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A STUDY OF THE FICTION OF HEMINGWAY AND FAULKNER
IN A COLLEGE SOPHOMORE ENGLISH CLASS.

The Ohio State University, Ph.D., 1969
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A STUDY OF THE FICTION OF HEMINGWAY AND FAULKNER
IN A COLLEGE SOPHOMORE ENGLISH CLASS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Emma Clement Walker, A. B., M. A.

*****

The Ohio State University, 1969

Approved By

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Advisor
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Acknowledgments

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Vita

I, Emma Clement Walker, was born in Charlotte, North Carolina, May 19, 1909, the seventh child of a minister, George Clinton Clement, who became a Bishop in the African Methodist Episcopal Zion Church, and Emma Clarissa Clement, who was named "American Mother" for 1946. After graduating from the public schools of Louisville, Kentucky, I matriculated at Livingstone College, Salisbury, North Carolina, receiving the degree of Bachelor of Arts (1930) and attending the Atlanta University, Atlanta, Georgia, receiving the degree of Master of Arts (1941).

I have taught at Dinwiddie Normal and Industrial School, Dinwiddie, Virginia; the John G. Fee High School, Maysville, Kentucky; Kentucky State College, Frankfort, Kentucky; Tuskegee Institute, Tuskegee Institute, Alabama; and The University of Tennessee, Knoxville, Tennessee. I am presently employed at The Fort Valley State College, Fort Valley, Georgia, where I taught for two years prior to working at Tuskegee Institute.

I am married to Saunders E. Walker, Professor of English and Chairman, Division of Humanities, Fort Valley State College. I am the mother of one child, Sandra, a junior at Ratcliffe College.
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Introduction

The Study of the Fiction of Hemingway and Faulkner
In a College Sophomore English Class

The Problem

During this period of world unrest, young American adults must be made aware of conflicting values; thus it is the purpose of this study to develop a plan for helping students, through the study of literature, to examine major controversial issues, to make choices among conflicting values, and to provide a breadth of experience toward preserving a way of life — their heritage. Because fiction offers information pertinent to the problems confronting students, this investigation explores a topic which mirrors society, poses problems, and suggests possible answers to some of the questions troubling American citizens at the present time. It is hoped that as students grow emotionally, intellectually, and spiritually, they may be stimulated, through the examination of fiction, to think critically, communicate effectively, and attain a rational view of man and society.

The investigator proposes to review here the short stories and novels of Ernest Hemingway and William Faulkner, both notable writers of fiction portraying the human equation
in the twentieth century; these two writers appear comparable in reputation and stature. Special attention will be given to Faulkner because he comes from the same region as do most of the students; because there have appeared numerous studies, reviews, and criticisms of his work by leading critics during the last few years; and because it is believed that many of the students can readily identify themselves with the way of life Faulkner presents.

The study will examine the underlying philosophies and styles of both authors in order to provide means of interpretation and evaluation. The responsibility of the teacher is to provide intensive and extensive study and to encourage individual and group analysis, thereby increasing student comprehension of fiction as an art form that illuminates human experience. It should be the aim of the teacher to provide opportunities for maximal learning; to point to qualities of good literature which evoke emotional responses; to help students see how authors present their view of life, how they treat basic themes, and how, through implication, meaning, and overtones, they build literary patterns.

For both authors the works to be examined will include those short stories most frequently anthologized and some of the novels. The stories of Ernest Hemingway, taken from *In Our Time, Men Without Women*, and *Winner Take Nothing*, are "Fathers and Sons," "The Undefeated," "Old Man at the Bridge,"

**Scope**

The investigator assumes that such a study may prove beneficial for both students and teachers by arousing interest in and deepening understanding of key problems of
today; that some formal work with literature has been completed by the students in the secondary schools, with emphasis on American and English literature in grades eleven and twelve, respectively; that additional study has been undertaken on the freshman college level. It should be noted that the present sophomore survey course is divided into two quarters, with special attention given to contemporary writers during the second quarter. These students, who come primarily from the Southern region, are enrolled in the School of Education; however, plans are underway for a major in English in the Humanities Division at The Fort Valley State College. Prior to their matriculation in college, they have had courses in American literature and English literature, but they have not read many of the primary works in their entirety. Often their only acquaintance with a major author has come from the study of a brief excerpt from a larger work.

Usually, sophomores in survey courses in literature follow an anthology approved by the state. In some instances, however, the text is supplemented by paperback editions of individual authors. The class often begins with an intensive study of contemporary authors and then moves backward in time in order to explore ideologies in depth. The study will examine underlying philosophies and styles in order to stimulate interpretation and evaluation
and to analyze characterization, plot, and setting. The responsibility of the teacher will be to provide intensive and extensive reading and to encourage individual and group analysis resulting in increased student comprehension of fiction as an art form illuminating human experience.

Teaching Methodology

The unit on Hemingway and Faulkner will require students to read selected works from the authors and to submit papers analyzing themes and styles. It will extend over a period of eight weeks and will be flexible. During the period of study, the teacher will provide provocative questions, encourage student planning and individual and group analysis. Likewise, the teacher will suggest reading from lists of articles and works written by and about the authors. Following the assigned readings, the students will prepare oral and written reports, take objective and essay-type tests, listen to recordings, and view films about the authors and their works. The students, finally, will be required to evaluate the unit in light of what it has meant to them personally.
Chapter I

The Problem

The study of prose fiction is usually one of the most engaging and fruitful units in the sophomore college program in English. Because students delight in a story and have had extensive experience with this type of literature, they welcome a unit of fiction as a respite from the chores of freshman composition, though by now they are aware that the study of fiction embraces much more than a mere re-telling of story content. Students, along with their teachers, know that during the present turbulent period young American adults are aware of conflicting values; thus, a basic purpose of the unit discussed in this thesis is to assist students to examine significant contemporary problems and to consider possible solutions to them.

This study will focus attention on biographical information about the two authors and will examine the elements that unify and organize their stories. In addition, various approaches -- such as the stylistic, the cultural, the biographical, and the interpretive -- will be synthesized. In addition to reading the
selections in the textbooks and other works of the individual authors, the class will be assigned books dealing with the study of prose fiction. This practice will enable the teacher to help those students who have had little instruction in the reading of fiction in high school, as well as to provide for individual differences in ability, comprehension, and interest.

The texts used will be:


The Miller text covers a wider range of authors than does the Ellis, and includes essays by contemporary critics. The Ellis text has one short story by Hemingway, but it includes nothing by Faulkner. The Miller text, however, includes Faulkner's "Spotted Horses" and "The Bear."

**Review of Literature**

As indicated in the Introduction, this writer proposes to present a plan for teaching Hemingway and Faulkner in a college English class. Assuming that the students in American literature have already been introduced to major writers of the earlier periods, such as Edwards, Emerson, Poe, Hawthorne, Melville, Twain, and James, and that they
are aware of certain recurring literary themes, the investigator believes it profitable to mention a few of the many works which benefit the teacher in preparing the unit. These works will be referred to later in the body of the thesis.

Duffy, Heiney, and Horton and Edwards discuss the contemporary literary scene; Duffy traces the lines of protest seen in the literature of the present; Heiney presents the intellectual currents; Horton and Edwards give background material for these and include a chart showing the attitudes of writers and philosophers toward man, nature, life, and love.

During the past few years, magazines such as College English, American Literature, The Kenyon Review, Publications of Modern Language Association, and Saturday Review of Literature have devoted special issues to "Contemporary American Fiction." Articles in College English, Volume 24 (December, 1962), Time, Volume 84 (July 17, 1961), and The Saturday Review of Literature, Volume 44 (July, 1961) and Volume 45 (July, 1962) discuss the impact of Hemingway and Faulkner on American letters. Hughes Rudd's article, "The Death of William Faulkner," in The Saturday Evening Post (July 13 - 20, 1963), written in the Faulknerian style, makes one wish to understand better the man Faulkner. In discussing the
teaching of fiction, Campbell, Dickinson, and Sale suggest literary aims and purposes and indicate significant areas of study. The University of Minnesota Pamphlets on American Writers, Volumes 1 and 2, are very helpful to teachers.

Style, themes, and techniques in the short story and the novel are discussed by Angoff, Beach, Gardiner, Geisman, Mack, Stallman, Straumann, Thorp, Ward, Weeks, West, and Wright. Thorp writes of the attitudes of twentieth century authors toward nature. Ward, discussing literature as an art, cites both Hemingway and Faulkner as writers who opened new vistas to the twentieth century novelist. Wright places the two authors among the "five who have perfected the forms of the modern short story and who stand at the top of the list of the American short story's most brilliant period." He lists seven "painless forms" and four "painful forms" of the short story.

Other critical appraisals of the works of Hemingway and Faulkner may be found in Baker, Hoffman and Vickery, and Young. Recent doctoral studies illustrate the growing interest in the themes and techniques of the two authors. The two Hoffman and Vickery books include bibliographies of almost all the recent publications on prose fiction which would be used by the teachers and which would prove
invaluable to the class.

For the biographies, both teachers and students would read the works by the brothers of the two authors: My Brother, Ernest Hemingway by Leicester Hemingway (New York: Fawcett Publications, Inc., 1963) and My Brother Bill by John Faulkner (New York: Trident Press: 1963). Each book presents its subject vividly. For greater insight into the relationship of the life and the themes of Hemingway, the teacher might read At the Hemingways by Marcelline Hemingway Sandford, Ernest's sister. There is no biography of Faulkner more rewarding than that written by John; however, an official biography by Blotner of the University of Virginia and the "unusual volume" in which forty people who knew Faulkner attempt to answer the question: What kind of man was Faulkner? (James W. Webb and A. Wigfall Green (eds.), William Faulkner of Oxford. Baton Rouge: Louisiana State University Press, 1965) make Faulkner come alive. Teachers in high schools and colleges of the Deep South might plan informal research that might conveniently and economically permit students to visit Faulkner's Oxford, Mississippi. Such research achieved, mainly through Oxford informants, is described elsewhere in this study.

Naturally there will be additional works and perhaps later commentaries and criticisms to which students and
teachers will refer, but these mentioned here will be
good for beginning the study. The investigator makes
no effort here to include all the worthwhile, pertinent
publications.

Because the writer believes that there is need
for revising a unit on American literature to be offered
to students on the sophomore college level at The Fort
Valley State College, this study is undertaken. Chapter
I states the problem and indicates the character and
scope of the present study. Chapter II points out
personal and literary influences of the two authors.
Chapter III, presenting teaching methods and procedures
for a unit on Hemingway and Faulkner, suggests student
activities in keeping with the aims of the unit. Chapter
IV summarizes the study and offers suggestions for teachers
of college English wishing to stimulate the critical
thinking of their students regarding the dominant issues
dealt with in twentieth century fiction. Chapter IV
will also recommend further study and research.
Chapter II

Ernest Hemingway and William Faulkner

Biographical Data on Ernest Hemingway: Part I

Give me a spirit that's on life's rough sea
Loves to have his soul filled with a lusty wind
Even till his sail yard tremble, his mast crack,
And his rapt ship run on her side so low
That she drinks water and her keel ploughs air.
There is no danger to a man that knows
What life and death is -- there's not any love
Exceeds his knowledge.

--Max Eastman

Ernest Miller Hemingway (July 21, 1899—July 2, 1961), one of the chief figures in contemporary American prose, was born in Oak Park, Illinois, a highly respectable, middle class Chicago suburb. According to Stewart Sanderson and Ernest's brother Leicester, there seemed to have been a "conflict of temperament" between the parents and grandparents, which reacted upon the children. Ernest's paternal grandfather, Anson Tyler Hemingway, a real estate agent, was interested in financial speculation and a profound lover of the outdoors; his paternal grandmother, Adelaide Edmunds Hemingway, was


a woman who ruled her family. On his mother's side, Ernest was descended from Ernest Miller Hall, an associate with Randall, Hall, and Company, a cutlery business located on West Lake Street, Chicago. His grandmother was Caroline Hancock Hall, a woman of poetic talent and strong will.

Hemingway's parents, Grace Ernestine Hall and Clarence Edmunds Hemingway, grew up in the Midwestern Victorian tradition associated with the Oak Park section of Chicago. During his years in high school, Clarence became interested in photography and played football. A lover of nature, he spent one summer with the Sioux Indians of South Dakota. While a student at Rush Medical College, he spent another summer as a cook on a government surveying party in the Great Smoky Mountains of North Carolina. After he had graduated from Rush and had interned at the University of Edinburgh, he married Grace Ernestine Hall (1896), whom he had met at Oak Park High School, from which both had graduated, he in 1889 and she in 1890.

At an early age Grace Ernestine had shown an interest in piano, and later she had combined piano lessons with cultivating her contralto voice. Following her graduation from high school, she traveled in England and France. Returning to the United States to begin study in New York
under Madame Capiani, she made her debut under the
direction of Anton Seidi, conductor of the New York
Philharmonic. In the fall of 1896, feeling that she
was sacrificing a great musical career, Grace Ernestine
Hall returned to Oak Park to marry Clarence Edmunds
Hemingway.

Ernest Miller Hemingway, the second of six children,3
the oldest of two boys, was born across the street from
where his grandparents still lived, at the western edge
of the city. During his early years, he "latched on to
what his mother called "naughty words."4 Part of his
later reputation was gained through his use of these
same words. During the summer of 1900, the Hemingway
family vacationed at Walloon Lake, nine miles from
Petoskey, where they had built a cottage, "Windemere."

Clarence Edmunds Hemingway, a strict disciplinarian
but an avid sportsman, took his son Ernest on hunting
and fishing trips in the prairies and woods around
Horton Bay, Michigan. These early experiences made a

3The first, Marcelline, a girl, was born in 1898. There were four girls (named after saints: Marcelline, Ursula, Madelaine, and Carol) and two boys, Ernest and Leicester.

4Ernest Hemingway wrote an article titled "In Defense of Dirty Words," in Esquire, III (September, 1934), p. 158).
deep impression on Ernest; they gave him material for
the short stories in In Our Time (1925), in which
Nicholas Adams appears, and they became the yardstick
by which Ernest later measured civilized man against
primitive man, only to find the former wanting. Grace
Ernestine, a woman of religious zeal and a talented
singer, encouraged Ernest to play the cello. The stern
discipline of the paternal ancestry, the artistic bent
of the maternal, coupled with the mores of the small
Midwestern town may, in part, account for the apparent
stoicism, seeming indifference, and rebelliousness
resulting in the need for escape that appeared in Ernest
Miller Hemingway, the man and the writer.

At Oak Park High School, Ernest played in the
orchestra, managed the track team, organized the Boys' Rifle
Club, participated in football and boxing, wrote two
Indian stories—tales of violence based on his acquaintance
with the Ojibways—edited the weekly newspaper, Trapeze,
and composed doggerel verse. By 1917, his discontent
with Oak Park and with his home life had become evident.
Twice he ran away from home. Too young to enlist in
the First World War and unable to secure his father's

---

5The lacing from a glove damaged Ernest's eye when he was learning to box.
permission, he went to Kansas City, and on the recommendation of an uncle and, partly, on the strength of his high-school experience as a reporter, he secured a job as a police reporter on the Star.

if it had not been for his parental objections that he was too young (seventeen), and if not for his bad eye, he would have gone much farther away, for he was desperately eager to get into the war.6

The next May, Hemingway enlisted with an American ambulance unit in France, and served as ambulance driver with the Italian Arditi unit (he always wanted "to ride" the ambulance) in Fossalt di Piave. Later, after medical examiners of the United States army had rejected him twelve times because of poor vision, he was made honorary lieutenant on the Austrian front.

Just before his nineteenth birthday, on July 8, 1918, he was seriously wounded while distributing chocolate to the troops; he spent the next three months in hospitals, at Milan, where twelve operations were performed on his knee. An essay, "Natural History of the Dead," two novels, A Farewell to Arms and Across the River and Into the Trees, and several short stories reflect some of his war experiences. These, together with his wounds,

6Phillip Young, Ernest Hemingway (New York: Rinehart and Co., Inc., 1952), p. 22. Ernest lied about his age. This may account for the fact that his birthdate is usually given as 1898.
left both physical and psychological damage. In fact, Leicester Hemingway states that

Like hundreds of other soldiers... he had received some psychic shock. He was plagued by insomnia and couldn't sleep unless he had a light in his room.7

Nick Adams in "Now I Lay Me" says

If I could have a light I was not afraid to sleep, because I knew my soul would only go out of me if it were dark.

Hemingway himself in explaining the psychological effect of his knee wound, once told Guy Hickock, a friend:

I felt my soul or something coming right out of my body like you'd pull a silk handkerchief out of a pocket by one corner. It flew around and then came back and went in again and I wasn't dead any more.9

As a result of his wound, Hemingway became a "sleepless man," going to bed only with the light burning. His injury, however, increased his sensitivity to danger, pain, suffering, and violence, which had been evident, when, as a boy, he had accompanied his father on medical rounds and on sporting trips in the Michigan woods. This wound, nevertheless, was to become the central theme or symbol in nearly everything he wrote. Of this, Sanderson notes:

7Leicester Hemingway, op. cit., p. 18.
8Ibid., p. 18.
9Ibid., p. 18.
in many of the short stories produced in the next decade, Hemingway uses his memories of the war, the wounding, the hospital, and the after-effects of this experience, as material about which he seeks to write truly and precisely. 10

The Italians decorated Hemingway with the Medaglia d'Argento al Valore Militare and the Croce al Merito di Guerra. After the Armistic, he returned to America, underwent another leg operation and went back to Northern Michigan. Here he wrote several short stories which did not sell. From Michigan he moved to Toronto, Canada, to work for the Star Weekly. His experiences on both papers—the Kansas City Star and the Toronto Star Weekly—gave him self-confidence as a writer.

In 1920, Hemingway returned temporarily to Chicago, where he met Sherwood Anderson, who later was to introduce him to other expatriates living in Paris. In September, 1921, he married Hadley Richardson, the first of his four wives, 11 and in December he went to Paris as a roving reporter. At the end of two years, he became the European correspondent for the Toronto Daily Star.

10 Sanderson, op. cit., p. 17.

11 Hadley Richardson, Pauline Pfeiffer, Martha Gellhorn, and Mary Welsh. Three of his marriages ended in divorce. Of these four wives, Hadley was a pianist; the other three were writers: Pauline, for Vogue; Martha, for Collier's and as a free lancer; and Mary, for Time. Hadley, Pauline, and Martha were from St. Louis, Missouri; Mary, from Minnesota.
By this time he was supporting himself as a journalist while experimenting with various forms of fiction, which he believed was his proper literary genre. He became the Paris correspondent of Hearst's Syndicated News Service (1923) and began his literary career with the publication of Three Stories and Ten Poems (1923). Many literary critics attribute Hemingway's forceful, sparse, terse sentences to Gertrude Stein, but his earlier journalistic experience, though it lasted only six months, formed a distinctive prose style which, characterized by punctiliousness, spontaneity, and verisimilitude has influenced many contemporary writers.

No doubt, Hemingway's experience with violence and death during World War I, enhanced by his effort as a journalist in France, Germany, Greece, Italy, and Switzerland, serves as a basis for most of his works. During the first three months of 1923, he made a trip to Switzerland, from which he gathered an enormous amount of material. Using this for feature articles in the Toronto Star, he raised his status to "foreign correspondent." Meanwhile, he traveled extensively. From March through April (1923) he was in Genoa, where he met Max Beerhehn, Max Eastman, Mussolini, and many other celebrities. In Paris he told of meeting Lloyd George, Litvinov, and others.
In July, Hemingway and William Bird of the Consolidated Press took their wives on a fishing trip through Germany, going from Friberg (Fribourg) to Frankfurt to Cologne in search of material for their respective papers. They roamed through Italy, France, Belgium, and Luxemburg, although they did not remain long, because that fall the Star ordered Ernest to Constantinople, where a Turkish attack on the Greeks was expected. Before he left, however, Ernest had succeeded in getting Frank Mason of International News Service to accept additional materials under the name of John Hadley.

In Thrace,\(^2\) Hemingway saw the horrible effect of war on agrarian people, and his recorded observations show the beginning of his belief in man's moral responsibility. This aggregate of experiences was to appear as background for later short stories and novels. Episodes of the Greek retreat appeared in *In Our Time* and in *A Farewell to Arms*.

After a respite in Paris with Hadley, Ernest was sent to Lausanne, Switzerland, to cover the peace conference, but this experience proved a disappointment; no reporters were permitted personal interviews. Hadley joined him for Christmas vacation, after which they returned to Rapalle, Italy.

\(^2\) Thrace, divided between Greece (Western Thrace) and Turkey (Eastern Thrace), is a part of Greece. It was the scene of fighting between Turks and Greeks in 1922.
In April, 1923, Hemingway went to Ruhr, Germany, to cover the French occupation, but by July he was back in Toronto, from which city he went to Montreal to cover the visit of Lloyd George and to hold interviews with several other famous persons; but, "miserable" on this side of the Atlantic, he expressed his longing to get to Spain.

Meanwhile, Hemingway was acquiring stylistic traits similar to those of writers he had met in Paris. He and Hadley had arrived in Paris on December 22, 1921, and later, bearing a letter of introduction from Sherwood Anderson to Gertrude Stein, he met other American and English writers such as Alice Toklas and Ezra Pound. He learned much from Stein, who he visited only irregularly. Hemingway found Pound "sometimes right" in the criticism of his work, but he found Gertrude "always right." In fact, it was from her that he acquired his style: Biblical manner of understatement, terse sentences, rhythm, and repetition, especially that of and's.

The following passage, taken from that section of "Melanctha" called "Each One as She May," illustrates Stein's techniques: repetition, terseness, rhythm, and Biblical understatement.


Repetition

Rose Johnson and Melanctha Herbert had been friends now for some years. Rose Johnson was a real black, tall, well built, sullen, stupid, childlike, good looking negress. Rose Johnson was a real black negress. . . Rose had the simple promiscuous unmorality of the black people.15

Rhythm and Repetition

. . . But what could you expect when Melanctha had such a brute of a black nigger father, and Melanctha was always abusing her father and yet she was just like him, and really she admired him so much and he never had any sense of what he owed to anybody, and Melanctha was just like him and she was proud of it too, and it made Jane so tired to hear Melanctha talk, . . . Jane hated people who had good minds and didn't use them, and Melanctha always had that weakness, and wanting to keep in with people, and never really saying that she wanted to be like her father, and it was so silly of Melanctha to abuse her father, when she was so much like him and she really liked it.16

Biblical Understatement

From the time that Melanctha was twelve until she was sixteen she wandered, always seeking but never more than very dimly seeing wisdom . . . Melanctha's wanderings after wisdom she always had to do in secret. . . 17

15 Ibid.
16 Ibid.
17 Ibid.
For his intensity, tone, and dialogue, Hemingway is indebted to Stephen Crane. Other literary influences will be discussed in greater detail later in this study.

Much has been written of Hemingway's war experiences and his life thereafter. But the pamphlet, *Three Stories and Ten Poems*, published by Contact Publishing Company in Dijon (1923), marks the beginning of the legend of Hemingway, the writer. This collection represents most of what remained of his earlier manuscripts written since his stay in Michigan. A suitcase containing the stories was stolen from Hadley in the Gare de Lyon. To the two surviving stories, "My Old Man" and "Up in Michigan," Hemingway added a story written in Switzerland, "Out of Season." It may be that this loss is responsible, partially, for the seriousness of purpose traceable to the time the pamphlet was published.

In 1923, also, the Hemingways returned to Toronto, where their first child, John Hadley Nicanor Hemingway, was born on October 10, when Ernest was covering the visit of Lloyd George. Ernest made several trips to the Michigan woods and spent some time among the members of his immediate family. Hadley remained in Canada because

18 Robert McAlmon, an American who had just published the first of Pound's *Cantos*, owned the press in Dijon, France. In July he had printed and bound the first copies.
it was thought unwise to return the baby to Oak Park.

Ernest continued to be restless, and after a misunderstanding between him and the assistant managing editor of the Star, he, his wife and son left Canada for Europe on January 19, 1924. In this year in France appeared a small collection of stories, titled *In Our Time*, dealing with violent incidents in modern life. The American volume was published the next year. It should be noted that these fifteen stories depict the behavior of people under pressure.

During the summer Ernest went to Spain, where his account of a bullfighting incident (July 28, 1924) made headlines in the Chicago Tribune and the narrative—too long to cite here—when reprinted by several other newspapers, resulted in a temporary truce within the Hemingway family. It appears that Ernest was continually "rubbing the family the wrong way."

In addition to composing his own materials, Ernest volunteered to act as an associate editor on Maddox Ford's *Transatlantic Review* and to do favors for those who had previously assisted him. As associate editor he convinced

---

19This is the Paris edition, consisting of miniatures which have since formed the inter-chapters of the American editions of *In Our Time* (1925 and 1930) and in the collected edition, *The Fifth Column and the First Forty-nine Stories* (1938). The first six of these appeared in *The Little Review* (April 1, 1923). The untitled vignettes and the additional stories are bound by a unity of subject matter.
others that Stein's *The Making of America* could well be a serial. At this time he was working also on *The Sun Also Rises*.

In October, 1925, *In Our Time* (American edition) was published by Bond and Liveright; "Big Two-Hearted River" appeared in *This Quarter*, and "The Undefeated" was included in the April issue of *Der Querschnitt*. Because his parents, obviously objecting to these stories, had returned copies of *In Our Time*, Ernest asked them to remember that he attempted to get the feeling of actual life across, that he was sincere, and that he was working toward a definite goal.

During the summer (1925) Scott Fitzgerald, on official representative of Scribner's, came to Paris, where he read some of Hemingway's works and suggested that the author "come over to Scribner's." With Boni and Liveright, Hemingway had signed a contract which contained an option for his next book. Meanwhile he was working rapidly on *The Torrents of Spring*, (completed in only one week), in an effort to "bring Boni and Liveright to reject this new manuscript." He wished to go to Scribner's, where

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20 One of his first acts was to pay a call on Hemingway (whose name he misspelled). Edmund Wilson had introduced Scott Fitzgerald to Hemingway's works. Fitzgerald had urged his own editor, Maxwell Perkins, to get in touch with Hemingway.

Max Perkins was an editor. In order to release himself from Boni and Liveright, he knew that he would have to submit a manuscript like his satirical burlesque, *The Torrents of Spring*, which spoofed the style of Sherwood Anderson. William Van O'Conner\(^\text{22}\) states that Hemingway was trying to get Anderson off his back because he felt uneasy about his indebtedness to Anderson, who was vulnerable and who was not flattered by the parody. Ernest considered Anderson's *Dark Laughter*, the work he parodied, a "pretentious fake, with only a few patches of real writing in it."\(^{23}\) His plan worked, for Boni and Liveright rejected the material, declaring that it caricatured the style of one of their prominent authors. Scribner's, however, accepted it.

Scribner's promised, also, to publish *The Sun Also Rises* and to accept other stories upon which Hemingway was then working. On October 22 *The Sun Also Rises* was published in New York. To this book, his parents' reaction, unfortunately, was one of mixed emotions. On the one hand, they knew not how to interpret the book; on the other, they forbade even the mention of "that book."


\(^{23}\)He decanted Henry James, D. H. Lawrence, H. L. Mencken, and Gertrude Stein in the same work.
When Hemingway presented the sexual and spiritual frustration of the sick neuroses of the Montparnassian ne'er-do-wells against a background of ennui in Paris, Pamplona, Bayonne, and Burgette, using his "naughty words," he was merely employing the tools of his trade. "A writer's job is to tell the truth," he maintained. "I only know what I have seen and (I) write it the way it was." He once told George Antheil that unless the writer has the facts, geography, and background, he has nothing. This was Hemingway's conception of his art. Always concerned with the essential parts of this concept—the sense of fact, place, and scene—he fused the three elements into a unified pattern. Note this passage from Death in the Afternoon:

In your mind you see the phenomenon, sweating, white-faced, and sick with fear, unable to look at the horn or go near it, a couple of swords on the ground, capes all around him, running in at an angle on the bull hoping the sword will strike a vital spot, cushions sailing down into the ring and the steers ready to come in.

The place has become confusing,* the facts imply desperate

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21 Men at War (New York, Charles Scribner's Sons, 1942), p. XVI.


*The italics are the writer's. Hemingway was attempting to communicate an effect, to evoke a response of shared human experience.
inward fear, the "phenomenon" is the bullfighter. These elements of confusion, fear, and wonder, adding to the sense of disorder, show that not always did Hemingway use simple, terse sentences; although this passage is filled with modifiers, it conveys the emotion the author wishes to communicate. It tells what really happened.

The next Christmas (1925), Pauline Pfeiffer, Hadley's friend, and John Dos Passos, a writer on assignment for Harper's, accompanied the three Hemingways on a trip to Munich. In the fall of the next year (1926) they all planned to return to the States to spend the winter in Piggott, Arkansas, where Pauline lived. Their plans, however, did not materialize. By September Ernest and Hadley had separated; they were divorced later (March 11, 1927) on "grounds of incompatibility."^26 The following summer Ernest married Pauline Pfeiffer, who, Leicester claims Ernest to have said, was "the best wife any man could have."^27

By now, Hemingway's reputation as a writer was well established. In 1928 he and Pauline stopped in Kansas City, where their son Patrick was born. Later they moved to Key West, Florida, remaining there for the next ten years. The "Key West period" seemingly was his best and perhaps his most productive years. Here he fished, sailed boats,

^26 Chicago Tribune, March 11, 1927.

^27 Leicester Hemingway, op. cit., p. 245.
entertained friends, worked assiduously, and apparently enjoyed his homelife.

A Farewell to Arms, his first conspicuous success in terms of sales (about 80,000 copies in the first four months), was issued by Scribner's on September 27, 1929, at a time when his family was disagreeing on what constituted "good writing." Ernest was now receiving letters from Cosmopolitan, Vogue, and other magazines requesting his materials. The Sun Also Rises, published in England under the title Fiesta, had secured a wide audience. Neither the attitude of his parents toward this book, nor the "shame" of his divorce deterred Ernest, then working on Men Without Women.28

Ernest spent the next six months working on Death in the Afternoon,29 an account of bullfighting together with a few short stories. By April, 1934, he had bought Pilar, a fishing cruiser, which played a definite role in his later adventures. Fishing on Pilar, he was accused twice of pirating

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28 This title, along with Winner Take Nothing, was a parody on Ford's Women and Men, which in turn was used by Wyndham Lewis, a critic of Hemingway, for Men Without Art. The unconfirmed story was that Hemingway hoped this work would prove saleable among homosexuals and girls attending seminaries.

29 The 1932 version of A Farewell to Arms "sweetened the original so much that Hemingway shied away from the movie companies completely for the next decade." "SR Goes to the Movies," Saturday Review (July 29, 1961), p. 33.
near Bimini, Cuba. Although the charge was not fully proved, he became a hero to the natives. On one of his cruises he hurt his right index finger, and the resulting infection delayed his writings.

After seeing the first copies of *Winner Take Nothing*, which had been written in 1933, in Sylvia Beach's bookshop in Paris, Ernest and Pauline headed south for a safari in Africa. At Port Said, however, Ernest ate something which caused an intestinal trouble resulting in amoebic dysentery. He utilized his experiences of hunting buffalo, kudo, and rhino in his short stories "The Short, Happy Life of Francis Macomber" and "The Snows of Kilimanjaro."

Two distinct periods of Hemingway's life are associated with Spain. The first (1922-1932) used Spain as the background of six of his miniatures of *In Our Time*, as well as for the first section of *The Sun Also Rises* and for *Death in the Afternoon*; the second (1936-1940) culminates with *For Whom the Bell Tolls*, he can see how much Old Spain serves as a source book for the novel; the former, a kind of handbook of touromaquia, serves as a manual for the latter in the same way that Twain's *Life on the Mississippi* serves *Adventures of Huckleberry Finn*.

