

THE CAMBRIDGE COMPANION TO



ERNEST
HEMINGWAY
厄内斯特·海明威

SCOTT DONALDSON 编



外教社

上海外语教育出版社
SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

剑桥文学指南

THE CAMBRIDGE
COMPANION TO
ERNEST HEMINGWAY

厄内斯特·海明威

SCOTT DONALDSON 编



外教社

上海外语教育出版社

THE CAMBRIDGE
COMPANION TO
HEMINGWAY

EDITED BY
SCOTT DONALDSON

College of William and Mary



图书在版编目(CIP)数据

厄内斯特·海明威：英文 / (美) 唐纳森编. —上海：上海外语教育出版社，2000

(剑桥文学指南)

ISBN 7-81046-978-9

I. 厄… II. 唐… III. 海明威, E. (1899~1961) - 文学研究 - 英文
IV. I712.065

中国版本图书馆CIP数据核字(2000)第74717号

图字：09-2000-508号

出版发行：上海外语教育出版社

(上海外国语大学内) 邮编：200083

电话：021-65425300(总机)，65422031(发行部)

电子邮箱：bookinfo@sflep.com.cn

网址：http://www.sflep.com.cn http://www.sflep.com

责任编辑：汪义群

印刷：深圳中华商务联合印刷有限公司

经销：新华书店上海发行所

开本：889×1194 1/32 印张 10.5 字数 412 千字

版次：2000年12月第1版 2000年12月第1次印刷

印数：5 000 册

书号：ISBN 7-81046-978-9 / I · 102

定价：20.70 元

本版图书如有印装质量问题，可向本社调换

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Cambridge CB2 2RU, UK <http://www.cup.cam.ac.uk>
40 West 20th Street, New York, NY 10011-4211, USA <http://www.cup.org>
10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1996

This book is in copyright. Subject to statutory exception and
to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without
the written permission of Cambridge University Press.

First published 1996
Reprinted 1997, 1998, 1999

Printed in the United States of America

Typeset in Sabon

A catalogue record for this book is available from the British Library

Library of Congress Cataloguing-in-Publication Data is available

ISBN 0-521-45479-4 hardback
ISBN 0-521-45574-X paperback

This edition of *Ernest Hemingway* is published by arrangement with
Cambridge University Press.

Licensed for sale in People's Republic of China only.

本书由剑桥大学出版社授权上海外语教育出版社出版。
仅供在中华人民共和国境内销售。

出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《厄内斯特·海明威》是该丛书中的一本。

海明威是最受我国读者喜爱的美国作家之一。他的作品早在 20 世纪 20 年代就被译介到中国来。40 年代初期，他的两部主要长篇小说《永别了武器》（一译《战地春梦》）和《丧钟为谁而鸣》（一译《战地钟声》）被译成汉语，深受读者欢迎。

海明威的一生充满了传奇色彩。他的经历极为丰富。作为一名战地记者，他多次奔赴前线，受过伤，获过勋章。他的战争经历在作品中得到了充分的反映。海明威素有“世界公民”的美称。他的足迹遍及加拿大、法国、意大利、西班牙、古巴等国，还曾短期到过中国，报道了日本侵华战争。他生性热衷冒险，滑雪、斗牛、打猎成为他生活的一部分。海明威在作品中以独特的艺术风格揭示了普通人的遭遇，他们的苦难与奋斗，刻画了在困难、危险和死亡压力下的硬汉子形象。海明威的小说从不同的侧面真实反映了战争对人性的摧残，深刻揭示了

美国“迷惘的一代”形成的社会与历史原因。从某种意义上说，海明威是美国迷惘的一代的缩影，而他的小说则无可争议地成为“迷惘的一代”悲剧命运的真实写照。

本书是一本有关海明威及其作品的最新研究的评论集。所收的论文对海明威的主要代表作及其主人公、创作背景和作者的写作手法以及创作发展方向等进行了多方面的探讨。本书导言详细追述了海明威名声的建立和为此付出的代价；结尾部分则回顾了历年来西方学者的海明威研究成果，并对当前研究情况作了全面的概述。这些都是研究海明威及其作品的宝贵资料。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

上海外语教育出版社

2000年12月

CONTRIBUTORS

ELIZABETH DEWBERRY, Assistant Professor of English at Ohio State University, is a novelist as well as a critic. Her first two novels were *Many Things Have Happened Since He Died* (Doubleday, 1990) and *Break the Heart of Me* (Doubleday, 1994).

