

A STUDY OF SELECTED HISPANIC CRITICISM
OF THE WRITINGS OF ERNEST HEMINGWAY

by

BRENDA JEAN ROBERT

B.A., Kansas State University, 1962

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1966

Approved by:


Major Professor

LD
2668
R4
1966
R639
c.2

TABLE OF CONTENTS

INTRODUCTION 1
CRITICISM IN SPAIN AND SPANISH AMERICA 1
 I. SPAIN 1
 II. SPANISH AMERICA 4
CRITICISM OF HEMINGWAY'S WORKS 10
CRITICISM OF HEMINGWAY'S TECHNIQUE 23
BIBLIOGRAPHY 35

INTRODUCTION

The name Hemingway brings a variety of pictures to the mind of the American reader. One immediately thinks of a big, bearded man, caught for the moment in any of a dozen scenes, stilled momentarily by the camera while standing triumphantly by a monster sail fish, hoisting high a bottle of rum in the Florida Bar in Havana, or emerging wounded from the ruins of a light aircraft on the African veldt. All stereotyped images, but they are all very real in one sense. They portray the popular image of Ernest Hemingway, a man of action.

Another image of Ernest Hemingway has to do with his literature. During the course of his life (1898-1961), he wrote nine books (novels and non-fiction), dozens of short stories, one play, and miscellaneous articles. Most of these works have been quite thoroughly examined, cross-examined, and dissected by American, English, and to some extent European critics with all expressing a variety of ideas ranging from the profound to the inane. It is no problem for an interested reader to find an anthology of Hemingway criticism, almost all of which will be devoted to English and American critics, and to get a fairly accurate idea of Hemingway's critical reputation in those countries. There are also at least two volumes of criticism from the international scene.¹

But in surveying this criticism, a reader notices a paradoxical element. Despite the obvious and highly-publicized connection of Ernest

¹ See Roger Asselineau's The Literary Reputation of Hemingway in Europe and Carlos Baker's Hemingway and His Critics: An International Anthology.

Hemingway and Spain--his work during the Spanish Civil War, his dedication to bullfighting, and his use of Spain as a setting in some of his writings--there is almost never mention of any Spanish or Spanish American popular or critical opinion of his work. The question that this observation poses is two-fold. Is there really, in the Spanish speaking nations, a body of Hemingway criticism so limited or unreliable that it is unworthy of mention, or is this simply an area that has been neglected by American scholars?

The problem is an important one for several reasons. In the first place, it should be helpful to study the critics of a country in which a writer spent a great deal of time and whose people and customs he interpreted in many of his works. The literary critics of Spain should be qualified to pass judgment on the validity of the Spaniards in For Whom the Bell Tolls and The Sun Also Rises. How is an American, completely divorced in custom and spirit from the aficionado, to determine if Hemingway has captured the true essence of the bullfight in Death in the Afternoon? These are the obvious questions; certainly, there are others. One also wonders if the affection that Hemingway felt for the Spanish peoples and their lands was returned in full measure. For example, was he as important to the Cubans as they seemed to be to him? Finally, this kind of study is important for an even more basic reason. If there is a body of Hemingway criticism in Spanish that has not been translated into English, perhaps American scholars are missing some important ideas about Hemingway's works.

Obviously, the only way to answer these questions is to begin investigating--first finding the criticism that exists and then arriving at some conclusions about it all. The material in the ensuing chapters presents

the results of such an investigation.

There are, however, certain boundaries to this study. This is a panoramic rather than a comprehensive view of the subject. Articles from the major scholarly publications are studied, and some of the newspaper literary sections are examined. That criticism of Ernest Hemingway's novels which has been published in the last ten years in Spanish language periodicals is the most comprehensively studied here. Because of the bibliographic improvements of the last decade, the works of Spanish critics are perhaps more accessible, hence more completely sampled.

The research method for this report was as follows. All PMLA bibliographies from 1926 to the present were examined under the headings of Ernest Hemingway, Spanish studies, Spanish-American studies, and comparative literature studies. But works by foreign scholars were not included before 1956, so this is only partially complete. All bibliographies of criticism of Hemingway were examined, as were Spanish language periodicals and reference guides. Guide to Current Latin American Periodicals by Irene Zimmerman discusses the various kinds of periodicals and is helpful for finding the major publications in different areas. Revista Hispanica Moderna provides a list of periodicals (not complete) of journals publishing critical articles. This led to an article in a Spanish journal, Filologia Moderna, containing a bibliography of articles on Hemingway from 1939 to 1961. This study examines 17 critical works, selected primarily according to availability. The findings may be misleading or non-representative

but patterns emerge in these studies. Those patterns are synthesized here.²

A few general remarks are in order here. It must be made quite clear at the outset that this does not exhaust all possibilities for study in the field of Hispanic (Spanish and Spanish America) criticism of Hemingway. The best way to study Hispanic criticism would be to have access to all of the newspapers of the countries as it is reported that much criticism is published in the Sunday supplements, especially by young, unestablished writers. A recent dissertation from Illinois by Aileen Walls, Cultural Images of the U.S.: North American Novelists and South American Reviews, studies some of these, but it was unavailable for this study. Several important articles were unavailable; for example, "Hemingway, espectador de la muerte," by Francisco Yndurain in Nuestro Tiempo of December 1954 would be a valuable addition to this study but could not be located.

One rather disappointing conclusion becomes clear immediately: the amount of available criticism is surprisingly small. Only one book length study, written by a Cuban, treats Hemingway; and the periodical criticism, for the most part, is rather general with few studies developing specific theories or being limited to a full study of a particular novel. A fairly large amount of biographical articles exist, but they are not discussed unless they contain something of special significance.

The first chapter of this report is an outgrowth of the previously

²Because of rather special problems with the University library, certain articles were not available here and could not be located to borrow. A special section in the bibliography of this report includes those titles which would be helpful for anyone doing further study of this subject.

mentioned conclusion--that even beyond the works examined here, an apparently small amount of criticism exists. It seemed wise, when searching for an explanation for this result, to look at the background of Spanish and Spanish American criticism to see the general nature of its emphasis, and if any kind of pattern exists in its development to account for the neglect of a quasi-adopted son.

Hence the following questions are considered. What has been the nature of criticism in the Hispanic countries and how does it stand today? What are the general attitudes of this criticism to the individual novels of Hemingway? And, finally, what particular features of Hemingway's works--style, characterization, theme, etc.--do these critics find the most important and how are their remarks comparable to American criticism? This takes us from a broad to a narrow field with the hope that the reader will have a better understanding of Hispanic criticism, especially as it touches or fails to touch, as the case may be, on the writings of such a widely-read contemporary figure as Ernest Hemingway.

CRITICISM IN SPAIN AND SPANISH AMERICA

To understand the reasons behind Hemingway's critical reputation in these countries, one has to examine briefly their critical habits of mind. Literary criticism in the Hispanic countries of the world has long been singularly introverted, a condition with largely unexplained causes but predictable results. The bulk of the critical output in Spain and Spanish America, while differing in quantity, is remarkably homogenous in its concentration of indigenous works, to the extent that foreign writers are commonly ignored. This is probably the only generality, however, that may be applied to the criticism of both Spain and the Latin American countries, for they are otherwise quite dissimilar.

