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The Art of Revision and Its Impact on Hemingway's "A Clean, Well-Lighted Place"

Evan Nicole Brown
Bard College

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by
Evan Nicole Brown

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to my grandfathers

Troy Brown, Jr. and George W. Haley

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MANUSCRIPT KEY

~~STRIKETHROUGH~~: indicates a section that has been deleted from the text.

(PARENTHESES): indicate a section that has been inserted into the text.

UNINTELLIGIBLE DELETION: indicates a deletion that has been darkened out too heavily to read.

INTRODUCTION

In the English language, the prefix *re-* is used to indicate the verb it precedes happening again. In the case of Ernest Hemingway, *re-* more fittingly means again and again--and perhaps again once more. Born in 1899 in Oak Park, Illinois, Hemingway got his start as a journalist for the *Kansas City Star*. Through this training, Hemingway's appreciation for revision was born. The author recounted in a 1958 interview: " 'On the *Star,* you were forced to write a simple declarative sentence.' "[1] The *Star*'s stylesheet also instructed that the journalists "avoid the use of adjectives"[2] and to "eliminate every superfluous word."[3] To achieve either of these things a relationship with revision is useful, since the process encourages the use of editorial tools like omission and deletion. The child of two Latin roots, to revise is to "look at again," the aforementioned *re-* meaning "again" and *visere* being the intensive infinitive form of the verb *vido, videre, visi, visus* which means, unsurprisingly, "to look at."[4] From *vido* we also get video, vision, visibility, visionary, and more. Fitting then that Hemingway, notorious for his rewrites and revisions, should write a short story concerned with the seen and the unseen—or, more broadly, the simultaneous presence and absence of things.

"A Clean, Well-Lighted Place" was first published in the March 1933 issue of *Scribner's Magazine* and was later published in Ernest Hemingway's collection of short stories entitled

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[1] Scott Donaldson, ed., *The Cambridge Companion to Ernest Hemingway* (Cambridge: Cambridge UP, 1996), 19.

[2] Donaldson, *The Cambridge Companion to Ernest Hemingway*, 19.

[3] Donaldson, *The Cambridge Companion to Ernest Hemingway*, 19.

[4] "Online Etymology Dictionary: revise," last modified 2016, http://www.etymonline.com/index.php?term=revise&allowed_in_frame=0

Winner Take Nothing in October of the same year. Maxwell Perkins, Hemingway's longtime editor, wrote when corresponding with the author about the publication of the collection: "I really think that one of the best of all the stories is 'A Clean, Well-Lighted Place.' "[5] I chose to focus on this story in part because I was intrigued by the fact that it was published on two different occasions, only eight months apart. Further, I was interested in the difference between a magazine audience and a book one, and was surprised to learn that none of the revisions made to the story happened in light of this switch in publication platform. Instead, they all happened within the story's original manuscript, Hemingway's first and only draft of "A Clean, Well-Lighted Place," which appears to have been written in a single sitting.

In an effort to better understand the multi-phase writing and editing processes a text undergoes pre-publication, I visited the Ernest Hemingway Collection archive held in the John F. Kennedy Presidential Library in Boston, Massachusetts. Here, I was able to sift through boxes of correspondence, personal papers, and handwritten manuscripts. The emphasis the archivists placed on the structure and arrangement of each box mirrored the importance of form and syntax in fiction, since they both value their content and the presentation of it equally. This parallelism made my appreciation for the literary tradition even greater. As I looked through the manuscript of "A Clean, Well-Lighted Place," I realized I was doing more than reading…I was seeing. I became intrigued by the relationship between the visual currency of words and their meaning—the unseen power. Language began to operate on both the aesthetic and semantic level for me; Hemingway's handiwork and my own becoming a joint narrative with each note I took, his thematic concerns becoming vehicles through which to express my own. Time was

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[5] Matthew J. Bruccoli, ed., *The Only Thing That Counts: The Ernest Hemingway/Maxwell Perkins Correspondence 1925-1947* (Columbia: University of South Carolina Press, 1996), 195.

compressed, too; I transcribed his graphite script into neat font on my laptop, and between us a story—this story—started being written, making the space between the years 1933 and 2015 feel not so vast.

The manuscript for "A Clean, Well-Lighted Place" became a conversation not only between writer and reader, but revealed the one that takes place between writing and revision too. In both cases, the latter looks upon the former, and uses that eye contact to both gain and establish greater understanding. Upon returning each box to its proper place in the archive, I was struck by the fact that "A Clean, Well-Lighted Place" had, in a sense, become unwritten as I analyzed it in reverse. I was peeling back layers of craftsmanship by reading from publication to inception, and was effectively looking backward in time; all in an attempt to discover how an idea or a feeling—what I believe to be the essence of storytelling—becomes literature, and how that literature gets reworked to become the idealized version of itself. Revision as an essential step in a text's maturation grew to have a dual meaning for me. Most immediately, it is an exercise in precision. But upon reflection, it is a testament to the flexibility of the written word. With each reader a text becomes revised, as different perspectives inevitably understand the words on a page in varied ways. So even when a story is printed and bound, perhaps it is never truly complete. Through my study of a text in-progress (during a period of growth), literature came alive. It struck me that by turning a story's pages we animate it, and when we read it from our individual perspective, it is reborn. Thus, if we are to accept this personification of literature, it can never die.

As I read the manuscript version of "A Clean, Well-Lighted Place," Hemingway's revisions served as indications of how many passes-through the story received from his editorial

eye. Judging from the thickness and preciseness of his pencil lead, multiple revision phases began to take shape. When a revision made to the text seemed to have happened almost immediately after being written, the author's handwriting was sharp and narrow. When his pencil strokes became more feathered and a lighter shade of grey, indicating that his writing utensil had become dull, the revisions appeared to be afterthoughts—revisits to the text after Hemingway had written beyond where the edits finally came. At some point during the process Hemingway seemed to have resharpened his pencil though, because some additions to the text are written in his neater, more narrow print even though they come toward the end of the story, which suggests that a next round of edits occurred. This visual analysis of Hemingway's manual artistry inspired me to explore the relationship between fine art and literature.

Though the manuscript does begin with one false start, once Hemingway started writing it for the second time he did not seem to stop, as his handwriting got bigger and more impatient as the story progressed. This made "A Clean, Well-Lighted Place" a compelling story to study, as both his writing and revision process seemed to coexist in one sitting. There is merit to editing a piece of writing after having a degree of distance from it, but because of my interest in the author's double consciousness (a term I have borrowed from W.E.B. DuBois, and humbly reappropriated) I felt that studying this immediate switch to revision after writing was ideal. What I mean by "author's double consciousness" is that there is a necessary toggling an author has to do between being writer and editor, which presents an internal conflict because the author is constantly tasked with viewing his or her own text through the eyes of the reader. As

John Bryant argues in his book *The Fluid Text: A Theory of Revision and Editing for Book and Screen:* "two people sit at the writing desk: the writer writing and the writer reading. Writers are their own *first readers*."[6] Ernest Hemingway as author also becomes his own audience; the process of revision demands that the writer go beyond the mere consideration of the reader and begin to operate as one. "A *second reader* emerges as a writer begins to revise. There is above all the writer as self-editor, who plays with language to get words to convey thoughts, memories, and images more effectively; and there is the censoring self-editor, reflecting an internalized sense of decorum, politics, marketplace, and larger audience concerns. There is the proof-reading self-editor, who usually in some finalizing stage not only corrects but suddenly remembers more and adds more."[7] A study of literature post-publication relegates these three editorial roles to the obscurity of a story's draft phases alone, but through studying a manuscript the writing and revision processes responsible for producing literature are illuminated.