Although he felt that he must participate, Hemingway found the Spanish Civil War destructive to his imagination. Later, when the War broke out, he, restless again, signed
with John Wheeler, president of North American Newspaper Alliance, a contract to be war correspondent in Spain. Soon he landed at Barcelona, continued to Valencia, and on to Guadalajara, where the Italian retreat had begun. About nineteen days later, however, he returned to Madrid.

In order to run supplies for the Spanish Republic in the summer of 1937, Hemingway rounded up several American volunteers, among whom were Sidney Franklin, the bull-fighter from Brooklyn, and William B. Leeds, heir to a tin-plate fortune. Franklin, speaking Spanish better than Hemingway, became the interpreter. The twelve ambulances, supplied by Leeds, reached Spain but, blocked by the American Neutrality Act, could not be used. In addition to Franklin and Leeds, Hemingway secured the aid of Thorvald Sanchez, heir to a sugar fortune; Otto Bruce of Piggott, Arkansas; and others. That summer, while in Key West, he met Martha Gellhorn, who interviewed him for Collier's, and completed the proofs of To Have and Have Not. Later in New York he addressed the League of American Writers at Carnegie Hall.

At the end of the summer, he had raised $110,000, which he donated for medical aid to the Government of Spain. Returning to Europe, he found the stench of death at Belchite

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30 He became chairman of the Ambulance Committee of the Medical Bureau for American Friends of Spanish Democracy.
to be so strong that the burial squad wore masks. Soon he arrived at the rebel stronghold, the Mansuele of Teruel. In Madrid, it should be noted, he met again Martha Gellhorn, now a correspondent, and with her he sometimes combined newspaper reports under the same by-line. When they became traveling companions, Pauline determined to salvage her marriage by having Ernest join her for Christmas in Paris and by returning with him to Key West for the New Year.

One morning the telephone rang, and Ernest was "off to the wars" again. This third trip to the Spanish War was decisive. Landing in Barcelona on April 3, 1938, he witnessed the widespread destruction wrought by the fighting: the town of Tortosa was burned completely; the civilian morale was low. He spent ten days (April 3-13) going up and down the Ebre valley, through Gandesa, Torosa, Barcelona, Valencia, Lerida, Catalonia, Castellon and Alicante. A documentary film, which he supervised, The Spanish Earth (1938), was a product of this experience. In October, 1940, his play, The Fifth Column, an account of counter-espionage in Madrid, was produced. Hemingway was not a playwright: therefore, it was not surprising that his play failed.

Trying to adjust to the comfort and the laziness of life in his home, "Finca La Vigia," at San Francisco de Paula, six miles east of Havana, not far from Cojimar, Hemingway could not forget a tragedy which had occurred
Moreover, he felt obligated to find out what was taking place in Spain. In order to write the truth, he made, in 1940, his fourth trip to Spain, which was the darkest trip of all. On October 21, 1940, For Whom the Bell Tolls appeared. Upon this novel Alfred Kazin pounced, calling it "among the least" of Hemingway's works; Maxwell Giesman and Malcolm Cowley, however, praised it for its treatment of "central social issues of our time." In the Preface to Gustave Regler's Great Crusade, Hemingway stated that the Spanish people were "betrayed" from within because of the intervention of foreign powers. His attitude toward this betrayal is voiced by Pilar, his strongest female character, in For Whom the Bell Tolls. After the murders, in the ayuntamiento, she says, "I went back inside the room and I sat there and I did not wish to think, for that was the worst day of my life until one other day."\(^{32}\)

In November, 1940, Pauline Pfeiffer divorced Hemingway

\(^{31}\)On September 3, 1935, a hurricane had destroyed the Matecumbe Keys work-camp and more than 200 men had drowned. Hemingway had volunteered to collect the dead. See his report in New Masses, XVI (September 17, 1935), p. 9.

\(^{32}\)For Whom the Bell Tolls (New York, Charles Scribner's Sons, 1940), p. 129. The other day was three days later when the fascists took the town. For an account of the "massacre" see Chapter Ten. Hemingway was anti-fascist.
and two weeks later he married Martha Gellhorn in Cheyenne, Wyoming. The following fall (1941) he completed the sale of the film rights for For Whom the Bell Tolls, and in the spring he and Martha went to San Francisco and from there to Hawaii and on to China, moving within permissible areas as guests of Generalissimo and Madame Chiang Kia-Shek. In July they returned to Havana. During this period he responded psychologically to the death of a friend, Joe Russell.

In the spring of 1943, Martha, now a war correspondent for Colliers, moved to the Mediterranean front. Ernest then interrupted work on Across the River and Into the Trees (which was not published until September 7, 1950) to become Collier's chief of correspondents. During the course of World War II, he cruised the Caribbean in his boat, Pilar, which, under Naval Intelligence, was used to help maintain anti-submarine guard in Cuban and American waters. He flew several missions in Normandy (1944) as an irregular raider, for which he received a citation signed by Spruille Braden, the Ambassador to Cuba and the personal representative of the President. The citation presented Ernest as one who had "performed hazardous
operations in the prosecution of the sea war against Nazi Germany." He organized his own force of 200 "Papa's Irregulars" with the United States Army, sometimes going up to sixty miles ahead of the front. Most of the men were Cubans; the crew on the Pilar consisted of nine, including Hemingway himself. At one time they were absent for ninety days, sailing along Cay Sal and Cayo Confites.

Across the River and Into the Trees (1950) objectifies all the experiences in the three wars in which Hemingway had been engaged. In fact, the book, almost the line of demarcation between his life and that of his hero, Cantwell, is almost too thin. The terror, horror, and nightmares of Hemingway become the life story of Colonel Cantwell, whose emotional hypertension parallels that of the writer in "The Snows of Kilimanjaro" and of Robert Jordan in For Whom the Bell Tolls. While working on Across the River and Into the Trees, Ernest divorced Martha Gellhorn (1944).

After the war, Ernest married Mary Welsh (1946), assistant social editor of the Chicago Daily News and social editor of Time. It appears that Hemingway had a pattern of withdrawal and return. His break in family ties was evidenced by the fact that he "runs away," meaning that he divorced his wives, or was divorced by them, and he sought

35Perhaps this name originated out of the past, when Hemingway unconsciously remembered the deaths of workers in the Cuban disaster.
divorce from his family. Yet each time he returned and tried to renew bonds.

Shortly after his marriage to Mary Welsh, his house on Whitehead Street in Key West was listed in the guidebook as a point of interest for tourists. Hemingway continued to mingle with natives of both Florida and Cuba, much as Faulkner was to do later in Mississippi. Also he with Mary took trips to Africa and South America, and, after a false report of his death in an airplane crash, he was able to read his own obituary as it circulated around the world.

The idea for The Old Man and the Sea originated in 1936, when Hemingway wrote an article for Esquire36 about an old fisherman rescued from the sea. Strapped to the side of his boat was a marlin, half-eaten by the sharks. The Old Man and the Sea (1952), a masterpiece of double allegory, may be interpreted as man's struggle with life and as the writer's struggle with art. Like Santiago, the old fisherman, Hemingway attempted to justify his own reputation as a craftsman. Though physically broken, Santiago was spiritually undefeated. Physically exhausted, Hemingway believed he too had gone too far out, for like Melville, he had expended most of his energy during the war years, writing profusely in an effort to record what

he had seen and how he had felt. The book is another parable of the theme presented in "The Undefeated": man can be destroyed but not defeated. His resolution was to learn to make a separate peace in our time and to fight a good fight.

_A Moveable Feast (1964)_ is Hemingway's portrait of himself as a young man in Paris. Though he enlarges upon his early experiences, he gives the reader nothing new.

In November, 1960, Hemingway signed himself into St. Mary's Hospital, Mayo Clinic, as George Xavier—the name of his friend and doctor from Ketchum, Idaho. By March, 1961, he was very much depressed over the deaths of his friends, Gary Cooper and George Vanderbilt. He felt convinced that "everyone's death diminishes me." Leicester Hemingway said that Ernest had written his parents in 1918 that . . .

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37Published posthumously. It has been said that Miss Mary (Mary Welsh) was given four books which Ernest had written to be released to the publishers, separately, at times when she would be in need of money.
dying was a very simple thing, for he (Ernest) had looked at death and he knew. He said that it was undoubtedly better to die in the happy period of youth, going out in a blaze of light, rather than having one's body worn out and old and illusions shattered.38

Perhaps, Ernest Hemingway played God. His death, at sixty-one in Ketchum, Idaho, was caused by a self-inflicted gunshot wound resulting from his having inserted into his mouth the end of his favorite gun, a 12-gauge double-barrelled shotgun, inlaid with silver, and pulling both triggers. The blast left little remaining above the chin. Hemingway now had made his own peace. Like his many heroes, he had died "a thousand times before his death," According to Leicester,

he took the final positive action of his life. Like a samurai who felt dishonored by the word or deed of another, Ernest felt his own body had betrayed him. Rather than allow it to betray him further, he, who had given what he once described as the gift of death to so many living creatures in his lifetime, loaded the weapon he held and then leaned forward as he placed the stock of his favorite shotgun on the floor of the foyer, and found a way to trip the cocked hammers of the gun.39

Ernest Hemingway, like the bullfighter, knew that "there is no danger to a man knowing both life and death"; and he knew both.

38Leicester Hemingway, op. cit., p. 256.
39Ibid.
HEMINGWAY GENEALOGY

Anson Tyler Hemingway = Adelaid Edmunds - Ernest Miller Hall + Caroline Hancock

Clarence Edmunds Hemingway                                      Grace Ernestine Hall

(1896)

Sterling S. Sanford + Marcelline - Ernest Miller - Ursula - Madelaine - Carol - Leicester

(1) Hadley Richardson + (2) Pauline Pfeiffer + (3) Martha Gellhorn + (4) Mary Welsh

Carol                  John Hadley Nicanor          Patrick                 Gregory Hancock

Male Generations:

1. Anson Tyler Hemingway
2. Clarence Edmunds Hemingway
3. Ernest Miller Hemingway
4. John Hadley Nicanor, Patrick, Gregory Hancock
FAULKNER GENEALOGY

Holland Pearce + William Cuthbert Falkner - Elizabeth Vance

1. Sally Murray - John Wesley Thompson Falkner
   (Little Colonel)
   Five Children

Holland--John Wesley Thompson Falkner (uncle)--Murray - Maud Butler

Estelle Oldham +
William Harrison Faulkner--Murray C. Falkner--John Faulkner--Dean Faulkner

Alabama--Jill

Male Genealogy:
1. William Cuthbert Falkner
2. John Wesley Thompson Falkner
3. Murray C. Falkner
4. William Harrison Faulkner
Biographical Data on William Faulkner

The troubles of our proud and angry dust
Are from eternity, and shall not fail.
Bear them we can, and if we can we must.
Shoulder the sky, my lad, and drink your ale.

--Alfred Edward Housman

William Harrison Faulkner (September 25, 1897 - July 6, 1962), the other representative American prose writer considered in this study, was born in New Albany, Mississippi. Oxford, the town from which he drew most of his material about the imaginary city Jefferson, is the place where he lived most of his life. Many believe that William Faulkner was a "simple dirt farmer," as he called himself, shy, soft-spoken, and gentle. Not all of this is true. William Faulkner was the product of a decadent Southern aristocracy, which took great pride in its heritage. Like most aristocrats, William boasted of his lineage and undeviatingly expounded the legend of the South through much of his own family history in such works as The Unvanquished and Sartoris; he exploited his genealogy. Like his paternal and maternal ancestors, he was three-sided: arrogant and shy, cold and soft-spoken, rash and courteous--in short, he was a self-confident Southern gentleman who abounded in subterfuge. The clannish relationship of the Faulkners resembled that of the Archers in Edith Wharton's The Age of Innocence.
Colonel William Cuthbert Falkner, William's great grandfather, a symbol of the Sutpen-Compson combination in William's saga of Yoknapatawpha County, was founder of a small college, lawyer, politician, pioneer, soldier, railroad builder, and writer; he was a legendary figure in Mississippi. Born in 1825 in Knox County, Tennessee, he moved to Missouri. In 1839, at the age of fourteen, he walked from Middleton, Tennessee, to Ripley (Tippah County), Mississippi, in search of his uncle, John Wesley Thompson, only to discover that the uncle had been jailed in Pontotoc, Mississippi on a murder charge.¹⁴¹

Five years later William Cuthbert saved a man named McCannon from a potential lynch mob and was rewarded by being told McCannon's story,¹⁴² which Cuthbert set down in written form and which on the day of McCannon's

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¹⁴⁰ William's biographers state that the u was added to the family name by William himself; others state that the printer who set up William's first book, The Marble Faun, added it; but his brother, John states that their grandfather, who did not like another family of Faulkners, living also in Tippah County, dropped the u in order to convince people that he was not related to the other Falkners; "they did not even spell their names alike."

¹⁴¹ Serving as his own counsel, John Wesley Thompson, the uncle, won acquittal, returned to Ripley, and practiced law.

execution had a wide sale. After being elected first lieutenant in the Mexican War, Cuthbert studied law with his uncle and, in 1847, married Holland Pearce, who bore him one child, John Wesley Thompson Falkner. A year after the birth of the son, Falkner became involved in a feud. It was reported that Robert Hindman, a friend whose admission to a club was opposed by Falkner, drew a pistol and fired three times pointblank at Falkner's chest, but the pistol misfired each time. Thereupon, Cuthbert stabbed Robert to death. Charged with murder, Falkner pleaded self-defense and was acquitted. As he left the courtroom, Robert's brother Thomas and several of his friends ambushed Falkner and, during the melee, Falkner killed a Hindman supporter. Once again Falkner was acquitted. The feud continued, however, until Thomas Hindman finally left Ripley. These episodes provided the material for the picaresque tales in Faulkner's *The Unvanquished*, *Sartoris*, namely, "The Bear," and "Delta Autumn."^43 When Holland died, Cuthbert married Elizabeth Vance. During the Civil War he was with Nathan Bedford Forrest and his "Critter Company." When Mississippi

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^43 The career of Old Colonel Bayard Sartoris, as leader of a group of raiders in the Civil War, in *The Unvanquished*, parallels that of William Cuthbert Falkner.
seceded, Falkner formed his own troops and was elected colonel. Alienating most of his men to effect the election of another leader (Sutpen in the saga), he was demoted to lieutenant-colonel, but he kept the title of colonel and continued to wear the symbolic feather in his hat. He also lost his regiment, returned to Ripley and recruited another group. Following the war, Colonel Falkner practiced law, bought a plantation and wrote a best-seller, The White Rose of Memphis. His other works included Little Brick Church and Rapid Ramblings in Europe.

On November 14, 1889, when he had heard that a former railroad partner, Colonel Richard J. Thurmond, now a local banker, whom he had defeated for state legislature, was gunning for him, Colonel Falkner refused to arm himself, so the legend goes, saying, "I have killed too many men and do not wish to kill anyone else." Colonel Falkner himself was shot and killed in the public square of Ripley.

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^The saga of Yoknapatawpha County, Faulkner's imaginary county.
by Thurmond, who later was acquitted.\footnote{Thus the Jackson, Mississippi, Clarion-Ledger (November 11, 1889) described the event:

At the time of the occurrence Colonel Falkner was standing on the public square in Ripley, talking with his friend Thomas Rucker about sawing timber. Mr. Thurmond approached Falkner and without exchanging a word pulled a pistol and pointed it at Colonel Falkner, who exclaimed, "What do you mean, Dick? Don't shoot!" But Thurmond fired and Falkner fell . . . Colonel Falkner had no weapon on his person, not even a pocket knife. The ball .44-caliber, entered the mouth, ranged from the tongue, breaking the jaw bone, and lodged in the right side of the neck, under the ear.} After the trial, Thurmond settled in North Carolina. Such was--is--Southern justice, as William Faulkner put it.

In 1955, while visiting Japan, Cuthbert's great grandson, William Faulkner, when asked about family responsibility in Mississippi, replied: "We have to be clannish, . . . each springing to defend his own blood whether it be right or wrong." Later he stated that the eldest son of the eldest son, looked upon as chief by his own particular clan, became the hereditary head. But William himself was partially mistaken, for even though he was the eldest male,
he never truly ruled his clan. According to James Wesley Silver, William was an "outsider," hated even by his own brother John. For the purpose of simplifying the matter, one would say that after the first generation came a matriarchy.

John Wesley Thompson Falkner, William's paternal grandfather, a man of violent temper but firm dignity, was a banker, lawyer and Assistant United States Attorney. Known as "Little Colonel," John had been active in a political movement promising suffrage to tenant farmers, the "rednecks." It was John Wesley Thompson who married "Granny" (Sally Murray, William's paternal grandmother) and by her fathered three children: Holland, John Wesley Thompson, and Murray C., the father of William.

"Damuddy," Lelia Dean Swift Butler, the maternal grandmother of William, became the head of the family. From Arkansas, she was the daughter of a hard-shelled Baptist; her husband had walked out on her. She had

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Dr. James Wesley Silver, formerly Professor of History, University of Mississippi, author of a recent book, Mississippi: The Closed Society. On leave as Visiting Professor at Notre Dame University, he was interviewed at Tuskegee Institute, Alabama, October 24, 1964.

As of now, the writer has found no trace of the Butler genealogy.
won a scholarship in 1890 to Italy to study sculpture, but refused to go, for she had to remain at home, so she said, in order to care for her daughter Maude, William's mother. Though his paternal grandmother lived with the clan, she, "Granny," never attained the status nor received the respect and affection accorded Damuddy by the Faulkner breed. Damuddy was the archetypical Southern white Ole Miss, equivalent to the Queen Mother of a Southern clan, for whom her daughter Maud quit Mississippi State College for Women. Maude Butler Falkner, an avid reader and a student of art, took a job as secretary so that she might be near her mother, Damuddy. Maud, William's mother, refused to marry Murray Falkner, William's father, until he consented to have Damuddy live with them, for Maud claimed that she must take care of Damuddy. They were married in 1896.

William Faulkner's immediate family, indirectly the originals for the Compsons in The Sound and the Fury, included Murray and Maud, the father and mother, and their four boys: William Harrison Faulkner, Murray C. Faulkner, John Faulkner, and Dean Faulkner. Murray, the father of William Harrison, had become general passenger agent at New Albany on the railroad owned by his father, John Wesley Thompson Falkner. William's father loved railroads,
horses, dogs, and the "Ole Miss" football and baseball teams. He cherished dusty mementos of various experiences, like the panther claw and the eagle feather which hung on the wall. William's father was for many years treasurer of the State University at Oxford, "Ole Miss," the school later renamed "The University of Mississippi." He moved from job to job—from the livery stable to the hardware store, on to the office of business manager at the University—as he consumed his meagre inheritance.

William, the oldest of the four boys, was born in New Albany, Mississippi, but when he was five, the family moved to Oxford, the County Seat. Thereafter, and until William had left Oxford, because of the coming marriage of his boyhood sweetheart, Estelle Oldham, to another man, the lives of the Faulkners followed the pattern of those of the Sartorises in _The Unvanquished_ and _Sartoris_. Unlike Hemingway, who thought of home as a place of violence and pain, Faulkner thought of home as a place of refuge, a place to come back to. As a boy, William was a Tom Sawyer-Huck Finn combination: he, like Tom, went "by

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48 In this respect it appears that he was used as a model for Flem Snopes in Faulkner's Yoknapatawpha saga.

49 Later, however, after he had become famous, he was to learn, as did Thomas Wolfe, that "you can't go home again."
the book"--his book was the American Boy magazine--at his own convenience, and like Huck, during periods of indecision.

The Old Colonel's ambivalent feeling toward the "Southern way of life" and the gradual decadence of the South had a crucial effect upon Faulkner, and his works reflect the spirit of his own struggle. His worst period was that of his adolescence, a period when he witnessed the degeneration of his father. Degeneration, therefore, became the theme of many of his novels; and the South, for him, became a she instead of a he.

Up to the fifth grade, Faulkner's schooling was desultory; nevertheless, in order to participate in sports he endured this erratic formal education until about his sophomore year in high school. He played golf and tennis and was pitcher on the baseball team and quarterback on the football team. Meanwhile, he developed an interest in painting: Maud and Damuddy encouraged the boys to paint and supplied them with the proper instruments.

For the remainder of his life, he was, like Maude, an avid reader. While visiting his family, in his later

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50 His nose was broken when he tackled a boy whose nickname was Possum, one of his teammates, who was carrying the ball the wrong way.
years, he would go to the library at Ole Miss and read the histories of the War Between the States. Also, he wrote a series of sketches for the Ole Miss yearbook.

Faulkner, the boy, used his friends advantageously. Always shrewd, he permitted others to do the dirty work or to handle the tough jobs. He was frugal; and of whatever he came by he usually saved some. Once he engaged Fritz McElroy, a schoolmate, to do his evening chores while he entertained Fritz with stories, which he thought sufficient pay. At times he lingered in Bailey's Woods (of Soldier's Pay) long after his grandfather and his brothers had gathered their persimmons for grandfather's beer—reading or painting; and he was at hand later to help drink the beer.

During his adolescence, Faulkner subscribed to the *American Boy* and tried to make many a gadget described in it; he was a "do-it-yourself" lad who found fault if a final product was not a success. He built a crude steam engine and learned to run his grandfather's train. He was quick witted, but hardheaded and stubborn as a mule.

Fortunately, however, in 1914, Faulkner met Phil Stone, a Yale graduate and a lawyer in his father's firm, James Stone and Sons. Stone, himself an avid reader,
became the model for Horace Benbow in *Sanctuary* and later for Gavin Stevens in *Requiem for a Nun*. Stone lent Bill books and guided his reading for the next two years. Again, through Stone, Bill learned of Sherwood Anderson, Conrad Aiken, Robert Frost, and Ezra Pound. Carrying the books provided by Stone, Faulkner would drive out on a side road and spend the day reading the Greek and Roman poets, together with selections from Plato, Socrates, and Shakespeare. From Stone, Faulkner had acquired an interest in the classics. Meanwhile in this period of prolific reading, he found time to teach himself French, which language he later taught at the University of Mississippi.

After noticing William's restlessness, his grandfather made him a clerk in the First National Bank (1916), the family bank. While working here Faulkner developed a "foppish taste in clothes" and became so meticulous with his speech that he gained the nickname "The Count." 51

William's fondness for music was noticed during his younger days, when he fell in love with Estelle Oldham, who played the piano and enjoyed dancing. Perhaps his association with her accounts for his love of music.

When Estelle announced her engagement to Cornell Franklin, though, Faulkner left home and, after the United States Army, in 1918, had rejected him because he was not tall enough, he enlisted in His Majesty's Flying Corps in Toronto, Canada, training on Canucks. The war ended before Faulkner had completed his training, but he received his commission as an honorary second lieutenant on December 22, 1918, signed by George R. I. Two things resulted from this war experience: 1) Faulkner disliked sergeants because he found one of them too commanding, and 2) he began to limp permanently as a result of an accident sustained when celebrating with some of the cadets in his graduating class. Specifically, Bill, slightly inebriated, had dared death by flying his Camel airplane half way through the top of a hanger.

Like Hemingway, Faulkner was preoccupied with the events and implications of World War I. After the war, he rejoined his family, had several short stories printed

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52 Airplanes so named for the French Canadians.

53 This incident he transferred to Ginsfarb in "Death Drag." He was rescued from inside the hangar, with the tail of his ship still outside.
in the Oxford Eagle, and re-entered Ole Miss as a special student in the School of Liberal Arts. Attending three semesters, he failed an English course, but took additional courses in French and Spanish.

In 1919, upon recommendation of Elizabeth Prall, manager of the book department, Faulkner became a clerk at Lord and Taylor's in New York City. A few months later he returned to Oxford when Phil Stone wrote him that the postmastership at the University was available. While waiting for the appointment to this position, he worked as a carpenter and painter, and at odd jobs for his father. He became acting postmaster and, in December 1921, he took and passed the examination for a permanent postmastership. This job he lost, however, because he spent too much time socializing with the boys behind the postoffice. A professor signed a complaint stating that the only way he "got his mail was digging it out of the trash can" at the back door where Faulkner had taken the mail sacks and dumped them rather than take time to distribute the letters. But Faulkner declared that he tired of obliging everyone who had money enough to buy

\[54\] Sherwood Anderson's wife
a two-cent stamp. At this time he was busy writing stories on an upturned wheelbarrow which he liked to use as a desk even when flat surfaces were available.

In December 1921, Faulkner's literary apprenticeship terminated with the publication of a collection of poems, The Marble Faun, subsidized by Stone. At Stone's suggestion he went to New Orleans where he met Sherwood Anderson and contributed sixteen sketches, entitled "Mirror of Chartres Street," to the Times-Picayune and several short stories to an avant garde magazine, The Double Dealer. In the evenings he and Anderson would meet, eat, drink, and swap tall tales. Moreover, Anderson inspired him to become a novelist; but his book, Sherwood Anderson and Other Creoles, on which he collaborated with William Spratling, a New Orleans artist, offended Anderson. His parody in this work of Anderson's style, however, was not so rash as Hemingway's parody of the same author in The Torrents of Spring.

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55 In his letter of resignation (1921), Faulkner states: "I will be damned if I propose to be at the beck and call of every itinerant scoundrel who has two cents to invest in a postage stamp."

56 Sketches of vieux Carre (French Quarter) inhabitants. One of the drawings in the book is of Spratling and Faulkner sitting at a table drinking. Spratling is painting and Faulkner is writing beneath a sign reading "Viva Art." Under Faulkner's chair are three gallons of corn liquor.
Faulkner, accompanied by Spratling, took a walking trip to Europe in midsummer of 1925, visiting Genoa, Luxemburg, and Paris, and touring the French battlefields. On this trip he seems to have recalled Anderson's advice about writing of what he knew, and about the environment in which he had grown. From Europe he returned to Oxford long enough to gather material for his own Yoknapatawpha County. In March 1926, he was back in New York for the publication of Soldier's Pay. The next year he published Mosquitoes.

Meanwhile Estelle Oldham had divorced Cornell Franklin, by whom she had borne two children: Victoria and Malcolm. In June 1929, William and Estelle were married. To this union were born two daughters, Alabama, who died five days after birth, and Jill.

Within the next ten years, Faulkner wrote most of his major works. Sartoris and The Sound and the Fury were published in 1930. At this point, his eccentricities, it appears, became publicly noticeable; he was a mixture of dignity and shabbiness. He would be seen in town

\[57 \text{This, no doubt, was a play on the comment in the letter of resignation.}\]
dressed in a trench coat and khaki trousers or in his Sam Browne belt, pink coat and monkey hat. When the grey Plymouth he owned was beyond repair, he purchased a red Nash station wagon. He became a "book" farmer, giving instructions while others did the work, but he mixed the mortar for his new home. It was at this time that he formed his own Scout Troop. As a Scoutmaster, he exhibited the leadership traits of the Old Colonel.

In spite of the fact that he liked working with the boys, he had to resign as Scoutmaster (1931) after the publication of the "nasty book," *Sanctuary,* which ironically is not actually a vulgar book. That same year Cape and Smith's publication of another of his works, *These 13* gave him further confidence in his ability as a writer.

Undaunted by the reactions of the townspeople, Faulkner resubmitted to the publishers many of the rejected stories that had been lying in Stone's cabinets. On the first page of each manuscript he pencilled the price he would accept.

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58 The French novelist André Malraux, who was active in the Resistance during the second World War, wrote a preface for *Sanctuary.* *Yale French Studies,* XX (Fall, 1962), pp. 92-94.
The Saturday Evening Post apologized for having turned his stories down and promised that if he would send them back they would put him in a preferred bracket and buy them at a thousand dollars apiece. Bill therefore sent them sixty.

His first five books had established Faulkner as a novelist, but with the publication of *Sanctuary* he felt financially secure. For many years he had been land rich, making enough only to head off his creditors, but now he was able to enjoy the fruits of his literary labor. These included his purchasing and remodeling of an old mansion in Oxford, buying a farm, which his brother John managed, and buying also an airplane.

The next work, *Light in August* (1932), joining the lyrical passages of Lena Grove's journey from Alabama to Mississippi in search of the father of her child, with the murders of Joanna Burden and Joe Christmas, proved his artistry in both poetry and prose. His skillful craftsmanship as a poet and as a storyteller was further manifested the following year when he put aside writing long enough to publish a book of poems, *A Green Bough* (1933).

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59 John Faulkner, *op. cit.*, p. 140.

60 His youngest brother, Dean, was killed in his plane, a Cabin Waco (1933). This tragedy is frequently referred to in *Sartoris*. Bayard Sartoris feels morally responsible for the death of his twin brother John, who died in an airplane crash.
At this time, he was working on Dr. Martine and Other Stories, a collection of short stories released several years later.

Faulkner now turned attention not only to the Mississippi County in which he lived, but also to the total American society. The pattern for Mississippi he now made applicable to all America. His earlier stories dealing with flying, such as "Landing in Luck," "Honor," and "Death Drag" helped him to formulate the central theme of Pylon (1925). This book, combining the lyric and the narrative, reveals Faulkner's ambivalent attitude toward fliers. The pylon itself is a symbol of sex and speed in this mechanical waste land, twentieth century America. Absalom, Absalom! (1936) depicts Faulkner's most tragic yet dynamic demon, Thomas Sutpen. This work, revealing the results of Stupen's design to become a leader in Jefferson, is primarily a study in individualism. The reader sympathizes with the poor mountaineer who, like a Grecian hero, must die because of a human flaw, namely, ambition.
Then came *The Unvanquished* (1938) which, if read before *Sartoris,* would clarify the history and genealogy of the Sartoris family and throw light also upon the Faulkner family and upon the gradual decadence of the Southern aristocracy. Here again is shown Faulkner's ambivalence toward the South and his manner of presenting the adolescent initiated into the evils imposed by a static society. Faulkner's hero, like Hemingway's, has been wounded but he is wounded psychologically; he runs away from society, but not to escape. Instead, he wants to examine from afar--objectively, that is--the causes and effects of traditional patterns upon his environment. Young Bayard Sartoris, while criticizing the Southern code in *The Unvanquished,* makes a plea for continuing the established patterns; his relationship with Ringe is the counterpart of that of Twain's Huck and nigger Jim; the race relations are the same. They underline Faulkner's

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For a sequential reading of the novels of Faulkner, the writer suggests four groupings: 1) *The Unvanquished, Sartoris, Sanctuary,* and *Requiem for a Nun;* 2) *The Sound and the Fury, Absalom, Absalom!, As I Lay Dying;* 3) *The Snopes Trilogy - The Hamlet, The Town, and The Mansion;* and 4) *Go Down, Moses, Light in August, Intruder in the Dust,* and *The Reivers.* The reader will be able to trace the major themes, and the change of attitude Faulkner came to have concerning his works, if the reader selects but one from each of the groupings.
thesis of how it was, how it is, and how it must be: a continuity of relationships from the past through the present to the future. But like Hemingway, Faulkner fails to present the future. Both writers remain in the present; for them all is now.

Wild Palms (1939) together with Old Man, is another experiment Faulkner undertakes to show polar versions of the same theme. Through technique he alternates two stories in order to show the "good" and the "bad" outcomes of behavior. Thus, two romantic lovers of Wild Palms are destroyed, but the tall convict of Old Man is liberated. He prefers to return to jail to be protected from the evils of civilization.