I. SPAIN

An understanding of critical tradition seems to be particularly important for such a country as Spain where the criticism has been beset by a number of problems. According to bibliographies, its volume and kind parallel closely those of the literature of the day, for the mid-twentieth century slump in Spanish creativity is also evident in its criticism. Prior to this century, Spanish critics, although not producing overwhelming amounts of material, were largely concerned with the Golden Age of Spanish literature and with the poetry of all periods of the country. There was little emphasis or interest in the novel. But shortly after the turn of the century, the outlook for diversity in criticism seemed quite bright as the maturing minds of the "Generation of '98" were causing an upsurge in total

literary interest. The bright promise did not last long after 1930, however, as both criticism and creativity were destined to be stifled. Most literary historians agree that the Civil War in Spain precipitated a slump in Spanish literature. Censorship was a problem, and those leading literary figures who championed the revolutionists either quit writing or went into exile. Literature, then, had suffered a blow from which it would not easily recover. And criticism was brought almost to a standstill. An article on Spanish criticism discusses periods in detail prior to the twentieth century, and then dismisses all of the efforts of the first half of this century with a single line. "But politics now absorbs all energies."¹

This dismissal seems to be a bit abrupt, as the past two decades have seen a revival in critical activity. The Hemingway criticism from Spain is largely from the past twenty years and much from the last decade. The two main trends, generally, have been to stylistic and theoretical criticism. A Spanish writer describes the stylists as those who consider a work of art as a structure that produces a particular aesthetic experience. They study works that "provoke aesthetic experience ... and try to revive and recreate the experience in its deepest and most significant points."² This then necessitates a careful and delicate study of themes and subthemes. One of the most interesting points in the article, though, is the fact that of the five critics discussed, supposed to be the major critics of the age,

¹James O. Svein, "Spanish Criticism," Dictionary of World Literature (New York, 1943), p. 543.

²Gustavo Correa, "Últimas tendencias de la crítica literaria española," Symposium (Nov, 1953), p. 226.

not one was concerned with literature of the nineteenth or twentieth centuries and not one was interested in the literature of a country other than Spain. One might hope, however, that because the existing Spanish criticism of Hemingway is rather recent a different trend is indicated.

The relationship of Spain to American literature is equally puzzling in that Spaniards have not seemed interested in our literature. A number of important American figures who were influenced by Spain come quickly to mind--Irving, Poe, Whitman, Hemingway--but as late as 1956 facilities for serious studies of American writers were not available in the Spanish language.³ Basic works of reference were just beginning to appear in translation at that time. Despite the interest of other European countries in American literature, Spain was not conforming. "North American literature lacks in Spain, with a few exceptions, a literary critic who judges it seriously. Translations, on the other hand, for want of literary reviews that exert their work toward the merits of the original and the Spanish version, are passed on indiscriminately or, at the most, receive the favorable but insufficient opinions of their readers."⁴ Except for a few scattered studies by Francisco Yndurain, there have been no complete books devoted to the particular study of an American figure.⁵ The serious student of Spanish criticism is still further handicapped by the lack of central indexes and bibliographies. Those articles appearing in the last decade

³Emilio Lorenzo, "Las letras norteamericanas," Arbor, No. 123 (1956), p. 458.

⁴Lorenzo, p. 459.

⁵Ibid., p. 458.

in the important journals and periodicals are easily accessible, but a considerable amount of criticism appears in the form of editorials and articles in newspapers. These things, it seems, are not indexed.

To understand fully the ramifications of this problem, one must also be aware of the political difficulties that have beset the country, the often harsh, pessimistic individualism of the Spanish character, as analyzed by Brennan, and the tremendous inwardness that has characterized their scholarship until this generation. These factors all work to clarify the lack of American studies by Spanish writers. "We must accept the fact that Spanish culture is, what it has generally been in the past, an inward-looking affair, working out its destiny with some help from outside, but in an idiom that is more or less strange and foreign to the rest of Europe ... Spain will be the last country in Europe to surrender to cosmopolitanism."⁶

II. SPANISH AMERICA

According to scholarly opinion reflected by Reid, literary criticism in Spanish America has been as volatile and protean as its politics and the characteristic temperament of its people. It has developed from its earliest role as a watchdog over rhetoric and religious dogma (literature was thoroughly checked for any indication of heresy), through an intensely nationalistic phase, to an ephemeral, personal, impressionistic criticism. The nineteenth century saw a reverence for the classical forms--both in structure and in themes. In the twentieth century, Spanish American writers

⁶Gerald Brennan, The Literature of the Spanish People (New York, 1957), p. 464.

and critics became interested in typically nationalistic themes.⁷

There have been three important phases in Spanish American criticism. The first, Romanticism, was a revolt from those early rigid Latin forms that demanded conscious imitation of structure and content. Their Romanticism seems to have paralleled the Anglo-Saxon "Art for art's sake" movement as it placed emphasis on the individual creation as a work of art. It also gave value to the popular literatures of the countries. The Positivistas, another important group of critics, introduced social science to literature and tried to impose scientific systems on literary works. The third and most lasting of the phases has been that of the Modernistas which began about the turn of the century. This school was more cosmopolitan than the others and emphasized graceful forms; these critics remained aloof from the social scene.⁸ This impressionistic criticism began to lose its significance when it became largely a vehicle for dilettantes and an outlet for intensely personal or nationalistic feelings.⁹

The most important recent scholarly works have been, as those in Spain, in the fields of style and theory. Very important studies have been made in language and linguistics in the last two decades. The older idea of tropicalism, that school which expresses the belief that climate is an important factor in shaping man's thoughts and attributes the exuberance and

⁷ John T. Reid, "Spanish American Criticism," Dictionary of World Literature, p. 535.

⁸ Ibid., p. 536.

⁹ Jose Portuondo, "Situacion actual de la critica literaria hispano-americana," Cuadernos Americanos (Sept-Oct, 1949), p. 240.

passion of the Latin American to the torrid climate, has been largely rejected; but the fervent nationalistic critic is still very much a part of the scene.¹⁰

The problems which have been discussed in regard to Spanish criticism are partially present in the criticism of Central and South America too. Where Spain has had a political problem--censorship--Spanish America has had a problem too, but it has been a matter of the exploitation of literary criticism for political propaganda. Another similar generic characteristic is in the Spanish American character which, while far different in temperament from the Spanish, also imposes some problems on its body of literary criticism.

This problem is discussed in a comprehensive study by a noted critic, Enrique Anderson Imbert. He also examines the various methods of criticism in Spanish America and devotes a chapter to the actual state of the criticism and the problems involved with it. He explains that essay writing is a popular sport in South America, and as the people have not had to cope with the scientific revolution as have those of Europe and North America they have retained much of the old humanist interest in discussing literature. Consequently the critical output has far surpassed the creative output.¹¹

¹⁰For an interesting discussion of this aspect of Latin criticism, see John T. Reid, "Climate and Literary Criticism in Spanish America," Symposium, III (May, 1949), 91-104.

¹¹Enrique Anderson Imbert, La Critica Literaria Contemporanea (Buenos Aires, 1957), p. 124.

Imbert notes that the problems are great enough to have led some people to state, in spite of the outpouring described, that South America has no real literary criticism. Criticism has not yet been firmly established as a profession. Many magazines will not publish criticism of a living author on the grounds that it will invite unwanted argument; writers are not paid for their articles; and these articles are too often vehicles for superficial and dogmatic opinions that propagate political opinions.¹² Much of this criticism is unsigned, and it is published in a variety of ways-- letters, prologues, short newspaper articles, essays. "It is an occasional criticism, spontaneous, improvised, courteous or bad mannered, with flowers for the friend and blows for the enemy."¹³ But despite these facts, the bulk of this criticism is quite large.