My secondary interest in "A Clean, Well-Lighted Place" came from its subject matter and the larger themes that govern it. The irony of the story's title is that what happens within it is hauntingly dark. But darkness has always been deeply complex to me…the way we fear it but feel comfortable enough to lie down and dream under its cover, the way it obscures nearly everything but the stars. I'm fascinated with the way it can neutralize a space and the way it invites imagination by existing as nothingness. It was my interest in the relationship between light and dark, as both coded moral language and as a visual tool that drew me into the story. Additionally, my attraction to juxtapositions is sustained in this story as well. The dialogue in "A

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[6]John Bryant, *The Fluid Text: A Theory of Revision and Editing for Book and Screen* (Ann Arbor: University of Michigan Press, 2002), 99.

[7] Bryant, *The Fluid Text: A Theory of Revision and Editing for Book and Screen,* 99.

Clean, Well-Lighted Place" is largely a discussion of how people within the cafe are without. Without love, without hope, without anywhere else to spend a night. Hemingway choreographs a dance between the presences and absences in a life, and his interest in this is reflected in his writing style. Sparse, detail-deficient sentences litter his work, but it is the very volume of these types of sentences that make them present. Revision encourages the mental switch between inclusion and omission, which is why Ernest Hemingway's editing process seemed fitting to study. In essence, this project is inspired by my curiosity in the before and the after, or the in-progress and the complete. In his book *The Fluid Text: A Theory of Revision and Editing for Book and Screen*, John Bryant claims that "we revise words to make them more closely approximate our thoughts, which in turn evolve as we write."[8] With this in mind, studying Hemingway's revision process through his original handwritten manuscript for "A Clean, Well-Lighted Place" is the closest we can get to understanding his intentions and the thought process that birthed them.

My first chapter explores contrast as both a thematic concept and as a visual one. "A Clean, Well-Lighted Place" is set in a Spanish café with an old, deaf man as its only remaining customer late one night, having recently survived a suicide attempt. The old man finds solace in the clean, well-lit café where he sits and drinks throughout the night, a temporary escape from the darkness that both envelops him on the streets outside and occupies his mind. Light, and the relief it offers from darkness, benefits the old man. Since darkness obscures things and effectively removes one's sight, light, its opposite, illuminates, offering both visual and mental clarity. In addition, light has operated as a suggestion of goodness in texts beginning with the

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[8] John Bryant, *The Fluid Text: A Theory of Revision and Editing for Book and Screen* (Ann Arbor: University of Michigan Press, 2002), 1.

bible, so the light of the café promises spiritual levity for the old man as well. Light and darkness become more apparent when placed in opposition to each other, thus making their consistent contrast in the story dynamic; the accessibility of light and the mystery of darkness work alongside each other to ultimately suggest that emotional darkness can only be tempered by light, or greater spiritual warmth. This suggestion of feeling that contrast achieves in the story is an example of T.S. Eliot's theory that "the only way of expressing emotion in the form of art is by finding an 'objective correlative.' "[9] Contrast becomes the story's object correlative because its moral and visual associations serve as the main vehicles for Hemingway to present the emotion of "A Clean, Well-Lighted Place" through. In terms of the visual impact of the story, contrast takes the form of inclusions and deletions in the manuscript. The aspects of the text Hemingway deletes become obscured by the darkness of his graphite strikethroughs and the parts he includes are illuminated because our ability to see them is not compromised. The revision process reveals Hemingway's balance between including only what is essential and omitting the rest. As observed by Paul Smith in his article "Hemingway's Early Manuscripts: The Theory and Practice of Omission:" "[Hemingway] always wrote slowly and revised carefully, cutting, eliding, substituting, and experimenting with syntax to see what a sentence could most economically carry, and then throwing out all that could be spared."[10] Hemingway's experimentation with syntax can be understood as a manual representation of his thematic concern with the relationship between light and darkness, or presence and absence. Both the inclusion and deletion of images in his story and words in the manuscript work similarly to

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[9] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 100.

[10] Paul Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission,"*Journal of Modern Literature* 10.2 (1983) 280.

create a narrative. In this chapter, I will use Michelangelo da Merisi Caravaggio's painting *The Calling of Saint Matthew* to explore the visual term *chiaroscuro* in order to see how contrast manifests thematically in an art piece, which "A Clean, Well-Lighted Place" is a verbal version of.

In my second chapter, I will unpack further the codependency between presence and absence through looking at the idea of omission and how it works in the manuscript. Beneath the umbrella of omission live deletions and their subsequent replacements; while omission is a general exclusion of details, some of which may have never even made it onto the page, deletions are a study in a word's value diminishing from draft one to draft two. The words that replace these deletions oftentimes suggest improvement, whether that be in the form of making a character's temperament more clear or a theme more consistent throughout. In "A Clean, Well-Lighted Place," the two waiters at the café, who ostensibly serve as Hemingway's narrators, reveal most of the old man's plight through their dialogue. Though the protagonist rarely speaks, we learn a great deal about him thanks to the conversation the two waiters have. However, while we are provided with what is being said, Hemingway leaves the dialogue unmarked, omitting a voice and perspective to assign each comment to. Hemingway's artfulness with omission is partially inspired by one of the painter Paul Cézanne's stylistic techniques. Cézanne's paintings oftentimes included blank spaces of the canvas, dotted like ellipses throughout the environment of his medium: paint. This interruption in the continuity of his painting *Large Bathers* can be understood as how withholding details from a text creates absence, or greater blank space, on the page. Ironically, the addition of blank spaces omission creates actually inserts the suggestion of something more into the text. So, though presences in the manuscript allow for deletions to

happen at all, omissions provide more presence—the presence of emptiness—on the page. This notion of palpable nothingness becomes a central theme in "A Clean, Well-Lighted Place," most notably through Ernest Hemingway's use of *nada.*