The Hamlet (1940) introduced the "rednecks," some of whom had appeared before as minor characters in the short stories and novel. Led by Flem Snopes, they move into the center of Jefferson. The twisted humor of "Spotted Horses," a section of The Hamlet, depicts the depravity of Flem Snopes. The example of man's inhumanity to man reminds one of the episode of Percy Grimm in Light in August. Flem Snopes fleeces the poor whites and cuts them off just as Percy Grimm performs a castration on Joe Christmas in the latter novel.
Go Down, Moses (1942) continues the motif of race relations begun in The Unvanquished. It objectifies Faulkner's "Old Verities" and includes "The Fire and the Hearth," introducing Lucas Beauchamp, the protagonist in Intruder in the Dust (1948), another book in which the influence of Twain's Huck Finn may be seen: 1) Charles Mallison's acceptance of Lucas Beauchamp, 2) the actions of the Gowries, and 3) the association of Charles Mallison and Aleck Sanders. Chick rids himself of the traditional Southern ideologies of white supremacy by accepting Lucas as the embodiment of the virtues - pride, courage, independence, patience. The Gowries are reflectors of Twain's Grangerfields. Chick and Aleck are Tom and Huck, the initiates.*

Faulkner's collection of short stories, Knight's Gambit (1949), did little to enhance his literary position, but his Collected Stories (1950) substantiated the opinion of critics that Faulkner was a master of the short story. At least four of the stories: "Barn Burning," "That Evening Sun," "Dry September," and "A Rose for Emily" are among the best.

62 Love, honor, pity, pride, compassion, sacrifice

*Parallels of these are explained later, See p. 123.
By the end of the '40's, Faulkner had made several trips to Hollywood "in order to support his family and to satisfy his creditors." In addition, he had published a book of poems, three collections of short stories, and seven novels. By now the public regarded him as a typical Southern gentleman.

The Nobel Prize Speech (1950), in which he upheld the dignity of man and presented an optimistic view of the future of mankind; his position as writer-in-residence at the University of Virginia; the speech for his daughter Jill's high school graduation (the shortest of its kind); and his speeches in favor of the Supreme Court Decision (1954) led to his acclamation as the spokesman for the South. In reality Phil Stone, as Gavin Stevens

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63 He went to Hollywood when he thought he needed more money.

64 A Green Bough (1933); Dr. Martin and Other Stories (1933), Go Down, Moses (1942), and Knight's Gambit (1949); Light in August (1932), Pylon (1935), Absalom, Absalom! (1936), The Unvanquished (1938), Wild Palms (1939), The Hamlet (1940), and Intruder in the Dust (1948).

65 According to reports, Stone is now in a Mississippi mental hospital; his wife is attributing his condition to the result of anxiety over the race problem.
in Requiem for a Nun— and Intruder in the Dust, became the spokesman. It is in the latter novel that Faulkner uses his so-called heightened voice— that of the author speaking through a character. Faulkner's speeches on the race question became futile gestures of a man trying to stop disaster but not knowing how. He knew that it was no longer a question of accepting integration; he believed that the South would not sit quietly by and see its native soil invaded by outsiders. He was aware that four-fifths of the peoples of the world are colored and that there should be some way for all to live together as brothers. Faulkner indicated how the strength of a "mammy" held a family together when it was slowly going to pieces in The Sound and the Fury, and how Negroes and whites alike share and shoot in the hunting camp in Go Down, Moses; and how, for a short time, they seem to enjoy the brotherhood and friendship which they otherwise withhold from one another. The South, as Faulkner points out, is a great paradox: there is great love but undeniable hatred and fear.

Stock descriptions, especially those of persons who never saw Faulkner or hardly visited Oxford, present him

*Combined in a later edition with Sanctuary (1952).
as being quiet and reserved. A small man, weighing about one hundred thirty pounds, he had a hump on his nose, beady eyes, and a straight back which seemed to shrink with age. He appeared to oppose everything. Never himself a farmer, he always criticized the methods of farmers; advocating brotherhood, he sat alone in his library and gazed at his dusty trophies; discussing the race issue with reporters, he said what they wished to hear, not what he himself felt.

William Faulkner, the man who had a gift of seeing astonishing opposites in the same object, the painter, the hunter, the organizer of the Bluebird Insurance Company, the mechanic, the flyer, the carpenter, the tennis player, the golfer, the baseball and football player, the Scoutmaster, the master craftsman who could strip a ship and reassemble it, claimed he was merely a teller of tall tales; he called himself a "liar by profession."

Faulkner earned a final nickname, "Count-no-Count," during the period when, dressed in his usual trench coat and khaki pants and twirling a cane, he strolled erect, down the main street of Oxford, meddling in everybody's business and squatting on the curb alongside his old
cronies. The man Faulkner was ambiguous: his soft speech and controlled intensity belied his hard drinking and his masked unfriendliness. He avoided intellectual disputes and his easy, courteous manner was deceiving. Robert Coughlan describes him as

a quiet man; yet when he is at ease, . . . he is a somnolent cat who still in a wink of an eye could kill a mouse. . . . (his personality) is a fragmented one, loosely held together by some strong inner force, the pieces often askew and sometimes painfully in friction. . . . He is kind and cruel; courtly and cold; . . . a self-effacing but vain man.66

Faulkner was an "outsider." He was in but not of his region; he was indifferent to his fellowman, as well as to his critics. He learned that whatever peace is to be found in our time must be a separate peace.

The Reivers (1962), his last work, exemplifies this belief. A humorous fairy tale, The Reivers brings Faulkner's works to full cycle. The hero, Lucius Priest, an eleven-year-old, in 1905, has none of the burdens of Faulkner's other male aristocrats. He is a new breed, one who has examined the effects of a strict adherence to the old traditions and has measured them by the codes of the various classes in his society. He has learned

through his association with Old Ned William McCaslin (again the Huck Finn-nigger Jim relationship) that he cannot accept the total way of life of any one group, for he knows that the good and the bad must coexist. Lucius Priets has been filled with tales of the old South and has come to regard them as mere folklore.

On the morning of July 6, 1962, the world learned that Faulkner was dead of a heart attack—thrombosis. He "stepped into an eternal tomorrow that has left him in Yoknapatawpha County; here forever. He can never leave us again."67

To visit scenes of a writer's formative years and certainly to hear his intimate acquaintances and kinsmen recount episodes of his life bring the author to fuller stature in the reader's mind. Literary historians and biographers know this and many of them have gathered data from writers' birthplaces. In England, for example, Cockermouth, in the beautiful Lake District to the north, has long been the source of material on William Wordsworth. Shakespeare's lovely Stratford-on-Avon has for many years been a town offering rewards to researchers and authors.

67 John Faulkner, op. cit., p. 248.
In America the famous Craigie House at Cambridge, Massachusetts, is the site of literary pilgrimages. In fact, countries and states usually take pride in the abodes of famous writers and are eager to preserve them as literary shrines, if for no reason other than to attract tourists, whose presence might boost a town's hotels and inns. Mississippi's Oxford is no exception to this rule, and the town's Chamber of Commerce and business men and even Ole Miss, the University of Mississippi, are intent upon keeping alive the image of William Faulkner. Residents of Oxford proudly recount the number of tourists who come each year for no reason other than to visit the house Faulkner built and occupied until his death. To these tourists and to other visitors, Oxford presents the picture of a typical Deep South town. There is the traditional courthouse square flanked with statues of Confederate soldiers; there is a main street lined by one-story buildings and stores, including, of course, the Rexall Drug Store and the Western Auto Supply Store, to say nothing of the Sears Roebuck in miniature. Standing in Lafayette County in the northern part of Mississippi, Oxford is about sixty miles southwest of Memphis.

The purpose of this section is to describe an informal research or, better still, to relate an excursion or field trip undertaken on December 29-30, 1967,
a period when the town of Oxford, certainly the section in which Ole Miss so proudly stands, was comparatively quiet. The University students were away for the Christmas vacation, and the faculty and librarians were enjoying a respite from their regular responsibilities; some of them, no doubt, were pleased to have a relief from the intrusion of Faulkner devotees intent upon new insights through interviews and inquiry.

The writer, a teacher herself, found the post-Christmas period expedient for an intensive, informal research designed to show students a means of acquiring new literary visions. The research, or rather the field trip, was planned with the awareness that students in colleges remote from Mississippi would find a pilgrimage to Oxford to be time-consuming and financially difficult inasmuch as they would incur expenses for transportation and maintenance during the interval of the investigation. Despite these recognized impediments to the proposed trip, the writer was intent upon a plan that could be followed by a single student, one who, having preconceived ideas about gathering material, would complete his study in a minimum of time and would report his findings to his classmates.
Field trips are not innovations in teaching. That their popularity is increasing is attested by the many annual excursions high school students across the country make to Washington, D. C. The chairman of a department of Educational Communications and the director of instructional media at two different universities agree that "The student of English or Communications will find substance for his themes in many community-study situations, and he can use this information later in class discussion." Basic to the success of any field trip is the valid reason for taking it; teachers would do well first to examine their own valid teaching purposes and then the pupil's purpose (the problem or job to be done). Toward this end the investigator sought the assistance of her class in English 201, a course which studies the range of literature, including short stories, two of them being Faulkner's "Two Soldiers" and "Delta Autumn." These stories were used as the entree to a wider number of Faulkner's stories assigned as outside readings and to the out-of-class reading of selected Faulkner novels.


The class was requested to elect a student who would, from the personal interest already manifested in Faulkner, reap satisfying rewards from a trip taken in company with his teacher for the purpose of seeing Faulkner through newer or more authentic lenses. The students, as one would expect, elected the classmate who had shown the keenest interest in Faulkner's way of writing, and the student so elected found it convenient to devote three days of the Christmas vacation in making the trip to Oxford, accompanied by his teacher and her husband.

The students of English 201 cooperated again in suggesting plans by which new material about Faulkner might be acquired. First, their teacher asked them to think upon the possible sources, other than a writer's kinsmen, from which information might be secured. The students' cogitations were novel but practical, many of them showing maturity of thought, especially when they were mindful that time would permit neither an extended period at Oxford nor a questionnaire requiring stenographic preparation for distribution among potential informants.

None of the students had been to Oxford; only two had been in the state of Mississippi, but they listed the following as sources that should yield good results:

1. Interviews with persons having intimate association with Faulkner, including relatives and friends.
2. Conferences with persons, including ministers, knowing his identification with religious organizations.

3. Consultation with faculty members at the University of Mississippi and at the local elementary and high schools.

4. Consultation with Oxford librarians to determine the extent of withdrawals of Faulkner's published stories and novels.

5. Inquiry of managers of Oxford drugstores and book stores likely to stock paperback copies of Faulkner's works.

6. Interviews with students of Ole Miss and of the Oxford public schools.

Although the six procedures recommended above are practical, they are not so imaginative as the following:

Learning Faulkner from those who met his more personal needs, such as

a. The barbers who shaved him and cut his hair.

b. The Negroes of Oxford who formed opinions from reading Faulkner's novels and short stories or from observing him as he walked through the streets of Oxford.

With the procedures outlined, the possible date of the Oxford trip was considered. The date convenient for the teacher and for the young man whose classmates had recommended him to accompany the teacher and to take an active part in the research was December 29, a time when the college would be recessed for Christmas. The student was
selected because of his manifest interest in writers of
the Deep South generally and of Faulkner particularly.
Transportation was by automobile, the teacher's husband's
car. The latter assisted in driving and made helpful
suggestions as the interviews progressed.

The interviews excluded professors of English at the
University for two reasons: (1) The research was to be
spontaneous, actually on-the-spot interviews, and it was
believed that, not having received previous announcement
of the intentions, the faculty would hardly appreciate
intrusions into their homes or offices, certainly not
during the period when they, like the students, were
enjoying the Christmas respite from customary duties; and
(2) it was believed that the faculty would be more inclined
to bring Faulkner alive through a more literary focus, no
doubt reiterating facts already known.

Shortly after arriving in Oxford, the party of three
saw a Negro, approximately nineteen years old, sauntering
from a basketball game in which he informed the group he
had played. The student researcher suggested that the
group park the car and permit him to follow the basket-
ball player to see whether that young man might offer
directions to the several persons included among the
possible informants. The basketball player, who
in this account will be designated as Student X, from the outset proved most resourceful. He had attended one of the local high schools until his senior year, but the impoverishment of his family had caused him to drop out of school and to enroll in a state training school, where he could learn a trade and receive an income by working as he pursued his studies.

Student X's first assistance was that of guiding the visitors to the home of Mrs. Murray Falkner, widow of Attorney Murray Falkner, brother of the novelist. Though Mrs. Falkner received the group courteously at her front door, she made it quite clear that she was serving tea to a friend within her home and would therefore be unable to talk to us about her late brother-in-law. To the request that the researchers be permitted to return at a later hour or at an hour the following day, Mrs. Falkner listed previous commitments that would make further contact with her impossible. With considerable emphasis she declared that the announced plan to visit the Faulkner home and, possibly, to talk with a servant or servants would be unrewarding, for, as she said, "We don't allow them to talk with strangers, and during the holiday season the no trespassing sign is posted at Rowan Oaks." The researchers were momentarily abashed,
but Student X, upon leaving the Murray Falkner home, informed them that for several years he had, on Saturdays, worked as a yard boy for Miss Dorothy Oldham, niece of Mrs. William Faulkner. "But," added the guide, "Miss Dorothy won't see anybody today." Further explanation revealed that Student X was sufficiently familiar with the schedule Miss Oldham followed as to know that on the day following her attendance at a cocktail party she would receive no one. Accordingly, it was decided to call upon Miss Oldham the following morning.

Miss Oldham resides in a white frame cottage fully surrounded by tall shrubbery. The house sits on the corner of the block and its side is opposite a street on which Negro families live; hence proximity itself has made Miss Oldham known to many Negroes. On the morning when the investigators rang her door bell, she appeared in a house coat, apologizing for not having dressed for the day. Giving a reverse stroke to her boyish haircut, Miss Oldham declared that she was preparing to hunt deer and would not have time to reminisce about William Faulkner or anyone else. She did consent, however, to give consideration to a proposal made by the researchers; namely, that at a future date she be the guest of Fort Valley College to share her personal recollections of
her aunt's late husband with teachers and students. Though less curt than Mrs. Murray Falkner, Miss Oldham also dismissed the group without assisting them in their research.

The guide's next step took the group to the home of an English teacher, a woman whose role as one of a team of teachers enabled her to offer a rather detailed account of the reading preferences of a large number of students. From her report it was discovered that high school students are assigned Faulkner both for reading and for written reports. The titles of stories popular with these students she declared are

"Two Soldiers"
"Barn Burning"
"The Bear"
"A Rose for Emily"

The novels popular with the same group, she added, are

As I Lay Dying
Sanctuary
Light in August
Intruder in the Dust
To obtain a fuller picture of Faulkner's appeal to Oxford readers, four procedures were followed. The first, completed during the course of the brief excursion, was to consult the manager of a local drug store to discover whether he included a large number of Faulkner's writings in his periodic orders of paperbacks. The practice followed at the drug store, he stated, was to accept whatever shipments paperback distributors would send and not to request particular titles of Faulkner's or of other author's works. From this account it became evident that the drug store manager made no special effort to stock Faulkner paperbacks.

The second step was to seek information from the owner of a local book-gift shop. This person, a woman of middle age, declared that Faulkner, at present, was in no noticeable demand; however, the first two or three years following his death had brought a larger number of requests, often from tourists stopping by to purchase gifts in the "Faulkner Country."

The third step carried the researchers to the Rebel Press on Van Buren Avenue. This cozy book shop stocks enough Faulkner publications, paperbacks and hard covers, to meet the needs of almost all readers, including the numerous tourists browsing through the shelves.
The fourth step, more elaborate, was not completed on the spot. It involved inquiry of a local librarian (1) to discover what Faulkner books were catalogued and (2) to learn the frequency of withdrawals, title by title, over the past year. To supply this information required almost two months, for the librarian had to check titles and signatures of borrowers for the period specified.

The results are consistent with the facts supplied by the English teacher in that several of the titles listed above, drawn by library readers, are almost identical with those supplied by the English teacher.

It should be noted that other places of business know how to captivate the public through clever advertisements of Faulkner's works. One of these is the First National Bank, which in The Oxford Eagle Souvenir Edition of April 22, 1965, purchased a two-third page advertisement which carried the portrait of William Faulkner, author, to the left and that of John W. T. Faulkner I, the author's grandfather to the right. In the space between the two pictures appears the following copy:

________________________
1910-1965

The uninterrupted services of this bank which were extended to its first president

JOHN W. T. FALKNER

1910-1920

Extended to the famous grandson

WILLIAM FAULKNER

a longtime customer

OUR SERVICES CONTINUE

BUT IN MUCH MORE MODERN CIRCUMSTANCES

The space below the portrait is devoted to a listing of twenty-four of Faulkner's stories and novels. These titles are balanced by citing, on the right, the many services the bank offers its customers. Such treatment no doubt is the rare example of a bank following a literary motif in advertising.

By April 1965, The Oxford Eagle had kept a file on Faulkner dating back as early as 1944. It included a "first print" story written by David Goforth, a piece recounting Faulkner's interests and habits. It states in part:

William Faulkner did not spend all of his time writing novels and short stories; nor did he spend all of it drinking; both of these activities merely held his interest along with his many other habits.
Much has been made of Faulkner's hunting trips, especially so in the biographical sketches in magazines and elsewhere—perhaps rightly so. Like the other pursuits of the novelist, however, hunting was not the diversion to Faulkner that, say, golf is to Eisenhower. There were simply too many other activities in which the novelist engaged. His love of hunting, though, was one of the more interesting aspects of the man because it revealed some unusual facets of his character.

The hunters who accompanied the writer into the woods were among those human beings closest to him. Actually, hunting gave Faulkner a chance to escape the dullness of his self-imposed privacy and gave vent to those undeniable though smoldering social drives. Drinking was always a major part of these trips and it was only on them that Faulkner allowed himself to lose control of his faculties around a large group of outsiders.

Another habit among the hunters was to sit around the campfire at night after a day spent in hunting deer and tell stories over their bottles. According to one, who was always present on these trips, Faulkner usually told one story and then would remain silent to listen to the others.

He was a master storyteller and his one contribution to the tales was usually the best offered that night. However, Faulkner was an attentive listener and when an unusually funny anecdote was told he might approach a state of hysteria, laughing louder and longer than any of the others. On the other hand, when the discussion turned to a particularly serious note, it was not beyond the novelist to shed tears.

If this situation is factual, the almost feminine-like emotionalism of the novelist, if not partially put on to have created an effect, indicated his need for chance to release the emotions he had inhibited by his characteristic coldness and hardness which he showed the world. Then, too, he was drinking heavily at those times.
Another pose, that of Faulkner as some sort of farmer, had been played up by the press. We don't argue with the fact that he knew perfectly how to be a gracious gentleman, and was when he wanted to be. He could have engaged in farming, but the only plants he cultivated, as far as we know, were the vegetables in the garden. Probably the only farming the novelist did was over the gin and tonic in his study; or up on the Town Square with an overalled farmer. Yet there is little doubt that the man knew a lot about farming; he had to gain the confidence of the farmers, who in turn supplied him with literary material.

William Faulkner seemed to have been a true lover of the water. As youngsters, we used to observe him and his stepson pulling into the ice plant in the same terribly dilapidated station wagon, vintage 1940, which Faulkner drove for a decade or more. And we knew the reason why they were buying the ice—they were going out to Sardis Lake on a fishing trip.

It was the way the fishermen were dressed that caught our attention. Faulkner and his stepson were dressed for comfort in their sport, in short pants, now called Bermuda shorts, long wool socks and engineer hats. The two of them might stay gone for days, living the life of Thoreau.

Faulkner also did a lot of sailing out at Sardis Lake. He bought an old sailboat several years ago and had been engaged in renovating it up until about the time of his death. During the summer months Faulkner and a companion or two would work hard sanding down parts, painting, making broken mechanisms like new. Then they would sail for a while. But just about every year a storm would come up and wreck the boat—and their hard work. But Faulkner didn't mind, for he started all over again and enjoyed his work.
Mindful of the indifference shown by the two Oxford relatives, Mrs. Murray Falkner and Miss Dorothy Oldham, the guide informed the visitors that his grandmother at one time had worked as a servant and laundress in the Faulkner home. Soon he had directed the visitors to her home. His grandmother, the guide said, was sixty-six years old; however upon meeting the researchers, she herself declared that she was forty-six. The mother of seventeen children and of more grandchildren than, as she admitted, she could remember, this woman lived in abject poverty. She received the callers in a bedroom lighted by logs burning in an open fireplace. The walls of the room were almost completely covered by sections of newspaper, mostly the gayly colored comic sheets, pasted upon the smoke-stained timber.

The guide's grandmother complied readily with her grandson's request to relate what she knew of William Faulkner. From her account the late writer took on new stature. Physically, she described him as a "weaseled" man, but as for his status with herself and the other Negroes working for the Faulkners, namely, the cook and the man who kept the yard and the vegetable patches as well as the family car in condition, this informant declared that "Mr. Faulkner bothered nobody but hisself."
When asked whether she knew how Mr. Faulkner felt about Negroes, she insisted that he was a man who treated everybody "nice," though, she admitted, there were times when he wishes "not to be bothered with nobody."

The second day in Oxford found the guide-informant unable to serve, for he had to return to his post as a vocational trainee. The visitors, therefore, spent this day freelancing along the business section of the town. Their first stop was at Faulkner's barber shop. Here the writer's regular barber and the assistant barber, the one who served Faulkner occasionally, offered vivid reminiscences. The regular barber attested to Faulkner's insistence upon meticulousness in trimming his modified version of handle bar moustache. Light lubrication of wax Faulkner liked, for such treatment he believed gave brilliance and charm. Both barbers, however, declared that the late author was not equally solicitous about details of dress. They asserted also that Faulkner never made himself the cynosure of other customers. He was affable but not inclined to tell or to listen to the jokes and tales usually heard in the smaller barber shops.

When acquainted with the purpose of the inquiry, the senior barber very graciously offered a suggestion that proved highly rewarding. Across the street from the
barber shop, he said, they would find in the Gathright-Reed Drugstore a pharmacist, W. M. Reed, whom visitors to Oxford have proclaimed a human encyclopedia on Faulkner.

Mr. Reed, a man in his late sixties, refined in appearance and manners, very graciously received the researchers from Georgia. He said that William Faulkner's visits to his drugstore numbered approximately 120 a year for nearly four decades. They were brief, early morning trips most of the time. Faulkner, he said, enjoyed talking about the families and his friends of Oxford and about the changes taking place in the town and country. The highlight of his visit was outside the front door of the store. Here he and some old friend who happened to come along would stand and talk from thirty minutes to an hour. Mr. Reed declared further that many people changed the time of arrival up town to join others in visits with Faulkner outside the drugstore. Neither cold nor rainy weather seemed to bother any of them.

Upon leaving the Gathright-Reed Drugstore, the Faulkner enthusiasts sought the office of the local newspaper, The Oxford Eagle. Here they struck gold. Obviously eager to lend assistance, the editor and publisher of The Eagle, proudly presented the issue for April 22, 1965, printed in co-ordination with the Southern Literary Festival held on the campus of the University of Mississippi.
This issue is replete with about forty-five articles and editorials (many of them reprints) emphasizing the life and writings of the Nobel Prize winning author who made Oxford his home. In this thirty-two page edition of The Eagle, fifteen are filled completely with Faulkner articles.

Foremost among the entries is the following editorial reprinted from The Eagle of July 12, 1962:

WILLIAM FAULKNER

(September 27, 1897 to July 6, 1962)

Oxford's most recognized citizen of all times--WILLIAM FAULKNER--passed into eternity on Friday morning of last week.

During his 64 years, he has brought considerable recognition to Oxford, Lafayette County, Mississippi, and even the United States with his literary works. People around the world know and have heard of Oxford because of William Faulkner.

He has attracted many people from other states, who have admired his works, to come to Oxford to "see" William Faulkner. Few of them ever got a glimpse of him in person, but have seen the house he lived in. Many tourists, over the years, have come out of their way, while on vacation, to see the "home of William Faulkner."

It is an accepted fact that everyone did not agree with everything that he wrote. In all, he was the author of 19 different novels during his lifetime. The right to disagree is one of the precious privileges that we have in a democracy.

Whether or not you agree, we do feel that he truly was a great man, within his own rights. There are few men who are singled out for the Nobel and
Pulitzer prizes. Faulkner was a man who took all recognition of his work in a very modest way without a lot of show.

He will truly be missed from his circle of Oxford friends; no longer will you see the distinguished little man walking the streets of Oxford, which he loved most of any place in the world.

--Phillips

Elsewhere in The Oxford Eagle one finds articles that show how Faulkner, through his pen, brought the town as well as the University into full stature. First there is an appraisal reprinted from the Commercial Appeal, which states, in part:

Concerning William Faulkner of Oxford, Miss., who yesterday was designated winner of the 1949 Nobel Prize for literature, there are two extreme points of view;

One group, those who adhere to the lavender-and-old-lace tradition in letters and see nothing but sweet romance in the South, cry against the photographic realism which characterizes his writing.

The other point of view is held by Faulkner's admirers, some of whom are so extreme as to insist that his writings surpass perfection.

As in most things, an accurate appraisal of William Faulkner's writings would fall between these two extremes. The Oxford, Miss., writer has viewed with what often appeared to be a jaundiced eye, the elements of depravity and degradation which are here and which no doubt will always be here. Those who criticize him adversely insist that he exaggerates depravity, to the exclusion of all other elements in the scene he so forcefully draws.

Yet in Faulkner's writings, particularly in some of his short stories, there is reflected vast human compassion and understanding of the torments which plague mankind. There is the ever-present suggestion
that the author harbors angry passion in his soul against forces which affect human existence. With tremendous penetration he looks at his fellow man, and for the most part he is not happy at what he sees.

Attorney Phil Stone, Faulkner's boyhood friend, was the first person to realize William's unique talent. He financed his friend's first effort, \textit{The Marble Faun}.

Stone, one remembers, was characterized as Lawyer Stephano in both \textit{Sanctuary} and \textit{Requiem for a Nun}. An article by Stone, dated November 14, 1960, and reprinted in \textit{The Oxford Eagle} souvenir edition of April 22, 1965, states:

\begin{quote}
Our families had been friends for a generation and I knew who he was all right, but, as a boy, he was almost four abysmal years younger than I was. So I didn't know, or care, much about him until the summer of 1914, the year I came back from Yale College.

He was painting some then and was faintly interested in writing verse. I gave him books to read--Swinburne, Keats, and a number of the then moderns, such as Conrad Aiken and the Imagists in verse and Sherwood Anderson and others in prose.

Thus began the discouraging years, eleven of them, when he wrote reams of stuff and when I had my secretary type it and we sent it off to publishers and magazines only to have it promptly returned with printed rejection slips. These were also the years in Oxford and at the University he was "Count-no-Count," the years when I was often laughed at and sometime sneered at when I predicted that because of his literary ability some day people would come to Oxford just because William Faulkner lived here--not as a prophecy but as something that was entirely obvious to me.
\end{quote}
The souvenir edition of The Eagle, in another reprint, this one of an article appearing on August 4, 1955, reports a speech Faulkner made at the Tokyo Foreign Correspondents' Club when he was making a three week tour sponsored by the State Department. In this speech Faulkner predicted that the Negro race in America will "vanish" in three hundred years by merger with the rest of the population of the United States. The article went on to report that Faulkner stated that

In the meantime, it is up to the Negro to have "tolerance, intelligence, patience and to be sensible in solving the segregation problem--not the white man, because the white man is frantic; he's afraid; he's fighting."

At the Tokyo lecture Faulkner had declared that the only people in the United States who read are women, but he also had stated that he felt all American authors should get the Nobel Prize because, as he pointed out, "it would be difficult to name any single American creative writer ranking after him (me) and Ernest Hemingway." He called Thomas Wolfe the "finest literary" failure in America, then judged himself the second failure, John Dos Passos, third, and Hemingway last. He declared that John Steinbeck was only a reporter. He concluded this lecture by saying that he believed human life is a tragedy, but he added:
I do believe in man and his capacity for folly . . .
I believe that man will some day end war. It will
take a long time but he will.

Through Faulkner the Nobel and Pulitzer prizes came
to Oxford, and Oxford accepted them with lavish pride.
To make the town a shrine of the acclaimed literary
figure seemed from the start of Faulkner's rise to have
been the tacit agreement of the masses. It is to be
expected, then, that The Eagle would term Faulkner's
speech accepting the 1949 Nobel Prize for Literature as
nothing less than an epic. Thus in an article headed
"Wears Tie, Tails" the editor writes:

Fancy clothes were not a part of William Faulkner.
He wore his first white tie and tails when he accepted
the 1949 Nobel Prize for literature from King Gustaf
VI personally in the Stockholm City Hall, December
10, 1950.

Faulkner then made his statement on the prize:

I feel that this award was not made to me as a
man but to my work—a life's work in the agony and
sweat of the human spirit, not for glory but to make
out the material of the human spirit something which
was not there before. So this award is only mine
in trust.

Elsewhere in the Nobel acceptance speech Faulkner
exclaimed that the tragedy today is a general and universal
physical fear, one so long sustained that man cannot endure
it. "There is only one question: When will I be blown up?"
Addressing himself to the young writer, he declared:

He must teach himself that the basis of all things
is to be afraid. . . . he must leave no room in his
workshop for anything but the old verities and truths of the heart, the old universal truths, the lack of which makes any story ephemeral and doomed: love and honor and pity and pride and compassion and sacrifice. It is the poet's, the writer's privilege to help man endure by lifting his heart, by reminding him of courage and honor. . . The poet's voice need not be merely the record of man; it can be one of the props to help him endure and prevail.

On November 16, 1950, Phil Mullen, reflecting upon the honor of the Nobel Prize and upon the man who had brought it to Oxford, at the request of the Associated Press, wrote a tribute based, in part, on Faulkner's modesty; in part on Faulkner's heritage in the South.

Quoting from the Nobel winner, Mullen wrote: "I don't see what the inside of my home, or my private life, or my family has to do with my writing or with the Nobel Foundation of Sweden." Mr. Mullen then records his own reply:

. . .Mr. Faulkner, if we homefolks choose to romanticize about you as a "literary genius" and a "great man with international fame," and we do so choose, then I'm afraid you will have to allow us to do so. Really, you shouldn't object so much. For you are a romanticist yourself.

You'll have to blame yourself that this story is written. For if, 53 years ago, some authority had laid out a pattern of life of a "literary genius of the South," it would have been just about the way you have lived and conducted yourself. In the first place you got yourself born into an "old and distinguished family of the Old South." Your great-grandfather was Colonel William Cuthbert Falkner and he wrote a best-selling novel with the romantic
title of "The White Rose of Memphis" and he was a stormy political leader and a railroad builder and what better start could a feature writer want?

But seriously, your family background is such that you had the right to write as you pleased about the South, even if your writing has not pleased many of the "old families of the Old South." Your heritage is such that you could and do feel to this day the guilt and dreadful shame of human slavery in the South, that slavery which was not abolished by Mr. A. Lincoln, as you so well wrote in "Intruder in the Dust."

Faulkner took pride in his hometown Oxford Eagle; it took pride in him and always welcomed his letters. To the paper and to the town Faulkner was exoteric, though outsiders may have understood his letters to this local paper. His letter of October 1946, headed "Faulkner Made Effort to 'Save' Courthouse," states:

Brave your piece about the preservation of the courthouse. I am afraid your cause is already lost, though. We have gotten rid of the shade trees which once circled the courthouse yard and bordered the Square itself, along with the second floor galleries which once formed awnings for the sidewalks; all we have left now to distinguish an old Southern town from only one of ten thousand towns built yesterday from Kansas to California are the Confederate monument, the courthouse and jail. Let us tear them, too, and put up something covered with neon and radio amplifiers.