SCOTT DONALDSON is Louise G.T. Cooley Professor of English, Emeritus, at the College of William and Mary. He is the author of *By Force of Will: The Life and Art of Ernest Hemingway* (Viking Press, 1977), and of a number of articles on Hemingway. He has also written biographies of Winfield Townley Scott, F. Scott Fitzgerald, John Cheever, and Archibald MacLeish.

SUSAN F. BEEGEL, University of Idaho, edits *The Hemingway Review*. She is the author of *Hemingway's Craft of Omission: Four Manuscript Examples* (UMI Research Press, 1988) and editor of *Hemingway's Neglected Short Fiction: New Perspectives* (University of Alabama Press, 1992).

ROBERT E. FLEMING is Professor of English and Associate Dean at the University of New Mexico. Among his publications are reference guides to James Weldon Johnson, Arna Wendell Bontemps, and Sinclair Lewis, and several articles on Hemingway's stories and *The Garden of Eden*, in addition to *The Face in the Mirror: Hemingway's Writers* (University of Alabama Press, 1994).

ALLEN JOSEPHS, Professor of Spanish at the University of West Florida, is author of *White Wall of Spain: The Mysteries of Andalusian Culture* (Iowa State University Press, 1983), and of several other books and articles on Spanish life and literature. His most recent book is *For Whom The Bell Tolls: Ernest Hemingway's Undiscovered Country* (Twayne, 1994).

J. GERALD KENNEDY, Professor of English at Louisiana State University, has written *Poe, Death, and the Life of Writing* (Yale University Press, 1987), and *Imagining Paris: Exile Writing and American Identity* (Yale University Press, 1993). He also edited *Modern American Short Story Se-*

CONTRIBUTORS

quences: Composite Fictions and Fictive Communities (Cambridge University Press, 1995).

KENETH KINNAMON, Professor of English at the University of Arkansas, has edited and written several books on African-American writers, including *James Baldwin: A Collection of Critical Essays* (Prentice-Hall, 1974) and *The Emergence of Richard Wright: A Study in Literature and Society* (University of Illinois Press, 1972), as well as several articles on Hemingway.

JAMES NAGEL, J. O. Eidson Distinguished Professor of American Literature at the University of Georgia, edited *Ernest Hemingway: The Writer in Context* (University of Wisconsin Press, 1984), and with Henry S. Villard wrote *Hemingway in Love and War: The Lost Diary of Agnes von Kurowsky* (Northeastern University Press, 1989), in addition to other books on American writers from Crane to Hemingway.

MICHAEL REYNOLDS, Professor of English and Associate Dean at North Carolina State University, is writing a multi-volume literary biography of Hemingway, the first three volumes of which are *The Young Hemingway* (Basil Blackwell, 1986), *Hemingway: The Paris Years* (Basil Blackwell, 1989), and *Hemingway: The American Homecoming* (Basil Blackwell, 1992). Among his other publications on this subject are *Hemingway's First War: The Making of A Farewell to Arms* (Princeton University Press, 1976), and *Hemingway's Reading: 1910-1940* (Princeton University Press, 1981).

RENA SANDERSON, Assistant Professor of English at Boise State University, edited *Blowing the Bridge: Essays on Hemingway and For Whom the Bell Tolls* (Greenwood Press, 1992). She is book review editor for the *Rocky Mountain Review*.

PAUL SMITH, who is James J. Goodwin Professor of English, Emeritus, at Trinity College, was the founding president of the Hemingway Society. Through his work with the manuscripts at the John F. Kennedy Library in Boston, he has established himself as the leading authority on Hemingway's short fiction, culminating in his *Reader's Guide to the Short Stories of Ernest Hemingway* (G. K. Hall, 1989).

THOMAS STRYCHACZ, Assistant Professor of English at Mills College, is the author of *Modernism, Mass Culture, and Professionalism* (Cambridge University Press, 1993) and of several articles on Hemingway.

BICKFORD SYLVESTER, Associate Professor of English at the University of British Columbia, has written widely on Hemingway's stories and novels, paying scrupulous attention to the connotations and implications of the language.