In addition to this widely diverse body of criticism in Spanish America is a relatively small amount of criticism emanating from a university atmosphere. Several important critical journals, such as La Torre in Puerto Rico and Nueva Revista de Filología Hispanica in Mexico, are located at the universities. One of the problems here seems to be that many of the well-known critics, for one reason or another, established themselves in American or European universities but continue publishing in Spanish language magazines. This makes the task of determining such a critic's point of view a little more difficult, because it is hard to decide if the critic is reflecting the views of his native country, or if his attitude has been

¹²Ibid., p. 126.

¹³Imbert, p. 125.

influenced by his new environment.

One great research problem concerns the revistas. These are journals that publish a variety of material, often literary criticism; some of them are solid but often they appear, publish a few issues, and then disappear for lack of funds or because of political disfavor or some such reason. There is nothing unreliable about the material they publish; it is just that it is often impossible for the scholar to locate these magazines or to discover when they hit the casualty list. There is only cursory central indexing. "The possibilities of literary periodicals as source material for research have been frequently touched upon, but until now little investigation has been based primarily upon them."¹⁴

A final evaluation of Spanish American criticism is even more difficult because of the variety of opinions offered about it. One critic says that there is really no criticism at all; another says, "Spanish American literary criticism, not poor nor lamentable, is living, simply as all contemporary criticism, in one of its moments of most acute crisis."¹⁵ Yet another, and more recent, evaluation says that criticism has reached a new high level of achievement. "The essay ... has moved gradually from the area of social history and criticism ... to a position of objective analysis and and more universal outlook. Literary criticism has risen to a very high

¹⁴Irene Zimmerman, Guide to Current Latin American Periodicals (Gainesville, Fla., 1962), p. 259. Two works that also treat this same subject would be helpful to a researcher. They are: Boyd G. Carter, Las Revistas Literarias de Hispanoamerica (Mexico, 1959); John E. Englekirk, La Literatura y Revista Literaria en Hispanoamerica (Mexico: Revista Iberoamericana, 1961-63).

¹⁵Portuondo, "Situacion," p. 233.

level Self-criticism, indeed has become devastating in its attempt to bare the weaknesses which hold back the path of progress and the fulfillment of man in the various regions."¹⁶

The Latin American novel was rather late in developing introspection and maturity. And with this late flowering in fiction has come the slow blossoming of intense literary criticism. With this sudden growth has come the bulk of their criticism of Hemingway, a body of work changing in bulk and in scope directly in proportion to general studies. Very probably the borders of interest will continue to expand. For the twentieth century is more than ever an international age, and isolationism is as outmoded as high topped shoes and the bustle. Even the ivory towered worlds of the universities are becoming increasingly less cloistered and more involved in the vital affairs of the day.

The field of study in Hispanic criticism is vast and relatively untouched. The major figures of their literatures are studied by Americans; Dario, Baroja, Calderon, Mistral, and Unamuno are well represented in our journals. But few Americans seem to realize that there is some critical work being done by Hispanic scholars, and that a small portion of it focuses on American writers. There is not a clear cut answer to why this portion isn't any larger, but the many factors discussed in this chapter should help to explain the emphasis of Hispanic criticism and to account for the slight attention paid to the subject of this report, Ernest Hemingway.

¹⁶ An Outline History of Spanish American Literature, ed. John Englekirk, et. al. (New York, 1965), p. 139.

CRITICISM OF HEMINGWAY'S WORKS

There are certain questions that must be answered in order to determine such a thing as a writer's reputation in a particular area. First, what is the extent of his critical attention? What in his canon seems to interest the critics? Do all of his novels receive equal attention? Does one find the same kind of discussion of style, character development, and theme as he finds in a comparable American or English study? Obviously, each of these questions leads to another area that needs investigation until one finds himself neck-deep in problems to solve, opinions to analyze, and ambiguities to resolve. These all seem to be magnified too when one is dealing with the idiom of another language. A logical starting place, however, seems to be an examination of the critical interest in each of the major novels.

The Sun Also Rises, published in 1926, was Hemingway's first important novel. A major section of the novel occurs in Spain when the bored expatriates attend the festival of the bulls at Pamplona; but, ironically, Spanish critics have chosen to ignore this novel or to dismiss it with little comment. Most of the critics studied find it an inferior novel.

The most prevalent attitude to this novel in Hispanic criticism is that it is simply a fairly accurate chronicle of the "lost generation" and that Hemingway has used it to present a philosophy of nihilism. Typical of this viewpoint is the one which states that the characters of the novel live a marginal existence, thus giving the novel a "quality of stupefaction ... a strange mixture of eroticism and love of the bulls."¹⁷ This seems to be a

¹⁷Ricardo Gullon, "Las novelas de Hemingway," Insula, VII (Nov. 15, 1962), 5.

superficial judgment as it fails to take into consideration those themes and motifs generally associated with the novel. One obvious one is that of the solidarity of the earth that exists as a counterpoint to the aimless drifting of the expatriates. This theme is discussed by Philip Young in his standard study on Hemingway.¹⁸ Gullon mentions the epigraph from Ecclesiastes but fails to connect it with the theme of the novel. He finds Gertrude Stein's, "You are all a lost generation," a more fitting phrase and concentrates on discussing the "lostness" of the expatriates.

None of the Spanish criticism studied is more than passingly interested in Fiesta. The complex relations between Jake, Brett, Mike, Romero, and Cohn are ignored; Jake's wound is mentioned, but never in respect to the larger figure of the Hemingway hero; and the idea of nature as a possible salvation for man (as indicated by Jake's renewal via fishing and the sea) is never explored. Young again provides a full study of the Hemingway hero and the wound pattern.

Generally, the most common posture is to assume that The Sun Also Rises exists, that its primary purpose is to begin unfolding a philosophy that will be important in later works, and that, after all, there just isn't a whole lot to be said for the book anyway. There is very little original thought in Hispanic studies written about the novel.

Hemingway's first commercial success was A Farewell to Arms in 1929. It too has not occasioned much critical reaction but not for the same reasons. It is generally accepted as a triumph, often called a classic, but does not seem to be of as much interest to the Hispanic critics as some of the later

¹⁸See Philip Young, Ernest Hemingway (New York, 1952).

novels. Farewell is most often pointed to as a novel of eternal negation, an example of Hemingway's disillusionment with war. A representative comment is that Frederic Henry's separate peace is important because it shows both negation and the assumption of responsibility.¹⁹

Another critic selects this novel as the culmination of a search for meaning in existence. Frederic and Catherine have tried to create life in the middle of war and death, only to have it snatched away. They remain stoic, though, and try to find new life in adventure and living for the moment. The major theme is that nothing is permanent.²⁰

One feels, again, that there has been little original said about A Farewell to Arms. This may be somewhat unfair, though, for after studying Hemingway criticism for some time, there seems to be really "nothing new under the sun." But these Spanish critics do neglect to develop or call attention to important areas of Farewell, even those that have been initially recognized by American and English critics.

Several of the critics studied mentioned the retreat from Caporetto as being particularly vivid, intensely realistic. They almost invariably select this section for praise, but their plaudits are for the narrative style and not for the importance of this in respect to Frederic Henry's "separate peace." Suarez, as formerly mentioned, develops this idea, but he is the only critic to do so. There is virtually no mention of the self-reliance assumed by Henry at the moment of his desertion except as discussed in a general manner in "El problema de la libertad en la novela norteamericana"

¹⁹ Silvano Suarez, El Esqueleto del Leopardo (Havana, 1955), p. 69.

²⁰ J. R. Marra-Lopez, "Hemingway: La ultima singladura," Insula, XVI, No. 178, p. 13.

by Felix Delgado. This critic mentions Farewell as an example of the themes of individualism in twentieth century novels, but he does not subject Hemingway's novel to an intensive examination of this theme.

