

Hemingway Power Point notes

Slide 1

Slide 2

Ernest Hemingway married his first wife, Hadley Richardson, in Chicago on September 3, 1921. One of the wedding guests was the writer, Sherwood Anderson, whose most famous work is *Winesburg, Ohio*, a novel about the strange, secret lives of the inhabitants of a small town.

Slide 3

Hemingway was intrigued by Anderson's description of Paris, and he decided he would give life as an expatriate reporter a shot. The Hemingways sailed for Paris on December 8.

Once in Paris, the Hemingways rented a \$2 room. Unable to afford cafés or bars, Hemingway spent long hours strolling the Jardin du Luxembourg. He borrowed books from Sylvia Beach's book shop "Shakespeare & Company." He eked out a living firing off dispatches for the *Toronto Star*.

Thanks largely to his connection with Sherwood Anderson, Hemingway fell into the circle of writers and artists that Gertrude Stein later named "the Lost Generation."

Slide 4, run flash film

Slide 5 (Hemingway apt. film)

Within the next couple of years, the Hemingways had a son, Jack, and moved to Montparnasse, the "hub" of the expatriate community in Paris. Montparnasse is on the left bank of the River Seine. The name of the area comes from Greek mythology. Montparnasse is French for "Mount Parnassus," the home of the nine Muses, Greek goddesses of the arts and sciences. When one is searching for his muse, he is searching for inspiration. The name was bestowed upon the area by poets who gathered there in the 17th century.

Between 1921 and 1924 the number of Americans in Paris swelled from 6,000 to 30,000. This was the home of the original "starving artist." Artists sold their works for only a few francs to buy food. Jean Cocteau, a French poet, writer, artist, and film maker, said that poverty was a luxury in Montparnasse. Interestingly, today, works by those desperately poor artists sell in the millions of dollars.

Montparnasse became fashionable. Wealthy socialites like Peggy Guggenheim, heiress of the Guggenheim family of industrialists and philanthropists, and Edith Wharton, a New York writer, came to Montparnasse. Writers like Hemingway, Sherwood Anderson,

D.H. Lawrence (*Lady Chatterly's Lover*), James Joyce (*Ulysses*), William Faulkner, and F. Scott Fitzgerald gathered in Montparnasse.

Montparnasse became the center of intellectual and artistic life in Paris, with its many legendary cafés. The cafés were a vital meeting place, where new ideas were hatched and mulled over. Some of these cafés, such as Le Dôme, La Closerie des Lilas, La Rotonde, Le Select, and La Coupole, are still in business. In their heyday in the 1920s, starving artists could occupy a table all evening for a few centimes. If they fell asleep, waiters were instructed not to wake them. Arguments were common – some fueled by intellectual debate, others by alcohol. If fights ensued, the police were never summoned. If an artist couldn't pay his bill, often the café proprietors would accept a drawing until the artist could pay. There were times when the cafés were littered with a collection of artwork that would be the envy of the world's greatest art museums today.

World War II caused a dispersal of the artists and writers in Montparnasse. It never really regained the splendor of its heyday, but it is still a bohemian center where artists and writers, and yes, expatriate Americans, still gather.

Slide 6

The Sun Also Rises is what is called a *roman à clef*. This is French for “romance with a key.” In this sense, “romance” means “novel” rather than “love affair.” Some definitions for “romance” that fit where this book are concerned are “An artistic work, such as a novel, story, or film, that deals with sexual love, especially in an idealized form,” or “a fictitiously embellished account or explanation.” Those of you who are musically inclined recognize the word “clef.” It refers to the “key”: the treble clef is in a higher key; the bass clef is in a lower key; there are, of course, other clefs, but these two seem to be the most common.

What does that mean, “novel with a key”? Basically, it means that it's written about actual people and events in a sort of “code.” One definition of “key” is a code or cipher. The characters in this book were based on real people and events, too. For example, our Robert Cohn was based on Hemingway's friend Harold Loeb. It doesn't end there, though. In July of 1925, Hemingway and some friends attended the Fiesta de San Fermín, or the Running of the Bulls in Pamplona. I have a bit more to show you about this festival a little later. The events of the week the group spent in Pamplona gave Hemingway an idea for a short story. The story was to describe the relationships between himself, a few of his friends, and a young bullfighter. It was written over a period of three days between July 21 and 23. Hemingway began to see this was more than a short story. He began transitioning the story into a novel from July 23 to 27. By September 21, Hemingway finished the first draft of the novel. During the winter of 1925 and 1926, Hemingway revised the book. Hemingway sent it to his publisher. F. Scott Fitzgerald suggested that Hemingway omit the first 1½ chapters. It was basically an eleventh hour revision, as the galley proofs had already, and later Hemingway wasn't totally sure he was happy with it, but he was never able to figure out how to make that deleted section work.