Hemingway offers another take on omission by substituting words in the Lord's Prayer with the word *nada*, Spanish for "nothing." Ironically, the very inclusion of a word meaning nothing means something, and it is this interplay between the absence of certain words and images and the presence of others that works to create full narratives of the characters' lives, using only a few late-night hours in a café as the entry point. In his article entitled "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,'" Sam Bluefarb asserts that Hemingway's omissions reflect the emptiness his characters feel within, which explains why the older waiter litters the Pater Nostra with nothingness and why the old man sits in the café late at night, doing nothing but drinking. Both of these decisions reveal an interest in finding an antidote who's presence can remedy the absence of faith these two men now have. Though replacing "Lord" with *nada* seems to distance the older waiter from faith, it is the very inclusion of nothingness in it that makes the prayer more personal and thus more faithful. And though the old man is deaf, depressed, and drinking, he still chooses to sit in the café as a way to introduce himself to the light again. Their shared emotional vacancy is minimized through the older waiter's attempt to revise the Lord's Prayer with *nada* and the old man's arrival at a clean, well-lighted place. Both decisions serve as reminders that light can drive out darkness, and than nothing can replace faith. In my third and final chapter, I will explore how through Hemingway's use of *nada* an omission can be placed into the text and not strictly be a form of erasure. Also, because revision happens in the story (the

older waiter's altered prayer content) and to the story (as evidenced by Hemingway's handwritten original manuscript), the *nada* section becomes a bridge between the writing and revision processes. Revision's dual role as a thematic feature of "A Clean, Well-Lighted Place" and its impact on the story's eventual published form makes the study of how literature is crafted and what it becomes next unified.

Edgar Allen Poe, 19th century American short-story writer, poet, and critic, outlines his writing process in his 1846 essay, "The Philosophy of Composition." Through his "genetic analysis"[11] of how his narrative poem "The Raven" came to be, he offers both personal anecdotes and definitive guidelines on how a good writer should compose a piece of literature. Early on, Poe laments:

> "Most writers…prefer having it understood that they compose by a species of fine frenzy - an ecstatic intuition - and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought - at the true purposes seized only at the last moment - at the innumerable glimpses of idea that arrives not at the maturity of full view - at the fully-matured fancies discarded in despair as unmanageable - at the cautious selections and rejections - at the painful erasures and interpolations…"[12]

For a student to study a manuscript is precisely what Poe seems to fear. The unmasking of composition that a draft punctuated with revisions provides undoes the notion that literature is of analytic value only upon publication; instead, a manuscript advocates for the study of the process and the product. Admittedly, there is a level of voyeurism that occurs when viewing a text before completion. The author's "ecstatic intuition" is undercut and his imperfections are exposed by the edits made suggesting his own doubt, indecision, and lack of clarity with regard to the story. I

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[11] Dirk Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004), 8.

[12] Edgar Allan Poe, "The Philosophy of Composition," *Graham's Magazine,* April 1846, accessed January 2016, http://www.lem.seed.pr.gov.br/arquivos/File/livrosliteraturaingles/filosofiadacomposicao.pdf, 1-2.

wonder if Hemingway would be as perturbed as Poe is, if he would "positively shudder" at the notion of his writing and revision processes being so unpacked. My guess is that his own interest in craft would prevail, and he would deem the analysis of his manuscript more of an education than a trespassing. After all, in 1959 Hemingway wrote "The Art of the Short Story," lecture-like in tone, as a preface to a student's edition of his short stories. An analysis of the revision process does allow us insight into the author's "crudities of thought," the late-onset inclusions, the frustrated deletions made for the benefit of the whole. But because of the many iterations a text undergoes we are able to see how much revisions impact and improve the final product. Through the analysis of the writing and thus the revision process, we are able to better understand and articulate the final text because the manuscript shows us firsthand the way ideas morph, intentions crystallize, and words get added, omitted, and rearranged.

Over the course of the next three chapters, I will investigate the "relationship between literary and textual criticism, and the mediating role of genetic criticism."[13] Genetic criticism looks at the origin of a text, usually through a story's manuscript, in order to discuss both the text itself and its role as a part of the larger literary canon. Genetic critics "regard a work of literature as a process rather than a product. The end result remains inextricably bound up with its textual memory, that is, the numerous textual transformations that preceded its publication."[14] I will explore the "textual memory" of "A Clean, Well-Lighted Place" by using its original manuscript to discuss the writing and revision processes that allow for it to be more than a product, and instead be a continued conversation and instructor on the art of writing.

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[13] Dirk Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann* (Ann Arbor: University of Michigan Press, 2004), 1.

[14] Van Hulle, *Textual Awareness: A Genetic Study of Late Manuscripts by Joyce, Proust, and Mann,* 2.

CHAPTER ONE: CONTRAST

Chiaroscuro, a term more commonly used in the analysis of fine art, refers to the treatment of light and shade in drawing and painting. This contrast gives a piece dimension, which, in turn, encourages greater interest. Because of its semantic richness, the Italian *chiaroscuro* and its French equivalent *clair-obscur,* have uses beyond the "interplay of light and shade in painting,"[1] which allow the unified terms to be applied to the art of writing too. In 18th century France, thanks in part to *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers (Encyclopedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts)* edited by French philosopher and critic Denis Diderot, art is used as a vehicle to illuminate Enlightenment thought. Contributor Étienne Bonnet de Condillac, a French philosopher and theorist on sensation, is credited with reappropriating the painterly idea *clair-obscur* for the purposes of writing and textual analysis. In fact, "it is precisely in Condillac's time (that is, in the second half of the eighteenth century) that the term migrates from the arts towards *belles-lettres,*"[2] and begins to be defined as "a system of light and shade in language."[3] His understanding of *clair-obscur* as a tool to add contrast to language aids our " 'understanding of lighting' " in Ernest Hemingway's "A Clean, Well-Lighted Place."[4] In the manuscript, contrast is

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[1] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 474, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[2] Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," 474.

[3] Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," 476.

[4] Mark Darlow, " 'L'intelligence Des Lumières': On Clair-Obscur as a Case Study for Early Modern Metaphor," Journal for Eighteenth Century Studies 37.4 (2014): 459, accessed April 10, 2016. doi: 10.1111/1754-0208.12200

not solely added to the verbal landscape of the story through the use of light and dark images and themes. Contrast also happens *to* the manuscript because Hemingway's crossed-out deletions darken the page and the words he leaves included are well-lit because the reader can see them, making a study of Hemingway's revision process a way to understand contrast as well.

CHIAROSCURO / CLAIR-OBSCUR

In his 1775 treatise "The Art of Writing," Condillac argues that to discuss the role of "sentence construction is akin to the wish to make pictoral *chiaroscuro* an element of intelligibility of painting."[5] This treatise defines "good style as one with clarity and character—combining a sparse, direct style with the appropriate voice or emotional tone."[6] Hemingway is famous for his word economy which is done, in part, to communicate a clearer emotional message to his reader. It is this very characteristic of his style that gives his stories the character of which Condillac speaks. The theorist goes on to assert that "the painter has three means: drawing, colours, and *chiaroscuro.* The writer has three also: accuracy of constructions corresponds to drawing, figurative expressions correspond to colours, and arrangement of the words corresponds to *chiaroscuro.*"[7] Naturally Condillac, who claimed "every writer should be a painter,"[8] finds compelling links between the craftsmanship of painters and writers. Both paintings and literature require visual cues to communicate, and visual analysis to understand. This understanding of contrast across both painting and writing through *clair-obscur* reveals

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[5] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 473, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[6] Theresa Enos, *Encyclopedia of Rhetoric and Composition: Communication from Ancient Times to the Information Age* (New York: Routledge, 2010), 136.