An especially fruitful area of discussion connected with the individualism of Frederic Henry is the relationship of the retreat, wound, neurosis patterns to those in other Hemingway novels. This relationship, as studied by Carlos Baker in The Writer As Artist²¹ is not explored in the critics studied. Perhaps this is largely due to the general qualities of most of the articles. But it seems that Farewell is dismissed quite abruptly, even in those articles which do give more extensive analyses to the novels. For example, not one critic discussed symbolism, an important technique in Farewell. The rain/death motif working itself out through the novel not only amplifies the themes of love and death but also provides a unity of structure. This is the subject of intense examination in Baker's study of Farewell.

If The Sun Also Rises and A Farewell to Arms receive only minimal attention, For Whom the Bell Tolls is amply rewarded with a great deal of notice, not all of it favorable, however. Attitudes range from lukewarm--"We guess that this book will indicate his return to the community of men, if only to be occupied with such an isolated topic as the Spanish Civil War"²² to firm opposition--"It is not our war, it is not our Spain. It was literaturized."²³

²¹(New York, 1952).

²²Taylor Pack, "Renacimiento y rebelion," IPNA, XXII (May-Aug, 1953), 11.

²³Marra-Lopez, p. 13.

It is interesting to note that the critical opinions of the technique of the novel vary with the different countries. Americans tend to think that Hemingway has captured the soul of Spain through the violence and the harshness of the characters, and they believe that his strangely constructed English is an accurate representation of Spanish translated into English. For example, Hemingway would not say, "Pablo's house"; he would say, "The house of Pablo," as it would be "La casa de Pablo" in Spanish.

Suarez, a Cuban critic, is also enthusiastic about the quality of the Spanish in the novel. He feels that the speech has captured the rhythm of the Spanish town at war. "This not only is seen in the dialogue filled with expressions peculiar to the Spanish language, but also in the general conception of the novel; it is a conception that is baroque, strong, frantic, all vigor and opulent beauty."²⁴

A very obvious note is the almost idolatrous affection of the only two Cuban critics concentrating on this man. Hemingway is their man and he can do virtually no wrong. Suarez probably is less qualified than the Spanish critics to judge the Spanish of the guerillas because the Spanish-American language doubtless has taken on the idioms of the Indian and been distorted by other cultural influences until it now is rather far removed from the native Spanish.

The worshipful enthusiasm of the Cuban is not shared by the Spanish critics. Those represented find the novel unrealistic in speech and in the characteristics of the Spanish people. Joaquin Herrera, writing in Estudios Americanos, states that Hemingway's Spain is totally unacceptable to the

²⁴Suarez, p. 86.

Spanish reader, and the natives are distorted in their characterizations. Their conversations are stylized, creating a legendary atmosphere which Herrera compares to a modern Thousand and One Nights. "Pablo speaks to his comrades like an Arab poet."²⁵ Pilar, the old gypsy tart, particularly offends him; he finds her "disagreeable, barbarian, full of absurd obscenities."²⁶ Herrera does see a redeeming feature in the novel in the love scenes which he considers to possess a delicacy that reminds him of the old Hemingway and his earlier primitivism. But even the obvious love for the country that is depicted cannot save this novel for Herrera, who says the peasants could see the war as "no more than a rural drama, never a metaphysical tragedy."²⁷

Just why Herrera feels Hemingway aspired to a "metaphysical tragedy" is not explained. One supposes the metaphysical to come from the Donne quotation used at the beginning of the novel and the tragedy to stem from the course of action that puts Robert Jordan in a trap that seems irreconcilable. Herrera considers the two main faults to be Hemingway's lack of objectivity and his confusion of ideology, which he sees indicated by the Donne verses.²⁸ He apparently feels the peasants, in their isolation and individuality, do not view the fight with the same idealism as Hemingway.

One of the most fervent denunciations of the reality of the novel was written in 1941, shortly after For Whom the Bell Tolls appeared. According

²⁵ Joaquín Herrera, "La novela de Ernest Hemingway," Revista de Estudios Americanos, No. 40-41 (Jan-Feb, 1955), p. 70.

²⁶ Ibid., p. 70.

²⁷ Ibid., p. 71.

²⁸ Loc. cit.

to Arturo Barea, the two gravest errors committed by Hemingway are his failure to realize that the Spain he knew best was not the same as the Spain of the war and his inability totally to command the Spanish idiom. Hemingway has been credited by American writers with a knowledge of Spanish blasphemy and a realistic use of the total language. But Barea disputes that by describing many of his linguistic errors foremost among which is an over-careful construction that is unnatural and sounds like poorly translated Spanish.²⁹

He points out Hemingway's different uses of obscenities and shows that not only would they not be used in like manner by Spaniards but also that they would be considered unspeakable in comparable situations. Barea calls on past associations with Hemingway to illustrate his remarks. "He has not mastered the intricate 'hierarchy of Spanish blasphemy' (anyhow the most difficult thing for a foreigner in any language, since it is based on ancient taboos and half-conscious superstitions). He commits a series of grave linguistic-psychological mistakes in this book--such, indeed, as I have heard him commit when he joked with the orderlies in my Madrid office. Then he grinned at his solecisms because we liked him."³⁰

Barea argues further that the linguistic problem is secondary to Hemingway's failure to understand the spirit of the Castilian men constituting his guerilla band. He feels they would never have tolerated the leadership of Pilar and Pablo, a gypsy and a horse-trader from the bull rings. The

²⁹ Arturo Barea, "Not Spain but Hemingway," The Literary Reputation of Hemingway in Europe, ed. Roger Asselineau (New York, 1965), pp. 206-207.

³⁰ Ibid., pp. 198-199.

pair could have been leaders in those areas that Hemingway knew well, but "those villages could never have produced Hemingway's peasant guerrillos."³¹ The novel is about the Spain which Hemingway knew, an inconsistency which destroys his opportunity for the reality of the Spanish war and Spanish violence.

That violence is another disagreeable thing to Barea. He quickly grants that the Spanish character is not a gentle one, but he disputes the possibility of the organized brutality managed by Pablo and the collective rape of Maria. "The brutal violence of Spaniards, which exists together with a dark acceptance of life and death, is always individual I do deny the psychological possibility of a collective sexual act. The consciousness of his own virility would make it impossible for a Spaniard."³² This is certainly an admirable sentiment, but it seems that, at this point, Mr. Barea is carrying nationalism just a little too far. While it is no doubt accurate to attribute certain psychological traits and attitudes to a nationality, it is quite another thing to deny dogmatically the existence of brute violence and lust in all men of a nation.

Barea seems closer to the truth in his analysis, however, than many American critics. He has a lifetime of experience and centuries of tradition to give credibility to his statements about Spain, and his is impressive in the fairness of his argument; he is willing to give credit to Hemingway for the strength of his narrative and the sincerity of his position. But Barea does not want a gross misconception of his country to go

³¹Barea, p. 200.

³²Barea, p. 202.

unnoticed: "The supreme skill of the narration makes it seem stark reality. To me, this is the worst aspect of Hemingway's fundamental mistake: he falsifies most plausibly the causes and the actual form of the tragic violence of my people--not knowing that he falsified it, because much of what he describes does exist in the Spain of the bull ring, the Spain he understands and seeks to find in every Spaniard."³³

Contrasting with the general disfavor of For Whom the Bell Tolls is the almost universal acclaim with which the Hispanic critics received The Old Man and the Sea. They seemed to be very tentative in their acceptance and enthusiasm for what they felt to be a nihilistic philosophy in his earlier novels, but El Viejo (the old man) was able to rise above his defeat and in so doing capture the fancy of the critics.