What happened to Hemingway and company in Pamplona? Well, there were some complications between certain members of Hemingway's circle and a bullfighter, Cayetano Ordonez. One of the party was Lady Duff Twysden, who became the model for Brett. Twysden had an affair with Ordonez. Sounding familiar yet? It led to a fight between Harold Loeb – the inspiration for Robert Cohn – and Ordonez, who became Pedro Romero in the book. Of course, Twysden, like Brett, had had an affair with Harold Loeb. Very familiar, no? Pat Guthrie was the inspiration for Mike Campbell. Guthrie was – surprise, surprise – Lady Twysden's fiancé. He was bitter about the affair with Ordonez. Hemingway apparently tried to get Twysden and Ordonez together. He felt guilty about all the problems that ensued, which prompted him to chronicle the event in a story. It shows a conflict Hemingway felt: he was torn between two worlds he inhabited. He was an aficionado, or one who is a passionate follower of bullfighting. At the same time, he was an expatriate living in Paris, a member of the Lost Generation. He had lost his values and beliefs in World War I. He felt he had betrayed his aficion by introducing a promising young bullfighter to the seductive Twysden. He felt it endangered the bullfighter's career.

Jake was originally called "Hem." The story originally opened with Hem meeting Ordonez in his room before the bullfight. The fight itself was then related, then Ordonez was introduced to the rest of the characters. The model for Montoya, a man named Quintana, enters and looks disapprovingly at Hem because he thinks a true aficionado should know better than to introduce Ordonez to such questionable characters. The story ends after Ordonez has left and Hem breaks up an argument between Guthrie (Mike) and Loeb (Cohn) over Lady Twysden. Some of this story survived in the novel.

Once the story began to form into a novel, Hemingway's early draft had the story start "in medias res," in the middle of things. The novel began in Pamplona, jumping right into what would later be the middle of the book. Then there was a flashback to the events in Paris. After that, it came back to the opening day of the fiesta. Hemingway originally began with a description of his friends. He began to describe Twysden. He paused as he wrote "she still had a certain wonderful vitality." This description changed the course of the novel. He started telling Twysden's back story and realized she had to become a central character. After she emerged as a central character, Hemingway decided to establish a romantic/love relationship between Twysden and Hem in order to stretch out the conflicts set up in the original short story.

Then Hemingway set out expanding the character Hem, who would later become Jake. He shifted things around a bit, beginning the novel in Paris. He included a very descriptive account of life in Paris, specifically the cafés and restaurants on the Left and Right Banks of the Seine. Later, he rewrote the section to introduce a character named "Gerald Cohn," who would evolve into Robert. Hemingway planned to make Cohn the "ironic hero." In order to do that, he felt he had to describe Paris, since Cohn lived there for two years. We start to see the manuscript forming into the novel we are familiar with. From Cohn's introduction on, the essential events of the novel remain the same.

It's kind of funny how writers work. Early drafts of the novel had several "editorial paragraphs," where the narrator, who, as Hem, was initially Hemingway, speaks directly to the reader. Hemingway told readers his feelings about writing at the time the novel was composed. One passage states, "In life people are not conscious of these special moments that novelists build their whole structures on... None of the significant things are going to have any literary signs marking them. You have to figure them out by yourself." Hemingway wrote statements like that in the first draft because he was attempting to break away from the ideas of some of his mentors, like Gertrude Stein. He wanted to develop a style and theory of writing different from their idea of "clear, restrained writing." Later, he deleted these passages and voila: you have clear, restrained writing after all.

He changed the structure from "in medias res" to a chronological narrative. This did two things. First of all, now you have lines that have lost their context, and you as a reader have to sense or intuit their importance. Second, you see this sense of inevitability about events in the novel. He tried to make the "in medias res" structure work. In one draft, he used first person. In two others, third person. Each time, he quit after only a few pages.

There were several other things that were added in, then deleted or changed. Hemingway employed his "iceberg theory" to the manuscript. Restraint and things unsaid begin to creep into the novel. He applied this also to the bullfight, which was pared down so that each element of the fight is not described. Jake's commentary on the fight was really shortened.

The title was not chosen until Hemingway submitted the typescript. He had a list of possible titles in that last notebook he used while writing the first draft. He chose the title because he wanted to emphasize the optimistic idea of progress of life's cycle. For a long time, the working title of the book was *Fiesta*. Some British versions still use that title.

As I said, right as the galley proofs were being prepared, Scott Fitzgerald suggested a major revision – cutting the first 1 ½ chapters. Hemingway did this, ultimately deleting about 3500 words. The novel now began with the introduction of Robert Cohn. Of course, that's the final version.

Slide 7

I have used the term aficionado. An aficionado is someone, as I said, who follows the sport of bullfighting. We have transferred the term to other things. Now it can mean anything someone knows a lot about and has a passion for. I am a Harry Potter aficionado, for example.

Slide 8

Hemingway saw his first bullfight in 1923. Funny story. He brought his then pregnant wife Hadley along because he thought the event would have a positive influence on his

unborn son. Well, it certainly had an influence on Hemingway. It became one of the reigning passions of his life.

In the 1920s, Hemingway spent as much time as possible in Pamplona. He stayed where the bullfighters lived to be closer to the action. He never ran with the bulls, but he competed in amateur bullfighting competitions.

Slide 9

He wrote about bullfighting in other works, but it was this novel that made the Running of the Bulls famous. After he died, two tickets to the upcoming Pamplona bullfights were found in his desk drawer.

Slide 10

The Festival, or Fiesta of San Fermín, or Saint Fermín, is also known as the Running of the Bulls. Participants commemorate San Fermín, who legend says was killed by a bull over 1000 years ago, by donning white shirts and pants and red kerchiefs – “a splash of red” that represents the saint’s blood after being gored, and running like madmen down the streets of Pamplona, dangerously close to very sharp, pointy bull horns.