[7] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 473, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[8] Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," 474.

Condillac's ability to find art in the treatment of space, which in a manuscript can take the form of the interplay between what is included and deleted, the visible and the less-so.

Manon Plante, in his article "The Art of *Chiaroscuro* Writing: Condillac and the Question of Word Order," argues that "painting has an advantage over literature in that it is an art of simultaneity: the meaning and emotion that it creates are intimately linked to one another and touch the viewer immediately indirectly. According to the *philosophy,* language was at its origin not very different from painting. For primitive man, ideas, facial movements, gestures and sensations were expressed conjointly and rapidly in what Condillac terms 'the language of action.' "[9] In painting, the contrast light and dark creates is more accessible than their contrast is in writing because of paint's greater readability, since "the eye has a tendency to read the contrasting lights and darks as pattern."[10] While there is immediate contrast on the topical level of a text, as an eye can see the ink against the paper and grow accustomed the pattern that creates, the contrast within the language is more difficult to perceive, ironically because the very pattern aesthetic contrast creates works only at the line level. The pattern we see is a line of darkness (text) followed by an area of blank space (the paper), which does not allow for the eye to readily see the nuances within the sentences. It is this more immediate pattern that disallows the reader to immediately see the more latent one—the meaning behind it all. The "language of action," theorized by Condillac, advocates for the ability action (or the movement contrast creates) in writing has to produce "a highly complex tableau, because it shows the object and at the same time the judgment of the percipient and the sensations that he experiences. There is no

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[9] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 474, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[10] Lois Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition* (Belmont, CA: Wadsworth, 2011), 74.

succession in his ideas."[11] Language as a tableau is a suggestion of text as a picture, or something to be seen but not necessarily read—in a spoken language, that is. A tableau, like hieroglyphics for instance, works as visual communication as opposed to linguistic. To imagine a text as having the ability to be wholly read in one viewing so there is "no succession in his ideas," is an attempt at making the verbal visual, which illustrates the organic connection between writing and painting. Obviously, humans can only read language so quickly, as it takes a certain amount of time for the brain to understand what it has seen. The immediate understanding achieved through language functions on the aesthetic level, so through Hemingway's use of painterly techniques, the reader is able to grasp the emotion instantly from the way the dark marks of text and white spaces of paper work together to create a visual.

Clair-obscur is employed through "pictoral metaphor, suggesting that the author guides the reader's eye towards particular elements of the literary 'tableau,' while leaving others in the shade; but there is also the notion of 'linguistic' *clair-obscur,* which implies that feelings are more important than neutral description, and that silence says more than eloquence."[12] Hemingway uses contrast in "A Clean, Well-Lighted Place" to highlight and obscure certain elements, but also uses it to strengthen his stylistic choice to omit the bulk of his stories. Contrast gets enough feeling across to render "neutral description" obsolete and uses the absence of detail to communicate more than including it would.

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[11] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 474, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[12] Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," 483.

Condillac's understanding of *chiaroscuro* dovetails wonderfully with the process of revision. From the Latin adjectives *clarus,* meaning clear, and *obscuro,* meaning covered,[13] *chiaroscuro* represents a simultaneous covering and uncovering of words. Hemingway employs this technique not only in his consistent creation of contrasting light and dark images, but also through his writing style itself. The inclusion and removal of various elements during the editing process serves to at once illuminate what is left in the story and darken what is left for the reader to discover on his or her own. Hemingway's use of *chiaroscuro* also operates as a revision of the reader's sight (the ability and inability to see the words) for this reason. "According to Condillac, words are combined in such a way as either to mutually illuminate or to obscure, to brighten or dull neighbouring terms…"[14] The combination of words is a vehicle for contrast, as sentences (particularly in the manuscript stage) are contrasts in and of themselves because of the sharing of space between absences (deletions) and presences (the remaining text). This mutual illumination and obscuring of words thanks to the words adjacent is how contrast on the line level becomes visual dynamism in the piece as a whole.

CARAVAGGIO

The way Michelangelo Merisi da Caravaggio, infamous 17th century Italian painter, employs light and darkness in his paintings is an example of how contrast can both create concrete visual dynamism on a surface and serve as a representation of larger, abstract themes. Much like Caravaggio's painterly strokes, Ernest Hemingway's handwriting births the content of his story. If we are to understand handwriting as part of an author's artistry, the transition a story

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[13] "Online Etymology Dictionary: chiaroscuro," last modified 2016, http://www.etymonline.com/index.php?allowed_in_frame=0&search=chiaroscuro

[14] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 476, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

undergoes from manuscript to production arguably dilutes the art form; after all, transforming handwriting to print is a revision of the text's original artistry. In light of this, looking at Hemingway's original handwritten manuscript as opposed to the published final draft brings greater visibility to his intention and writing process. Through this revision of how "A Clean, Well-Lighted Place" is read, the text is able to be analyzed as a piece of art history, not unlike a classical painting of Caravaggio's.

The Calling of Saint Matthew by Michelangelo Merisi da Caravaggio, 1600.[15]

[15] Michelangelo Merisi Da Caravaggio, The Calling of Saint Matthew, 1599-1600, oil on canvas, 340 cm. x 322 cm., Contarelli Chapel of San Luigi dei Francesi, Rome. In *The Complete Paintings of Caravaggio.* New York: Abrams, 1967.

In this masterpiece depicting the moment Jesus Christ inspires Matthew to follow him, as Matthew sits with fellow tax collectors "at a gamblers' table in the shadowed courtyard of a Roman palace,"[16] Caravaggio employs *chiaroscuro*—a technique he is widely credited for popularizing through his use of the broader style of painting known as *tenebrism*. In her book entitled *Foundations of Art and Design: An Enhanced Media Edition,* Lois Fichner-Rathus defines *tenebrism* as "a more dramatic use of value pattern than chiaroscuro. Tenebrism goes quickly from highlighting to deep shadow. Like chiaroscuro, it is typically used by artists to create sense of a three-dimensional object, but tenebrism eliminates the subtle gradations of tone found in chiaroscuro."[17] This distinction becomes relevant when discussing the drama of the piece. While *chiaroscuro* does create visual dynamism, the more stark contrast found in *tenebrism* creates a spotlight effect which, in turn, elevates the drama even further. "The tenebrism technique was developed during the seventeenth century by artists who were introducing theatricality into their works through the use of a spotlighting technique. Tenebrism heightened the sense of mystery and drama in a way that was analogous to stage lighting."[18] The spotlight effect is often seen as an intense, focused beam of light shining directly on the most important element of the painting in an attempt to accentuate it. Stemming from its roots in theatre, the spotlight has long been associated with focus; usually, when a performer is reciting a monologue (which is a moment in a play used to reveal the character's innermost thoughts, which prove too important to be interrupted by conversation) they are under a spotlight on stage.