Typical of the general attitude: "The Old Man and the Sea is a miracle of simplicity, of fluidity. It is difficult to doubt that it is the best Hemingway has written."³⁴ "It is a valuable contribution to the American epic."³⁵

Ricardo Gullon finds Hemingway's Old Man and the Sea similar to a Faulkner theme in showing the dignity of the human condition in rising above defeat. "Hemingway rejects sentimentalism and seems to have found the feeling of life, the explication of life and the justification of his task in which he sets down and interprets the eternal man, the simple and

³³Barea, p. 203.

³⁴Suarez, p. 58.

³⁵Ignacio Aldecoa, "Hemingway y sus mitos," Cuadernos Hispano-americanos, No. 50 (Feb, 1954), p. 268.

self-sacrificing humanity of endurance."³⁶

One of the most enthusiastic comments on this novel comes from a critic who has been generally disapproving of all of Hemingway's former novels, finding them shallow and pessimistic. His primary objections to the previous novels are their singularly "one-track" themes and characters. He finds the themes of disillusionment and despair monotonous, as characters he thinks lacking in depth reveal agonies of the soul or try to find some kind of salvation for their dry spirits. He does not take the time to examine the novels individually in detail, but supports these conclusions only with more general remarks about the protagonists. Enrique Sordo's remarks about Hemingway's earlier novels may have value, but in their present unsupported state they are hardly convincing. But he is not unwilling to change his mind, for his admiration for The Old Man and the Sea is almost unlimited. "The history of this old Cuban fisherman, vegetating in a world that either ignores or humiliates him, is a beautiful synthesis of all human destiny."³⁷

Sordo thinks the character of the old man is the important factor in making this a better novel. He rises above defeat at the end and does not submerge himself in thoughts of his failure as Hemingway's other characters do. Sordo finds the quality of tenderness between the old man and his young friend an important aspect of the novel's greatness. He feels that this true human relationship is extraordinary in Hemingway's writings

³⁶Gullon, p. 5.

³⁷Enrique Sordo, "El retorno de Hemingway," Cuadernos Hispanoamericanos, No. 45 (Sept, 1953), p. 360.

because it implies something more than living for the moment.³⁸ Sordo is right in his judgment of The Old Man but for the wrong reasons. Just because the novel ends more optimistically, it is not a better novel. That is all a matter of preference or personal philosophy, not literary merit.

A different approach to this novel is taken in an article by a Spanish critic on the English critical reception of The Old Man and the Sea. The author, Francisco Navarro, levels a number of barbs at the English for their cold reception of The Old Man and the Sea in spite of the generally warm acceptance it was receiving elsewhere, a phenomenon he attributes to the English facility of being slow in comprehending and agreeing on what others see readily. "The English critic is not characterized by swiftness or keenness of judgment."³⁹ Navarro's article adds little new thought to Hemingway criticism, but his acid-penned demolition of English critical facility is indeed amusing.

With the discussion of Hemingway's major novels completed, critical comment on his other work falls off to just the barest mention. Most critics are willing to credit Death in the Afternoon as a truly great, authentic book about the bull ring. "Hemingway is probably the closest foreigner to truly understand bull fighting as Spaniards do."⁴⁰ But beyond such comprehensive statements most critics are unwilling to go.

There seems to be general agreement that To Have and To Have Not is

³⁸ loc. cit.

³⁹ Francisco Perez Navarro, "El viejo y el mar y la critica inglesa," Cuadernos Hispanoamericanos, No. 65 (May, 1955), p. 251.

⁴⁰ Salvador de Madariaga, "The World Weighs a Writer's Influence," Saturday Review, XLIV (July 29, 1961), 18.

an inferior novel, full of noisy violence and an almost stereotyped nihilism. Silvano Suarez, the Cuban critic who admires Hemingway so, is the only writer found who attempted any serious criticism of the novel. And Suarez, obviously, thinks it is a great novel. He uses Harry Morgan as an example of a man who, though mutilated at the end of his struggle, dies "affirming that destruction does not imply defeat."⁴¹ He sees the novel as "transcending mere social criticism into a representative cosmos."⁴² One feels that Mr. Suarez has let his admiration run wild, for most critics agree that To Have and Have Not is simply not a very good book. Suarez's reasons for admiring this novel are not wholly invalid; he just doesn't seem to see things in proper perspective. His admiration is expressed throughout his book for Hemingway's technique of presenting a philosophy through character--that philosophy being a stoic acceptance of what life offers and a heroism in moving forward, even aspiring at times for more. Harry Morgan, he feels, is representative of this. Another quality he finds admirable in this novel is that it shows social injustice in terms of human rather than economic misery.⁴³ While this may all be true, these qualities are largely overshadowed by the senseless violence and eroticism that fill the novel. The misery exhibited by Harry seems to be almost animalistic, for Harry is more amoral than heroic and rarely seems to aspire to more than just money for day to day existence.

Across the River and Into the Trees has received almost no Hispanic

⁴¹Suarez, p. 42.

⁴²Ibid., p. 43.

⁴³Ibid., p. 41.

mention at all. The few comments about it are unfavorable. Ricardo Gullon calls it a parody of Hemingway's earlier works, as his previous heroes had fought or died for truths. "But Cantwell is a petulant neurotic, miserable and as small as his adventure."⁴⁴ The dearth of comment on this novel is probably due to the general nature, the overview approach, of most of the articles in which it is mentioned. Most of the Hispanic critics tend to discuss those novels considered by American critics as the most important, and American critics value the book low.⁴⁵ And, of course, Across the River is not in a Spanish locale as some of the other novels are.

The short stories are infrequently mentioned and hardly ever subjected to any intensive criticism. Those most often commented upon are "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber." They are almost universally appreciated and most use it to illustrate in a biographical context the theme of death in the Hemingway canon. One dissenting voice, that of Enrique Sordo, calls "Snows" a "miniscule description of prolonged agony."⁴⁶ But his attitude is the exception rather than the rule, and this opinion is in character with his previously stated ideas.

That covers, then, a general survey of the major novels and a representation of the kinds of comment they most frequently receive. There does seem to be a collective opinion for the most part, although it is expressed in a variety of ways. The next step is to see what Hispanic critics say about Hemingway's technique--style, characterization, themes.

⁴⁴Gullon, p. 5.

⁴⁵Charles Anderson, writing in Modern Language Notes, LXXVI, (May, 1961), 434-442, calls it a parody of Hemingway's other works.

⁴⁶Sordo, p. 359.

CRITICISM OF HEMINGWAY'S TECHNIQUE

After establishing Hemingway's general reputation among Hispanic critics, it is helpful to determine which particular aspects of Hemingway's novels are of most interest to them. In our culture generally, one assumes the major focus of criticism to be on characterization, style, themes, and structure. But this study has found certain of these to receive great emphasis from the critics examined and others to be virtually ignored.

Characterization, oddly enough, is not a prime consideration in most cases. The general consensus is that the characters in the novels are rather flat, undeveloping, created as a vehicle for Hemingway's philosophy of nihilism. "They are always preoccupied with death They are not intellectual or introverted."⁴⁷ Or, an even more disapproving attitude-- "They are sculptured from a single block without shadings or gradations. They are archetypes of an age of spiritual dryness, stereotyped as the 'lost generation'."⁴⁸ These criticisms are not wholly accurate. Certainly the Hemingway hero is introverted, and that is part of his agony. He must sleep with the light on and try not to think, because thinking is too painful. The Hemingway hero is fully aware of his plight (his trap, if you will), and he is consciously trying to work himself away from the introversion that causes his suffering. Sordo is not being completely fair either. He condemns the Hemingway characters for being similar without judging why they were created that way. Basically, they may be archetypes of an age, but never stereotypes. Each Hemingway hero may be like in kind, but he is

⁴⁷Herrera, p. 66.