CHRONOLOGY

- 1899 Ernest Miller Hemingway is born in Oak Park, Illinois, a suburb of Chicago, the second child of Dr. Clarence Edmonds Hemingway and Grace Hall Hemingway, a talented singer and music teacher.
- 1900 Goes with his family to their summer cottage called Windemere in northern Michigan, where he was to learn fishing and hunting and the lessons of nature from his father, a devoted outdoorsman.
- 1905 Enters first grade in same class with year-older sister Marcelline.
- 1913 Attends Oak Park and River Forest high school, where he distinguishes himself as an aspiring journalist/writer.
- 1917 Graduates from high school in June, takes job as cub reporter on the *Kansas City Star* in October.
- 1918 On May 23 sails to Europe to assume duties as Red Cross ambulance driver in Italy; badly wounded in Fossalta July 8 while distributing chocolate and cigarettes to troops; meets and falls in love with nurse Agnes von Kurowsky while recuperating in Milan.
- 1919 Returns to the United States, rejected by Agnes as too young.
- 1920 Quarrels with mother, who banishes him from Windemere shortly after his twenty-first birthday.
- 1921 Marries Hadley Richardson September 3; provided with letters of introduction from Sherwood Anderson, the newlyweds leave for Paris after Thanksgiving, where Hemingway writes dispatches for the *Toronto Star* and begins to hone a distinctive American prose style.
- 1922 In Paris meets expatriates Ezra Pound – “he’s teaching me to write,” Hemingway reported, “and I’m teaching him to box” – and Gertrude Stein, who reads a fragment of his novel-in-progress and advises him to “Begin over again and concentrate.”

- In December Hadley takes the train to Lausanne where he is on assignment and en route loses a valise containing the manuscripts of all of Ernest's unpublished fiction.
- 1923 Goes to Spain for the bullfights at Pamplona; briefly returns to Toronto for the birth of his son John Hadley (Bumby) in October; publishes *Three Stories and Ten Poems* in limited edition.
- 1924 Assists Ford Madox Ford in editing the *transatlantic review*, which prints "Indian Camp" and other early stories; brings out *slim in our time* volume.
- 1925 *In Our Time* appears, containing several stories set in Michigan about the maturation of a semiautobiographical character named Nick Adams and concluding with "Big Two-Hearted River"; in May meets and befriends the somewhat older and more established writer F. Scott Fitzgerald.
- 1926 Fitzgerald sends him to Scribner's and editor Maxwell Perkins for a career-long association, beginning with *The Torrents of Spring*, a satiric attack on Anderson, and *The Sun Also Rises*, his famous novel about expatriate life in Paris and Pamplona.
- 1927 Publishes *Men without Women*, a story collection including "Hills Like White Elephants" and "The Killers"; divorced by Hadley, marries Pauline Pfeiffer.
- 1928 Leaves Paris, moves to Key West; son Patrick born; Dr. Hemingway kills himself with a .32 revolver.
- 1929 *A Farewell to Arms* – a novel of love and war in Italy during World War I – published in September to good reviews and sales, despite Boston censorship of the serialized version in *Scribner's* magazine.
- 1930 Breaks arm in auto accident near Billings, Montana, one in a series of many injuries to his arms, legs, and head.
- 1931 Son Gregory Hancock born.
- 1932 Brings out his book on bullfighting, *Death in the Afternoon*.
- 1933 Publishes *Winner Take Nothing*, a book of stories including "A Clean, Well-Lighted Place"; goes on safari to Africa, the setting for his two long stories "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber" (both published in 1936).
- 1935 *Green Hills of Africa*, an account of adventures on safari.
- 1937 Serves as war correspondent during Spanish civil war; works on propaganda film *The Spanish Earth*; contributes funds to the

CHRONOLOGY

- Loyalist cause; publishes *To Have and Have Not*, his most overtly political novel.
- 1938 Publishes *The Fifth Column and the First Forty-nine Stories*, comprising a play about the war in Spain and his stories to date.
- 1939 Separates from Pauline; moves to Finca Vigia, a house near Havana, Cuba.
- 1940 Marries writer Martha Gellhorn; publishes *For Whom the Bell Tolls*, his best-selling novel about a band of guerrillas during the war in Spain.
- 1942 Outfits his boat the *Pilar* to hunt down German submarines in the Caribbean; none found.
- 1944 As correspondent, observes D-day and attaches himself to the 22nd Regiment, 4th Infantry Division for operations leading to the liberation of Paris and the battle of Hürtgenwald; begins relationship with newswoman Mary Welsh.
- 1945 Divorced by Martha in December.
- 1946 Marries Mary in March; they live in Cuba and in Ketchum, Idaho.
- 1950 Publishes *Across the River and into the Trees*, a novel about a December–May romance widely attacked by critics.
- 1952 *The Old Man and the Sea*, his short book about the trials of the Cuban fisherman Santiago, printed in its entirety in a single issue of *Life* magazine.
- 1953 Returns to Africa for safari with Mary.
- 1954 In January, severely injured by two successive plane crashes in Africa, reported dead in some erroneous accounts; awarded the Nobel Prize for literature.
- 1959 In declining health, follows the Ordoñez–Dominguin bullfights and observes his sixtieth birthday in Spain.
- 1961 Undergoes shock treatment for depression; on July 2, kills himself with shotgun; buried in Sun Valley, Idaho.
- 1964 *A Moveable Feast* is published, with vivid and sometimes abusive sketches of people Hemingway knew in Paris during the 1920s such as Stein and Fitzgerald.
- 1970 *Islands in the Stream*, a semiautobiographical novel about the painter Thomas Hudson and his family relationships.
- 1972 *The Nick Adams Stories*, gathering in one volume all of the fiction about Nick, including several previously unpublished stories and fragments.