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[16] Michelangelo Merisi Da Caravaggio and Michael Kitson, *The Complete Paintings of Caravaggio* (New York: Abrams, 1967), 7.

[17] Lois Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition* (Belmont, CA: Wadsworth, 2011), 74.

[18] Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition*, 74.

This hallmark of theatrical lighting design achieves drama through the illumination of one central character and the darkening of less important characters. As Fichner-Rathus notes: "with tenebrism, the subject is sharply lit by a light source with clear directionality."[19] This "clear directionality" speaks to the intention behind an artist's choice to illuminate certain elements of their piece. As Plante observes: "painterly chiaroscuro denotes the impressions that objects have made on the painter because the choice of lighting which privileges certain objects to the detriment of others will only move or touch the viewer if it adequately translates the emotions felt by the artist before the object itself."[20] With this in mind, Hemingway's illumination of certain elements in "A Clean, Well-Lighted Place" represents what is of greatest importance to him. Thus, without including excessive description, Hemingway is able to communicate to the reader what is most relevant to understanding the story, which is a reflection of what he feels most deeply. Condillac's *clair-obscur* "goes beyond the 'content' of the idea and is more concerned with moving the reader and illustrating the passions of the speaker."[21] Contrast is not only a vehicle for Hemingway to express his oftentimes omitted or obscured emotion, but also to invite the reader to feel the same ones.

As evidenced in Caravaggio's painting, *tenebrism* (from the Latin *tenebrosus,* meaning *dark,* or *gloomy*)[22] immediately establishes Matthew as the central character of the scene. "In Caravaggio's paintings the light, often entering from one side, isolates parts of the forms in livid

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[19] Lois Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition* (Belmont, CA: Wadsworth, 2011), 74.

[20] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 476, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

[21] Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," 476.

[22] "Online Etymology Dictionary: tenebrism," last modified 2016, http://www.etymonline.com/index.php?allowed_in_frame=0&search=tenebrism

brilliance…Other parts are lost in the shadow that fills the background, although these parts are not quite united with it, as on close inspection their edges can just be seen."[23] The diagonal line of sunlight shining in directly above Jesus follows the line of his arm pointing to Matthew, ostensibly choosing him as a follower. The line of light then continues to shine directly onto Matthew, which leads the viewer's eye to the arm he is using to point to himself, seemingly as a way to confirm that he has indeed been chosen. Also, in classic Caravaggio style, the rest of the shady characters are obscured by shadow, able to be seen but not with as great detail as Jesus or Matthew can be. These shadows can be seen as both "space-denying"[24] or "space-creating,"[25] but ultimately "the way [they bite] into the illuminated forms helps to clarify the composition."[26] The darkness of the room suggests a shared wickedness between all of the men, which both obscures them and their deeds from the sight of the viewer; this leaves more space on the canvas, while still remaining a suggestion of what the viewer knows, through contrast, is missing. This contrast, made evident by the spotlight, marks the calling of Matthew as something good, a relief from the darkness that surrounds.

Since Caravaggio was commissioned to create this painting for the Contarelli Chapel in the church of San Luigi dei Francesi located in Rome, Italy, it is apparent that his treatment of light is associated with God and, by the transitive property, heaven. Starting from Christianity's first creation narrative in the book of Genesis, darkness has been put in opposition to light; darkness being an indication of that which is untouched by God's hand, and light being equated

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[23] Michelangelo Merisi Da Caravaggio and Michael Kitson, *The Complete Paintings of Caravaggio* (New York: Abrams, 1967), 8.

[24] Caravaggio and Kitson, *The Complete Paintings of Caravaggio,* 8.

[25] Caravaggio and Kitson, *The Complete Paintings of Caravaggio*, 8.

[26] Caravaggio and Kitson, *The Complete Paintings of Caravaggio*, 8.

with his approval. “And God said, ‘Let there be light:’ and there was light. And God saw the light, that it *was* good: and God divided the light from the darkness.”[27] With Catholics as his audience, light becomes a synonym for moral goodness and, through God’s grace, the promise of another day with the rising of the sun. Conversely, darkness becomes a synonym for sin: the men in greater darkness are hunched over their coins greedily, which illustrates them as performing one of the seven deadly sins. Caravaggio’s use of light and darkness in the painting is further strengthened when considering the scripture it is depicting: “And as Jesus passed forth from thence, he saw a man, named Matthew, sitting at the receipt of custom: and he saith unto him, ‘Follow me.’ And he arose, and followed him.”[28] Matthew’s journey as a corrupt tax collector to one of Jesus’ twelve apostles shows his transition out of darkness and into the light—his character is tenebrous in its contrast. But ultimately, light “changes the tax collector Levi, addicted to money and luxury, into Saint Matthew the Evangelist.”[29] Since Jesus’ choice to name Matthew one of his disciples is hugely significant, and Matthew’s acceptance even more so, the subject matter benefits from the heightened drama *tenebrism* provides. “Compositionally, this opposition of dark and light, of brightly variegated color against the large expanse of brown wall, has a powerfully dramatic effect.”[30]

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[27] Genesis 1:3-4, King James Version.

[28] Matthew 9:9, King James Version.

[29] Michelangelo Merisi Da Caravaggio and Michael Kitson, *The Complete Paintings of Caravaggio* (New York: Abrams, 1967), 18.

[30] Caravaggio and Kiston, *The Complete Paintings of Caravaggio*, 18.

LIGHT AND DARKNESS

In "A Clean, Well-Lighted Place," light and dark are not only defined by their opposite, but they are strengthened by them too. The short story begins: "It was late and every one had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the daytime the street was dusty, but at night the dew settled the dust…"[31] Hemingway uses the contrast between light and dark starting from the first sentence of the piece as a way to draw the reader in through visual opposition, which illuminates how influenced he is by painting. Though he does not describe the night sky overtly, Hemingway's inclusion of the word "late" gives the reader enough information in terms of time of day to know that it is dark. Further, Hemingway places the old man, who we later learn has just attempted suicide, in the shadow of a tree's leaves. Through framing his "darkest" character by a shadow, which is a dark form itself that can only exist thanks to light's casting of it, Hemingway reveals some of the old man's character before the reader is even onto the second sentence of the story, much like light reveals what is obscured by darkness. Additionally, the preposition "against" demands that light and dark be seen in stark opposition to each other and Hemingway's choice to describe the light as "electric" does this even further. A shadow is lifeless, intangible, and flat. And while light can arguably be all of those things as well, the word "electric" gives the light an energy that Hemingway does not assign to the shadow, which puts light and dark at odds even more.