Your cause is doomed. They will go the way of the old Cumberland Church. It was here in 1861; it was the only building on or near the Square still standing in 1865. It was tougher than war; tougher than the Yankee Brigadier Chalmers and his artillery and his sappers with dynamite and crowbars and cans of Kerosene. But it wasn't tougher than the ringing of the cash-register bell. It had to go—obliterated, effaced, no trace left—so that a sprawling octopus
the country from Portland, Maine to Portland, Oregon can dispense in cut-rate bargain lots, bananas and toilet paper.

They call this progress. But they don't say where it's going; also there are some of us who would like to say whether or not we want the ride.

This engaging way of saying more than is stroked by the pen is noted again in Faulkner's letter addressed to the editor of The Oxford Eagle on September 14, 1954. This letter carries the caption "Faulkner says we got him all wrong." The letter had stated:

I notice that your paper has listed me among the proponents of legal beer. I resent that. I am every inch as much an enemy of liberty and enlightenment and progress as any voting or drinking dry in Oxford.

Our town is already over-crowded. If we had legal beer and liquor here, where you could buy it for only half of what we pay bootleggers, not to mention the playgrounds--tennis courts and swimming pools--and the high school gymnasiums and the public libraries, which we could have with the proceeds and profits from one four-year term of county-owned and operated beer and liquor stores. We would have such an influx of people, businesses and industries, with thirty and forty thousand dollar payrolls, that we old inhabitants could hardly move on the streets; our merchants couldn't sleep in the afternoon for the clashing and jangling of cash registers, and we older citizens couldn't even get into the stores to read a free magazine or borrow the telephone.

No, let us stick to the old ways. Our teenage children have cars or their friends do; they can always drive up to Tennessee or to Quitman County for beer or whiskey, and us greybeards, who don't like travel can telephone for it, as we always have done. Of course, it costs twice as much when it is delivered
to your door, and you usually drink too much of it, but better than break up the long and happy marriage between dry voters and illicit sellers, for which our fair state supplies one of the last sanctuaries and strongholds.

In fact, my effort in the recent election was only secondarily concerned with beer. I was making a protest. I object to anyone making a public statement which any fourth grade child with a pencil and paper can disprove. I object more to a priest so insulting the intelligence of his hearers as to assume that he can make any statement, regardless of its falsity, and because of respect for his cloth, not one of them will try or dare to check up on it. But most of all--and ministers of sects which are autonomous, who have synods or boards of bishops or other bodies of authority and control over them, might give a thought to this--I object to ministers of God violating the canons and ethics of their sacred and holy avocation by using, either openly or underhand, the weight and power of their office to try to influence a civil election.

Oxford's admiration for Faulkner's letters was matched by its love of his style of public address and, especially, by the brevity of his speeches. Mentioning Faulkner's commencement speech delivered at the University High School on May 30, 1951, Phil Mullen wrote:

Before the largest audience ever assembled here for a high school graduation, and in the shortest class address on record, William Faulkner presented to the UHS seniors Monday night the idealistic theme on which he has written for 30 years in those writings which have brought him world wide acclaim climaxed with Nobel Award for Literature in December of last year.

Introduced by Miss Nancy Bagwell as "Oxford's most distinguished citizen" Mr. Faulkner bowing to the pretty young lady honor student, said: "Ladies and gentlemen" and then delivered his address, which took all of four and one-half minutes.
In his soft, ordinary conservative voice, Mr. Faulkner read the words carefully and sincerely but despite the public address system, the 1,200 people in Fulton Chapel had to sit on the edges of their seats to hear.

This was, perhaps Mr. Faulkner's third formal public appearance in many years. In December of last year he accepted the Nobel Award for Literature in Stockholm, Sweden, and made an address—very little longer than this one—which was reprinted in every major newspaper in the world and in magazine after magazine.

In death the life of William Faulkner blossomed into fuller stature. That Oxford would be grief stricken would be expected; that the nation and the world would take note increased the esteem in which Oxford would forever hold the man who, through his pen, brought world attention to himself and to his home town. This recognition in itself points out the power a writer can exert toward building a rewarding image for his state and country. That Faulkner built such an image is attested by hundreds of newspaper reporters and the dozens of television and radio technicians who rushed to Oxford as soon as Faulkner's death was announced. They remained throughout the funeral service held in the Oxford Presbyterian Church and followed the long procession of automobiles which carried the family and dignitaries from across America to the burial plot on the knoll of the town's cemetery. In life Faulkner had
done his part in perpetuating the image of Oxford, even to enhancing the literary reputation of the University of Mississippi. In death, he was to become forever the major figure in maintaining that reputation.

The first academic dividends following the student's report on the Oxford research came in the obvious enthusiasm with which the class read microfilm copies of newspapers published the first several days following the author's passing. Several students accepted assignments for microfilm reading. The New York Times, in the first issue after Faulkner's death announcement, said:

The storm of literary controversy that beat about William Faulkner is not likely to diminish with his death. Many of the most firmly established critics of literature were deeply impressed by the stark and somber power of his writing. Of Faulkner's power to create living and deeply moving characters, The New York Times quotes from Malcolm Cowley:

Faulkner loved these people created in the image of the land. After a second reading of his novels, you continue to be impressed by his villains, Popeye and Jason and Joe Christmas and Flem Snopes; but this time you find more place in your memory for other figures standing a little in the background yet presented by the author with quiet affection: old ladies like Miss Jenny Dupre, with their sharp-tongued benevolence; shrewd but kindly bargainers like Ratliff, the sewing machine agent, and Will Varner, with his cotton gin and general store.


71 Ibid., p. 6.
Elsewhere in the same issue of The New York Times, Orville Prescott pens a trenchant comment:

The death of William Faulkner yesterday is a major loss to American letters. Critical opinions and personal reactions to Faulkner's many books may range from ecstatic admiration to ignorant denunciation, but one fact about the controversial chronicles of Yoknapatawpha County is beyond dispute: no novelist of Faulkner's time so successfully imposed his own vision of life upon his readers and none possessed so strikingly individual a literary personality.

Mr. Prescott adds that Ernest Hemingway's literary personality was striking also, but it was Hemingway's nonliterary personality—the aura of sports, hunting, fishing, bullfighting and well-publicized heroics—that made him celebrated among millions who never read his books.

Faulkner, to the contrary, Mr. Prescott points out, was one who "all his life shunned publicity and let his books speak for themselves."

The death announcement released by the United Press International for newspaper editions for July 7, 1962, stated briefly:

William Faulkner died of a heart attack today in the Mississippi town that he made famous in literature. The author, who was 64 years old, died at 2 a.m. in a hospital with his wife, Estelle, at his bedside.72

The same announcement disclosed the substance of eulogy prepared by President John F. Kennedy: "Since Henry James, 

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no writer has left behind such vast and enduring monument
to the strength of American literature."73

Following reports dealing with microfilmed newspapers,
another group of students shared excerpts from journals
treating the death of Faulkner. These included *Time* and
particular interest to the class was the excerpt from *Time*:

Faulkner was deeply troubled by the uproar over school
integration, and two years before the height of the
Little Rock troubles, he told an interviewer: "I
don't like enforced integration any more than I like
enforced segregation...As long as there's a middle
road, all right, I'll be on it. But if it came to
fighting, I'd fight for Mississippi against the
United States, even if it meant going into the street
and shooting Negroes."74

As one would suspect, this statement provoked mixed emotions.
The first part the students accepted as an understandable
attitude; the second they could accept only through assess­
ing Faulkner as an affiliate with his townsmen in the
perpetual contention of the Deep South for the privilege
of State Rights.

The report from Faulkner's publisher, Bennet Cerf,
presents the author to decided advantage:


William Faulkner was not only one of the greatest writers of his time, but as fine a gentleman as ever I met in my life. He gave his friendship sparingly, but once it was given, it was given for life. Some people have the impression that William Faulkner's townspeople in Oxford, Mississippi, didn't appreciate their famous neighbor. They should have been in the Court House Square at Oxford. . . when his funeral cortège passed slowly by Saturday afternoon. Every store in town was closed, although Saturday is market day in those parts. The entire population was grouped in the square—hats off, solemn and immobilized—as the cars wound their way slowly up to the Square. . . We knew then that, although many of the people in Oxford might not understand or approve of or even know William Faulkner's writings, they did know him as a man and respected him deeply.75

The tacit resolution to preserve the memory of Faulkner is attested in many ways. Foremost in the effort to preserve the image of the author's physical aspect, and foremost among those striving for such preservation is Colonel J. R. Cofield, photographer and owner of Cofield's Studio on Jackson Street, Oxford. In this studio hundreds of Faulkner's photographs are meticulously filed, and larger portraits hang virtually as cygnosures along the walls. One of these, said to be the finest "life-like" picture ever made of William Faulkner, was taken by Cofield on September 19, 1960. Another interesting item is the family picture made on the front porch of Rowan Oaks in April, 1938. Estelle, Faulkner's wife, and their daughter Jill and Faulkner himself are dressed for the hunt, Virginia

style. Hanging upon the front door is a horse collar, a traditional practice with Virginian hunters.

Colonel Cofield also has numerous scrapbooks with Faulkner memorabilia. In one of these appears a sketch Faulkner had made for the 1918 Ole Miss Yearbook. The sketch is that of a group of blackfaced musicians, wearing exaggerated bell-shaped trousers, the peak of fashion at the time. In the foreground a couple, sketched with sharpest profiles and contours, dance with pronounced litheness.

From Cofield's Studio, the researchers made their way to the University Library, where in a room designated as the "Faulkner Room" they saw the portrait of the author done in oils by Murray Lloyd Goldsborough of Lakeland, Florida. This one, believed to be the only one Faulkner ever agreed to sit for, was paid for mainly by contributors from Ole Miss personnel and students and from admirers across the United States. The portrait was completed only a few days before the author's death.

At daybreak on the day they left Oxford, the researchers returned to Rowan Oaks, which is protected from public intrusion by a board stretching across the driveway bearing the sign "No Trespassing." Since there was no sign forbidding gazing, the researchers stood in silence as they
focused attention upon the two-story white frame house flanked by stately oaks and slender pines. The entrance is marked by a portico of classic design, and the green shutters at the front windows on the lower floor are reminiscent of the Old South, where shuttered windows add distinction to the architect's design.

Especially appropriate to the purpose of this thesis was the suggestion that the informal, spontaneous research be employed with writers living or having lived in places remote from Georgia. The young man making this suggestion listed specifically Ernest Hemingway. Mindful that the distance to Oak Park, Illinois, was a formidable obstacle, he suggested a practical and decidedly economical way of gathering on-the-spot vitae on Hemingway. His suggestion was the Bell Telephone Conference Service, and he accepted the assignment, requesting his teacher to write the business office of the Macon, Georgia, branch of the Southern Bell to discover whether the conference service could be obtained (Appendix A). His teacher, pleased with the suggestion, also wrote the main library of Oak Park, Illinois, for suggestions of persons acquainted with Hemingway who might be requested to appear in the telephone conference (Appendix A1).
In his report to the class a few days later, the student stated that the purposes of the Telephone Conference Service are much the same as those of a face-to-face conference: to exchange information, to share experiences, and to raise questions. It permits more "meetings" and impromptu conferences for greater coordination and understanding by people separated by distance. In preparing for a telephone conference, he added, success will be determined by a combination of factors, of which the first is planning. The telephone conference should be better planned and organized than a face-to-face meeting. The larger the group involved, the more necessary are the following, according to the Communications Consultant with whom the interested student conferred in the Business Office of the Macon Bell Telephone branch:

1. All members should receive sufficient advance notice to be available for the interview or conference.

2. To each an agenda and useful background material should be sent well in advance. This permits the participants to prepare for the subjects to be discussed and assures maximum results.

3. Visual materials should be prepared if necessary. Slides, flip charts, photographs and posters add a vital dimension and should be sent in proper sequence with
instructions for use to each location included in the conference.*

The gravy is but a taste of the turkey's lusciousness. The brief period spent in Oxford, Mississippi, proved only a precursor to the enlivened discussion that was to follow the report made by the student the week following the visit. This, several times interrupted by interrogations from interested students, stimulated proposals for future projects. One proposal was to apply to Middle Georgia the same procedure used at Oxford toward making more impressive the State's contributors to literature. A young lady from Macon, Georgia, suggested that Sidney Lanier, born in Macon in 1842, would be a fitting subject. Receiving the approval of her teacher and her classmates, this student a week later reported the sources that would be rewarding to one wishing to bring new life to one of the South's most important writers of the late 1800's. Her listing included the house in which Lanier was born, the church in which he was married, and the building at 340 Second Street at which he practiced law. The bronze plaque, mounted on the exterior, states

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*This conference was deferred (1) because students wished to make contacts during the week of the study and (2) because an alternative was suggested. See p.104
Sidney Lanier

Practiced law here, 1868-1872
With his father, Robert S. Lanier
And his uncle, Clifford Anderson
Erected by Sidney Lanier Chapter, U.D.C.
February 3, 1942

Other proposals included tour-research on Margaret Mitchell and Lillian Smith, eminent Georgian novelists, and on the late Dr. Martin Luther King, a man who, amid his preoccupation with the Southern Christian Leadership Council, found time to write several books, including *Letter from a Birmingham Jail* and *Strides Toward Freedom*. A young man aspiring to a career in literary journalism suggested that the class initiate a series of monographs on Georgia writers. Such publications he believed would find wide distribution throughout the schools of the State as well as among people generally.

In Assessing the Oxford tour, several rewards are to be noted. First, the students to whom the tour was reported showed renewed interest in Faulkner, the man and the author. In the second place, they discovered how a noted writer as a resident of a town or city might bring renown to the citizens. Finally, the students were favorably impressed with the informal, spontaneous procedures used. That they believed such procedures to be workable and economical is
evidenced by their suggesting that the same procedures of research be employed in collecting data on other writers, natives of Georgia mainly, but not excluding writers outside of Georgia. Their suggestions substantiate the conviction that one of the tests of effective teaching is the extent to which the learners show eagerness to apply in a new situation the procedures, techniques and devices used in an earlier problem, project of research-tour. On one occasion their enthusiasm soared to such height that a student suggested a literary pilgrimage to be made by the whole class to Forsyth, Georgia, (about forty-eight miles north of Fort Valley) to the home of Mrs. Agnes Cochran Bramblett, who, in her eighties, remains Georgia's poet laureate, and who, the student pointed out, characterizes herself as a bird in her poem:

I'm just a sparrow, God,
Timid and small
With a neck in the ivy that
Clings to the wall

The proposed Forsyth visit was soon eclipsed by the idea offered by another student who contended that hundreds of students at Fort Valley State College, not only the English class, would want to see Mrs. Bramblett. To have the poet come to the college would be very much desired.
The climax to the proposals was reached when another student, knowing that Bert Henderson of Montgomery, Alabama, is poet laureate of Alabama, suggested that this author be invited to appear with Mrs. Bramblett on a literary program to be open to the entire student body.

**Similarities and Differences**

Both Hemingway and Faulkner died in July, one year apart—Hemingway at the age of 61; Faulkner, 64. Using the same genre, both achieved distinction as writers of novels and of short stories yet the former became primarily an exponent of the short story; the latter, of the novel. Neither belonged to a literary school, unless, of course, they are assigned to the "cult of violence"; yet both epitomized twentieth century literature. Their major theme was man in society: for Hemingway it was man in the presence of danger; for Faulkner it was man doomed by exploitation of the land and human slavery. Hemingway believed that the end of man's quest is death; Faulkner, that the end is rebirth—man "will not merely endure: he will prevail. He is immortal, not because he has a

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soul, but a spirit capable of compassion and sacrifice and endurance."\(^7\)

Though physically opposites, the two had much in common. They made no attempt to conceal their private lives. For them escape from reality was by drinking. Seeking freedom from civilization, both were undecided about man's future; both lived by codes and, like Sherwood Anderson, who introduced them to the literary world, and like Theodore Dreiser, their answer to questions about man's place in the universe was, "I don't know." They both stressed the need for values, believing in "old verities" or "virtues."

Representatives of Gertrude Stein's "Lost Generation," Faulkner and Hemingway began by publishing pseudonymously. They were anti-intellectual; saw suffering as necessary to salvation; often confused identity, time, and space; challenged conventional morality. Using themes of initiation, the American dream, the father-son myth, both employed allegory, fable, cante-fable, farce, history, legend, parables, and parody—mosaic patterns of their genre. Their chief literary ingredient was character;

\(^7\) William Faulkner's Nobel Prize Speech, quoted by Bennet Cerf in "Trade Winds," Saturday Review of Literature (February 3, 1951), p. 4
subordinating atmosphere and action, they contrived to keep the reader's attention focused on violent human beings--idiots, homosexuals, drunks, nymphomaniacs, murderers. They saw animal traits in human beings and used frustrated, disillusioned characters as war casualties.

To establish an American vernacular, Faulkner and Hemingway emphasized words, for oral communication was their pattern. Hemingway stressed dialogue; Faulkner, the stream-of-consciousness-talking to himself. But their styles were different. Hemingway's was terse, succinct; Faulkner's loquacious. In their treatment of an evil world, they followed Melville in depicting Nature as both beneficent and destructive. Hemingway employed cacophonous nouns, whereas Faulkner relied on compound words. In their use of religious references, the former borrowed primarily from the New Testament; the latter from the Old Testament.

For comparison of their published work the following lists are offered:
<table>
<thead>
<tr>
<th>Year</th>
<th>Hemingway</th>
<th>Faulkner</th>
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<tbody>
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<td>1923</td>
<td>Three Stories and Ten Poems</td>
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<td>In Our Time</td>
<td>The Marble Faun (Poems)</td>
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<td>&quot;Today is Friday&quot;</td>
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<td>Death in the Afternoon</td>
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<td>So Rest You Merry Gentlemen</td>
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<td>1939</td>
<td>For Whom the Bell Tolls</td>
<td>The Wild Palms and Old Man</td>
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<td>1952</td>
<td>The Old Man and the Sea</td>
<td>Requiem for a Nun</td>
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<td>1953</td>
<td>The Sun Also Rises (Reprint)</td>
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<td>1954</td>
<td>The Short Stories of Ernest Hemingway</td>
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<td>1955</td>
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<td>1956</td>
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<td>1960</td>
<td>A Dangerous Summer</td>
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<td>1961</td>
<td>The Snows of Kilimanjaro and Other Stories (Reprint)</td>
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In 1953 Hemingway received the Pulitzer prize for *The Old Man and the Sea*, and 1954 he was awarded the Nobel Prize. In 1949 Faulkner was awarded the Nobel Prize, and in 1955 and 1963 he received the Pulitzer prize for *A Fable* and *The Reivers*, respectively. For both authors the third decade of the century was a period of reassessment, but their wild hopes were poisoned by fears. Both resorted to Biblical allusions in titles, characterization, and themes employing Christ figures. In *For Whom the Bell Tolls*, Hemingway depicts Robert Jordan as having twelve companions. In *Light in August*, Faulkner portrays Joe Christmas as being crucified; even the name (Christmas) and the crucial times in Joe's life are parallels of Jesus Christ. In later works both men expanded this thesis and adopted the editorial *we*, like Whitman. Their point of view was not *I*, but *we*; not *mine*, but *ours*. Each personified liberty, equality, and dignity. Like Twain, Faulkner had a sense of social guilt that became more acute when, after being in Europe, he returned to see the effects of the black curse of slavery upon the White and Negro citizenry in the South.
The titles that the two writers used suggest that they were men battling out life, vying for literary recognition. The two began writing poetry and short stories in 1923-1924, although Faulkner, a year older, began publishing one year after Hemingway. By 1926, Hemingway had begun his quest for the meaning of life and death and a re-examination of his own religious beliefs. By 1927 Hemingway had accepted men but not women as good characters. In 1929, after a year of silence, both apparently found new interest in their art. Then, in 1932, Hemingway formulated a code; and Faulkner began writing of his own little postage stamp of native soil. In 1934-1935, Faulkner re-issued his earlier poems and stories.

As Hemingway continued to doubt his religious beliefs, Faulkner moved from social problems to a concern with religious problems. After another year of silence, Hemingway revised and reprinted his stories, and Faulkner revised his views on social and religious issues. Both

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attempted to combine their shorter works—Hemingway, The Snows of Kilimanjaro and Other Stories; Faulkner, Go Down, Moses and Other Stories—weaving a thread between each by historical or legendary references. In their fifth decade Faulkner remained with his own imaginary country, Yoknapatawpha, while Hemingway was greatly concerned with love and death in Spain, notably in For Whom the Bell Tolls. The apparent gap in productivity covers the war years, but late in the decade Faulkner, weak and tangled, reappeared with Knight's Gambit, the detective stories. By 1952, however, Hemingway had confirmed his codes of death and defeat in The Old Man and the Sea; and Faulkner, in Requiem for a Nun, had emancipated himself from the Southern traditions. For the next seven years, Hemingway reworked his themes; Faulkner treated as many themes as possible, comparing and contrasting ideologies.

By 1960 Hemingway had become reconciled to death. But, after reviewing and revising, Faulkner had not as yet accepted death. He took a middle ground; for him physical death became spiritual rebirth. In the end each author escaped the evils of modern civilization in his own way. Hemingway found spiritual release through physical death; Faulkner, spiritual transcendence through physical endurance. Their resolutions to find peace in our time were,
in reality, the same; but their approaches were different: Hemingway was always positive; Faulkner always negative. Neither advocated a definite philosophical doctrine; both were idealistic. Hemingway's views stemmed from the Aristotelian works of Thomas Aquinas, through Dante's The Banquet; and Faulkner's from the ideas of Descartes, who could accept his own existence without doubting ("Je pense; donc je suis"), to Goethe's Faust.

Influences

No man is an island; each generation derives from the preceding and leaves much to the following. Each author, likewise, leaves a heritage to the next generation; his work contributes to the total of knowledge which is left to the disposal of the next writer who, in turn, must understand and incorporate what is available. From whom he inherits directly no one literary artist can ascertain, for he is the product of a heritage which may date from the Attic Age. The path may meander, but ideas of the sages from antiquity have traveled down to the writers of the twentieth century; thus from the many literary movements of the nineteenth and twentieth centuries both Hemingway and Faulkner have descended; they exhibit traits of Romanticism, Realism and Naturalism, yet the techniques each employed were distinctive.
From the modern European, each borrowed the technique of flashbacks; each turned poetry into prose, experimenting with the cante-fable method. Most prominent among their European progenitors are Lord Byron, Joseph Conrad, George Eliot, Thomas Hardy, James Joyce, and David H. Lawrence. Like Byron's child Harold, Hemingway's pugilists, bullfighters, hunters, and racers were indifferent to the suffering and pain of others. They omitted all emotion; men who killed felt no remorse. Hemingway borrowed the hero who put duty above all else, the head ruling his heart. Captain McWhirr in Conrad's Typhoon was single minded; he performed a great task, but he was devoid of imagination, as were many of Hemingway's distorted souls. Faulkner considered Conrad's Heart of Darkness one of the two finest stories he had ever read. His Joanna Burden in Light in August is a female Kurtz. In Absalom, Absalom! Faulkner paralleled Conrad's Nostromo, and patterned Jason Compson in The Sound and the Fury from Verloc in The Secret Agent.

Borrowing from Dickens, Hemingway employed the technique of portraying characters who had an excess of comfort—food, liquor, love, and sleep. Faulkner combined the horrible and the comical. Each writer, relying on locale, presented a fusion of character and setting as did
George Eliot and Thomas Hardy. Faulkner's world was tragic; his community smothered the individual; his Cash Bundren in As I Lay Dying built a casket like that in Adam Bede.

Hemingway stressed the physical sensations—body, not mind—omitting communicative dialogue, as did Joyce. Faulkner copied Joyce's symbolic naturalism, fusing time and point of view through interior monologue or soliloquies, as in The Sound and the Fury and As I Lay Dying; instead of utilizing Joyce's first person narrator, he had Darl Bundren in his monologue speak of himself in the third person, as if he were speaking of another individual. His legends became epic-like; the hero degenerating in character, as in Joyce's Ulysses, is the reversal of the typical Grecian epic hero.

D. H. Lawrence presented the Christ figure by synthesizing Christian and classical symbols with modern secular beliefs. In Light in August, Faulkner almost reaches absurdity in using the Christian motif to show the symbolic

parallels between Joe Christmas and Jesus Christ.

Among the American literary progenitors of Hemingway and Faulkner are the Romanticists, the Realists, the Naturalists, and the Existentialists. In *Green Hills of Africa*, Ernest Hemingway openly acknowledges his debt to Mark Twain as "all our grandfathers"; but he added that *Huck Finn* "may come not far behind *Moby Dick* in running as the single greatest book in American literature." With other contemporary American writers there is no doubt that *Huck Finn* is archetypical of modern American boys, for the adventures of adolescent American males can be seen in Sherwood Anderson's George Willard of *Winesburg, Ohio*, William Faulkner's Ike McCaslin in "The Bear," or Charles Mallison in *Intruder in the Dust*, J. D. Salinger's Holden Caulfield in *The Catcher in the Rye*, as well as in Ernest Hemingway's Nicholas Adams in *In Our Time*.

Likewise, the stylistic effects seen in *Huck Finn* appear in the works of both Hemingway and Faulkner. In Ike McCaslin and Nick Adams one sees the Huck aspect of innocence surrounded by evil and the traumatic experiences resulting from encounters with evil. In addition, Ike and Nick, like Huck, show parallel patterns: 1) initiation into evil, 2) growth from youth to manhood, 3) mixed

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moral values and guilt, and (4) experiences of death and rebirth as seen in the withdrawal from and return to the Mississippi delta by persons who live in a Southern society before the Civil War. Nick, however, like Huck, returns to the Michigan woods and resides in a North Central (Midwestern) society after World War I. All three boys, like their creators, were sentimental about home. All three authors worshiped nature and saw a brutal, violent society ruled by Death. All three, living in the presence of danger, wrote profusely about man's place in the modern world and produced novels which, at publication, were not considered their best literary achievements, but which later established their literary status: The Adventures of Tom Sawyer, The Sun Also Rises, and Sanctuary.
Hemingway's productivity followed the pattern the writer needs: experience, observation, and imagination. He wrote to explain why the story happened and what it caused to follow. Though at first glance Hemingway and Faulkner appear near to Fitzgerald, Hemingway is nearer Twain and Faulkner is nearer Hawthorne.

The adventures of Nick Adams are the Adventures of Huckleberry Finn in our time. Nick is Huck, who suffered the horrors, dreamed the nightmares, experienced the same guilt, and developed the same distaste for humanity. To the experiences of Nick in In Our Time this is parallel. Hemingway's hero was over exposed to violence and death in Michigan and in the war. Dissatisfied with respectability, represented by a Bible-quoting woman, both boys, Nick and Huck, ran away from home and civilization. In the end, Nick declared that he is no patriot; he has made a separate peace. Huck decides to strike out for the wilderness, away from this senseless, brutal society. It may be that the parallels in the lives of both boys originated when Hemingway became aware of the diptyches in the works of Mark Twain, as had Henry James and other American authors. Hemingway took Huck and put him through

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81 For Huck, there was an excessive exposure to violence death. See: Philip Young, Ernest Hemingway (New York, Rinehart, 1952), p. 200.

life in our time. Huck did not reach manhood, but Nick eventually did.

Robert Jordan of For Whom the Bell Tolls, as Huck or Nick, recounts an episode he witnessed as a boy -- that of seeing a Negro being hanged. In "The Battler" the hero has experiences similar to those of Jim, but the river has become the railroad. In both writers the setting is personified; it is the place where the boys are reborn; it is the person who assists or defeats the protagonists.

The man Twain and the man Hemingway, likewise, show parallels in personalities, attitudes and techniques. Both men led public lives; both began as journalists, and, as such, learned to report what they saw, what life really meant. Their native environments, Hannibal and Oak Park, were similar. Their parental influences were alike, also; the father, an outdoor man; the mother, religious. Both received their education through experiences. They recorded their European travels and immortalized themselves by portraits of the "damned human race." Each changed from optimism to pessimism, from romanticism to realism. Returning from the wars, defeated and disillusioned, Hemingway's youths sought drink, sex, food, and sports as means of escape. But they did not escape. Instead, as adults,

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they learned to dare death, knowing that they would be
destroyed but not defeated, as Manuel was in "The Unde-
feated." Twain's adults discovered that beneath the
puritan surface lay evils of civilization as in "The Man
That Corrupted Hadleyburg."

Twain enjoyed depicting his "twins," both sides of
the same coin, as in The Prince and the Pauper and Pudd'n-
head Wilson, and presented an inverted world in The
Mysterious Stranger. Hemingway, however, became ambivalent:
his treatment of man's relationship with the universe in
The Old Man and the Sea shows him as one who sees a world
organized through discord. He felt that man must live to
die, for there is no destiny but death, as in "The Short,
Happy Life of Francis Macomber."

Mark Twain and Ernest Hemingway have become legendary;
their works and their lives are one -- Twain the writer was
Twain the man, and Hemingway the man and Hemingway the
writer are the same.

William Faulkner has inherited from the literary past
such elements as the sentimental strain of Richardson, the
Gothic mood of Walpole, the metaphysical outlook of Melville,
the social purpose of Howells, and the inner man of Haw-
thorne, but he has added the devices which best fit his
central theme: man's conflict with himself. He uses the
sentimental as a relief, raises the Gothic to the realm
of the psychic, joins these two with the intellectual, and employs the scientific method to stress the social. His means of so doing encompasses 1) the conception of an idea, 2) a variation of art forms, and 3) the application of the idea to show the universal implication. Like Henry James, he begins with an idea, an experience or event; includes such art forms as revelation, multiple viewpoint, symbolism, and an imagined county; and finally applies the idea to universal truths.

For the first of these he relies heavily on his own experiences; for the second, he employs literary devices common to many of his contemporaries; for the third, he goes beyond the usual interpretations to depict the twisted minds of the South. Through a fusion of character, action, and atmosphere, he makes these appear universal.

Faulkner appears to be more like Hawthorne than any other American writer, even though the two authors have polar differences. That Faulkner knew Hawthorne is evidenced by the similarity of their fundamental themes and narrative techniques. Both were concerned with the problem of evil as it affects the inner man; both believed the conflict was one of the human soul. In the Preface to The House of Seven Gables, Hawthorne stated that the fiction writer "sins unpardonably" if he deviates from "The truth of the human heart." In his Stockholm speech,
Faulkner stated, "... the problem of the human heart... (is) agony and sweat." To both, the duty of an author was to present this conflict in vivid details and to suggest a resolution, whenever possible, by using multiple viewpoints. Faulkner's Flem Snopes or Jason Compson may well be Hawthorne's Donatelle; the Compsons and the Sutpens are reflections of the Pyncheons and the Maules; Flem Snopes may be Ethan Brand; Joe Christmas can be equated with Arthur Dimmesdale. Faulkner's first poetic collection bears the same title as the novel by Hawthorne, The Marble Faun. The reflectors of Candace Compson in The Sound and the Fury, her brothers, are the same as the mirrors and water of The Scarlet Letter. We see Candace Compson as three different persons -- that is, we see her as a mother image, through the eyes of Benjy who loves her; as an earth goddess, through the eyes of Quentin, who contemplates incest; and as a prostitute, through the eyes of Jason, who hates her for disgracing the family name. His characters are placed in situations designed to illustrate their symbolic or allegorical functions just as those of Hawthorne are. In symbolic and allegorical techniques, both present results of the invasion of "privacy." Both use the discovery of wills -- Hawthorne in The House of Seven Gables and Faulkner in "The Bear"; both have brother kill brother -- Hawthorne in "Alice Dean's Appeal" The money mania of Jason Compson is the same as that of Jeffrey Pyncheon.
and Faulkner in *Absalom, Absalom!*

Faulkner approaches Hawthorne more nearly than does Hemingway. In *The World of William Faulkner*, Ward L. Miner says:

> The brotherhood of man, which was emphasized by Hawthorne, . . . has now acquired the economic overtone of the "communal anonymity of brotherhood." 84

In "Ethan Brand" pride in intellect deprives man of brotherhood; in "The Bear," it deprives man of poverty. In "Young Goodman Brown" the feeling of superiority and the lack of humility and compassion result in alienation; in *Intruder in the Dust*, in communal guilt.