⁴⁸Sordo, p. 358.

different in degree.

Although most of the critics studied were not particularly interested in characterization, two of them were; and some of the most original thought found was presented on just this subject. Maria de los Angeles Soler sees Hemingway as a paradox, moving from scepticism in youth to a kind of faith in his old age. She maintains that the usual positions of youthful hope and elderly cynicism were reversed by Hemingway, as his earliest novels, The Sun Also Rises and A Farewell to Arms, were more pessimistic than the later ones. In what is probably the most scholarly piece of criticism found, Miss Soler speaks at length about the varying attitudes of youth and old age, the beliefs of one group and the other; and she contrasts Hemingway to Sarte whom she sees as representative of old world scepticism while the American represents new world vitality and youth. The basic paradox is, of course, that this position of vitality and youth is affirmed by an old man in Hemingway's last novel, The Old Man and the Sea.⁴⁹

The relation of this to characterization is clear. The two main characters in the major "youthful" books are Robert Jordan and Santiago, two men who are motivated by faith. "Theirs is an obscure faith; it sustains them without their realizing it They believe in the power and the necessity of their roles."⁵⁰ She summarizes by asserting that although Hemingway's characters don't believe in God, they work as if God exists; they have faith in love, duty, work, and above all, faith in life.⁵¹ As

⁴⁹ Maria de los Angeles Soler, "Hemingway y la victoria de la juventud," Cuadernos Hispanoamericanos, XXXVII, 50-52.

⁵⁰ Ibid., p. 54.

⁵¹ Ibid., p. 55.

Jake Barnes would say, "Isn't it pretty to think so." Jake, as his final statement in the novel shows, has little faith in anything that society offers. His only faith is in the healing powers of nature, and even that is corrupted when other people are near. And Miss Soler, in crediting these men with faith in life, is carrying her optimism rather far. There may be a lack of negation in Santiago's acceptance of his defeat, but in general critical opinion it seems to stem from a kind of patient resignation rather than a buoyant faith in the kindness of the universe.

Another original discussion of characterization is Silvano Suarez's study of Hemingway's women. He sees these women essentially as foils to the stronger male characters, brought into existence possessed of a "poetic" quality with no real primary role in the novels. In fact, Suarez is disturbed by the ethereal quality of the women, which he is afraid will contradict the essential humanity of the men.⁵² He sees all of Hemingway's female characters as ideal conceptions, fulfilling masculine desires, the mystery of woman being different to each man. He sees the following scheme:

Renata-----refuge
 Catherine----roots
 Maria-----object of love
 Marie-----companion
 Brett-----honesty and tenderness

The only exception from the ideal is Marie Morgan in To Have and Have Not. He sees Marie as a strong, round character who is capable of all emotions, a woman without limitations. Catherine of A Farewell to Arms, on the other hand, he sees as only an abstraction and easily forgotten.⁵³

⁵²Suarez, p. 64.

⁵³Ibid., p. 76.

While Suarez has worked out a very neat arrangement for these characters, in a manner typical of Hispanic critics, he has failed to explain a few questions that come to mind. In the first place, there is nothing really ethereal or poetic about Brett, Marie, or even Maria. They have all been scarred by experience and are not really (with the exception of Marie) whole women. Renata and Catherine may well be ethereal, and Suarez seem quite right in what they represent; but Catherine, at least, is more. She too has been wounded (through the loss of her fiance), and she is representative of "the very good" who are taken first by a malevolent universe.

Maria, on one hand an object of love, is also a symbol of Spain through her violation. Brett is a bitch, and while she may be honest and occasionally tender she also manages to ruin those men with whom she is involved.

Characterization may be meagerly discussed, but it is almost impossible to find a critical article about Ernest Hemingway that does not mention his style; call it journalistic, telegraphic, precise, or naturalistic and one will be in vogue. The Hispanic critics are no exception. For the most part, they admire the clipped sentences, the bare exposition, and the realistic dialogue. There are, however, a few dissenters and Enrique Sordo (who seems to disagree with most things) is one of the most outspoken. He says Hemingway's style is possessed of "periodical dignity" and he dislikes the "rapid narration, dizzy tempo ... dry dialogue."⁵⁴

Hemingway's prose style is generally well-received, though; most of the Hispanic critics seem to find it a necessary part of the reality of the novel. Herrera calls it the oldest of styles--simple narration--and explains

⁵⁴Sordo, p. 355.

that it has a falsely superficial aspect because there is no reliance on memory, as for example in Faulkner.⁵⁵ Herrera simply contrasts Faulkner's and Hemingway's techniques and points out that the bare directness of Hemingway's narrative causes it to appear superficial at first glance. He goes on to explain that this is only an appearance because the drama of the novels comes through the minds of the characters; for example, Jake's thoughts provide the drama in The Sun Also Rises. Another critic finds that Hemingway's sentences and dialogue have the duty of carrying the argument and psychology of the story. They give an "effect of realism ... that does not swerve the eyes from the truth."⁵⁶

Silvano Suarez again has high praise for Hemingway. "The prose ... gives a sensation of elaborate plasticity, of literary scene where fragrances and sensations gather and ideas practically assault one from the pages."⁵⁷ He is the only critic who acknowledges the contribution of Gertrude Stein to the germination of the Hemingway style. She taught him the necessity of revision and of the close relationship of major characters and major developments of theme. "He converted her doctrine to his art through his rich personality Hemingway would have been a great writer without Miss Stein's influence although he might have been a different writer."⁵⁸

⁵⁵Herrera, p. 67.

⁵⁶Carlos E. Zavaleta, "La novela de Hemingway," Estudios Americanos, XVI (1958), 51.

⁵⁷Suarez, p. 53.

⁵⁸Loc. cit.

Closely allied to any discussion of style in a novel is the technique of structure. For the most part, this is a factor that is omitted from discussions of Hemingway's works in Hispanic criticism. Those who do mention it, do so in connection with The Old Man and the Sea and not with another novel which is quite consciously structured to correspond with its theme-- The Sun Also Rises. There is no mention of the circular movement of the novel which parallels the cycles of nature, man's salvation.⁵⁹ This is an important omission because it neglects the nature part of the theme, and it fails to show Hemingway's craftsmanship in its proper light.

One critic finds the structure of The Old Man and the Sea magnificent. "In the first paragraph we are given two characters, conflict, and the heroic resistance of the old man."⁶⁰ Another sees this as "the only great novel that admits no opposition; a splendid book that crowns and perhaps amends his restless literary past."⁶¹ This same critic, Carlos Zavaleta, compares the structure of the novel to that of a poetic meditation. He sees a constant alternation of description, dialogue, and soliloquy that creates "a rhythmic structure that is nothing less than an orchestration."⁶² One must, however, accept this at face value, and it is convincing, or check the novel itself for evidence, because Zavaleta gives no examples from the novel to illustrate.

The most important area of discussion, the one in which every critic

⁵⁹ See Young's study for a discussion of this.

⁶⁰ Suarez, p. 99.

⁶¹ Zavaleta, p. 51.