Joseph F. Gabriel, writer of "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place,' " asserts that the "dominant visual image in the story [is] the radical contrast between the minute spot of light represented by the cafe and the infinite surrounding darkness

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[31] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

outside."[32] The story's environment exclusively revolves around the cafe's electric light swallowed by the lack of light in the night sky just beyond its walls. This works to create optical excitement for the reader because even though the story is printed on a flat, two-dimensional page, the movement created by the embedded chiaroscuro gives the setting volume. Hemingway also adds texture to the environment of the page through the suggestion of temperature; the light of the cafe adds an element of warmth to its atmosphere. This association is two-fold: the old man seeks refuge in a place that is more comfortable than the alternative (at night it is likely more cold outdoors than indoors) and warm colors are used in art to indicate the piece's light source. The light of the cafe effectively defrosts the old man's despair, thus making his extended stay there all the more reasonable, beyond its cleanliness and healthy dose of light.

Much like the café's light serves as a way to clear the old man's head, which we learn from the story's start in media res has recently been clouded with thoughts of suicide, the elements of the story that take place in the light are more clear and visible than the events of the dark outdoors. Just after Hemingway introduces the reader to the old man in the café, he offers: "the two waiters inside the cafe knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him."[33] Here, light eradicates confusion. In the cafe, the two waiters are able to keep watch on the old man drinking because it is well-lit and thus their ability to see is unchallenged. However, the presumption that the old man might become drunk enough to leave without paying situates the nighttime outside world (read: darkness) as a place where people can escape to, able

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[32] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," *College English* 22.8 (1961) 541.

[33] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

to get away with questionable morality. It would be harder for the two waiters to catch the old man had he slipped outdoors because he would have been harder to see. This small pivot from the darkness outside which obscures mischief to the well-lit interior of the cafe which encourages understanding, supports the notion that the old man was inclined to sit in the café in order to be relieved of the confusion beyond its walls.

In yet another attempt to paint darkness as a place for danger, Hemingway illustrates a scene outside of the café in the street, which is set in opposition to the events that happen in the light of the café. "A girl and a soldier went by in the street. The street light shone on the brass number on his collar. The girl wore no head covering and hurried beside him."[34] Hemingway notifies the reader that the girl and the soldier are walking under the cover of darkness by specifying that they are "in the street." Based on Hemingway's treatment of darkness in the moment just prior, the reader can infer that there is something negative about the two shadowy characters walking together at night. Then, in contrast, Hemingway yet again uses light as a tool to provide clarity. Because the street light shines on the soldier's "brass number," which, because of its placement on his collar, reveals that he is a member of the military, the reader is provided with information about the character that we otherwise would not have seen were it not for light's illumination. Now, the significance of a soldier walking with a girl at night begins to take shape. Likely a prostitute or streetwalker (particularly given Hemingway's history of writing tragically heroic men and tragically invisible women), the girl and the soldier's inappropriate dalliance is exposed by the street light. The importance of the girl's lack of head covering is two-fold: it presents her as unladylike (for her time), but also further confirms darkness as a covering

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[34] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

of sin. Darkness, though a presence, renders things invisible; the girl does not need a head covering to disguise her because the night sky does that for her.

Hemingway writes:

The ~~light~~ [street light] shone on the

brass number on his collar.[35]

Had the scene taken place during the daytime, when light is omnipresent and natural, the brass number would not have had as much focus because everything would be illuminated. But since "street" is inserted as a modifier of the light, this revision suggests that Hemingway made a conscious choice to situate the light outside in darkness, upon second thought. Because the street light is a form of artificial luminescence, it mirrors Hemingway's writing style: constructed, man-made. In this sense, light and darkness become metaphors for craft. Just like the forms of light he writes into "A Clean, Well-Lighted Place," Hemingway's writing is more utilitarian than it is natural. His word choice, omissions, and edits serve a purpose, and do not simply exist naturally the way sunlight does. Alternatively, darkness becomes an absence in both the visual information of the story and of Hemingway's mind. When reading the story, we cannot see what takes place under darkness without light to brighten it; similarly, we cannot see what Hemingway once thought to include, but did not. Yet through tracing his revisions, absences in the final product become present in the manuscript. The author's adjustment of "light" to "street light" shows a conscious decision to bring greater visual interest to the piece by way of contrasts. Granted, "light" is enough to understand what the sentence means, but Hemingway's revision to

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[35] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 2.

"street light" makes known, yet again, that it is nighttime and that the light is in opposition to the dark sky. A street light necessitates that it be dark outside because otherwise it would have no purpose, so Hemingway's minute rewrite ultimately achieves the type of visual interest that *chiaroscuro* endeavors to create.

The visual dependency between light and darkness becomes further complicated when it points to a suggestion of emotion. Inherently, there is tension in contrast—its prefix stemming from the Latin word *contra* meaning against. Hemingway repeatedly situates light and darkness against each other in an effort to illuminate the emotional tension of the story. Throughout "A Clean, Well-Lighted Place," the author points to "the old man sitting in the shadow"[36] as a way to subtly imply his emotional darkness. By situating him in a shadow, Hemingway suggests that the old man is devoid of light. Further, Hemingway literally does not allow the old man to be freed from the grip darkness has on him because he never writes his character to be fully in the café. The two waiters "looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind."[37] While the café certainly emanates enough light to provide the old man with visibility and warmth (otherwise his quest to sit in a well-lighted place would be fruitless), it is telling that the old man never truly crosses over into the light, making his despair seem all the more permanent.

This sense of a permanent state of despair is aided by the recurring image of the old man drinking. Taking solace in drinking alcohol soon after an attempted suicide seems dangerous enough, but Hemingway's choice to have the old man drinking brandy, a dark liquor, makes the

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[36] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[37] Hemingway, "A Clean, Well-Lighted Place," 149.

old man's life seem even darker. "The waiter took the brandy bottle and another saucer from the counter inside the cafe and marched out to the old man's table."[38] Naturally, since alcohol is ingested, it sits inside of the old man. And Hemingway shows that the old man is in fact sitting outside since the younger waiter marches "out to the old man's table." At once, the old man is himself sitting inside of darkness as darkness is sitting inside of him. Additionally, "the waiter poured on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile."[39] Through the inclusion of a small detail, Hemingway suggests to the reader that darkness is not only associated with despair, but with excess too. Having the waiter pour the alcohol to the point it overflows is an indication that darkness is uncontrollable, unable to be tamed by man.

When taking Ernest Hemingway's own life into consideration, it can be argued that his treatment of darkness as it pertains to the old man is a reflection of how he viewed himself. Much like the old man continues to ask for "a little more"[40] brandy, Hemingway's heavy drinking might have also been a coping mechanism for his despair, which lead to his eventual suicide on July 2, 1961. In a 1935 letter to Ivan Kashkin, a critic and translator, Hemingway expresses his love for drinking: "I have drunk since I was fifteen and few things have given me more pleasure. When you work hard all day with your head and know you must work again the next day what else can change your ideas and make them run on a different plane like whisky? When you are cold and wet what else can warm you? Before an attack who can say anything that

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[38] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[39] Hemingway, "A Clean, Well-Lighted Place," 149.