Though representing in different periods (Hawthorne, in nineteenth century, Salem, Massachusetts; Faulkner, in twentieth century, Oxford, Mississippi), their personal lives, attitudes toward controversial issues, and their techniques are comparable. These native sons employed settings of their immediate milieu as they made their commentaries on universal truths: Hawthorne condemned the witchcraft and crimes of Salem; Faulkner, the effects of the Civil War and sins of slavery on Oxford. Neither showed much interest in school, though Hawthorne graduated from college; Faulkner attended less than a year as a

special student. Each drifted from job to job before settling down to writing, but Hawthorne and Faulkner were solitary by choice; they spent a large portion of their lives behind closed doors. The former was unconcerned with externals, turning constantly inward to a shadowy world. The latter was inconspicuous until after he won the Nobel Prize, keeping himself within the boundaries of his own "postage stamp." He went to the woods to read or think at a distance from the intellectual and cultural disputes of the South. Both Hawthorne and Faulkner revolted against puritan traits and avoided political issues. In depicting the religious conflict, however, each took a different view. For Hawthorne the dilemma of man's search for his soul was resolved by means of penance; for Faulkner the resolution was death or alienation, and for Hawthorne it was a withdrawal and return. Hawthorne had the individual come back to society; Faulkner freed man from society. These trends may be seen in the actions of Hester Prynne in Hawthorne's The Scarlet Letter and of Thomas Sutpen in Faulkner's Absalom, Absalom!

Both authors gathered much of their material from what they read or saw, yet Faulkner had the same intense feeling about the South that Hawthorne had about New England. Though Oxford is the seat of a university, it was no more a literary center during Faulkner's apprentice-
ship than Salem was during Hawthorne's.

According to Malcolm Cowley,

New England, to Hawthorne, was a lump of history, from which he extracted its moral fables and exposed its legends of the solitary heart. Hawthorne heard its voice and translated its words, with the same essential fidelity. Faulkner, fearing that the inhabitants of the South would destroy her wrote mostly of her decay, yet was never consistent about his attitude toward her tradition -- for instance, his own attitude toward the Negro in the South changed from one book to the next.

In this respect, Faulkner more nearly approximates Twain.

All three of these writers -- Faulkner, Hawthorne, Twain -- saw tradition as inescapable, as a necessary inheritance, and as a continuous force. All three contained within themselves their feeling of nostalgia for their own milieu.

Working meticulously, striving for technique, Hawthorne introduced few, but memorable, characters as he developed his theme. Like George Eliot, he endorsed Auguste Comte's positivistic philosophy with its rewards and penalties for good and bad action. In his short stories Hawthorne experimented with themes and structure and style. Faulkner professed no philosophy, but like Hawthorne, he fused characterization and action so that he, too, might exhibit the results of good and bad action, even when, in order to do so, he had to shift characterization or change individual humors -- as in the cases of

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Horace Benbow who became Gavin Stevens in *Requiem for a Nun* and Intruder in the Dust and V. K. Ratliff in The Snopes Trilogy. His constant exploitation of regional peculiarities quite often resulted in mangled syntax and jumbled time sequences. His preferred literary genre was the tale; that of Hawthorne was the short story. Nonetheless, both authors experimented with the shorter form before they combined or correlated two or more of their themes into a longer story. Using the shorter fiction as an episode for the longer work, they formulated a ratio in plots somewhat similar to that of the ratio of the paragraph to the whole composition -- the tale or short story as a unit within itself was later incorporated into a portion of a longer work. For example, Faulkner alternated two stories with the same plot in the same book -- *Wild Palms* (with Old Man). The odd chapters comprise the story of the two lovers and the even chapters are the story of the tall convict. By this technique he was able to contrast good and evil. The process of having his audience see the polar aspects of the same plot confirmed Faulkner's belief that man will prevail because he is both good and bad: man's inherent capacity and his compassion are justifications for a belief in man. In *The Scarlet Letter*, though Hawthorne, through Roger Chillingworth, does a similar thing, he
cannot end there; he attempts to present the consequences of Chillingworth's diabolized action -- covert vengefulness toward his wife's paramour, Dimmesdale -- through Little Pearl to whom he leaves his fortune. Darrell Abel states that Chillingworth was "capable of love, and we sympathize with and approve of his desire for a life cheered by domestic affection." Hawthorne presents his belief in the duality of man by stating in the "Conclusion" to the romance that "nothing was more remarkable than the change which took place, . . . in the appearance and demeanor of the old man known as Roger Chillingworth." Unlike Ethan Brand, Chillingworth keeps the welfare of mankind in sight. His capacity to love overcomes that of hate.

The differences in Hawthorne and Faulkner may be attributed to their eras, for both reflect the peculiar environment of their centuries. These two men possessed true insight; through their objectivity they were able to mirror their society, for during their apprenticeship, they had followed an old adage: be still and know.

Hemingway, like Sherwood Anderson, used colloquial and periodical style; as did Faulkner. Following the pattern set by Twain, all three exposed the trait of a

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boy whose capacity for lying has grown out of his environment. This trait is an indictment of American society; it presents America as a place which puts little value on goodness and truth. The best example of such is seen in Anderson's "I'm a Fool." Like Anderson, also, Hemingway and Faulkner permitted their tortured characters of the small, rural towns to expose their souls through a moment of truth. Hemingway's naturalism, like that of Anderson, is due to his verisimilitude; he had to record things as they are. Yet Hemingway and Anderson, like Mark Twain, were romantic too, for they followed a creative impulse to get into an inner life of the characters, to record what occurred below the surface. Paradoxically, Hemingway used the impressionistic technique in order to present an emotion, but failed to take advantage of it; he moved on to a "fade out," as in the sleeping bag episode in For Whom the Bell Tolls, and so failed to carry his reader with him.

Hemingway and Faulkner used the hero (Jake Barnes and Quentin Compson) who seeks an impression of some aspect of the world around him. Faulkner probed even deeper than Hemingway; he used the moment of truth as a "frozen"

87 After declaring Anderson's "I'm a Fool" one of the finest stories he had read, Faulkner proceeded to follow Anderson's naturalistic realism -- through the creation of the character Julian (Anderson) and by means of his tall tales and his use of the vernacular. Julian is the counterpart of Harry in Hemingway's "The Snows of Kilimanjaro."
moment, pausing long enough for the reader to get an impression of the protagonist, then moved on to full color, by presenting the effect of an event prior to the cause. By means of monologues, dreams, and flashbacks, Faulkner presented the event or character without attention to detail, then joined episodes of past events to those of the present through the use of sensations, such as smell in the case of Benjy Compson or the fight in Quentin. Quentin's fight with Gerald Eland, related afterwards, shows that what is real for Quentin in the past as interpreted in the present. When Quentin tells him roommate Shreve what he has learned from his grandfather and Rosa Coldfield, in Absalom Absalom! he makes the past become the present. Faulkner's technique here is closer to that of Henry James.

Though Hemingway and Faulkner derived from Henry James the theme of an American in Europe, the International Theme, Hemingway did not intrude on his Americans abroad; he stood back and presented portraits of his disillusioned souls; his females were nearer those of James than they were of Howell's, for the portraits of James seems designed for the eye, but not for the touch, as were those of Howells. Hemingway's portraits could be admired from afar, but one would hardly wish to touch them. Faulkner derived from James his art of the stream-of-consciousness, beginning
with a single mental image around which he built a story. James sees an individual descending from a carriage and develops a novel therefrom; Faulkner sees a child's dirty drawers, and does likewise. But Faulkner, after following a stream of thought of the central character seeking to highlight moments of illumination, presenting all that is vision, conception, or interpretation of his central intelligence, goes farther by using multiple views of the same event, as in *The Sound and the Fury*. Not satisfied with the opinion or interpretation of one character, Faulkner tells his story from the point of view of several and shows the effect of the same incident upon each one. The influence of James' "The Turn of the Screw" may be seen when Faulkner's Henry Sutpen screams that some black buck, who, incidentally, is his own half-brother, is about to rape his sister. Faulkner, like James, was not concerned with plot.

"Neighbor Rosicky," of Willa Cather, who thought he had lived a good and useful life became the pattern for many of the males in both Hemingway and Faulkner. Cather's *My Antonia*, is told from the viewpoint of a male character; this manner of telling a story is used by Hemingway in many of his short stories and novels. The theme of toads in a garden, used by Cather, is presented through Faulkner's
characters Jason Compson and the Negro Nanny, Dilsey. All the bad traits of Jason -- money mania, greediness, and the like -- represent Cather's "t'wads," the ugliness in life, whereas, the good traits of Dilsey -- compassion, endurance -- represent Cather's "garden," the goodness and brotherhood of man.

Both Hemingway and Faulkner used Erskine Caldwell's theme of social protest, a theme which was overworked by most of their contemporaries. Hemingway assumed the hard-boiled, tough attitude. Faulkner used the narrative technique to present violent action between classes; poor and poor, rich and poor, Negro and white. And Faulkner and Caldwell had similar ideas even about their artistry. Caldwell states: "I'm just trying to tell a story... as I see it -- in terms of the characters themselves." 88

Cowley calls attention to the fact that Faulkner made the point, quoting him as follows:

If the writer concentrates on what he does need to be interested in, which is the truth and the human heart, he won't have much time left for anything else, such as ideas and facts like the shape of noses or blood relationships, since in my opinion ideas and facts have very little connection with the truth. ... With me a story usually begins with a single idea or memory or mental picture. The writing of the story is simply a matter of working up to that

moment, to explain why it happened or what it caused to follow.\textsuperscript{89}

Hemingway's native on safari and his Wilson in "The Short, Happy Life of Francis Macomber," like Cooper's Hawkeye, embrace two cultures. Faulkner's wilderness and the land unpossessed, guarded by Sam Fathers, the half-Indian, half-Negro (the name Sam, meaning Sambo; the name Fathers, meaning American Indian) in "The Bear," represent a dying culture.

Like Crane, both authors evince psychological violence. Both use color -- red, symbolic of blood, and black, symbolic of evil -- as a means of achieving impressionistic effect. In Faulkner the sense of communal guilt concerning the relationship of the whites and the Negroes in Yoknapatawpha County is Crane's thesis in "The Monster." Both believe that the plight of the Negro results from the fact that the community shirked its responsibility and thus must be punished. Though naturalistic, Crane, believing in environment as a controlling force, developed a technique -- that of suggestion through words -- that moved beyond the surface meaning. Man's interdependence may be seen through four characters in "The Open Boat." This crafty illustration of universal brotherhood is reached in Faulkner's

Intruder in the Dust when Charles Mallison, Aleck Sanders, and Miss Habersham become involved with Lucas Beauchamp. This is a theme of involvement: man must become involved in society. The final statement by the cowboy in Crane's "The Blue Hotel": "Well, I didn't do anythin', did I?" could well be the words which Lucas might have spoken on his release from jail -- while feeling smug about it, too.

Hemingway uses America as T. S. Eliot's spiritual wasteland inhabited by impotent men like Jake Barnes in The Sun Also Rises, who, like Eliot's Fisher King in "The Waste Land," is isolated, lost and driven. His Robert Jordan in For Whom the Bell Tolls is Thomas à Becket in Eliot's "Murder in the Cathedral," who, after the visit of the fourth tempter must rationalize his martyrdom. Faulkner's Pylon is Eliot's "Hollow Men." His three voices in prose are Eliot's voices in poetry: lyric -- talking to himself; epic -- addressing an audience; and dramatic -- speaking through an imagined character.

The pantheism of Hemingway can be traced to that of Emerson. The high, clear, frozen lands in "The Snows of Kilimanjaro" show Nature as unspoiled, free from filth, as opposed to the dirty plains of earth. The mountain, the House of God, is untainted. Unspoiled Nature is nearest God; if man will follow Nature, utilizing what Emerson chose to term "the transparent eyeball," he will not experience personal intuition of God. In "The Snows of
Kilimanjaro," Hemingway relies on animals -- like the leopard and the hyena, as good and evil, respectively, -- to show the dying hero that the outward signs of nature are symbols of man's inner life, as Emerson explains in his essay, "Nature." Harry, the hunter, does not become aware of this, however, until he reaches a stage of subconsciousness, as in a dream, when by means of flashbacks, he sees how he has wasted his talent.

Of the group labeled by Gertrude Stein* as a "Lost Generation," neither Hemingway nor Faulkner was lost. Of her influence on Hemingway we know, but in Faulkner we see her manner of handling the problem of violence. Faulkner believed that violence was natural to the South. His characters lived violently; the catastrophic was their way of life. Stein's "Lost Generation" are the protagonists in Faulkner's Sartoris, who dare death; the returning soldier and his two friends in Soldier's Pay, and the tragic lovers in Wild Palms. Harry and Charlotte in Wild Palms and Frederick and Catherine in Hemingway's A Farewell to Arms are unnatural lovers. The scenes between Catherine and Frederick in A Farewell to Arms are mere baby talk. But the violence seen in the tragic lovers of Faulkner's Wild Palms is truly Stein's violence. Though aware of the sordidness of the affair between Harry and Charlotte, the reader still sympathizes with them.

*Her influence on Hemingway has been cited before.
Lennie and George in John Steinbeck's *Of Mice and Men* correspond to Benjy and Luster in Faulkner's *The Sound and the Fury*. Weak, idiotic individuals like Benjy become the underdogs in a civilized society. Hemingway's world is peopled with individuals "on the move"; but his are not migrant workers; his characters are, rather, the dissatisfied who are unemployed, detached, homeless, but not rich. Faulkner's heroes are the young men who have lost their effectiveness because of the evil allied to customs. Young Bayard Sartoris must find his way back home by observing the actions of three different classes of society. When he has discovered the cause-effect relationships, he hopes to discover one way from which he may pattern his life. But he is unsuccessful.

Portraying society as the enemy of the individual, Steinbeck, Hemingway, and Faulkner stress pain, evil, madness, death, as do other naturalists, but these three hope that, by presenting in narrative form the plight of the individual, they may arouse the community to right action. This latter belief looks forward to existentialism.

Hemingway has given us a list of his influences by presenting what he called "good" books:90

90 "Monologue to the Maestro: A High Sea Letter," *Esquire*, IV (October, 1935), pp. 21, 174 A - 174 B. This is a second list which he made; the first appeared in *Esquire*, III.
It appears that Hemingway enjoyed all kinds of stories, in both prose and poetry, but he confuses the reader, for he groups the short stories, novelettes, and novels into one class, as in the statement about the works of Henry James. That he drew from these authors may be seen in such items as the title from Turgenev's novel Father and Sons, as well as from themes and structure, as cited already. The themes of many of these stories are: man's inhumanity to man, depicted through stories of literary
pessimism, nihilism, realism, and naturalism — all literary trends of the later nineteenth and early twentieth centuries. But who is to say what is "good"? This was Hemingway's quarrel with his parents: What constitutes "good"; themes of adultery, violent action, degeneration? What is, or how it is told? Interestingly enough, though Hemingway admired Twain, it seems rather unusual that Hemingway did not state that he liked The Adventures of Tom Sawyer (we do not say here that he did not like that work). What would he say about The Mysterious Stranger, "The Man That Corrupted Hadleyburg," What is Man? or The Prince and the Pauper? There are many good stories by Twain; it must be not the stories themselves, but the literary techniques, such as symbolism, imagery, figures of speech, and the like, which make them good. Thus, we assume that Hemingway liked Adventures of Huckleberry Finn for its distinctive literary qualities.

Conspicuous by its absence from Hemingway's list is the book, Batouala. Hemingway had said that it was chiefly remarkable for its unimpassioned presentation of

91 A novel about the life and death of a native African chieftain which won its Negro author, Rene Maran, the Doncourt Academy prize of 5,000 francs for the best fiction by a young writer in 1921.
the way of life in an African village, and he had
written:

You smell the smells of the village, you eat
its food, you see the white man as the black
man sees him, and after you have lived in the
village you die there. That is all there is
to the story, but when you have read it, you
have been Batouala (the native chief), and
that means it is a great novel.92

Themes in Hemingway and Faulkner

The themes in Hemingway can be listed as: 1) oneness
of man, 2) codes of life, 3) fear of death, and 4) search
for identity; or 1) religion, 2) ritual, 3) pain, violence,
and death, and 4) natural action. Themes in Faulkner are:
1) primitive man, 2) modern wasteland, 3) individualism,
4) race relations, and 5) prisoners in society. Naturally,
there can be no clearly isolated themes. The two authors
have no strong lines of demarcation, but for our purpose
we can assume that these are fairly accurate. Both
Hemingway and Faulkner present their themes through sensi­
tive, intelligent, almost idealistic heroes who feel the
impact of the twentieth century with its violence, brutality,
and sordidness.

92Toronto Star Weekly, March 25, 1922, p. 3. See:
The Worlds of Hemingway and Faulkner

Hemingway's highly formalized world is filled with defeatists rushing through a chaotic, Godless universe toward nada (Death). His is a drama of the civilized world. The time is now; the place is here; the characters are all mankind. The characters are violent, disillusioned, defeated, dislocated; they are drug addicts, homosexuals, drunks, neurotics, nymphomaniacs "on the move"; their philosophy is "Eat, drink, and be merry for tomorrow we die." Their weapons against nada are food, drink, sex, and sports. The world of Faulkner is a universe of absurdity. His is an imaginary world. The city is Jefferson, which name he took from that of a mail rider; the county is Yoknapatawpha, from two Chickasaw words -- Yocana and Petopha -- meaning "split land." Yocana is the name, also, of a river in Mississippi. The land belongs to "William Faulkner, "Sole Owner & Proprietor." The area is 2,400 square acres containing

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93Ward L. Miner, op. cit., p. 69.

*There are several other definitions for this mythical county; for example, Petawpha is sometimes defined as plowed or cultivated; Yoknapatawpha is often referred to as plantation, for King James of England called his colony in America his "plantation," meaning the farm plus other surrounding holdings.
6,298 whites and 9,313 Negroes. His characters are drawn from three levels: aristocrats, county people, and Negroes. They, too, are brutal and violent, but not dislocated, for they represent three generations of primitives, idiots, nymphomaniacs, inertial rebels. Theirs, too, is a world of war, where one must learn to kill in order to survive. That which is "normal" to them is castration, decapitation, burning, hanging, perversion.

Since novelists rely heavily upon language, both Hemingway and Faulkner employ such literary devices as diction, tone, syntax, and sensory appeal. They fuse character, setting, and action to present their themes. They approach their subjects from opposite points — one positive, the other, negative — but they arrive at the same conclusion; namely, that the seeming conflict between man and society may be resolved only through man's acceptance of the inevitable. With them the problem is not how one lives, but how one approaches death.

Hemingway's language is clear, direct, crisp, simple. His syntax is weak but fluid; he interchanges case, using whom for who; the wrong verb agreements, as these is; and there for here, in using adverbs of place. His Spanish and his English are incorrect; both are his own. He is repetitive and often uses and's for but's. He has no set pattern or plot. He is lyrical in his descriptive passages.
He employs such structural devices as flashbacks and stream-of-consciousness; he stresses irony as the main figure of speech. Faulkner's language is indirect, complex, abstract; his syntax is strong and sometimes frozen. He uses compound words, often coined, many adjectives, and strong verbs and nouns. He balances negatives against positives and employs parallel construction. His patterns, though not chronological, are well planned; he is oratorical; he uses such structural devices as internal monologues, soliloquies, voices, and flashbacks. He, too, stresses irony; but his dominant figure of speech is the simile. Both accentuate the sensual: Hemingway, sight and touch; Faulkner, sight and smell. Both are serious and humorous. Their works are filled with symbolism and imagery. Neither is a philosopher, but both are philosophical, in the literary sense. In truth, both reflect the literary traits of twentieth century American authors, whose style mirrors the discordance of an ununified world.

Like their contemporaries, both Hemingway and Faulkner have used appropriate form and style for their works. Both have shifted from prose to poetry, stopped or paused in their stories or rushed headlong through segments in order that the reader might perceive the action. Though Hemingway claims he is not interested in the "glory" words, he uses language as a tool to probe into the human heart, and thus
cannot escape these words, for he has no other means of communicating feeling or actions to his public.

In his early period Hemingway was unaware of the solutions to human problems, but as he grew with his heroes, he became aware that those personal values which he had rejected were the bases of his own selection of events and characterization. What he recorded as "good" were actions which made him "feel" good. His "bad" characters were treated ironically. Those had been pre­judged already. Hemingway's struggles against the pressures of life were already biased or blurred by earlier traumatic experiences. His heroes merely reflected his prejudices. They ran away from and duly returned to, the same verities from which they derived their strength to endure. Nicholas Adams of In Our Time grew up to be Manuel in "The Undefeated" and Santiago in The Old Man and the Sea.

Faulkner was ever aware of the milieu which shaped his thinking -- the decadent South. He did not run away; instead, he examined the cause-effect relationships between county and characters in order that he might discover and suggest a solution for the conflict. His Bayard Sartoris saw the effects of war and slavery on three classes of Yoknapatawpha society: the Negro, the poor white, the aristocracy. Bayard examined each, but could not identify with any one class. Ike McCaslin in "The Bear" studied the ledger, but could not accept its implications. This
process of probing is Faulkner's "complexity," for the reader can find no character with whom he might identify.

**Literary Theories and Philosophies**

There may come a time in the life of an artist when he must re-assess his work. Such a period occurred in Hemingway during the span between *Death in the Afternoon* and *The Fifth Column* (1932-1938). For him this was a period of experimentation as well as of appraisal and of the foundations of definite literary theories. Hemingway's productions may have appeared erratic to the public, but he was continually taking stock and re-assessing; he experimented with new devices to project the emotional content of his characters and worked on the effects of the heroic code and its symbolic levels until, years later in 1952, when he was able to combine both the literal level and the symbolic level in *The Old Man and the Sea*. His public has focused on exterior details instead of on the structural role of the essential parts of his books; men whom he had deflated were upset and believed that what he had written was in poor taste. His audience, criticizing the content without concerning itself with the form or artistry, failed to comprehend the irony of characterization and situation and his condemnation of society as a whole. They failed to judge the whole of his works.
In his Nobel speech, Hemingway said later that each new book "is a new beginning, where he (the writer) tries again for something that is beyond attainment." In the books Death in the Afternoon and Green Hills of Africa, though these are not fiction, we see Hemingway's philosophies of life and of art. Death in the Afternoon is not only a handbook on bullfighting but also an essay on how the true artist feels toward his subject matter. It explains his thesis: that a writer should write only of what he knows.

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer because he does not know them only makes hollow places in his writing. Hemingway knew what he would write about, for he had gone to Spain to "study violent death." He had seen and experienced death in Africa. The iceberg technique operates on the levels of dialogue, detail, and style, as when Hemingway

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94 The Scotchman, II (December, 1954), quoted from press release.
95 Ibid.
omits parts of his narrative or fails to complete the endings of his stories, leaving places below the surface in order to achieve emotional effect. An example of such technique is seen in the sleeping-bag episode involving Jordan and Maria in *For Whom the Bell Tolls*. At the end of Chapter Ten when Pilar, Jordan, and Maria are conversing, Pilar tells Maria that the two young people will get together. The chapter concludes with their conversation. The next two chapters continue the movement of the camaradas. The repetition of the clause, Maria said, sounds much like the he said and she said of Henry James. The conversation is not one which the reader expects between a mature woman and a nineteen-year-old girl who has already been raped. It sounds like a mother trying to placate her ten-year-old by promising a party or a new dress. But, after intervening chapters, Hemingway returns to the story. This time Pilar goes ahead, but sits nearby, leaving the two lovers to come down the mountain together. They talk:

> Then he said, "Where should we go?"

> She did not say anything but slipped her hand inside of his shirt and he felt her undoing the shirt buttons and she said, "You, too, I want to kiss, too."

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97 Ernest Hemingway, *For Whom the Bell Tolls* (New York, 1940), p. 130.
For Maria kiss has an old world connotation. This is an example of Stein's understatement. Maria is a reflection of Stein's Melanctha. Hemingway has left something unsaid here; he knows the reader has understood. But the reader wants to say, "Get on with it." It may be that Hemingway was shying away from reality. The love scenes in Chapters Ten and Thirteen are artificial; there is too much talk; the conversation seems shallow. Did Hemingway omit the action because he did not know? If this was true, it would account for the hollow places.

Neither Gertrude Stein nor William Faulkner would be accused of this. They did not hesitate to tell the reader what was happening. Stein's syntax, in describing Melanctha's wanderings for wisdom, and Faulkner's treatment of love, in scenes between Charlotte and Harry in Wild Palms, are so strong that the emotional impact is felt long after the incidents have been presented.

Another literary device to which Paul C. Williams of Duke University calls attention is Hemingway's "moment of truth," which expression has been used by many ironists of our time. Williams explains this Spanish phrase, el momento de la verdad, as the moment just before death.  

This connotation, William asserts, originated with Hemingway. It is the moment in the properly executed bullfight when the matador leans over the bull's horns for the final sword thrust. In *Death in the Afternoon* (1923), Hemingway wrote that

> The whole end of the bullfight was the final sword thrust, the actual encounter between the man and the animal, what the Spanish call the moment of truth, and every move in the fight was to prepare the bull for that killing.\(^99\)

This expression became the basis upon which Hemingway built his thesis, "Man can be destroyed but not defeated"; this became the foundation of his study of tragedy. Ironically the closest meaning found in the Oxford English Dictionary to *el momento de la verdad* is that man is seen as being inadequate or frail; man becomes aware of human limitations.

Out of this same thesis Hemingway has evolved his hero code: skill, courage, etiquette, and luck. There evolved, also, his insistence upon telling how things are done. This latter experiment resulted in *Green Hills of Africa*, a four-part narrative which forms the backdrop -- big game hunting in Tanganyika -- for his greatest short stories, "The Snows of Kilimanjaro" and "The Short, Happy Life of Francis Macomber."

\(^{99}\) *Death in the Afternoon*, op. cit., p. 68.
The stories that came out of his one month's safari in East Africa show Hemingway's ambition "to achieve the kind of writing that can be done, ... if anyone is serious enough and has luck, ... without tricks and without cheating." The toughest job for the writer is to get work done; he who permits himself to be sidetracked, or lacks courage of endurance, is lost. Such was the fate of the hero in "The Short, Happy Life of Francis Macomber." While on an African safari, Francis, a rich, athletic writer, was humiliated twice; once when he panicked when a lion he gut-shot went off into the grass, and again when his wife Margot returned from a nocturnal association with Wilson, the white hunter. Each time Francis knowingly accepted his position as a coward. But Hemingway's code hero, Wilson, became Francis's tutor.

Critics agree that William Faulkner stands beside Hawthorne, Melville, and James as a rare artist in American fiction. As an international novelist, he is admired, honored, and imitated. His works, like those of Hemingway, are found in translation in major literary centers -- Japan, South America, Europe -- where readers have long responded to his writing. Even in America, despite his satirization of the foibles of his countrymen, he is gradually being

100 Ibid., pp. 18-19.
accepted as one of "America's greats." Because his satire lies between the Juvenalian (Decimus Junius Juvenalis) and the Horatian (Quintus Horatius Flaccus), Americans can appreciate his sense of humor and are able to laugh at their own faults.

For all his universality, Faulkner has shaped his native materials in such a manner that he appears as a talented successor to both the American romanticists and the naturalists. As a romanticist, he, like Hawthorne, was less "interested in the nebulous and inexpressible teachings of the human heart so that his characters expand into psychological archetypes more recognizable for what they suggest of people everywhere than as exactly defined individuals."¹⁰¹ His words to students at the University of Virginia that "it's the heart that has the desire to be better than man is; the up here can know the distinction between good and evil,"¹⁰² show him as an echo of Hawthorne. His mythical county, Yoknapatawpha, often explained as a microcosm of contemporary civilization, approaches the milieu of Dreiser or Norris. On the one hand, his naturalistic world is a nightmare filled with violence, greed,


¹⁰²Frederick L. Gwynn and Joseph L. Blotner, eds. Faulkner in the University: Class Conferences at the University of Virginia 1957-1958 (Charlottesville, 1959).
disaster. It is soulless, cheap, a wasteland where men use others as roundsof a ladder to get ahead; his characters speak with disrespect about others who differ with them on educational, racial, or social issues; his children hate; his adults are "preoccupied with the past and the sickness of living in memories."

The sense of relevance from one work to another comes partly from concentration upon Yoknapatawpha, which yields variety and cross-resemblance: characters move from place to place (Lena Grove, Thomas Sutpen) and from class to class (Flem Snopes); the tie of the land is the same from novel to novel. Perhaps Faulkner did not know what he thought until he had written it. Critics suggest that his novels are a kind of diary of his own tormented struggle. For example, Faulkner knew few Negroes; thus we can assume that he was taking a chance when he wrote about racial issues with which he had no emotional ties, other than for the money or prestige he could expect as a writer.

On the other hand, there is a shift from concern with evil and disease to one of compassion. His "postage stamp of native soil" is engulfed in beauty, traversed by characters who exhibit traits of love, honor, pity, pride, compassion, and sacrifice (Dilsey, Nancy, Gavin, Chick, Miss

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Habersham). With Emerson and James he shared a broadening sense of history, infiltrating the present with the past, so that where man is depends upon where he has been. Faulkner seems to bypass dour European culture to grasp an older, more optimistic world view. His stories are not about the South, but about mankind everywhere. His men do not understand themselves; they are creatures driven by instinct, and sometimes his "inflated rhetoric gives them the specious portentousness of a gigantic gray balloon." Faulkner's view of human life, like that of Twain, is one of the most pessimistic ever voiced in fiction. His tone is predominantly melancholy. In many of the stories there is a compassionate, troubled observer, who frequently doubles as the choragus, who serves to mirror Faulkner's attitudes. Such a character is the Canadian Shreve, Quentin Compson's roommate, in Absalom, Absalom!, who is outside the story; he is one who lives only in the present, yet he prods Quentin with questions which lead to Quentin's revelation of Thomas Sutpen as representative of the ultra pragmatic view of life. At the same time, Shreve, as an actor in the tragic drama of the history of the South and the biography of Thomas Sutpen in Absalom, Absalom!, helps both Quentin to interpret the story, and the reader, to realize Faulkner's theme that man is

circumscribed by modern society. In *The Wild Palms*, Faulkner says that all breath has as its only immortality its infinite capacity for folly and pain. Faulkner resented criticism of his work by persons outside his own region, but he himself was extremely critical of everyone not only in his fiction, but occasionally in his public letters. 105

Faulkner's style is that of a writer maturing from stage to stage, from what Collins sees as "The troubled but tender and intense period" to one of "corruption," 106 to "ambiguity." His language and characterization have relevance to his style in that they move from static state through a phase of acceleration to one of moral equivocation, as in the case of Joe Christmas in *Light in August*. Joe Christmas must kill when Joanna asks that he kneel and pray with her. The literary device used is Faulkner's total revelation. Through definite steps of emotional gradation this detective story unfolds. Faulkner permits the action to precede the cause -- *Joe Christmas is behind bars in the Jefferson jail*. Such a technique holds the reader in suspense.