CHRONOLOGY

- 1981 *Ernest Hemingway: Selected Letters*, edited by Carlos Baker, containing some of the most interesting of Hemingway's vast correspondence.
- 1985 *The Dangerous Summer*, an account of the Ordoñez–Dominguín bullfight rivalry; *Dateline Toronto: The Complete Toronto Star Dispatches*, bringing together the journalistic work Hemingway did during the apprenticeship years 1920–24.
- 1986 *The Garden of Eden*, a substantially cut and rearranged version of the manuscript Hemingway left behind, recounting love affairs involving two women and one man, and causing many to revise their opinions about the writer's macho image.
- 1987 *The Complete Short Stories of Ernest Hemingway*, assembling the first forty-nine stories and a number of other, previously uncollected ones.

CONTENTS

<i>List of Contributors</i>	vii
<i>Chronology</i>	ix
1 Introduction: Hemingway and fame	1
SCOTT DONALDSON	
2 Hemingway's journalism and the realist dilemma	16
ELIZABETH DEWBERRY	
3 1924: Hemingway's luggage and the miraculous year	36
PAUL SMITH	
4 <i>In Our Time</i> , out of season	55
THOMAS STRYCHACZ	
5 Brett and the other women in <i>The Sun Also Rises</i>	87
JAMES NAGEL	
6 <i>A Farewell to Arms</i> : Doctors in the house of love	109
MICHAEL REYNOLDS	
7 Hemingway's late fiction: Breaking new ground	128
ROBERT E. FLEMING	
8 Hemingway and politics	149
KENETH KINNAMON	
9 Hemingway and gender history	170
RENA SANDERSON	
10 Hemingway, Hadley, and Paris: The persistence of desire	197
J. GERALD KENNEDY	
11 Hemingway's Spanish sensibility	221
ALLEN JOSEPHS	
12 The Cuban context of <i>The Old Man and the Sea</i>	243
BICKFORD SYLVESTER	
13 Conclusion: The critical reputation of Ernest Hemingway	269
SUSAN F. BEEGEL	
<i>Selected Bibliography</i>	301
<i>Index</i>	311

I

SCOTT DONALDSON

Introduction: Hemingway and Fame

A full generation after his death Ernest Hemingway remains one of the most famous American writers. Even those who have never read a word he has written, in school or college or on their own, are aware of his presence in the world of celebrity – a rugged macho figure called Papa with a signature white beard. The outpouring of recognition and praise that followed his suicide on the morning of July 2, 1961, nearly obliterated the boundaries of space and time. Hemingway's passing was memorialized by the Kremlin and the White House, in the Vatican and the bullrings of Spain. "It is almost," the *Louisville Courier-Journal* editorialized, "as though the Twentieth Century itself has come to a sudden, violent, and premature end" (Raeburn 168). Manifestly, at the time of his death he had become to the general public something more – or less – than a writer of stories and novels. He had become a legendary figure, and seems fated to remain one. Critics and college professors lament this state of affairs. The spurious anecdotes and half-baked biographies and Key West contests for Hemingway look-alikes only serve to draw attention away from his work, they assert, so that the great unwashed public will not take him seriously. This is a danger, all right, the same danger that faced the other most celebrated of American writers, Mark Twain. Twain wore a white suit and a mustache, took his comedy act on the road, and otherwise made himself so conspicuous as to be widely thought of in his own time as a mere entertainer. Twain has survived his celebrity, as will Hemingway, and for the same reason: They wrote some wonderful books. But both writers have been admitted to the canon *despite* the off-putting aroma of publicity that surrounds them. So certain questions impose themselves. Why was Hemingway, like Twain, inclined to present himself – or some versions of himself – to public view? Knowing the risks, as he certainly did, why did he take the chance? Was there something in the water he drank or the air he breathed growing up in Oak Park, Illinois, which drove him to seek not only accomplishment but fame?