[40] Hemingway, "A Clean, Well-Lighted Place," 149.

gives you the momentary well-being that rum does?…Modern life, too, is often a mechanical oppression and liquor is the only mechanical relief."[41] If Hemingway's stories were his clean, well-lighted place, which (coupled with alcohol) served as relief from his despair, it seems that he too could never fully escape the darkness. His penchant for rewriting necessitates a repeated darkening of his pages: crossing out words with dark graphite, erasing pencil marks only to leave behind grey clouds of deletions, and the recovering of these tenebrous spaces with replacement words. These revisions, though seemingly insignificant, ultimately darken the cleanliness of his textual café.

CONTRAST AS OBJECTIVE CORRELATIVE

Revisions made to a story create an illuminated manuscript. However not in the classical sense with gold-leaf illustrations, but in a modern sense where greater information for the reader is gained not only through the presentation of visual cues but through the absence of them too. T.S. Eliot's 1919 essay "Hamlet and His Problems," a study of and exercise in literary criticism, outlines his theory of the objective correlative, which is present in "A Clean, Well-Lighted Place" as the tensions that arise from light and the lack thereof. The objective correlative, as Eliot defines it, is "a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked."[42] Hemingway's revisions, particularly ones surrounding elements that serve the objective correlative, become critical in order to grasp the overall emotion of the story. Further, Eliot's theory of the objective correlative

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[41] Carlos Baker, *Ernest Hemingway Selected Letters 1917-1961* (New York: Simon and Schuster, 2003), 420.

[42] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 100.

is that "there is a verbal formula for any given state of emotion that when found and used will evoke that state and no other."[43] Though contrast in "A Clean, Well-Lighted Place" serves many purposes, one reading of contrast in the story is as the object correlative, as it is the formula for the flux of the characters' emotions. Additionally, much like light illuminates objects and consequently makes them easier to see, "it is the 'objective correlative' in experience that makes the intellectual and emotional value of the poem intelligible."[44] The intelligibility of the "intellectual and emotional value" of "A Clean, Well-Lighted Place" is aided by the way Hemingway incorporates contrast into both content and form.

When discussing what he sees as critical misreadings of William Shakespeare's classic tragedy *Hamlet*, Eliot deems *Hamlet* an "artistic failure"[45] in part because he finds that Shakespeare "has left in it superfluous and inconsistent scenes which even hasty revision should have noticed."[46] This argument made by Eliot affirms that a writer's revisions are essential to understanding the author's true intention with regard to the emotion of the text, as revisions tend to be improvements. If a story is left unrevised, the central emotion of it is compromised by unnecessary words and images which distract from the author's overarching message. Eliot, by way of literary theorist J. M. Robertson, concludes that "the essential emotion of the play is the feeling of a son towards a guilty mother,"[47] adding that "*Hamlet,* like the sonnets, is full of some stuff that the writer could not drag to light, contemplate, or manipulate into art. And when we

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[43] "New Reference Works in Literary Theory," last modified September 3, 1995, http://www.echonyc.com/~goldfarb/encyc.htm

[44] Michael Groden and Martin Kreiswirth, ed., *The Johns Hopkins Guide to Literary Theory and Criticism* (Baltimore: Johns Hopkins UP, 1994), 692.

[45] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 98.

[46] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 98.

[47] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 99.

search for this feeling, we find it, as in the sonnets, very difficult to localize."[48] Literature, to Eliot, is most successful when it can be reduced to an overall feeling subtle enough to require the reader to search for it yet present enough, in small ways, to be found. *Hamlet*'s failure comes from having an "essential emotion" so subtle it almost does not exist, and Eliot's reason for it not existing is that Shakespeare himself could not express the story's gist well enough to include it. Since the playwright could not drag the objective correlative in *Hamlet* "to light," it is instead relegated to obscurity, never to be fully found by the reader, or perhaps even the author himself. In contrast, Hemingway's "A Clean, Well-Lighted Place" is successful by Eliot's standards, as it uses the relationship between light and dark to speak to the greater emotion of the story: the struggle between fulfillment and the emptiness of despair. Though Hemingway's writing does speak to this objective correlative, localizing it is made easier by studying his revisions to the manuscript. Through analyzing the author's consciousness during the writing process, we can see what efforts he made to sustain the objective correlative throughout, and where those efforts took the form of deletions, replacements, or insertions to the text. Eliot concludes the objective correlative in *Hamlet* is not found "in the action, not in any quotations that we might select, so much as in an unmistakable tone."[49] Granted, Hemingway's revisions do affect the action and dialogue of the story, but more broadly his artistic choices affect the tone of "A Clean, Well-Lighted Place."

In his article detailing the overlap between musical and literary language, Mark Darlow notes that there was a "rich heritage of art-critical writing in early modern Europe that borrowed

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[48] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 100.

[49] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 100.

musical concepts such as harmony."[50] Much like harmony can be reappropriated for the purposes of describing literary techniques, as evidenced by Christian Biet's definition of *clair-obscur* as "designating 'harmony based on contrast,' "[51] so too can musical tone be adjusted to illustrate the sound of a story. Even Hemingway observes that his "stories are written so tight and so hard that the alteration of a word can throw an entire story out of key."[52] Additionally, when discussing how artists oftentimes "create the illusion of three dimensions in two-dimensional mediums,"[53] Lois Fichner-Rathus notes that "in the realm of value, they frequently rely on a value pattern termed chiaroscuro, or the gradual shifting from light to dark through a successive gradation of tones."[54] While value has to do with the aesthetic treatment of light and dark as it is "the lightness or darkness of a color,"[55] the chiaroscuric contrast in "A Clean, Well-Lighted Place" also speaks to what Hemingway values as more or less important to understanding the message of the story. Thus, value becomes a comment on both the treatment of color and the treatment of theme. Additionally, this "gradual shifting" of tones causes the text to take greater shape, lifting it off the two-dimensional page and into the realm of three-dimensions, or reality.

To further drive his point regarding *Hamlet*'s deficiencies home, Eliot observes: "If you examine any of Shakespeare's more successful tragedies, you will find this exact equivalence;

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[50] Mark Darlow, " 'L'intelligence Des Lumières': On Clair-Obscur as a Case Study for Early Modern Metaphor," Journal for Eighteenth Century Studies 37.4 (2014): 461, accessed April 10, 2016. doi: 10.1111/1754-0208.12200

[51] Darlow, " 'L'intelligence Des Lumières': On Clair-Obscur as a Case Study for Early Modern Metaphor," 462.

[52] Robert Paul Lamb, *Art Matters* (Baton Rouge: Louisiana State UP, 2010), 16.

[53] Lois Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition* (Belmont, CA: Wadsworth, 2011), 73.

[54] Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition*, 73.