Why is he there? The action is given, but the cause comes much later — he killed his white mistress and benefactor, Joanna Burden. The movement is through constant revelation — because she tried to repent of her "three years in hell"; she wants Joe to ask God's forgiveness for their sin when she knows that she has lied and now she cannot be with child; she is in the menopause. The movement of the story is also through alternating straight narrative in the third person point of view with flashbacks. The story invites the reader to follow Joe from birth to his thirty-third year. By using symbolwords, Faulkner involves the reader in the action to the extent that the reader recognizes Christian allusions, sociological and Calvinistic conceptions of man's depravity — through the nuances of the term black — Joe was black; he was the "volitionless servant of the fatality in which he believed that he did not believe. He was saying to himself I had to do it already in the past tense; I had to do it. She said so herself." He must murder, for what he chose to do is already predestined. This facet of Calvinism lifts the story above the literal level; it becomes universal in its implications. The focus is not on what happens; it is not the surface motives, but the inner conflicts which are being revealed.

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107 Faulkner's term, not that of the writer. This is an example of his use of combined nouns also. Light in August (New York, Charles Scribner's Sons, 1952), p. 245.
108 Ibid.
In Faulkner, a moral issue is central, but his characters seem to be weighted down with irrationality: his resolutions come from an unexpected source, a deus ex machina. His moral decisions come with the help of God. For example, at the end of the jail narrative in Requiem for a Nun, there comes a clear, undistanced voice as though out of the delicate antenna-skeins of radio:

"Listen, stranger, this was myself; this was I." 109

This Biblical allusion to the voice out of space shows that there is help for mankind. In this case, Temple Drake, now Mrs. Gavin Stevens, can be saved if she will only believe as Nancy does. The title, Requiem for a Nun, may apply, also, to Nancy; the two women are both of the same profession and both are guilty of sin. If Nancy dies physically, it may be that Temple Drake dies spiritually.

The period between 1921-1924 was Faulkner's pre-apprenticeship in writing, a period of poetic imitation which made him a mere amanuensis of the time. Yet oddly enough, he was learning to execute his own voice:

Somewhere a slender voiceless breeze will go
Unlinking the shivering poplar's arms and brakes
With sleeves simply crossed where waters flow;
A sunless stream quiet and deep that slakes
The thirsty alders pausing there at dawn.
(Hush, now, hush. Where was I, Jonson?)
Muted dreams for them, for me Bitter Science.
Exams are near and my thoughts uncontrollably
Wander, and I cannot hear
The voice telling me that work I must,
For every thing will be the same
When I am dead
A thousand years, I wish I were a bust head. 110

110 William Faulkner, "Study," The Marble Faun
(Boston, 1924).
Manuel Garcia is Hemingway's ideal hero, one who understands the need for grace under pressure, one who risks defeat at the hands of natural forces. The title, "The Undefeated," is ironical; it has several meanings. Robert Stanton sees this term undefeated in three ways: Manuel is undefeated because he kills the bull, undefeated because his pride and his courage will not let him stop trying, but defeated because he fails in his profession.

"The Undefeated" is a true tragedy of physical death, the antecedent of which may be found in Marlowe's Faust. Manuel sells his soul. He undergoes physical agony, but he has the satisfaction of knowing that he has been a good matador; he kills the bull. In essence, Hemingway describes, not the physical fight, but the spiritual one; Manuel fights himself. Manuel's objective is to die for what Henry James called "The Real Thing." The story is an example of what Leo Gurko designates as Neo-stoic gospel, the physical courage to endure. It underlines Hemingway's thesis that violence results in death. It shows the Hemingway hero who was created to bind the wounds of Nick Adams.


He is elemental, a man of simple tastes, dedicated to an immediate experience in which the physical and moral struggles merge. He is a man wounded and alone, without home family, friends. The character of Manuel is repeated in other stories in the person of Ruiz, the cardplayer in "The Gambler, The Nun and The Radio," Santiago, the fisherman, in The Old Man and the Sea, and Francis Macomber, the hunter, in "The Short, Happy Life of Francis Macomber." Manuel, as Hemingway's isolated hero, is involved in man's struggle against circumstances. He, as winner, takes nothing. His is a redemptive suffering in which he learns that "Those who wish to survive must learn to kill well." The issue is not whether the hero or his opponent must die, for though Manuel has killed the bull, he too dies. There is no destiny but death, and man must strive for a good and courageous end; this is his "discipline." Manuel, like Faulkner's Negro slave in "Red Leaves," learns that man and bull must face death alike, and so Manuel "ran well." But Manuel got something; he got revenge. He knew that he had devoted too much time to bullfighting; he had been in the arena too long, "too damn long. It's no good doing a thing too long."

- Manuel's failure brings him closer to reality. The irony is, however, that through professional failure, Manuel has gained personal satisfaction and pride.
"The Undefeated" "exalts the ideal of redemptive suffering and offers an unimpeachable argument against the validity of an exclusively personal code of conduct," states William Stein.

Initiation stories usually are of three types; in the first the hero stops short of the threshold of maturity and understanding, in the second he crosses the threshold but still searches for truth, and in the third he embarks on mature acceptance. Hemingway's "The Killers" and In Our Time are examples of the first, the experimental initiation. Hemingway's The Old Man and the Sea and Faulkner's "The Old People" and its sequel, "The Bear" represent the third, the conclusive or mature acceptance.

"The Bear" is Faulkner's most subtle work. The narrative structure is less complex than that in The Sound and the Fury, yet the art forms are the same. Like the impressionistic French painter, Paul Cézanne, he has presented reversals by inflating background. The backdrop of "The Bear" is more prominent than the shrinking focus. Part IV, covering Ike's life span (1867-1947) equals all the other parts of the story: the Christian motif of the commissary conversation balances the pagan motif of the hunting story. Ike's formal relinquishment is what is

implied in the hunting allegory; he accepts the virtues of the code, with pity and love but without regret.

An Analysis of William Faulkner's "The Bear"

Perry Miller has called the short novel "The Bear" a "romance of the wilderness" and likened it to the adventure stories of James Fenimore Cooper. In the "Editor's Note: to The Portable Faulkner," Malcolm Cowley says that "if you want to read simply a 'hunting story,' you should confine yourself to the first three parts and the last." If it is a mere hunting story, it will, no doubt, appeal to the American public which enjoys sports, legends, myths, and adventure -- adolescent literature.

Parts of "The Bear" first appeared as magazine stories. Titled "Lion: A Story," (1925) it was a tale of a dog, appearing in Harper's Monthly Magazine. Titled "A Bear Hunt," a tall tale was serialized in The Saturday Evening Post (1934). In 1935, it was titled "Lion." Another version appeared as "The Bear" in The Saturday Evening Post (1942). The day after, the final version was published

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116 CLXXII (December, 1925), pp. 67-77.

117 CCXIV (May 9, 1942), pp. 30-31, 74, 76-77.
in book form as one of the seven parts of *Go Down, Moses* (Random House, 1942). And still later it became the first story in the McCaslin saga, in *Go Down, Moses* (1955). The first stories and the *Saturday Evening Post* version may rightly be called a romance, for "The Bear" is a story of physical and spiritual adventure which occurs in the wilderness. But the later version, as the McCaslin saga of "The Bear," however, though having the same story, includes another section, which is parallel and which has as its setting the Mississippi commissary. The two versions of "The Bear" may be viewed from two levels — physical (objective), to which one may attach the title "Ike's Coming of Age," and spiritual (subjective), to which we may attach the title "The Rebirth of Isaac McCaslin." This "romance" has two motifs; namely hunting and religion, yet the conflict remains the same -- that of two worlds: the old versus the new. As a simple story of Ike's coming of age, we may tell the story thus:

When he is ten years old, Ike makes his first trip to the wilderness of Sutpen's Hundred. For six years, Ike is taught, by Sam Fathers (half-Negro, Half-Indian), that in order to become a good hunter, he must possess patience, humility, courage, endurance, as well as the skill needed for the sport. Participants in the "sport"
are Old Ben (the legendary bear) and the hunters (men) who represent all social levels of Southern civilization. Sam Fathers believes that Old Ben can be brought to bay only by a wild dog, which dog (Lion) Fathers finds and trains, with the help of Boon Hogganbeck (a quarter-Indian). Both the hunters and Old Ben are aware of a code, which all respect; but in the fall of the sixth year Old Ben breaks this code (he kills a colt). Boon and Lion kill Old Ben. Sam Fathers, who becomes paralyzed at the moment Old Ben is fatally wounded, dies two days later. (Lion, like Sam, "just quit.") Lion and Old Ben are buried together: "Old Ben's dried mutilated paw, resting above Lion's bones in a round tin box manufactured for axle-grease." When he is twenty-one, Ike returns to the wilderness, pauses at the grave site (four markers which separate the wilderness from civilization, and thus preserve a semblance of the old, sentimentally) and is sent away by Boon whom he discovers breaking up the gun.

Old Ben did not kill the colt; the hunters thought it was he. This version, explained below, exhibits the beliefs of the orthodox Christian religion and stresses the parallel between the religious expression: And it came to

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118 The italics are the writer's. These show the conflict between the pagan burial custom and the gadgets of modern civilization. The interpretation is taken from The Portable Faulkner, edited by Malcolm Cowley (New York, 1946), p. 360.
pass, the Biblical, and the secular foreshadowing in Faulkner: So he should have hated and feared Lion.

The second version adds to these motifs another, which serves as a balance or parallel in structure and in theme, with comparisons in section seven of each part. This later version assists the reader in separating appearance from reality. As an example of the second level, the spiritual, we may restate the story:

Ike McCaslin "enters his novitiate to the true wilderness" in Tallchatchie River bottom with the high priest Sam (Uncle Sam-America) Fathers (Ike's two fathers) beside him to initiate the novice (Isaac) in the rituals (Catholicism) of hunting. During the annual contest between Old Ben, the god, and the hunters (Pilgrims), according to Isaac, the hunters have no desire to kill Old Ben; they look forward to the trip (pilgrimage) at the "year's death," and they revere Old Ben. After six years, Old Ben breaks the rules. He comes into the Major's house and destroys his property, out of season -- and so Major de Spain orders Ben's death. Sam Fathers provides the means of destruction -- the one-eyed mule Kate, "which would not spook at wild blood,"119 the wild dog Lion, "who would

119 Ibid., p. 189.
never cry on a trail." He

"... gonter growl when he catches Old Ben's throat," Sam said, "But he ain't gonter never holler, ..." and who stands

as a horse stands... implying not only courage and all else that went to make up the will and desire to pursue and kill, but endurance, the will and desire beyond all imaginable limits of flesh in order to overtake and slay.

and Boon, who "had never hit anything bigger than a squirrel that anybody ever knew. ..." Old Ben is killed by Lion and Boon.

Faulkner shows his sensitivity to words and imagery by writing:

The three, for an instant, almost resembled a piece of statuary. ... It didn't collapse, crumble. It fell all of a piece, as a tree falls so that all three of them, man, dog and bear, seemed to bounce once.

\[120\] Ibid., p. 229.
\[121\] Ibid., p. 258.
\[122\] Ibid., p. 229. The words in italics are those applied to both the animal and Ike and Boon.
\[123\] Ibid., p. 270.
\[124\] Ibid., p. 232.
Sam Fathers, paralyzed at the moment Old Ben is fatally knifed, dies two days later. Ben is dead; Ike has completed his course and so has "witnessed his own birth" and knows that Sam Fathers must die: Fathers' work on earth is done. He dies when he falls off the mule, and his spirit goes to its rightful home when he is alone in his own abode, later perhaps, after Boon kills him. The god and the king of beast are interred together. Almost fifty men, a company, stand at attention as General Compson, their leader, "speaks over the grave," delivers the eulogy. Isaac, the new patriarch, returns years later to his church, the wilderness, pauses before the altar, the four markers, but renounces his inheritance when he comes upon Boon sitting among forty or fifty squirrels, the only game he can hit, dismembering his gun, the sign of modern man. The conflict here is symbolized by the contrast between pagan religion and middle-class Southern aristocracy--the army. From the "Responsive Reading" of the Christian Unity in the Methodist hymnals, the two versions may derive. We call this

"The Kill"

As we have members of one body, and all members have not the same office;

SO WE, BEING MANY, ARE ONE BODY IN CHRIST, AND EVERY ONE MEMBER OF ANOTHER

Now there are diversities of operation, but it is the same God who worketh all in all
NOW THERE ARE DIVERSITIES OF OPERATION, BUT
THE SAME GOD WHO WORKETH ALL IN ALL

For to one is given by the Spirit the world
of wisdom; to another the world of knowledge
by the same spirit

FOR TO ANOTHER FAITH BY THE SAME SPIRIT: TO
ANOTHER THE GIFTS OF HEALING BY THE SAME
SPIRIT

For by one Spirit are we all baptized into
one body, and have been all made to drink
into one Spirit; for the body is not one
member, but many

GOD HATH SET THE MEMBERS EVERY ONE OF THEM
IN THE BODY, AS IT HATH PLEASED HIM, AND
NOW THEY ARE MANY MEMBERS BUT ONE BODY.125

When Faulkner inserted the additional section, Part IV, he
raised "The Bear" from the category of a mere adventure
story to that of a psychological novel: the complexity
which resulted therefrom is what may be termed a "Duality
in Eden."

"The Bear" is a legend of the South. The locale is
an imaginary region, Yoknapatawpha, a county superimposed
by the author upon his native Jefferson County, Mississippi.
This fictional area dangles somewhere,* between earth and
heaven. The theme is that of conflict between wilderness
and civilization which appears to be pushing its

125"First Reading, Christian Unity," Methodist Hymnal
(Nashville, 1932), p. 583.

*The writer's coinage of somewhere -- with apologies
to Samuel Butler.
way into Faulkner's beloved land. The point of view is of Ike McCaslin; it is his story. The third motif, an episode, presented through flashbacks, has been foreshadowed by the preceding sections of the original. Its theme is that, in order to rid himself of the curse of slavery, Ike McCaslin must renounce the land, but he can do so only by knowing the whole truth -- a part of which is learned by him at the time of the close of the first three sections.

With section IV, Faulkner cuts the cord which has kept the story suspended in mid-air and brings it down toward earth. In structure, language, symbolism, tone, this section balances the other four of the original -- 1, 2, 3, 5; it has been foreshadowed by the first three sections and it parallels them, but the manner of presentation is the antithesis -- instead of a straight narrative method, this section follows the "stream-of-consciousness." It is not an interior monologue. The later work is negative; the original is positive. This balance accounts for the action of the final section. Like Wordsworth, Faulkner has applied imagination to the commonplace, for emphasis as well as for contrast, and has heightened the story by "emotion recollected in tranquility." On the other hand, Faulkner has combined his so-called optimism with pessimism.
Structurally, there are five parts, and by means of "orderly disorder" Faulkner has developed a climax at the end of each section. Section I ends with the first meeting of Old Ben and Ike:

It did not emerge, appear: it was just there, immobile, fixed in the green and windless noon's hot dappling, not as big as he had dreamed it but as big as he had expected, bigger, dimensionless against the dappled obscurity, looking at him. (244)126

When it has seen Ike and knows that each had appraised the other, it disappears.

It didn't walk into the woods. It faded, sank bank into the wilderness without motion as he had watched a fish, a huge old bass, sink into the dark depths of its pool and vanish without even any movement of its fins. 127

Section II ends when Ike becomes aware that he is a part of a whole. Ike, as archetype, is a part of the universe: yes, it was like nothing he had ever dreamed, let alone heard in mere man-talking until after a no-time he returned and lay apart spent on the insatiate immemorial beach and again with a movement one time older than man. ... It was

126 Malcolm Cowley, op. cit. The pronoun it refers to Old Ben. The italics are the writer's. The words are underscored in order to call attention to both the relation of man and beast and the imagery, as well as to the element of the supernatural.

127 Ibid.
the beginning of the end of something, he didn't know what...128

This quotation reminds one of Hemingway's "End of Something." Section III ends with McCaslin's query about Lion's death:

"Did you kill him, Boon? ... Tell the truth, ..."129

Section IV ends with Ike's renunciation of the inheritance; he reaches full maturity here -- the knowledge of truth, the interrelation of man, beast, and God. The mental struggle, the reflection, of Section IV resolves the physical struggle of the first three sections. Section V resumes the narrative and shows Ike's release from the land and Boon's destruction: the italics, the snake, and the cachinnation of Boon symbolize this dissolution.130

The opening paragraph sets the tone of the novel: its slow, epic pace, its reference to other times, its mixture of man and beast, its emphasis on corruption.

128 Ibid.
129 Ibid., p. 288. This is the beginning of Ike's awareness that he is being initiated. He has not as yet understood all that is happening to him.
130 Ibid., p. 347.
There was a man and a dog too this time.
Two beasts, counting Old Ben, the bear, and
two men, counting Boon Hogganbeck, in whom
some of the same blood ran which ran in
Sam Fathers, even though Boon's was a plebeian
strain of it and only Sam and Old Ben and the
mongrel Lion are taintless and incorruptible.131

This section gradually accelerates as these ideas, con­
tinually repeated, move the story to its majestic climax,
"The Kill."132 Sections I and V have the same tone, for
the latter is an expansion or repetition of the former.
The inserted section, IV, is perhaps a prosaic version of
the epic, as in Melville's Moby Dick. Like Hemingway,
Faulkner has emphasized, by restating, the violence and
passions which are punishable by God. The method is "orderly
disorder" -- flashbacks and movement forward combined.

By means of characterization, Faulkner, using Ike as
the pivot, shows the relationships of man and man, man and
nature, man and God. In the social hierarchy, Ben, Sam, and
Boon are Nature's representatives; the poor whites, Tennie's
Jim, the Major, and the Colonel are modern man: the two
groups represent nature and man in combat. The use of all
male characters as players in the dramatic hunt reflects
the influence of the Grecian tragedy, as well as a
superstition in Norse mythology; this is balanced, however,

131Ibid., p. 227.
132Ibid., pp. 274-278.
by the orthodox Christian belief of the inhabitants of
the world, men and women, as seen in the added section.\textsuperscript{133}
The titles, "The Bear" and \textit{Go Down, Moses}, suggest the
conflict and the movement: "The Bear" as pagan, the
wilderness as the old world; \textit{Go Down, Moses} as Christian,
the Adamic theme, movement downward.\textsuperscript{134} Ike, as Moses,
must go down into the wilderness to release his people,
and he himself must renounce his inheritance. Ike, as
neophyte, is likened to a little dog, a "fyce", by Sam;
whereas, according to General Compson, Ike, after:"gradua-
tion," is already "an old man born knowing, fearing without
being afraid." (285) At the crucial moment, nevertheless,
Ike remains outside, a mere observer; he does not shoot,
nor does he use a knife. He is neither of the old nor of
the new. And thus Ike is made afterwards to dwell for
almost a half-century in a rented room, again, inside the
modern, but not of it.

\textsuperscript{133}The woman needs explaining; there seems to be an
inconsistency here.

\textsuperscript{134}In "Delta Autumn," the last story in the book, there
is a new vision of universal man and love.
Although Ike thinks of Boon as white, Boon is a mixture. (262) His features and actions are those of an animal: he has the same smell as Lion; he is unkempt; he "has the mind of a child and a heart of a horse." He sleeps with Lion, on a "stale sheetless pallet." He protects Lion as if the dog were his own child. But he is a man. He curses (276-277); he is vulgar; he makes a trip to town with Ike for whiskey to tide the hunters over while they await the big contest, but he spends his time at the zoo (268). He has a gun, but he "has missed five times." Boon remains an animal to the end.

Old Ben is viewed as a human being who stands "indomitable," "solitary," "unmolested." He is unwedded, childless, but absolved of mortality. He takes his time (233) and, like Sam, he fades away. He is his "own ungendered progenitor" (246) who dies a glorious death (276), although he has broken the code (249). But he is of another world; even the woodpecker "is aware of his presence" (238-239) though he is unseen.

Section III is devoted to Boon, who is the acolyte. Faulkner must have changed his mind about the character Boon, for in The Reivers Boon is all man; he changes, marries, and fathers a child.

*The passage is too long to be cited here.
The first section shows the interweaving of symbols and imagery, repeated in the final section. The day after Old Ben dies is noted as the time of release, for that day it rained; thus the earth was cleared, purified, of its pagan influence. (281) When Lion moves out into the sun, he meets evil. The narrative pauses when Ike is sixteen and, by means of catechism, Ike reveals to his cousin Cass his life in the wilderness and learns the McCaslin saga. This epic section parallels the hunting story: Cass is the symbol of the Old South, possessing the land and the slaves, Nature and man: the conversation occurs in the "musty" commissary. The ledger symbolizes the Bible of the plantation, contrasting light and dark, as do the seasons presented therein. The episode of unlocking the door and getting the cup is parallel to that of Boon as he killed the Lion -- here Uncle Herbert is Boon. The twins, Uncle Hubert and Uncle Buck, as Lion and Boon as allegory, are identical, but though their handwriting is the same, their spelling is different. (305)

The continual emphasis on the word time, coupled with the words this and too connotes a unity of the past and the present, which, according to Faulkner, are inseparable: the shifting in time and invents suggests timelessness. Moving back and forth in time and in story, Faulkner manages
to cover the entire universe in history, legend, and religion, while expounding the corruptness of the South and his theory of incarnation. Ike must renounce, in the wilderness, relinquish (290) both man and the land, and yet be "dispossessed of Eden." (262)

Scents, smells colors suggest the interrelation of man and animal. The growth of Ike from a "fyce" to a "bitch" (239) parallels the traits of the two dogs. That Ike stood on the crest of the knoll (360) but walked down the other side in answer to the hammering of Boon symbolizes both rejection and renunciation. (361) Imagery is presented, also, through the similarity of features -- eyes, movement, turn of head, and stance of animals and man -- Old Ben and Sam, Lion and Boon. The epitome of imagery is seen in the episode of "The Kill."

Linked with both symbolism and imagery is the language of Faulkner, as seen in the last sentence of the first paragraph on this page. Whether the change of the word implied (299) in another passage to that of inferred (272) in the later edition was intentional or not, the writer cannot say, but Faulkner may have intended to suggest that there is a difference between saying that "Lion implied not only courage" and that he "inferred not only courage." This may, however, be another technique the author uses to contrast the old and the new in usage. The word habet,
meaning held, italicized in the first version is not italicized in the later one. (330)

Using simple words for his characters, by means of language — colloquial, but not dialectal — Faulkner intersperses his story with moving rhetoric, as he depicts Ike's journey through life. Faulkner speaks of the wagon "progressing not by its own volition but by attrition of intact yet circumambience, drowsing, earless, almost lightless." He speaks of Ike, by interpolation, as having "by his own will and relinquishment accepted not a gambit, not a choice, but a condition in which not only the bear's heretofore inviolable anonymity, but all the ancient rules and balances of hunter and hunted had been abrogated." (212) His interpolations often become the heightened voice. And of Cass as lifting his hand "as the stereopticon condenses into one instantaneous field the myriad minutiae of its scope." (331) He enhanced the epic quality and thus increased the movement, the pace, by use of long sentences and a paragraph of five pages (six pages in the Portable) in order to show that the land itself had been cursed by slavery and that the only way for Ike to escape the curse is to relinquish the land.

Faulkner balances ideas by means of contrasting qualities such as tolerance, patience, humility, endurance,
fidelity, love on the part of both animal and man in the wilderness, with those of promiscuity, violence, defilement, instability, dispossession in the saga. He makes his story become alive by the use of negatives: immovable, indomitable, immortal, amortization, immitigable, inscrutable burlap, impenetrable woods, immemorial flanks, immortality, and insatiate, immemorable beach. All of these emphasize the sense of the oneness of the universe.

This sense of immortality is heightened when Faulkner speaks of Ike as feeling that he "had experienced it all before," not merely in a dream as if he were "in a timeless woods" where "there was no death." He shows his contempt for civilization by saying that "little puny humans swarmed and hacked at in a fury of abhorrence and fear"; "dogs which feared to bay at Old Ben"1 and he exhibits his admiration for the wilderness -- "that doomed wilderness whose eyes were being constantly and punily gnawed at by men with plows and axes who feared it because it was wilderness." Faulkner contrasts modern civilization with the old and adds:

...how much it takes to compound a man (Isaac McCaslin, for instance) and of the devious intricate choosing yet unerr ing path that man's (Isaac McCaslin's for instance) spirit takes among all that mass to make him at last what he is to be, not only to the astonishment of them (the ones who sired the McCaslin who sired his father and Uncle Buddy and their sister, and the ones who sired the Beauchamp who
sired his Uncle Hubert and his Uncle Hubert's sister) who believed they had shaped him, but to Isaac McCaslin too. Using words such as indomitable and invincible as synonyms and relinquence in juxtaposition with relinquish, Faulkner abounds in variety of expression. He omits punctuation marks to show the continuous flow of civilization, and speaks of the wilderness as having no fixed paths. He shifts from light to dark by describing Cass's face as dark and aquiline, grave, "insufferable and bemused."

For convenience, he, like Sir Walter Scott, coins words at will: as sap-rife.

But there is humor in Faulkner also. The episode of Boon when drunk, the men arguing in the shack, the scene in which Ike finds that all the family possessions are gone, including the cup, are laughable.

Returning to the story, we see Ike, absolved through renunciation, dispossessed of both the wilderness and civilization, living out his more than forty years in a rented room, and childless, with the knowledge that truth is neither past nor future. Surely the arrangement and selectivity of subject matter as presented by Faulkner in "The Bear" -- man kills for the sake of killing; man has to know death and evil in order to know God; man is...

subject to the reign of evil, and so must know death; man cultivates death;\textsuperscript{137} human endurance is what is important; man, through his own volition can get out -- is no "mere romance."

Such a theme, even without its complex plot, its long, entangled sentences, its variation on tone, its alternating pace, would be more than a simple hunting story. It shows William Faulkner as a neo-naturalist;\textsuperscript{*} it makes him a writer of fiction of the first order, who loves his characters while judging them, and it presents him as one who is uncertain of his position in society and of his position on religion, as practiced today. "The Bear" is Faulkner's commentary on life in our time. Since Faulkner himself returned to his homeland, one would assume that he was absorbed by the empathy he had for the South, his region. Thus, he too was engrossed in the "Quality of Eden."

William Faulkner's "The Bear." in \textit{Go Down, Moses}, exhibits his artistic peak, the period when he achieved a fusion of theme and story, as foreshadowed in \textit{The Sound and the Fury}, \textit{Absalom, Absalom!} and \textit{Light in August}. Through use of multiple view, he composed a fugue which,

\textsuperscript{137}Compare George B. Shaw's "Man and Superman."

\textsuperscript{*}This is but one of the many literary categories into which William Faulkner may well fit.
in each instance, absorbed the techniques of the arts in general: music, sculpture, painting, literature.

In the final scene of "The Bear," Boon is pictured as hammering his dismembered barrel against the gun-breech with the frantic abandon of a madman.

"Get out of here! Don't touch them! Don't touch one of them! They're mine!"138

Here Faulkner is implying that Boon is still a child, for he is contrasting the squirrels (little) with the bear (big) to point up the code that the hunter never pits himself against little game. In the final scene of The Sound and the Fury, Benjy bellows, like a cow, in "horror; shock, agony eyeless, tongueless, just sound" (335), like the idiot Jim Bond, the last descendent of Thomas Sutpen in Absalom, Absalom! But Jim is the only surviving descendent of Sutpen and needs to make no judgment, whereas Ike and Benjy are not. Both are members of a clan, but know not that neither will be able to fulfill his purpose. Both will remain childless. Neither will become progenitive: Benjy has been castrated; Ike has castrated himself.

The endings of the three stories, nevertheless, permit the reader to see the manifestations of what John W. Hunt sees as hopelessness, sorrow, injustices, and misery.139


The opening and closing scenes of the three stories form a kind of framework for Faulkner's world view. This literary technique is geared to the problem inherent in our time. The bellowing and the hammering -- noises of puny man -- depict the hopelessness of all the world. Faulkner is locating man's place in the universe, and like Mark Twain in *What is Man?*, is equating man and animal.

As in *The Sound and the Fury* and *Absalom, Absalom!*, also, Faulkner is romanticizing Ike McCaslin's position, but the romanticism is undermined by Cass until the final realism is the result. Ike cannot personally live the virtues of the wilderness; he is inadequate by reason of his being human. But how can he resolve this dilemma? Faulkner sees the end result as man's survival; otherwise without realizing this need, for love and brotherhood, like Old Cowpathers in the saga, man is doomed. To survive man must go forward. Ike, as a carpenter, must use the woods for survival. The wilderness can assist him in his trade by providing the material, but the wilderness is not the way of life; it is but one way life can be achieved. This is the way it is, but what shall man do?

Be guided by the virtues, not by man's established patterns. What virtues are needed? Virtues of the wilderness, the "old Verities" which will assist man in discovering the way. Isaac assumed that he could cast off sin, but
he discovered that he had not the capacity. Retreat from civilization would not suffice; he could not return to nature. In this respect, Faulkner felt that the South's sin is there for man to cope with; there is no escape, no resolution, but mankind can live meaningfully by courage and endurance.

Conclusion

The purpose of this chapter has been to present elements necessary for a comprehensive study of Hemingway and Faulkner by presenting biographical data which have relevance to their works, pointing to specific influences upon their lives and literary styles, and citing examples of their themes and philosophies. This writer believes that through examination of these elements the students in a sophomore college English class may see traits which account for the literary stature of Hemingway and Faulkner and may be able to chart the paths of their own cultural heritage.

The writer hopes that while defining these paths, the students may acquire an appreciation for literature, understand the skills of an imaginative work, gain training in constructive thought, and use these works as models for their own creativity. Thus, they may achieve the objectives suggested in this study.
Chapter III

TEACHING METHODS AND EVALUATION

The preceding chapter has presented the biographical data and the literary influences that apparently affected the creativity of Ernest Hemingway and William Faulkner. The purpose has been to point out what the teacher and the students may expect from a study of the two authors in depth. Chapter III, devoted to methodology, will define the aims and suggest activities in keeping with the unit.

Aims

The aim of teaching literature on the college level is to give training in constructive thinking by means of examining and evaluating literary works. The purpose of the unit on Hemingway and Faulkner is to acquaint students with good literature, to develop skills, and to cultivate appreciation of the aesthetic function of an imaginative work. In addition, the unit is designed to stimulate students to read on their own, to enjoy reading, to develop intellectual judgment, and to communicate effectively their own judgments. These objectives are similar to the three broad aims proposed by John Gerber for an introductory college course: 1) to create an interest in good literature, 2) to develop skill in the reading of literary works,
and 3) to develop an understanding of certain acknowledged literary masterpieces. The teacher seeks to assist students to acquire means by which they may gain pleasure from varied materials and to form habits of effective communication. In order to accomplish these aims, the teacher must know what particular aspects of the literature he expects students to analyze and what experiences are necessary to stimulate thoughtful interpretation. Effective communication is a basic part of the program in literature. Unless the students can interpret what they read, develop the power to think clearly and to respond esthetically, and to express their ideas in oral and written form — experience literature fully — the basic aims of the program are not achieved.

There must be interpretive reading. Interpretive reading means being able to understand the work as a whole and to gain insight into the author's theme. In order that the students may show that they understand and have gained insight, the course in literature should include assignments in oral and written composition to assist the students to improve their power of expression, to clarify meaning, and to determine the amount of information they have retained. Composition may be handled

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through various approaches.