⁶² Loc. cit.

is interested, is that of theme. What was Hemingway trying to say through his violent, often controversial, novels? There is actually little variation in opinion. Most of the Hispanic critics feel that in all but his last novel Hemingway is expressing a personal philosophy of stoicism in the face of a universe that is meaningless. It is an expression of the "eternal negative," the method of life ascribed to a hero who bravely marches through to the end.⁶³ They are alike in applauding The Old Man as presenting the theme of man's dignity and endurance.

There are occasional departures from this consensus and one of them establishes Hemingway's main theme in Farewell, The Sun Also Rises, and For Whom the Bell Tolls as a kind of existential determinism. The philosophy is similar to existentialism because the protagonists are responsible for their own behavior and they suffer in the face of the absurdity of life. They are self-reliant, however, only so far as a deterministic universe will allow—a universe that forces man through what Delgado calls a stupid and cruel necessity. Love can't survive in such a universe; and without a reliance on God, man is largely his own free agent. Delgado says, "There is no negation or affirmation of God There is instead an empathy with the earth."⁶⁴ He does not want to call Hemingway an existentialist, but rather to suggest that he is moving close to such a position.

Some find his canon simply an amplification of two basic themes—love and death. "His two basic motifs are the cult of violence and the cult of

⁶³Suarez, p. 20.

⁶⁴Felix Delgado, "El problema de la libertad en la novela norteamericana," Estudios Americanos, XIII, 156.

eroticism; his characters try to fill the emptiness of the spirit with these."⁶⁵ They feel that Hemingway is almost obsessed with death as he writes about either the acceptance of it or the insignificance, the futility, of it.⁶⁶

The most interest is, however, in a biographical approach to his themes. Almost all of the critics studied seem to be incapable of separating Hemingway, the man, from what is usually called the Hemingway hero, and they spend a great deal of time presenting parallels from the life of Hemingway and the characters of his novels. Most of them feel that he is Jake Barnes, Frederic Henry, Robert Jordan, and even Santiago. Critics call him "the great fisherman," "the great soldier," "the great hunter," and they seem distressed by his obvious preoccupation with death. In the end, though, they almost all express a kind of satisfaction that his death was as violent as the life he had led, a fitting end for a man of action.

J. R. Marra-Lopez expresses similar satisfaction, but he is also disappointed with Hemingway's failure to mature. He feels that Hemingway should have been able to expand from his theme of individual liberty to a more universal social consciousness.⁶⁷ Lopez finds Hemingway's later years pathetic. "It is the tragedy of the man that he thought himself eternally young, the champion who did not retire in time, a man who could not bear the passing of the years."⁶⁸

⁶⁵Sordo, p. 359.

⁶⁶Gullon, p. 5.

⁶⁷Marra-Lopez, p. 16.

⁶⁸Ibid., p. 13.

A good example of the prevalent biographical criticism is that of Enrique Sordo in "Riesgo, Amor y Muerte." He says that Hemingway's concept of heroism, as epitomized by his own life, is confused, sceptical, bitter and ambiguous, an expression of a pure spirit confused by the modern world.⁶⁹ This spirit manifested itself as an almost total nihilism in all of his novels. Continuing the biographical discussion, Sordo says, "Between the life and the works of Ernest Hemingway there is a clear, straight undoubtable parallel. His life presents the same dilemma as his books--the agony of a man between love and the ever present shadow of death."⁷⁰

Sordo, like many others, sees Hemingway's death as a perfectly fitting climax for his life and compares him to Camus and Rilke who also died violent deaths which suited their philosophies. "Death for Hemingway and almost all his characters ... is something necessary, irremediable, a little absurd; almost always coming by a trivial act, unpremeditated, void of significance. Death, in short, is the pure reality."⁷¹ These rather idealistic statements were written shortly after Hemingway's death. It would be interesting to see if these gentlemen now feel the same, in the light of recent evidence indicating that Hemingway was mentally unstable for some time before his suicide.⁷² These glamorous ideas of fitness and justness would probably change to pity for a fallen champion.

⁶⁹ Enrique Sordo, "Hemingway: riesgo, amor y muerte," Revista Gran Via, No. 482 (July 7, 1961), p. 10.

⁷⁰ Loc. cit.

⁷¹ Loc. cit.

⁷² See A. E. Hatchner, Papa Hemingway, (New York, 1966).

A Peruvian critic very aptly summarized the common Hispanic attitude to Hemingway's achievement. Alejandro Risco says that twentieth century literature, in moving away from romanticism, looked for a way to express humanity. "Hemingway has been able to capture the sole, the essence, the individuality of man--man in his solitude and despair."⁷³

This, then, covers the representative criticism written about Hemingway. Several generalizations seem obvious: critics seem most interested in the themes of the Hemingway novels, especially those that seem to have a special significance or correlation to the author's life, and they seem to be almost universally disinterested in technique. There is almost no mention of symbolism, rather strange for a generation of critics admittedly devoted to symbolic studies of American critics.⁷⁴ There is remarkably little interest in the technique of the novelist, in plot development, and in the presentation of character.

Although there is a dominant interest in theme, it is primarily connected to the Hemingway concept of nihilism and death. There is no mention of the themes of fertility and sterility, old age, and alienation that Anglo-Saxon critics have found to be prevalent in Hemingway's works.⁷⁵ Obviously missing in most criticism is some intensive study of any of the short stories, certainly an important part of the Hemingway canon.

These gaps are not easily explained, but some possible answers exist. In the first place, full length studies of Hemingway in Spanish are rare;

⁷³Alejandro Risco, "Ernest Hemingway. Lo accidental y lo permanente de su obra," Ipna, XXIII (Sept-Dec, 1953), 31.

⁷⁴Candido Perez Gallego, "Aportacion espanola al estudio de Hemingway," Filología Moderna, III (1961), 58.

⁷⁵Both Baker and Young take up these themes in their books.

many of the articles found were short and not devoted specifically to one novel or another. Also, as previously discussed, critics of these countries are noted for their inward views—they have been primarily concerned with their own literature, a natural concern. Perhaps this is the beginning of change, for many of the more recent studies seem to be less general.

Finally, are Hispanic studies and American studies comparable in their emphasis and assessments of Hemingway? They are alike in some respects because Hispanic critics have been strongly influenced by American critics. One Hispanic critic points out that his fellows have had little original to say about Hemingway and have largely been interested in commenting on articles by Philip Young, Carlos Baker, and Harry Levin.⁷⁶ The Young influence shows especially in the strong Hispanic tendency toward biographical criticism.

It would be grossly unfair, however, to dismiss Hispanic criticism as totally lacking originality. Many times the germ of a fresh idea is present, but the author seldom develops it in detail. This is, it seems, explainable, for the bulk of Hispanic criticism of Hemingway is broad in scope and recent in time. Their interest in Hemingway is just developing; hence the articles are of a survey nature. American critics have been writing about Hemingway for a long time; consequently their range of topics is more restricted and increasingly concentrates on developing a very limited idea.

One very wide area of divergence is in a matter of characterization. While many American critics are interested in the development of Nick Adams through the course of several short stories, Hispanic critics do not even

⁷⁶Gallego, p. 58.

mention him (except as the protagonist of one story or another). They are singularly disinterested in the short stories; the only ones mentioned by the critics studied are the two African stories and "The Killers."

There is, then, little more to be said about this Hispanic criticism of Hemingway. It exists in relatively small amount; the ideas presented often lack originality and development; but it is not a static field. There is a freshness and enthusiasm imparted to the reader that is stimulating, but unfortunately, the enthusiasm is all too often the direct result of the Hispanic affection, exemplified by the Cuban critics, for the character of Ernest Hemingway.