Like most middle-class American boys at the turn of the century, young Ernest Hemingway was brought up on the tales of Horatio Alger, in which worthy, healthy-minded, and hard-working lads rapidly ascended the ladder of success. Atop that ladder lay riches and recognition, and in Alger's unvarying formulation the message was clear that these rewards were within the reach of every youth willing to apply himself. In these books written to edify and instruct American boys, success was the goal to strive for, and success was to be measured by rising above the station one was born into, or, to put it more baldly, by doing better than one's father. If your father was a butcher, you should own the meat market; if he sold shoes, you should manufacture them. The trouble was that this process of outdoing one's forebear, generation after generation, was simply impossible. Only in a society of consistently rising expectations, like that of nineteenth-century America, could it have taken hold as an ideal to be sought, and only in a society determined to cling to outmoded values could it have continued to exert its power in the following century. In France, for example, the fundamental dignity of remaining within one's native station found expression in derogatory terms for those who strained to rise to a higher position. Consider how powerfully parvenu and nouveau riche contrast with the American "self-made man" (Cawelti 2).

The usual standard of measuring success in America was, of course, the accumulation of money. But you had to *make* the money; it was not enough to inherit it or to have it descend from the skies. And others had to take notice – particularly in the other-directed society of the twentieth century, recognition was an essential ingredient in the stewpot of success. (No wonder that the culture descended to ostentatious displays of wealth, or in the parlance of Marx and Veblen, to commodity fetishism and conspicuous consumption.) For a writer or an artist, in fact, external recognition in quantity – fame, to give it a title – could take the place of money, or nearly so.¹ Hemingway's own case is interesting in this respect. As an apprentice writer in Paris, in the mid-1920s, he vigorously repudiated what he regarded as his friend F. Scott Fitzgerald's obsession with how much he was paid for his stories. Yet later in his life, he demanded compensation for his own magazine work that was at least slightly higher than anyone else got. His attitude toward money changed as his career wore on. But so did his attitude toward fame, and it was fame that drove him.

In his 1967 book *Making It*, Norman Podhoretz presented a confessional, and to many a shocking, disquisition on his own pursuit of recognition. From his first appearances with critical articles in *Commentary*, what Podhoretz wanted was "to see my name in print, to be praised, and above all

to attract attention.” Many who have started out in journalism, like Hemingway, have felt much the same. Getting paid was important, but bylines were even better. When Podhoretz was asked by his Columbia mentor Lionel Trilling what kind of power he sought – money, fame, professional eminence, social position – he replied immediately that it was fame he was after: He wanted to be a famous critic, and he expected that everything else would flow from that. Any intelligent person could walk into a room and tell the generals from the lieutenants, and the lieutenants from the privates, Podhoretz wrote, and he wanted to be a general (Podhoretz 96, 146, 335). As Milton put it,

Fame is the spur that the clear spirit doth raise
(That last infirmity of Noble mind)
To scorn delights and live laborious days.

Making It caused something of an uproar in literary circles, not so much because its author wrote about his own ambitions but because he did so with such unabashed openness. As he observed, there was a nagging contradiction in the American ideal of success that did not present a problem to the Puritan poet. On the one hand, you had to get ahead; on the other hand, you were not supposed to try too hard to do so, and certainly not supposed to make a public disclosure of your “laborious days.” But Podhoretz tried hard and told all, and so offended those academic overseers who agreed with William James that “the exclusive worship of the bitch-goddess SUCCESS [was] our national disease,” who were inclined like his professors at Columbia to equate *successful* with *corrupt*, who felt that ambition had replaced lust as the “dirty little secret” festering in the American soul. Envy flourished in this environment, where excessive public recognition of someone else’s work was taken as evidence that he or she must have pandered after the bitch-goddess (Podhoretz xi–xvii, 61, 265). In such a climate it was imperative to keep a low profile. Win the election, but don’t let your campaigning show. Publish if you must, but don’t sell, and above all don’t advertise. Young John Cheever used to daydream about future rewards for his writing. Thank you very much, he would say, but no thank you: I couldn’t possibly accept.

This reticence about public renown may owe something to the paradox at the heart of the Protestant ethic. Capitalism demands that we struggle against each other in an often brutal contest of individual wills. But Christian morality dictates that we treat one another with compassion and generosity. Hence, many of those who achieve substantial gains are tormented by guilt – a malady relieved to some degree by the gospel of wealth’s rationale