J. N. Hook proposes six approaches to the teaching of literature: 1) the historical, in which authors are presented as human beings, 2) the sociopsychological, in which characters in literature are viewed as individuals and as members of society, 3) the emotive, in which the pleasure of reading is emphasized, 4) the didactic, in which the emphasis is placed on identifying the intent of the writer in a particular piece, 5) the paraphrastic, in which the student is asked to restate the meaning of a piece, 6) the analytical, in which the emphasis is on the analysis of various elements of a literary piece.  

John C. Gerber suggests four approaches: 1) the explicative, in which the nature of the work is explained by showing the conflict, setting, and structure, 2) the interpretive, in which the student gives his personal reaction, 3) the evaluative, in which the student explains, interprets, and assesses the work, and 4) the imitative, in which the student studies traits of the author in order to acquire a similar style.

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The Teaching of High School English (New York: Ronald Press, 1959), pp. 155-194. We include Hook because of the intellectual and emotional maturity of the students.

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Hans P. Guth proposes three approaches: 1) the **explicative**, a close formal analysis concerned with the work as it is read and how it is felt—the "text-centered approach," as it is sometimes called, 2) the **historical**, accepting the author's way of looking at experience as it has occurred in recognized periods of American history, 3) the **thematic**, discovering the central idea as it is embodied in content and form.  

Francis Lee Utley, Lynn Z. Bloom, and Arthur F. Kinney present seven approaches to a study of Faulkner's "The Bear": 1) the **background approach**, concerning what anecdotes and other stories reveal about Old Ben, "The Bear," 2) the **biographical approach**, exploring the role of personal experiences in Faulkner's work, 3) the **canonical approach**, supplying additional information about the character, 4) the **cultural approach**, showing roots of society or evaluating, 5) the **developmental approach**, providing new perspectives by means of comparing the relationship between two works, 6) the **interpretive approach**, answering pertinent questions raised in minds of the readers, and 7) the **stylistic approach**, exploring

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the relation of style and meaning. These three authors add that no matter what approach is used "the results will be the same."

Lewis Leary states that the teacher must provide other approaches by assessing new information setting up hypotheses, and testing them in terms of what exists.

Three additional approaches might include all of the aforementioned; namely a synthesis of 1) historical, concerning the background of the author, 2) the analytical or recreative, relating to the examination of the various elements of fiction - the ingredients as embodied in a particular piece, and 3) the judicial, dealing with the evaluation of the particular work in terms of its relationship with other works by the same and by other authors.

The teacher of literature should try to blend approaches so that the course may yield the expected outcomes. The study of prose fiction lends itself readily to any of the approaches, but the inclusion of as many relevant approaches as possible in the limited amount of time available should achieve satisfactory results. For intensive class study,

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the theme, the author's point of view, the characters, setting and plot are all suitable topics for the story as the expression of the writer's personality, his attitude toward his subject, his interpretation, and his view of life. These have been presented in the study of "The Killers" by Hemingway and "The Bear" by Faulkner in the preceding chapter.

Preplanning

In preparation for a unit on Hemingway and Faulkner, the teacher should encourage student planning, for when both teacher and students know the expected outcomes, the work is more likely to move smoothly, causing students to enjoy the unit and to take pride in their accomplishments. Since the sophomore students have worked together during the first half of the semester, they have been exposed to various approaches—historical, developmental, cultural, biographical, and stylistic—to the subject matter and have acquired the background needed to examine the literary genre, the milieu, and the influences on the lives and works of the author. But the teacher must not assume too much; it is always best for him to review briefly what has been covered, hoping that those who are just entering this section of the class will be able to keep abreast of instruction.
When a student elects a course in literature, he might be assumed to have a feeling for literature, an aptitude, a special interest, and a desire to learn. This is not the whole truth, however, for some students take courses in literature only to fulfill requirements for graduation or for certification, and others to prepare for some specific profession. No matter what his purpose, the student must be exposed to literary material which will widen his breadth of experience, teach discrimination, make for more proficiency in communication—in short, he must be grounded in literature which will be of most value to him in life. The job of the teacher is to provide means whereby the course can be made educative and profitable, to provide training and preparation for all and specific values for each student. But the teacher must avoid making the student in his own image. He must provide opportunities for the development of such qualities as appreciation of beauty, emotional control, factual competence, openmindedness, multiple interests, social acceptance or fellowship, critical thinking, and many more. Naturally, not many students

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John C. Gerber states that about "five percent of the students enrolled in the introductory college course in literature plan to become English majors and for ninety percent this is the concluding course." Robert C. Pooley, op. cit., p. 53.
will develop all of these, but the teacher must be alert for students who may need to cultivate any or all of these qualities.

The teacher must begin where the students are and put before them that from which they may secure cultural rewards. He will know that the study of prose fiction is usually an area well suited to such a purpose. From the study of literature, the student develops taste and discrimination; he gains steady improvement in interpretive skills; he acquires facility in expressing his own ideas; and he increases his sensual awareness.

How may one teacher accomplish these multiple ends? There is no one answer, of course, but by adopting an eclectic system and by being aware of the diversity of personalities, motives, ambitions, needs, and interests of various students, the teacher may be able to achieve his purpose. He should permit each student to speak, read, or write on subjects of interest to him in his own way and for his own purpose. He should try to present the material in a manner readily comprehensible to the majority of the students. The material should be selected with a discrimination that justifies its use. Good models should be used for intensive class study and for individual reading. Instruction should be varied.
For example, in introducing a study of Hemingway and Faulkner, the teacher may use not only paperback editions and the basic text, but also magazine articles and stories written by or about these two authors.

In preplanning, also, the teacher must take the students into his confidence; he must let them know that they have a part in the study of the unit. Thus, prior to the unit on Hemingway and Faulkner, the ninety-six students enrolled in the two sections of sophomore English at Tuskegee Institute met with the teacher and discussed a plan whereby the entire group would be divided into two "camps"—one, Hemingway; the other, Faulkner. Both classes were involved, and so they met at a common hour. The students represented what Eddy\(^{1147}\) has called "the fifteen percent of the families constituting the lower lower class of American society," frequently referred to as the culturally deprived. The groups included two freshmen, seventy-five sophomores, thirteen juniors, and five seniors. No senior had begun practice teaching, for which this course was a prerequisite. Among the students were three Africans— from Cape Town, Republic of South Africa;

Monrovia, Liberia; and Lagos, Nigeria—one South American from British Guiana; and one exchange student from St. Olaf College, Minnesota. Three male students were veterans of the Korean War; six females were prospective nurses who had returned from one or more hospital affiliates off campus. Many of the students had taken or were taking Spanish or French, German, and Russian. The leaders whom they selected were students of higher intellectual ability, whose homes were in different sections of the United States and Africa.

Each student made his own choice and joined those who were reading the same author; together they selected a chairman and a secretary. Following the procedure used earlier in a unit on "Major American Writers of the Late Nineteenth Century," the students purchased paperback editions of the work(s) of the author whom they had selected.

Meanwhile, all students, utilizing the Miller text,* began reading out of class the section edited by Mark Schorer, "Sherwood Anderson, F. Scott Fitzgerald, Ernest Hemingway," and the section, edited by Irving Howe, "William Faulkner." Not all the students had been exposed to other novelists of the twentieth century, for some were transfer students and others were changing from another

*See page 7.
section of literature. The first portion of the semester had been devoted to the study of twentieth century American poets. In class, attention was called to the biographical and bibliographical information in the Miller text. No attempt was made to discuss in detail the life of either author; the biographical information was to be presented in capsule, only in terms of its influence on and relation to the works themselves. By this means, students see relationships between cause and effect. The students were instructed to read the material at least twice; first rapidly, for content; second slowly, for insight. Selections to be discussed in class were from Green Hills of Africa by Ernest Hemingway and "The Bear" by William Faulkner.

A good introduction to the study of the works of the two authors would be to read orally the first paragraph of "The Bear" and the opening of "Big Two-Hearted River." The reading could be done by either the teacher or a student whom the teacher knows to be a good reader. Immediately following this, the teacher should pose questions about style, content, vocabulary, and diction. The biographical data necessary for the study should be centered around those aspects reflecting the personal traits, formal training, literary influences, personal relationships, and periods of productivity of each author.
This, however, should be withheld until the teacher has given the students ample time to digest the information in the text.

Basic to an appreciation of Faulkner is the understanding of his style. The sentence syntax, the levels of diction, and the use of negatives are a few of the things about which students should be forewarned. The works can be better understood if the readers will remind themselves constantly that Faulkner is thinking aloud; that Hemingway writes and revises, using repetition as a means of imprinting details upon the minds of his readers.

It is hoped that as they read, students will experience what Alfred North Whitehead describes as the three stages of mental growth: the romantic excitement of the first apprehension of a subject, the precision or systematic ordering of the material, and the generalization, the synthesis of the two in a return to romanticism with the added advantage of classified ideas and developed techniques. A word of precaution is needed here. It is not the purpose of the writer to say which philosophy, aims,

and procedures are best, for the course in American
literature at Tuskegee Institute is but one in the
sequential framework already established by the
Department of English and the schools which it services.

Procedure

Mindful that classes in sophomore English are held
three times per week, the teacher and students decided to
divide the unit on Hemingway and Faulkner into two parts,
devoting four weeks to each. Part I, the first four-week
period, focused attention on materials in the text, excerpts
from *Green Hills of Africa* by Ernest Hemingway, "William
Faulkner" by Irving Howe and "The Bear" by William Faulkner.
Part II, the second four-week period, was devoted to presenta-
tions by individuals and groups of out-of-class readings
and of activities planned from the selected stories and
novels of both authors. These procedures included various
ways of utilizing the communicative skills.

Part I was subdivided into lectures, class discussions,
and evaluation. During the first part, comprising a period
of two weeks, or six class days, the teacher discussed the
expected outcomes, explained the activities, distributed
mimeographed materials,\(^{1h9}\) and administered a questionnaire

\(^{1h9}\) Materials are included in the appendix.
on which works students had read, seen, or heard, from
Hemingway and Faulkner. In addition, the teacher made
assignments for class discussion of materials in the
text and reviewed the elements of prose fiction. Part II,
consisting of presentations of out-of-class reading, was
divided into two two-week periods devoted to each author.
Each time an author was to be discussed, all students
brought to class paperback editions of the stories of that
author, plus whatever other works by and about the author,
and also whatever audio-visual aids were needed. For the
activities, each group selected two members of the opposing
group, "devil's advocates," who would quiz and prod them
and would assist in the evaluation. For example, the
Hemingway group selected two members of the Faulkner group
who served as advocates, and vice versa. By permitting
each student an opportunity to select his own author for
the out-of-class activities, the teacher provided for a
wide range of interests and permitted the student to go
as far as his personal development would allow; thus,
the students' intellectual and emotional resources were
tapped and each student received from his reading the
outcomes which meant most to him.

At the end of each lecture period, class assignments
were made. In order not to circumscribe student partici-
pation, the class used various methods of introducing
the stories discussed. Available resources, such as
audio-visual aids, and suggestions from other English
faculty members conducting similar units were utilized.
The first stories read outside the classroom, as agreed
upon by the group leaders, the advocates, and the teacher,
were "The Killers" by Ernest Hemingway and "An Odor of
Verbena" by William Faulkner.* These stories were
selected because they were appealing and were the ones
most readily available to the majority of the students.
The assignment was introduced in such way that those who
had not read the work would want to do so. Students who
had read the story and had copies of their own lent
them to others in the class; that is, the Hemingway group
would lend books to the Faulkner group, and vice versa.
In one instance a plot summary was given; at another time,
an incident was recounted; at another, a recording was
played; at still other times, passages from books and
magazines were read by other teachers of English, as well
as by teachers from other departments; these set the tone
of the day's discussion. Questions and responses proved
that the students were becoming aware of the background
needed for an appreciation of the stories with which they
were to be concerned. Topics ranged from queries about the

*The lists appear in the Appendix.
influence of European movements to the omission of punctuation marks in many of the Faulkner passages.

At the first class meeting, assuming that the students would find literature to be a model for improving their composition and rhetoric, the teacher presented her plan of lectures by relating and analyzing Hemingway's "Big Two-Hearted River" (1925) and by playing a recording of Faulkner reading his Nobel Prize Speech.150

The first meeting held with the group leaders was devoted to discussing objectives, modes of presentation, and methods of evaluation. During this two-hour period, the students asked questions and made suggestions and recommendations. As stated previously, because preliminary plans had been made by the members of the two sections, there was a review of expected outcomes and a brief discussion by the teacher and the representatives of the classes of what had been accomplished, during the interim between semesters, in preparation for the unit.

The first meeting held with the group leaders was devoted to discussing objectives, modes of presentation,

150 "Faulkner Reads from His Works," Caedmon T C 1035. Not all of the record was played; excerpts from the stories As I Lay Dying, A Fable, and The Old Man were used later by the Faulkner group.
and methods of evaluation. During this two-hour period, the students asked questions and made suggestions and recommendations. As stated previously, because preliminary plans had been made by the members of the two sections, there was a review of expected outcomes and a brief discussion by the teacher and the representatives of the classes of what had been accomplished, during the interim between semesters, in preparation for the unit.

Each leader, it was noted, had canvassed his group by asking questions to guide group reading and activities. The leaders had agreed to keep the number of questions to a maximum of ten. These were the questions used:

1. What do you expect to learn from this unit?
2. How do you intend to accomplish your objectives?
3. What is your responsibility to the group?
4. What works of the author have you read? From previous reading, have you any suggestions to make concerning those works which are best adapted to your purpose?
5. What specific training or talent do you have that will be valuable to the group?
6. What resources do you hope to utilize?
7. Would small-group discussion help? To what extent? How would you go about arranging for the group meetings?
8. Are you working with the class members with whom you can make your best contribution?
9. Do you believe the activities in which you will engage will enhance your comprehension of appreciation for literature?

10. Can you keep an open mind?

The leaders had rounded up copies of works in the library, at the bookstore, and at department and drug stores. They had made contacts with other instructors and librarians for the use of audio-visual aids, literary materials, and other facilities. They had obtained pieces of literary criticism that gave impetus to the activities and discussions. The group members had helped the leaders in securing supplies such as stencils, paper, files, and other needed equipment.

The teacher, as ex-officio member of each group, had attended the preliminary meetings only when asked. She helped the students to prevent digression, to avoid wasting time, and to gather evidence helpful in arriving at conclusions. The teacher had accompanied the group leaders when they made their personal contacts with the librarians and with other teachers whose services and equipment they wished to secure. Getting the unit started proved one of the difficult tasks.

The other members of the groups met to see whether they had grasped or failed to grasp meanings, to test their own conclusions, to list places where works of the authors
could be located, and to indicate the name of the one literary critic whom they planned to use as an authority. Each activity, it should be noted, was to be related to one's own experience, whenever possible.

The stories and novels to be examined had been selected from lists of the preferences compiled by students in preceding classes as well as from interests of the members of the two sections and from librarians and teachers with whom they had talked.* Their modes of presentation were those agreed upon by the group. Both individual and group presentations were to be varied so that as many different types of activities as possible might be given. Each group stated that the types of activities would vary from time to time and would be geared toward maximal growth for the individual students engaged in them the communicative arts. Emphasis would be placed on creative thinking, information regarding historical and sociological habits and attitudes, and the knowledge of the customs, past and present influencing the students presently enrolled.

No standardized tests were to be given; no syllabus had been prepared for this experiment. The departmental outline was used as a flexible guide for preparing the unit.

*The lists appear in Appendix .
The introduction to each unit was handled in a way to preclude retelling of the story. An introductory statement or paragraph was given so that the interest of the other students would be aroused to the extent that they would wish to read the story for themselves. The class activities included demonstrations of levels of diction and character types, construction of models from Hawthorne's The Scarlet Letter, showing the scaffold, and from Faulkner's Intruder in the Dust, showing the jail. Each of these activities was followed by student evaluations.

Another one of the activities suggested by the groups was that of a dormitory reading program. At the start of the unit on Hemingway and Faulkner each group leader would select as many works by the two authors as were available on the campus and would place these in the reading room of the Student Union. Students wishing to enter the reading program would sign the sheets in the offices of the Student Union and the Campus Digest, the student newspaper. Announcements of the program would be placed on the bulletin boards in the dormitories and in the Union, and through the various campus publications. The volunteer reading would cover a period of six weeks and any student would be eligible to participate.
Awards would be given in four categories: (1) the highest number of volumes read, (2) the dormitory having the largest number of participants, (3) the English class having the largest number of entries, and (4) the most interesting activity growing out of the reading.

This campus-wide project would include not only the teaching faculty but also the staff members, such as librarians, house advisors, and College Union personnel.

The second class period was spent in administering the questionnaire. The third period was devoted to a lecture embracing selected biographical information, data concerning published works of the two authors, and interpretations of certain works. The students listened, took notes, and asked questions about that information given in the lecture but not appearing in the text. This process evoked critical thinking.

Meanwhile, results of the questionnaire were being tabulated by some of the students, and other students were using conference hours with the teacher in order to discuss progress and problems encountered in their out-of-class readings and group preparation. After the first conference, held following the second class meeting, the students read and reported weekly to the teacher, on four-by-six index cards, no fewer than two hundred pages of additional
reading from the works of the authors or from literary criticisms of the individual works of each author.

The groups met weekly (without the teacher and outside class) for reports, reviews, and discussions, readings, and for rehearsals for their presentations. When a group had completed its activities, it met to evaluate its own presentation as well as to formulate the report which the chairman had submitted to the teacher. Later, portions of the report were mimeographed and distributed to members of the class. The teacher made no effort to correct or to assist in either preparation or distribution of the reports.

Each student read his selected material, first to digest it, then to determine whether he was affected by it—liked or disliked the characters or was pleased or sad at the end. After the second reading, the student selected the section he believed best represented the artistry of the writer. He noted the content and style so that he might later analyze, synthesize, and pass judgment on the work for one of his written assignments. He marked the pages by making marginal notes, underlining lines and phrases or compiling word lists. These he would use in oral or written reports.
The Hemingway group had little trouble in understanding the selections and making its decisions, but the Faulkner group, finding many passages in the author's writings quite difficult, conducted many more sessions than did the Hemingway group. Incidentally, the Faulkner group read much more of the works than did the Hemingway group. Many of the Hemingway group members joined the Faulkner group when the latter made its presentations. Early in the sessions, the Hemingway group found characters with whom its members could identify, but the Faulkner group did not find such characters. This discovery challenged the group so much that it met in smaller groups, reading aloud entire stories or listening to recordings and discussing parallel ideas found in the different works. This they did long before the time the group made its presentation.

As stated previously, the teacher used Hemingway's "Big Two-Hearted River" as an introduction and later posed questions which she and the class discussed. This story had not been selected for student reading, though most of the students had read it before. It was used by the teacher merely as an example of what was to be expected of the students in preparing for their individual presentations. After presenting the story, the teacher distributed the
following forms and requested the class to keep the copies as a guide for further study.

"Big Two-Hearted River" (1925)

(As succinctly as possible, present the contents of the story, giving as much as you believe necessary in order to create interest.)

**Story**

Nicholas Adams returns alone to the Michigan woods seeking a panacea for his physical and psychological wounds. After a night's rest and a day of fishing he departs believing he has been cured for the time being.

**Assignment**

When you complete the story, ask yourself:

1. What are the facts? Is the story credible?
2. From what point of view is the story told?
3. What is the author's attitude toward the facts (tone)?
4. What negative affirmation does Hemingway make?
5. In the introduction you are told that this story is the climactic one in the volume *In Our Time*. Why is it so?
6. Why did Nick return to the Michigan woods? (For what purpose other than fishing?)
7. Why are all the grasshoppers black?
8. Is there any significance in stating that both fish were males?
9. Note the levels of diction. Are they appropriate?
10. Why does the author say he *could* fish and not he *would* fish in the swamps?
Written Exercises

1. Apply this passage to Nick

...where the sun did not come through except in patches; in the fast deep water, in the half light, the fishing was a tragic adventure. Nick did not want it. He did not want to go down the stream any further to-day. ...There were plenty of days coming when he could fish in the swamp.

2. What foreshadowing is seen in the final sentence?

3. How does this story compare with Conrad's Heart of Darkness? *

4. The second part shows a shift in tone. What would you infer from the first paragraph?

5. Select one of the following topics and develop a short theme.
   a. How I Felt Alone in ____________________
   b. The Experience _______ Was a Disappointment
   c. Therapeutic Treatments Are Not Always Physical
   d. Nightmares at Noonday
   e. An Escape Is a Temporary Respite

   Mention had been made about the selections in the text; therefore, when the lectures on the two authors were begun, the students noted content, structure, and style. Stories read or discussed during the first half of the unit were "The Undefeated," "The Killers," "The Big Two-Hearted River," and "The Bear." Stories for the second half of the unit were selected by the group members, but each group

   *Students had read Conrad's Heart of Darkness in another course.
agreed that no fewer than three short stories and no more than two novels by each author would be presented.

The Hemingway group began by giving the events in the story, the publication data, and the structural divisions of each story before it went into the presentation. The activities of the group will be given in connection with the stories themselves. Not all of the short stories and novels were presented chronologically, for, in several instances, the short story or novels bearing the same themes were discussed along with those novels which contained similar structure and styles, but written at a different time. Not always were the stories presented by the members of the group; several types of audio-visual aids were introduced.

Because the teacher had discussed one of the short stories of Hemingway before the group began its presentation, the class requested that she do likewise when the Faulkner group made its presentation, and so the first day of the week assigned to that group was used as a regular class period. At this time also the group discussed the results of the questionnaire which had been administered on the second day of the unit. The story presented by the teacher for the Faulkner group was "Spotted Horses," found in the basic text. The reactions to this story were varied.
Some students saw the comical elements; others, the relation between good and evil, pointing to the influences of Flem Snopes on the community. Others saw the interaction of character and incident. One student asked if there really were people in a small, rural community who were indifferent to what was going on about them. This brought on dialogue concerning personal involvement, rural customs, the application of the title to mankind in general, the significance of the three structural divisions of the story; recurrent images, descriptions of Frenchman's Bend, and the status of the poor whites in the South at the turn of the century. The word redneck led to a heated discussion. The students from the Midwest would not agree with the students from the South as to the connotation of the word. Since this disagreement grew out of the religious versus the civil meaning, the teacher succeeded in getting two volunteers to explain the connotations at the beginning of the next class period and added that the class note the background of the story in connection with the use of the word. She asked the volunteers to be able to find the locale and the dates of the story for clues as to meaning of words.

When the activities began, the teacher requested that comments be reserved until after each work had been presented. Corrections were to be made during the evaluation
period and on the sheets distributed by members of the
groups at the beginning of each class meeting. Samples
of the activities follow:

"The Killers"

In reading "The Killers" students noted elements that
commanded attention. Many were aware of the realistic
dialogue. Some described the style as dramatic and appro-
priate to the fundamental impression Hemingway wanted to
give; others pointed out significant details such as the
gangsters eating with gloves or to avoid leaving fingerprints
and keeping their eyes on the mirror behind the counter.
These impressions were enough to portray the characters
so that the readers would easily identify them as gangsters.
The students observed that the prevailing sentence structure
is simple and compound and that the conjunction and is
frequently used. Such structure, the students declared,
gives the impression of spontaneity and realism. It gives
the effect of the action rather than of analysis.

In illustrating the structure one student stated that
nine of the first twelve sentences of "The Killers" are
simple, two are complex, and one is compound.*

The door of Henry's lunchroom opened and two men come in. They sat down at the counter.
"What's yours?" George asked them.
- "I Don't know," one of the men said. "What do you want to eat, Al?"
- "I don't know," said Al. "I don't know what I want to eat."

Outside it was getting dark. The street light came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.

Brooks and Warren maintain that a style involving subordination and complicated shadings or emphasis denotes an exercise of critical discrimination. "But Hemingway, apparently, is primarily concerned with giving the immediate impact of experience rather than analyzing and evaluating it in detail."152

*Corrections made by almost all of the students led to a discussion and review of simple, compound, and complex sentences.

While one member of the Hemingway group held before
the class a large cardboard upon which was copied the
fifth paragraph from the Preface to The Short Stories of
Ernest Hemingway, the leader, turning to the copyright
page of the book which she held, stated that there were
three different copyright dates (1925, 1926, 1927) and
six publishers listed, and not in chronological order.
She added that Hemingway did not always use terms, simple
sentences and asked the class to read with her the third
sentence, which contained one hundred words.

There are many kinds of stories in this book.
I hope that you will find some that you like.
Reading them over, the ones I liked the best
outside of those that have achieved some
notoriety so that school teachers include
them in story collections that their pupils
have to buy in story courses and you are
faintly embarrassed to read them and wonder
whether you really wrote them or did you maybe
hear them somewhere, are The Short Happy
Life of Francis Macomber, In Another Country,
Hills Like White Elephants, A Way You'll
Never Be, The Snows of Kilimanjaro, A Clean
Well-Lighted Place, and a story called The
Light of the World which nobody else ever
liked. There are some others too. Because
if you did not like them you would not publish
them.

"Such a sentence," said she, "reminds us of another one in
Green Hills of Africa, which runs more than four
hundred words." She asked the class to be alert for lengthy sentences to clues in shifts of style, tone or mood, as well as in action, and ungrammatical expressions.

In discussing the structure of the book, she pointed to the number of stories in the collection and divided the forty-eight stories into what she believed the author intended to be three divisions: the first section of six stories was apparently added to the others at a later date; the second section of fourteen stories followed the pattern of In Our Time, and ended with the vignette, "L'Envoi"; the third section of twenty-eight stories, beginning with "The Undefeated" and ending with "Fathers and Sons," was included in order that the reader might note and react to the epistolary narrative, "One Reader Writes." She advanced the idea that this story held a climactic position, that those which preceded it led up to one statement: "I wish to Christ he hadn't got any kind of malady." Before the class period was over she commented that this was wishful thinking on the part of Hemingway; he was voicing his own feeling, writing not of the kind of malady mentioned in the letter, but of his own ailments.

In the American edition of In Our Time (October, 1925), there were fifteen short stories of which two were vignettes. Seven of the stories dealt with events in the life of Nick Adams.
The Style of *A Farewell to Arms* (1929)

While reading *A Farewell to Arms*, a young man enrolled in one section became interested in Hemingway's style. In the beginning of each chapter he had noted sentences formed through what seemed to be deliberate and progressive unfolding of visual impressions. Asked to share his observations with his classmates, the student complied by making an illustrated report in which he showed, first, that Hemingway's initial exposition abounds in a description that builds as it progresses. The first sentence of Chapter I of *A Farewell to Arms* states the season of the year, the place of abode, and the focal point of the village.

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels.

The student then illustrated Hemingway's repetition of the imagery by showing how the author refers to leaves powdered by the dust raised by the troops as they marched by the house and down the road. In two sentences, the author uses leaves four times and continues to add ideas through the use of and.

Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty
and the leaves fell easy that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

Finally, the student distributed and explained a mimeographed model of the introductory paragraph in which he had noted the fourteen and's and four leaves, together with a few other words indicating spatial relationships. This model with the other words omitted he placed on a piece of vellum which could be lifted from the paragraph or placed upon it. These two sheets he presented to the class by means of an opaque projector. In assessing his effort, the student stated that he had attempted to show how Hemingway, through gradual expansion of imagery and through repetition, achieves a rhythmical movement. This model the class accepted as a guide to the study of Hemingway's style in other chapters of A Farewell to Arms and in other writings of Hemingway to be read in the future.

The student's model makes more significant Senderson's observation: "The Hemingway style of narration, crisp, staccato, with its cinematic eye focused clearly on the object and the action, is that of an inspired reporter: the selection of relevant details is that of a skilled
When that student had completed his explication of the Hemingway style, and before the projector was disconnected, or the leader could intervene, a member of the Faulkner group slid a sheet of paper on the flat surface and stepped behind the projector. He had selected the first paragraph from William Faulkner's *The Sound and the Fury*, published less than a year later (1930). He, too, had underlined repetitive words, but in addition, he called attention to the fact that the sentences varied: the first and last sentences were more stylistically mature than were the sentences in the Hemingway passage. He noted that this paragraph was a part of an interior monologue of Benjy, the idiot. Between the two groups, the paragraph and the phrase *interior monologue* provoked animated discussion. The paragraph read:

> Through the fence, between the curling flower spaces, I could see them hitting. They were coming toward where the flag was and I went along the fence. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

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153 S. F. Sanderson, *op. cit.*, p. 3.
In this paragraph there are ten and's. Faulkner repeats the words fence, flower, flag by alternating: fence, flower, flag; fence, flower, flag; flag, fence; fence, fence, as if he were keeping time as he walked. As that student was beating out the rhythm, still another student came to the projector and placed a paragraph from Stein's "Melanctha" beside the other two paragraphs. But before the third student could speak, the class was asking: What happened? What table? What were they doing? Where were they? Who were they? Some students were beating along with the second in rhythm. As the class looked at the excerpt from Stein,* they noted similarity between the styles of the three authors and the sense of motion in the passages from Hemingway and Faulkner.

Getting into Faulkner was for them an easier task than they had expected. The students reluctantly agreed to withhold their discussion of the use of the interior monologue until the Hemingway group had completed its activities. The class hour ended as the students were comparing the paragraphs. The students were excited, and the teacher felt that the first stage in their mental growth, as described in the cycle by Alfred North Whitehead, had been reached.

*Cited before.
The works from Hemingway which had been read outside the class by all members of the Hemingway group were "A Clean, Well-Lighted Place," "The Snows of Kilimanjaro," "The Short, Happy Life of Francis Macomber," Green Hills of Africa, The Old Man and the Sea, For Whom the Bell Tolls, and The Sun Also Rises. Excerpts from The Green Hills of Africa appear in the text, but the group read the entire work during its out-of-class meetings.

The works from Faulkner which had been read outside the class by all the members of the Faulkner group were "An Odor of Verbena," "A Rose for Emily," "That Evening Sun," As I Lay Dying, Intruder in the Dust, and The Unvanquished.
Chapter IV

Summary, Evaluation, and Recommendations

Chapter IV, the final unit of "The Study of the Fiction of Ernest Hemingway and William Faulkner for a Sophomore English Class," is designated (A) Summary, (B) Evaluation, and (C) Recommendations. Each of the three divisions will be treated separately. The first section will consist of a review of the preceding chapters, and the second will point out strengths and weaknesses in assumptions, experiments and projection. The third will offer recommendations for the teaching of the two authors.

(A) Summary

The study began with a succinct statement of the problem, emphasizing that the teaching of fiction requires more than a mere re-telling of the story. The study pointed out further that young adults living in the present age of turbulence are sensitive to conflicts in values. They insist in knowing the manner of man whose writings they study and the social influences that have shaped his thinking.

To make the writings of the two novelists a rewarding experience, guidance was given the students having received little assistance in reading fiction in high school. In addition,
efforts were made to meet the individual differences in ability and comprehension. Some students were directed to the criticisms; others were advised to buy paperback editions of either *Faulkner* (*The Portable*) edited by Macolm Cowley and published by the Viking Press; or two novels by Faulkner in a single paperback edition: *The Sound and the Fury* and *As I Lay Dying*, a Modern Library Book containing an appendix to the characters.

Following the period of guidance, the students were ready for discussions of the style and techniques used by Hemingway and Faulkner. Toward this end they were stimulated through reading the appraisals of more than a dozen literary critics.

Chapter II, dealing with important personal and literary influences, begins with the biographies written by the brothers of the two novelists, Leicester Hemingway and John Faulkner, respectively. The chapter continues with a detailed study of the recognizable literary influences, including Nathaniel Hawthorne, Mark Twain, Sherwood Anderson, Gertrude Stein, Ezra Pound, and Stephen Crane. The chapter ends with the classification of themes, analyses of theories, and explanation of philosophies as found in the short stories and novels of both writers.