BIBLIOGRAPHY

I. CRITICISM OF HEMINGWAY CITED

- Aldecoa, Ignacio. "Hemingway y sus mitos," Cuadernos Hispanoamericanos, No. 50 (Feb, 1954), pp. 278-279.
- Bares, Arturo. "Not Spain but Hemingway," The Literary Reputation of Hemingway in Europe, ed. Roger Asselineau. New York, 1965.
- Delgado, Feliciano. "El problema de la libertad en la novela norteamericana," Estudios Americanos, XIII, 145-159.
- Gallego, Candido Perez. "Aportacion espanola al estudio de Hemingway," Filologia Moderna, III (1961), 57-71.
- Gullon, Ricardo. "Las novelas de Hemingway," Insula, VII (Nov. 15, 1952), 5.
- Herrera, Joaquin. "La novela de Ernest Hemingway," Revista de Estudios Americanos, No. 40-41 (Jan-Feb, 1955), pp. 63-72.
- Madariaga, Salvador de. "The World Weighs a Writer's Influence," Saturday Review, XLIV (July 29, 1961), 18-22.
- Marra-Lopez, J. R. "Hemingway: La ultima singladura," Insula, XVI, No. 178, 13, 16.
- Navarro, Francisco Perez. "El viejo y el mar y la critica inglesa," Cuadernos Hispanoamericanos, No. 65 (May, 1955), pp. 251-252.
- Peck, Taylor. "Renacimiento y rebelion," Ipna, XXII (May-Aug, 1953), 8-14.
- Risco, Alejandro Lora. "Ernest Hemingway. Lo accidental y lo permanente de su obra," Ipna, XXIII (Sept-Dec, 1953), 29-31.
- Soler, Maria de los Angeles. "Hemingway y la victoria de la juventud," Cuadernos Hispanoamericanos, XXXVII, 49-58.
- Sordo, Enrique. "El retorno de Hemingway," Cuadernos Hispanoamericanos, No. 45 (Sept, 1953), pp. 358-361.
- Sordo, Enrique. "Hemingway: riesgo, amor y muerte," Revista Gran Via, No. 482 (July 7, 1961), p. 10.
- Suarez, Silvano. El Esquelto del Leopardo. Havana, 1955.
- Zavaleta, Carlos E. "La novela de Hemingway," Estudios Americanos, XVI (1958), 47-52.

II. GENERAL HISPANIC CRITICISM CITED

- Brenan, Gerald. The Literature of the Spanish People. New York, 1957.
- Correa, Gustavo. "Ultimos tendencias de la critica literaria espanola," Symposium, VII (Nov, 1953), 213-321.
- Imbert, Enrique Anderson. La Critica Literaria Contemporanea. Buenos Aires, 1957.
- Lorenzo, Emilio. "Las letras norteamericanos," Arbor, No. 123 (1956), pp. 456-459.
- Outline History of Spanish American Literature, ed. John Englekirk, et. al. New York, 1965.
- Portuondo, Jose. "Situacion actual de la critica literaria hispanoamericana," Cuadernos Americanos (Sept-Oct, 1949), 238-248.
- Reid, John T. "Climate and Literary Criticism in Spanish America," Symposium, III, (May, 1949), 91-104.
- Reid, John T. "Spanish American Criticism," Dictionary of World Literature. New York, 1943.
- Swain, James O. "Spanish Criticism," Dictionary of World Literature. New York, 1943.
- Zimmerman, Irene. Guide to Current Latin American Periodicals. Gainesville, Fla., 1962.

III. WORKS CONSULTED BUT NOT CITED

- Campoamor, Fernando. "Homenaje cubano a Hemingway," Boletin Comision Nacional Cubano de la UNESCO, V (Sept, 1956), 11-13.
- Campos, Jorge. "Impactos hispanicos en la literature norteamericana," Arbor, No. 123 (1956), pp. 477-479.
- Castro, Jose. "Evocacao de Hemingway," Cuadernos Brasileiros, III (1961), 58-62.
- Englekirk, John E. "Obras norteamericanas en traduccion espanola. Primera parte," Revista Iberoamericana, VIII, 379-450.
- Fuente, Pablo de la. "Recuerdo de Hemingway," Insula, XVI, No. 178, p. 13.
- Graham, Kenneth. "Tendencias generales de la literatura norteamericana contemporanea," Arbor, No. 122 (1956), pp. 244-259.

IV. AMERICAN STUDIES CONSULTED

- Anderson, Charles. "Hemingway's Other Style," Modern Language Notes, LXXVI (May, 1961), 434-442.
- Baker, Carlos. Hemingway: The Writer As Artist. Princeton, 1952.
- Beebe, Maurice. "Criticism of Ernest Hemingway: A Selected Checklist," Modern Fiction Studies, I, iii, 36-45.
- Levin, Harry. "Some European Views of Contemporary American Literature," The American Writer and the European Tradition, ed. Denny Gilman, Minneapolis, 1950.
- Young, Philip. Ernest Hemingway. New York, 1952.

V. WORKS UNAVAILABLE IN THIS STUDY

- Castellet, Jose Maria. "El dialogo su los relatos de Ernest Hemingway," Revista, No. 271 (Barcelona, June 22-28), p. 15.
- Castellet, Jose Maria. "La evolucion esperitual de Ernest Hemingway," Cuadernos "Taurico". (Madrid, 1958).
- Claveria, A. "Arte y artesanía en Hemingway," El Correo Literario (Madrid, 1954), No. 89, p. 1 y 14.
- Lorenzo, Pedro de. "Noticia de la vida y la obra de Ernesto Hemingway," Blanco y Negro, (Madrid, July 8, 1961), pp. 28-36.
- Tumalde, Ignacio. "La novela de guerra," Nuestro Tiempo, 36, (Madrid, 1957), pp. 749-753.
- Portuondo, Jose Antonio. "The Old Man and Society," Americas, IV, 6-7, 42-44.
- Sordo, Enrique. "Adios a las armas," Revista, (Barcelona, Feb, 1956), 202, p. 14.
- Indurain, Francisco. "Hemingway, espectador de la muerte," Nuestro Tiempo, 6, (Madrid, Dec, 1954), pp. 10-20.

A STUDY OF SELECTED HISPANIC CRITICISM
OF THE WRITINGS OF ERNEST HEMINGWAY

by

BRENDA JEAN ROBERT

B.A., Kansas State University, 1962

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of English

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1966

In spite of the relatively wide-spread acquaintance of Ernest Hemingway and the Hispanic countries and in spite of his using these countries as settings for some of his major works, the Hispanic countries have produced a rather small amount of criticism of the Hemingway canon.

The brief attention of Hispanic studies is at least partially explained by the turbulence of these countries since Hemingway began writing. Problems vary with individual countries, but the general status seems due to a series of literary magazines which do not have a steady existence, a matter of literary censorship or political propaganda, and a general tendency of Hispanic critics to concentrate on their own literatures.

The Hispanic studies of Ernest Hemingway focus on themes and biographical studies at the expense of characterization and technique. Those works studied in this report are particularly interested in what they refer to as Hemingway's nihilistic philosophy, and they find great similarities between the protagonists of Hemingway's novels and the author himself.

The Hispanic critics are also less interested in the short stories than the novels, with the largest share of criticism concentrated on For Whom the Bell Tolls and The Old Man and the Sea. The consensus of opinion is that Old Man is Hemingway's best work, and they express appreciation for the protagonist's optimism.

Hispanic critics to date have contributed little in original thought to Hemingway criticism; the influence of Carlos Baker and Philip Young on the critics is apparent.