wanted. He searched for these methods in the works between 1930 and 1940, and finally applied all that he had learned to For Whom the Bell Tolls.

## CHAPTER FIVE

### Conclusion

The purpose of this thesis was to examine the works of Ernest Hemingway between the years of 1930 and 1940, in respect to point of view, and to show that there is a progression towards a more objective method from Death in the Afternoon to For Whom the Bell Tolls. The truth of this statement has been illustrated from both the critics of Hemingway's works, and from the works themselves. This is a period of transition for Hemingway, and a search for a more objective way of presenting his literary ideas.

The works prior to For Whom the Bell Tolls are an experiment in point of view. These works employ nine different points of view, which are: (1) editorial omniscience, (2) focal character, (3) neutral omniscience, (4) "I" as witness, (5) "I" as protagonist, (6) multiple selective omniscience, (7) selective omniscience, (8) dramatic mode, and (9) the camera. All nine of these points of view did not occur in every one of the works, but in terms of objectivity they were used in a progressive order as they are presented above. The first point of view is the most subjective, and the last is the most objective. During this ten year period, Hemingway went from a consistent use of number one, with occasional interruptions, to a consistent use of numbers seven and eight. In other words, his writing became more objective through a controlled use of point of

view.

During this period, Hemingway experimented with various types of points of view. Death in the Afternoon was the first serious attempt to write after A Farewell to Arms was finished, and the extremely intricate structure of this "non-fiction" book makes it unsuccessful from the standpoint of form.<sup>145</sup> Green Hills of Africa is an improvement in a structural sense, but the point of view is still inappropriate for what Hemingway was trying to achieve.

The two short stories, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," brought him a step closer to his goal, for they provided him the vehicle to use both his empirical material as well as his imagination, and to express the two in a third person narrator. The result is that the short stories are much more successful as an objective expression of reality than the non-fiction books.

Hemingway's next step was to write a novel, which was To Have and Have Not, a much better book than Green Hills of Africa,<sup>146</sup> and an expanded short story, long enough to be called a novel, and yet a failure in point of view. Structurally, To Have and Have Not is awkward and inconsistent.<sup>147</sup> It seems to deny any evidence that Hemingway had learned anything about form in the past eight years; yet, the brief

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<sup>145</sup>Curtis Patterson, Review of Death in the Afternoon, Town and Country, LXXXVII(1932), 50.

<sup>146</sup>Cyril Connolly, Review of To Have and Have Not, New Statesman and Nation, XIV(1937), 606.

<sup>147</sup>Louis Kronenberger, Review of To Have and Have Not, Nation, CXLV(1937), 439-440.

flashes of objectivity in the selective omniscient parts of the other books, show that the knowledge was there.

For Whom the Bell Tolls is Hemingway's last book of the period, and it is his best book in respect to point of view. It is written in third person, selective omniscience, with no evidence that the author has a controlling voice in the narrative.

The great difference between the point of view in Death in the Afternoon and the point of view in For Whom the Bell Tolls, as an over-all structural device, is very evident. Death in the Afternoon was a preparation for writing a good fictional work and For Whom the Bell Tolls "was his finest achievement only in the sense that he now has perfected his extraordinary technical facility and touched some moments of action with a fictional suspense."<sup>148</sup>

There are sections in the non-fiction books in which the point of view is similar to that used in the later fictional works. In Green Hills of Africa, Hemingway tries to graft the two genres into a new form, which was not entirely successful either. Finally, he returned to fiction, and he applied what he had learned from the non-fiction in respect to point of view.

The point of view becomes more consistent with each book during this period. It is consistent not only with the form, but also with itself within the works. It has been stated

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<sup>148</sup> Alvah Bessie, Review of For Whom the Bell Tolls, New Masses, XXXVII(1940), 26.



in this thesis that Hemingway experimented with point of view in the non-fiction and used what he learned from this experimentation in For Whom the Bell Tolls, which has a great sustained effort and effect, and which proves it is a more mature and artistic work of literature than any of the preceding books in the same period.

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