Chapter III is devoted to methods of teaching and to student evaluation. It describes the assignments and lists
source materials, including articles, books, and other media. The chapter ends with an account of the activities the students proposed and activated, such as the aforementioned construction of models to impress the locales of selected stories. Other student proposals included a critical examination of Faulkner's speech in accepting the Nobel Prize and comparing that speech with the one delivered by Martin Luther King upon receiving the same award several years later. The appraisal of Faulkner's acceptance speech was followed by the showing of an educational film, entitled "Faulkner's Mississippi," borrowed from the University of Mississippi. The impression made by this film may have influenced the decision of the class to select one of their number to do informal research at Oxford.

The Oxford visit itself, the students believed, was one of the most effective of the several procedures used in the study. In assessing the trip and the means of gaining interviews with the people who knew Faulkner intimately, the students realized that the image and impact of writers, even those older than Faulkner and Hemingway, might be strengthened by the informal "on the spot" interviews such as those in which the student and his teacher engaged during the Christmas recess of 1967.
The enthusiasm engendered by the Mississippi journey stimulated the class to find some means of acquiring additional information about Hemingway. As one would expect, some of the students proposed a trip to Hemingway's Oak Park, Illinois. The proposers' ardor was eclipsed, however, by factors of time and finance that would be involved in a trip to a place so remote as Illinois. It was then that one student suggested a two-way telephone connection that would enable persons at Fort Valley State College to talk with selected informants in Oak Park. The suggestion was explored to the extent of conferring with officials of the Southern Bell Telephone Company at Macon, Georgia, and to request the assistance of public librarians at Oak Park in listing persons of that city who may have known Hemingway, or who may have been related to him.

(B) Evaluation

To assess the efficacy of the activities treated in this study requires several criteria. Foremost among these is the extent to which the students were awakened to the intrinsic values derived from reading fiction. Most of the ninety-six participants had graduated from high schools in Alabama; smaller percentages had finished high schools in Mississippi and South Carolina; still smaller percentages were graduates of high schools in Florida and Tennessee.
No student had attended a high school having a library replete in fiction; very few could boast of home libraries stocked with novels or short stories written by contemporary American authors.

The high schools from which these students had graduated followed the usual practice of limiting reading solely to the selections included in the adopted textbooks. As a result of the dearth of fiction at home and at school, many of the students had entered college without having read a single novel. This meagre experience in reading augured deficiencies in the speed and comprehension of reading; and Hemingway and Faulkner, without adroit handling by the teacher, could hardly be substance for retarded readers.

From the beginning the project was pursued as an experiment; in fact, it was a challenge of what can be achieved with students having a limited experience in reading fiction. Undergirding the experiment was the realization that procedures to convert students to fiction through the reading of Hemingway and Faulkner would result in concomitant rewards in the future.

One concomitant reward, one unexpected, was the development of an objectivity that undermined prejudice resulting from race and geography. To be explicit, many Negro students
tend to recoil from Southern authors; especially from those who treat Negro characters as stereotypes. White natives of Mississippi are usually suspected, even when compared with white natives from Alabama and Georgia. Students instinctively give Mississippi a bad name, and it requires a resourceful teacher to motivate a more liberal attitude on the part of students who so long have been shocked by injustice and violence perpetrated in Mississippi.

The innate bitterness was hardly assuaged by Faulkner's "Letter to the North," which fell into the hands of a male student who showed leanings toward militancy. To Faulkner's advocacy of moderation in integration, this student objected strenuously. To reveal the grounds for objection he read several excerpts from the essay, giving added vocal emphasis to Faulkner's advice.

"So I would say to the NAACP and all the organizations who would compel immediate and unconditional integration: 'Go slow now; stop now for a time, a moment.'" 156

The flame was immediately fanned when another student, also inclined toward militancy, read excerpts from James

Baldwin's essay "Faulkner and Desegregation." The following was Baldwin's main contention:

"Now it is easy enough to state flatly that Faulkner's middle of the road does not--cannot--exist and that he is guilty of great emotional and intellectual dishonesty in pretending that it does." 157

In the comments provoked, the class never reached a diatribe, but it was obvious that Faulkner's appeal was fast losing ground with some of the students. This meant that the teacher had to work adroitly in the succeeding days to cause the class to appreciate that neither an author's political and religious beliefs nor his social prejudices should be used in measuring his skill in writing. Toward this end the three Johns: John Bunyan, John Milton, and John Dryden were cited as writers whose fame resulted from skill in communicating their convictions on matters political and religious, however repulsive these convictions may have been to some of their readers.

Fortunately, at this time a student reported on an essay by Ralph Ellison, who shows rare understanding of Faulkner's Intruder in the Dust. Ellison interprets the ice-coated creek into which the young Mississippian Chick Mallison falls as a symbol of this character's inherited views of the world, especially his Southern conception of Negroes.

157 Ibid., p. 193.
Emerging more shocked by the air than by the water, he (Chick) finds himself locked in a moral struggle with the owner of the land, Lucas Beauchamp, the son of a slave, who, while aiding the boy angers him by refusing to act toward him as Southern Negroes are expected to act.158

Ellison continues his penetrating analysis by showing that to Lucas, Chick is not only a child but his guest. Thus as host, Lucas dries the boy's clothing and serves him food. When Chick offers to pay him, Lucas refuses to accept. This incident Ellison regards as the exhibition of white standards that cannot measure the hospitality of a Negro.

Readers of Intruder in the Dust will remember the tug of war between Lucas and Chick. Defeated by Lucas's refusal to accept money in payment for sincere hospitality, Chick sends Lucas and his wife a gift. Lucas responds by sending Chick a gallon of molasses by a white boy on a mule, an act which Ellison declares "the outrage of all Southern Negro outrages - a white boy on a mule."158 From that moment Chick's determination to see Lucas "act like a nigger" becomes a passion. In the end, Faulkner brings Chick to the recognition of Lucas as one possessed of courage,

159 Ibid., p. 264.
patience, persistence and pride, the virtues Ellison
points out as being usually attributed only to white men.

Although his character disclosure may not have con-
verted all of the dissenters, Ellison must be given credit
for producing the calm receptivity needed for the subsequent
discussions on Faulkner, the writer and the man.

By way of contrast, Hemingway, from the beginning of
the teaching unit, stood a better chance than did Faulkner.
In the first place, Hemingway was not a native of Mississippi
nor of the South. He was more familiar to the students than
was Faulkner, for they had read about Hemingway in pictorial
feature articles appearing in magazines, and a few had seen
the screen versions of *The Sun Also Rises* and *For Whom the
Bell Tolls*. Moreover, in Hemingway some had detected a
counterpart of Adam Clayton Powell in face and eyes,
stature, "extreme masculinity," courage, and adventure.

The writer's skill--his adroitness--now became the
major factor in evaluation. Through this focus the students
began to identify themselves with what Faulkner had done.
They began to recognize their heritage as Negro Americans
born the second generation of men having known World War
II. Their grandfathers had been disillusioned and uprooted
following the first war; their parents consequently were
restless and insecure. The students now saw in the fiction of Faulkner an exposure of restlessness and insecurity, if not the frustration, of a people.

The effort at exposure the students noted also in Hemingway. They finally saw the two writers as tradition breakers in that both pointed out skeletons in the closets. With both writers the students empathized because they had known family and community frustrations such as those treated by Faulkner and Hemingway. The more they read in depth, the more they interacted to conditions they had known and the more spontaneous were their empathic responses. These included violence in the form of mobs, police brutality, rape, castrations and a frequency of bombings that spared neither schools nor churches.

Like the characters created by Faulkner, these sophomores had evidence of miscegenation. In their families they found evidence of an interracial intimacy that had left its mark in a white complexion that readily told the story. They had known many Joe Christmases. Through Faulkner's lenses they were able to see social problems in bold relief. It was then that Faulkner acquired new stature, for in him they found a writer who, though not intent with championing the problems of black people, was nevertheless daring enough through the pages of his novels
to expose the horror and squalor of these people.

The students then found Faulkner replete and convinc­ing. His characters lived in swamps or in shanties across the railroad tracks. They hunted and fished through compul­sion of feeding themselves and their children. Their clothing was washed in the ripling creeks and rivers or boiled in the cast iron pots heated from the pine branches plucked from swamps.

These students had known in their own families the part played by the Negro woman. They had seen many who were mainstays of families, heads of households. From courses in rural sociology at college, the students had learned the meaning of "matriarch," but the person the term defines they had known all their lives. She had been the one establishing a semblance, at least, of family solidarity where law and order and respect for human dignity were not accorded black people. This Negro woman had been the one who helped deliver babies when neither doctors nor hospitals were inclined to care for the pregnant. She had been the liaison for plantation owners and black labor, and she had been daring enough to face cantankerous, threatening demagogues and to command them to desist from malevolence and give the black man a chance to earn a decent living. In Faulkner these sophomores
found a writer whose pen said more than met the eye, one who wrote about life not as he imagined it or wanted it to be, but as it really lived in the small towns of Mississippi. In Hemingway, they saw less of the sociologist, but more a fusion of sensitivity to the violence of man in a society filled with both depravity and deprivation.

Faulkner's ambiguity and irresolution reflect two general intentions. The first achieved a strong, even hypnotic effect. Conrad Aiken explains this by showing that Faulkner, in writing and in speaking, aimed, in part, at a "medium without stops or pauses," an "image stream" that powerfully and unremittingly hypnotized readers and listeners. Evaluating rhetoric, Walter J. Slatoff is undecided about Faulkner's inducing a state of trance. He maintains that the purpose and effect of much of Faulkner's "presentation" is to free the emotional life from the "trammel" of critical thinking.


Out of the '20's came neurotic, weak, melancholy veterans from World War I, who had no interest in themselves. Inert and inactive, they were people to whom things were done, men whose social relations were distorted--nihilistic characters who stepped into the literary '30's the risorgimenti of Hemingway, Cather, Lardner, Faulkner and other novelists, as Ezra Pound had predicted. They were the products of Stein's "Lost Generation," the creations of Freud and Jung, who modeled for Hemingway's Jezebels, the Lady Bretts of the American college campuses, the originals of Faulkner's Vardaman and Darl Bundren and Benjy Compson, who caused the sound and the fury.

Hemingway was not merely a much admired writer; he was almost from the start a legend. At the beginning, he was a "personification of the revolt of the twenties, the epitome of the Lost Generation, lost but vastly glamourous." Hemingway, the novelist, was an artist, and his

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novel a work of art. The writer's business is writing alone, and his work is a product of his personal vision intended to create the same effect on the mind of the reader as an event from the reader's own past. The ideal is to create a masterpiece which will survive as long as the language it is written.\footnote{164}
(C) Recommendations

To be sure that students receive both information and pleasure from short stories and novels requires creative, imaginative, enthusiastic instruction. These requisites result from several devices. Chief among them, in regard to information, is the stimulation of students to read assessments from reputable literary critics. To encourage acquaintance with several critics, to know them by name, and to know the books and journals in which their opinions are printed are dividends assuring a firmer grasp of the fiction read. The experience of the writer in stressing the reading of criticisms therefore becomes a very important recommendation.

Another recommendation, also important, is the utilization of audio-visual aids. Students, like other people, remember what they see longer than they remember what they hear or read; often the visual makes more comprehensive the printed pages and the auditory media. It follows that films treating the authors and their works should be among the devices in teaching literature. When the films are preceded or followed by recorded speeches of the authors studied, or when spoken commentary pertaining to them is used, the experience of the students is more fully enriched.
Still another recommendation is to use the authors as models to stimulate improvement in oral and written composition. Toward this end, the teacher might excerpt passages for exercises in writing compositions. This practice might enable the student to identify sensory images which evoke empathy.

The teacher engaging in the study of fiction should encourage students to become aware of their own milieu to the extent that they broaden their horizons. When this is accomplished, students enjoy oral exchange of viewpoints, which help to clarify and to modify beliefs. In fact, this exchange serves as feedbacks to separate fact from fiction.

The writer would also recommend microfilms as a means of helping students acquire accurate, documented information. This device may require the teacher actually to instruct students in the operation of microfilm machines if library personnel are not available for such instruction. To find out what the reading public feels about a writer is important, and newspapers are usually reservoirs of public opinion. It is also recommended that teachers encourage libraries to add to their holdings in microfilms, and that libraries not equipped with machines be requested to purchase them. It should be added that it is important for
students to learn that newspapers are also the means of forming an acquaintance with literary critics. Enrichment of learning, however, need not end with the reading of microfilms. Libraries have other valuable resources; foremost among them are indexes, such as *The Reader's Guide to Periodicals* and the *New York Times Index*, which list recurring books and criticisms about authors assigned in the English classes.

As they learn the advantages of library research, the students should be stimulated to try their hand at writing reviews and criticisms of the books they read and to submit them for publication in newspapers and journals. The time for such writing is propitious while the student is in a learning situation that encourages applying new techniques of writing.

- Few geographical areas, especially the smaller towns, can boast of an excess of eminent writers, but many areas can claim "unheralded" or "unsung" authors. Student research directed toward discovering new information about the less known would reap good rewards. Toward this end the writer recommends the kind of informal research followed in Oxford, Mississippi, the town verdant with memories of Faulkner. Students take added pleasure in acquiring new information about literary figures, major
and minor, who are natives of the places at which the students were themselves born, or places at which they live.

It is further recommended that teachers encourage students to develop liberal attitudes toward writers like Faulkner and Hemingway who deviate from the more formal style, particularly in sentence structure and punctuation. These deviations have been regarded by some students and even by some teachers as objectionable for the reason that they confuse able students who have been drilled in formal grammar as well as students showing little facility in the use of language.

To the students treated in this study, Faulkner was native to their region. The satisfying rewards gained from studying him would recommend that students be encouraged to increase their personal library collection of books by and about other Southern writers and that they suggest, whenever possible, a similar increase on the part of the public or the school libraries in the communities in which they will reside. By these means they register appreciation for their cultural heritage.

Finally, the writer would recommend that students, especially Negro students, read more of the views expressed by other Negroes who respond to questions posed by writers
of other ethnic groups. This kind of reading renders them appreciative of what happens when they try to see both sides of an issue. This kind of reading is a very rewarding and expected concomitant to a teaching project in the reading of fiction.
Mrs. Emma C. Walker  
Ft. Valley State College  
P. O. Box 1633  
Ft. Valley, Georgia 31030  

Dear Mrs. Walker:

After talking with your husband and advising him of the cost of the telephone conference, I feel sure it is just what you need to get your students together with informants of Oak Park, Illinois.

This system has worked well for our customers, and it will make you feel wonderfully well to converse with your friend in this manner.

We will be very glad to cooperate with you in any way to get your conference through.

If we can be of service, please let us know.

I am sending a brochure under separate cover.

Yours very truly,

E. S. Hayward  
Communications Advisor

ESH/ft
Mrs. Saunders E. Walker  
The Fort Valley State College  
Fort Valley, Georgia  

Dear Mrs. Walker:  

I am forwarding your letter about setting up a telephone conference with some of Ernest Hemingway's former classmates to Miss Linda Crawford, Librarian of the Oak Park-River Forest High School. As you probably know, Mr. Hemingway graduated from this school, and recently the library had a series of talks given by people who were associated with Mr. Hemingway. Because of this, I think that Miss Crawford would be in a better position than I am to suggest names of people to you.

Sincerely,

Barbara Ballinger  
Librarian  

BB:EMS
Activities
Group Review
Outline

Hemingway

Concrete images
Physical sensations
Females seen through masculine eyes
The body, not the mind
Terse dialogue
No comments
Codes, rituals
Brutality - pain, violence, death
Religious
Mountain versus plain
Pilar
"The Snows of Kilimanjaro"

Stream-of-consciousness
Primitivism
Flashback
Foreshadowing
Pessimistic
"Man cannot stand alone"

Faulkner

Moral and psychological
Mental impressions
Females imbalanced, not sentimental
The mind, not the body
Symbolic naturalism
Loquacious narrative
Interpolations
Codes, rituals
Mental and bestial brutality
Religious
City versus rural
Dilsey
"The Bear"

Stoic
"Man will endure"
PAINLESS AND PAINFUL FORMS *

This list of forms is given to you in order that you may classify the stories that you are reading. Some examples of forms are given, but you should try to find examples of others as you read the stories and novels from the two authors.

CLASSIFICATIONS

A. Painless forms

1. Simple romance - "The Undefeated"
   a. Episodes of choice
   b. Episodes of discovery
2. Romantic comedy
   a. Plots of choice
   b. Reiteration
   c. Episodes of choice
3. Objective comedy: episodes of discovery
4. Sympathetic comedy: plots of discovery
5. Caustic comedy
   a. Plots of underserved good fortune - "A Justice"
   b. Episodes of exposure
6. Caustic romance
   a. Choice - reiteration - "Red Leaves"
   b. Episodes of choice
7. Simple caustic
   a. Plot of choice
   b. Episode of choice

B. Painful forms

1. Caustic pathos - episodes of suffering
2. Simple horror
   a. Episodes of choice - "Dry September"
   b. Episodes of situation - "A Rose for Emily"
3. Horror modified
   a. Plots of choice "That Evening Sun"
   b. Episodes of choice
   c. Episodes of exposure - "The Killers"
4. Sympathetic Horror
   a. Plots of discovery
   b. Episodes of discovery - "Now I Lay Me"
   c. Episodes of discovery, generalized - "In Another Country"

Samples of student papers.* These papers have not been corrected; errors in diction, punctuation, and the like, have not been changed.

I. The Problem of Fear

To Faulkner, fear was a universal thing — (All men are afraid of something), and Faulkner felt that it was good to be afraid. But, while man does fear, he may develop courage as he learns to conquer fear. Man is not a coward because he fears, he is a coward if he is afraid to fight back or to speak up for what he believes to be right.

II. Thesis statement: Ernest Hemingway and William Faulkner had similar personalities and selected codes by which each patterned his life.

Ernest Hemingway was afraid of life. His father's suicide, the deaths of several of his friends and associates, his war wound, and his many narrow escapes caused him to formulate a code by which he lived as he tried continuously to conquer that fear. He believed that if a person lived by a code, he would be successful in life; but, if he broke the code, he would become a failure, or meet death.

Hemingway felt that man must eliminate himself from God, mankind, and society by believing in himself. If man stresses personal development and follows his own conscious or the dictates of his soul, man can accomplish some satisfaction or happiness through his achievements. Hemingway put his beliefs in practice by fighting back at society; his personality was developed with

*Tuskegee Institute, Spring Quarter, 1966.
his beliefs in mind. He built a personality, to escape from his environment and from his maternal influence. He had a shield around him, both physically and mentally. He welcomed violence and dared death. His works describe this pattern of violence, psychological wounds, escape and fear. Most of his early works concerned male companionships. The works do not reflect the true belief in the glory of affliction and torture, but they reflect only the tendency to see oneself as victim and life as pain.

Faulkner believed in universal love and religion; he accepted life and tried to strive toward betterment. He, too, believed in personal development. He escaped not through physical sport as did Hemingway, but through mental sport, in his works. On the other hand, though, both authors used physical sport as a means of personal development -- the one by personal contact as in boxing; the other by hunting. Like Hemingway, too, Faulkner equates animals and men, like bulls and mules, with boxers and negroes.

III. Imagined Narrators

Imagined narrators became Henry James's "central intelligence." By the use of these narrators the author can relate what could go on in the mind of his characters as Benjy in The Sound and the Fury or Ratliff in The Hamlet or Darl in As I Lay Dying. When a writer is using imagined narrators as
experience could write. His hate and his bitterness were further kindled by his experiences as a soldier.

Ernest Hemingway belongs to a group of American writers whose first work was inspired by their experiences of World War I. More seriously affected by the spirit of post-war disillusionments than were most of the members of this generation, Hemingway set the fashion with hard-boiled adventure stories in which hardness and stoicism are the only virtues. In depicting a world which he believed to be spiritually bankrupt he developed a style deliberately bold, consciously simple, but startlingly life-like in its clipped phrases and rhythm.

Hemingway was an adventurer; he loved travel, hunting, and sports. His craving for action caused him to volunteer for war duty as often as the opportunity presented itself. As a soldier, he learned to kill and to like killing. It was either kill or be killed, and Hemingway wanted to live and to live fully. Being wounded conditioned him to seeking revenge. He gave vent to this physical urge in the wilds of Africa, as he stalked his prey, outwitted it, and brought it down.

Soon after graduation from the Oak Park School, where he excelled in athletics, Hemingway joined an American volunteer ambulance unit in France. He later enlisted in the Italian army and was wounded while serving on the Italian front. His army experiences, for which he earned a medal of honor, furnished him with information for his publication A Farewell To Arms.
At the end of the war, he returned to the United States and worked as a reporter. Later he received an assignment in Paris, where he became an ex-patriate. It was in Paris that he published a collection of stories on contemporary life, *In Our Times*. After this came *The Sun Also Rises*. He then went into a slump, yet while in this mood Hemingway wrote *Death in The Afternoon* (1932). In 1935 came *Green Hills of Africa* and in 1937 came *To Have and Have Not*.

In 1936 when Hemingway became a propagandist for the Spanish Loyalists in the Spanish Franco War, he used his energies fighting Fascism. This experience furnished him the background for several works. Writing according to his frame of mind, Hemingway produced "Fifth Columnist" and the "Spanish Earth."

Then, taking advantage of the opportunity to go to Spain, Hemingway gained many rich experiences and becoming involved in another war as a propagandist provided him with just the material needed to write his greatest novel, *For Whom the Bell Tolls*. Even though he suffered to some extent, for not all of his experiences were pleasant, the reward was rich. *For Whom the Bell Tolls* gained wide recognition for Hemingway as a peculiar stylist. Serving as a propagandist further conditioned him in the art of using his pen to give vent to his inner urge to hurt as he had been hurt. The cost of his suffering was high, but it caused him to develop a style of writing that satisfied the interest of thousands who wanted just that kind of reading.
characters, he can give more than one point of view and more than one reaction to the same situation. Usually irony or humor are presented in such a manner. The reader gets various aspects of the same situation. An example of this would be in *The Town*. The reader can understand the shrewdness of the Snopeses as others (characters) see them and as the narrator sees them at the same time. The narrator is fully aware of the personalities of the many Snopeses, but Ratliff himself was outwitted by Flea, and though Ratliff saw the slow twisted mind of Flea and did react, only the reader saw the otherwise "simple humor" which Ratliff could not see because he himself was being tricked.

IV. The Evils of War Reflected in Ernest Hemingway

Morals, social conduct, emotional behavior, and the style of writing of Ernest Hemingway do not represent the standards of my choice in a writer of American literature of the first magnitude. Yet I have selected Hemingway because he is a tangible example of what environmental conditions and real-life situations can do to a man. That he is a genius cannot be denied. His educational background, his peculiar style, economical, and social conditions that surrounded him, and his unique way of bringing out his utter disgust with his environment are convincing factors of his genius. Having been wounded in service, divorced by several wives, spurned by the social elite, and criticized by literary critics, he wrote as only a man of his
V. Ernest Hemingway

Hemingway (born July 21, 1899) saw active service in World War II. In 1942 to 1944 he volunteered himself and his launch, the Pilar, for antisubmarine patrol duty in the waters around Cuba. In the spring of 1944 he went to Europe as a war correspondent for Collier's, flew a number of missions with the American air force and the R. A. F., and was with the American army when it broke through into France and Germany. Through all this he took an active part, so active that he was the subject of formal investigation by the Army to see if he was not violating the Geneva Convention on war correspondents. The investigation cleared him, but the award of a Bronze Star some time later suggested that Hemingway was not a passive spectator.

The role that Hemingway shaped for himself during the war is one that he has cheerfully played ever since. This was "Mr. Papa" -- a jovial, generous, rough talking but kindhearted "regular guy."

No living American author has so captured the imagination of the American people as Hemingway has. Millions who have never read his novels know him as a personality, as they know baseball players and movie actors. In the movies and in radio and television adaptations his novels have reached an enormous audience. But it is Hemingway himself (rather than what he has written) -- the burly and bearded war correspondent, fisherman, hunter, African explorer -- who has brought to life the myth of the American hero.
Hemingway published *The Old Man and the Sea*, which in 1953 received the Pulitzer prize in fiction. The climax to the success of the book, and to Hemingway's career, was the Nobel Prize for literature, which was awarded to him on October 28, 1954, with a citation reading: "For his powerful, style-forming mastery of the art of modern narration, as most recently evinced in *The Old Man and the Sea*.

Works: *Men at War, Across the River and into the Trees.*

VI. Ernest Hemingway

Ernest Hemingway, is a paradox, a living example of what he has written. It is difficult to give his works as it is written. Nearly all writers base their theory on some kind of a conflict. It doesn't usually come out of one war but of several conflicts.

Hemingway did not have a high school education, but after coming out of the army, he educated himself. Hemingway became very bitter in his ways. He was attached to the division of General Patton, whom he resented very much. Hemingway, became a friend to many writers such as Mark Twain.

Hemingway wrote a collection of poems. In 1936, he became propagandist, because he disliked Fascism. *For Whom the Bell Tolls*, was his best novel. Hemingway finally seems to take a bitter dislike to everything. He left and wrote a book entitled *the Green Hills of Africa*; this book grew out of the scenes of the outside world.
Hemingway wrote because he wanted to see how far prose could be carried; he experiences more than 50 kinds. It was his desire to learn as he wrote. After an airplane crash from which he survived, he read his obituary. This, to me, seems to be a dream of dissolution, that had come over Hemingway.

Hemingway was a lover of drink, sex, and food. He even dreamed of being taken by love. Hemingway follows his pattern of writing, as one time he was a bullfighter. Hemingway, like other writers, went on his unknown journey into unknown lands and was met with many an obstacle, but in the end he returned (in 1944), still wrote, and took to General Patton. He exemplified bravery upon the bursting of Germany's shells, and in perfect conditions; while his comrades fell to the floor, he stood his ground.

Complex and rare was this story. Peacefully living in Cuba with his fourth wife, Ernest Hemingway wrote stories that still live in the present and will live for future generations of mankind.*

*Papers IV, V, and VI were used by student for their oral presentations to the class. These speeches were taped by one of the students, a blind male, who later printed them on his own typewriter in braille. No attempt was made by the blind student to transcribe, modify, or edit the speeches, but his copy almost paralleled the originals. The speeches were rated in descending order, from three to one, and the results of both the written and oral were the same:

Speech #6 — rated #1
Speech #5 — rated #2
Speech #4 — rated #3
When students and faculty at Fort Valley State College heard this, they decided to use the six essays as models for grading a written theme. The results were as follows:

- Essay #4 — rated #6
- Essay #1 — rated #5
- Essay #5 — rated #4
- Essay #3 — rated #3
- Essay #2 — rated #2
- Essay #6 — rated #1

STORIES READ

**HEMINGWAY**

"Fathers and Sons"  
"The Undefeated"  
"Old Man at the Bridge"  
"After the Storm"  
"The Killers"  
"Fifty Grand"  
"A Clean, Well-Lighted Place"  
"The End of Something"  
"In Another Country"  
"The Snows of Kilimanjaro"  
"The Short Happy Life of Francis Macomber"  
"Now I Lay Me"  
The Sun Also Rises  
For Whom the Bell Tolls  
The Old Man and the Sea

**FAULKNER**

"Two Soldiers"  
"Death Drag"  
"All the Dead Pilots"  
"Red Leaves"  
"Golden Land"  
"Dry September"  
"A Justice"  
"The Bear"  
"That Evening Sun"  
"Percy Grimm"  
"A Rose for Emily"  
"Spotted Horses"  
The Unvanquished  
The Sound and the Fury  
As I Lay Dying  
Light in August  
The Reivers
the door of henrys lunchroom opened and two men came in they
sat down at the counter
whats yours george asked them
i dont know one of the men said what do you want to eat al
i dont know said al i dont know what i want to eat
outside it was getting dark the streetlight came on outside the
window the two men at the counter read the menu from the other
end of the counter nick adams watched them he had been talking
to george when they came in
ill have a roast pork tenderloin with apple sauce and mashed
potatoes the first man said
it isnt ready yet
what do you put it on the menu for
thats the dinner george explained you can get that at six o clock
ASSIGNMENT: Select a title in which you will present Faulkner's literary traits, take a stand, and write a short paper in defense of your view.
Ernest Hemingway makes sport a vehicle for commentary on human values and behavior in general by showing the individual responses of "good" and "bad" action. On the one side, those who are classed as "good," live by a personal code which, though somewhat limited or stifled by environment or tradition, or which may be limited because of accident, results in personal adjustment and adaptation. On the other, those who may be "lost," defeated, or the like, and who may be classed as "bad," are not rejuvenated by the so-called accident, or by environment. In *The Sun Also Rises*, Jake Barnes and Bill belong to the class of "good"; their ethical and moral values may be seen through wholesome physical reaction, as the experiences of the fishing trip. The sport itself has a code and the "game" is played by "rules," such as throwing back the fish. In *Pedro Romero*, we see the sport, bullfighting, as a means of challenge and a code -- the background and the customs of the Fiesta call for certain observances or rules, and the matador-hero must adhere to such, exhibiting courage in danger (as seen by the fight itself). Pedro is able to "take it." He shows grace and ease of movement.
in the arena and shows courage when he stands up under the beating, later (in his room), given him by Cohn. Other examples of values may be seen in Nick Adams, who, having been shocked by the incident of the brutal twins, goes out alone to the desolate woods, aside the burnt down town, to fish. He, too, plays the game by releasing the fish. Again, in "The Short, Happy Life of Francis Macomber," Francis, who was dominated by his wife and who was a coward, becomes rejuvenated when he shoots the buffalo; his is victory in death, and Wilson recognizes this. Here the code is seen through the development from fear to victory in Macomber and in the rules of the safari as told by Wilson, who admires the new Francis. Using few words, employing idioms of various people indulging in the sports, Hemingway has presented objectively the codes of behavior. It is wrong to shoot from a car; it is breaking the code when one condones evil action by silence.

On the "bad" side, those who break the code truly come to disaster and are of a "lost" generation. Examples of this type are The Old Man, Ole Anderson, Frances Stone, Lady Brett, Robert Cohn. No matter what the sport (physical) he who breaks the rules of the game meet a catastrophic end. The sport, in both Hemingway and Faulkner ("The Bear"), leads to action governed by "codes which prove man's worth."*

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*This paper was written in class, after the student had spent some time rewriting his theme during the regular quarter. Students rewrite a theme until they can show improvement. They are permitted to use the same or a similar title for their final papers.
Images in the Fiction of Hemingway Which Are Open to Symbolic Interpretation

Three images in Hemingway's fiction that are open to symbolic interpretation may be that of Brett's entering the church, but being refused admittance because she had no head covering -- Lady Ashley was "outside" the veil; the mountainplain image depicting the snow, coolness, and life in Kilimanjaro versus the mud, filth, heat of the plains, where stop the hyena and the buzzards, symbolizing death; and the theme -- the approach of death. As the hero lay dying because of his own carelessness (he forgot to put iodine on a scratch he received two weeks prior while taking a picture), he sees DEATH approaching. Here is Hemingway's philosophy of the physical, the feeling of action. He feels and smells and then writes. Death and life are in juxtaposition -- that is, death-in-life.

Using language and incident, somewhat like Wordsworth, Hemingway has depicted imagery by presenting the waiter in the cafe (The Sun Also Rises), wiping the table and clearing it of three glasses from which Jake and Brett have just drunk. This is symbolic of their being washed away -- it symbolizes also the wasteland, the wasting of their lives.


Hemingway, Ernest, "Defense of Dirty Words," Esquire, II (September, 1934), p. 158D.


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