[55] Fichner-Rathus, *Foundations of Art and Design: An Enhanced Media Edition*, 88.

you will find that the state of mind of Lady Macbeth walking in her sleep has been communicated to you by a skillful accumulation of imagined sensory impressions; the words of Macbeth on hearing of his wife's death strike us as if, given the sequence of events, these words were automatically released by the last event in the series."[56] The reader is only privy to Lady Macbeth's eventual madness because of the "sensory impressions" Shakespeare leaves as literary breadcrumbs throughout the play. We, as the audience, learn to associate certain images with the story's underlying theme, so much so that one cannot exist fully without the other, making every subsequent word or deed seem automatic and predetermined. "The artistic 'inevitability' lies in this complete adequacy of the external to the emotion."[57] A reader can only make the jump from what is present in a text to what is suggested through the power of an objective correlative; it is the expression of something abstract, like an emotion, in concrete form. In "A Clean, Well-Lighted Place" this translates to despair as being expressed through darkness, both thematically and visually. Conversely, contentment is light.

Light in "A Clean, Well-Lighted Place" serves as "a form of emotional relief"[58] which allows Hemingway to depart from his own despair along with his characters. At the close of his essay "Hamlet and His Problems," Eliot concludes that "Shakespeare tackled a problem which proved too much for him."[59] In the case of Hemingway, depression is not necessarily a topic he shies away from—after all, "it was a nothing he knew too well."[60] Instead, he illuminates the

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[56] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 100-101.

[57] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 101.

[58] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 102.

[59] Eliot, *The Sacred Wood: Essays on Poetry and Criticism*, 102.

[60] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

reality of despair just enough so that he is not burdened with having to express it outright, but is present enough to be the contrast levity needs. In "A Clean, Well-Lighted Place," the binary of light and darkness becomes the formula for the emptiness of a full life, the simultaneous presence and absence of everything. Hemingway's choice to use light as an indicator of that which is good and vital and his use of darkness as a way to represent the depressing, solitary aspects of the protagonist's life becomes further apparent when analyzing his revision process.

The original manuscript for "A Clean, Well-Lighted Place" begins with a false start: "~~In Zargosa the~~"[61] and is replaced by: "It was late and everyone had left the cafe except an old man who sat in the shadow the leaves of the tree made against the electric light."[62] Here, it is clear that Hemingway initially decided to begin his story by placing the reader geographically in a Spanish city, but instead revised his opening to situate the reader temporally instead. This move not only indicates a focus on a universal message rather than a culturally specific one, but also shows Hemingway's first employment of the objective correlative. In a mere three words, the author causes the reader to not only make the cognitive jump from lateness to night (as the two are intrinsically linked), but also from night to darkness. The time of day introduces darkness into the story without darkness ever being named. This subtle invocation of darkness becomes an example of "the emotion [being] immediately evoked."[63] Without realizing, the reader is suddenly transported not to a place, but to a feeling. This is the virtue of the objective correlative:

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[61] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

[62] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 1.

[63] T. S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen, 1960), 100.

it sets the tone of the story without Hemingway having to include the adjectives and excessive words his style disagreed with.

Following the situating of the reader in darkness and, by the transitive property, dejection, Hemingway places the old man "in the shadow the leaves of the tree made against the electric light." Much like the objective correlative is a suggestion of emotion, a shadow is a suggestion of darkness, both literally and figuratively. A shadow is most immediately "a dark shape produced by a body coming between rays of light and a surface,"[64] but more deeply, it is an "evacuated shape,"[65] according to Elizabeth Abel in her 2003 essay entitled "Shadows." The evacuation of a shape is essentially an absence, both of tangibility and "individuating features."[66] By introducing the old man in the shadow of leaves, Hemingway renders him an anonymous tabula rasa, poised to have darkness and the discomfort it invites mapped onto him by the reader. As Abel notes: a shadow is "a persistent and uncanny presence that threatens to haunt the interior from within."[67] The old man's anonymity comes from the darkness of the leaves obscuring his person, and his presence is only made visible due to the contrast of the shadow against the electric light. It is this dependency between light and dark that creates the emotion of the objective correlative. And shadows serve as Hemingway's first vehicle to deliver the story's prevailing theme through. Notably, Hemingway's opening sentence was present in the original false start and did not undergo any edits when rewritten at the beginning of his second attempt. The preservation of this

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[64] "Oxford English Dictionary: shadow," last modified 2016, http://www.oed.com/view/Entry/177212?rskey=SSW3uO&result=1&isAdvanced=false#eid

[65] Elizabeth Abel, "Shadows," *Representations* 84.1 (2003) 189.

[66] Abel, "Shadows," 185.

[67] Abel, "Shadows," 190.

image, the shadow casting itself on the old man, shows Hemingway's commitment to presenting the opening emotion via his objective correlative, the interplay between light and dark.

In the original opening of "A Clean, Well-Lighted Place," Hemingway deletes a sentence and promptly replaces it with a phrase that gets at the objective correlative more directly. In the original manuscript, it reads: "It was dusty in the street ~~and the night wind blew the dust but at night you did not notice it.~~ but at night the dew came and the dust did not blow with the night wind."[68] Once this original opening to the story is crossed out completely, Hemingway's second draft replaces the aforementioned line with: "In the daytime the street was dusty but at night the dew settled the dust…"[69] In the first, completely deleted line, Hemingway's decision to mention night twice prepares the reader for the presence of darkness in the story. Also, he acknowledges the darkness of night by originally including that the dust is not visible then. Here, half of the objective correlative is set up. Next, Hemingway introduces a subtle suggestion of light in order to establish the true objective correlative: contrast. Substituting the deleted clause for one beginning with "but at night the dew came" activates the relationship between light and dark in the mind of the reader, since dew is formed at night on cool surfaces when atmospheric vapor condenses. Though dew is created under the cover of night, it is with the morning sun that it becomes visible. This anticipation of light creates contrast, albeit subtly. In the story's second start, these two critical revisions crystallize. Hemingway revises the sentence to begin with "in the daytime," now establishing light as a central motif in the story. Additionally, by inserting that

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[68] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

[69] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 1.

"at night the dew settled the dust," Hemingway introduces the contrast of light and dark by showing how the two accomplish movement—a settling—when working hand in hand.

Later on in the story, when the older waiter's despair begins to become increasingly more obvious, Hemingway makes yet another deletion and subsequent replacement that aids the aim of the objective correlative. The manuscript reads: "Give us this ~~day~~ (nada) our daily nada…"[70] Daytime's association with light comes from the sun's presence and conversely, nighttime's association with darkness stems from the lack of sunlight and the moon's more subtle glow instead. By crossing out the word "day" as it stands in the Lord's Prayer and replacing it with *nada,* Hemingway shows his interest in situating the older waiter in darkness, where days become nothing and light becomes absent. In the final lines of the short story, where Hemingway describes the state we leave the older waiter in, writes: "He would lie in the bed and finally, ~~toward~~ (with) ~~morning~~ (daylight) he would go to sleep."[71] The change in preposition from toward to with is significant because of its indication of the direction the character is going in. If the older waiter was going toward morning when falling asleep, as Hemingway initially intended, that shows an upward trend toward light and thus, relief from his despair. Also, "toward morning" suggests that it is still dark outside and the sun has not yet fully risen, giving the old waiter something to look forward to when he awakens. However, Hemingway's change to "with daylight" creates a more somber ending: the man falls asleep as light is already aligned with him ("with" suggesting a lateral direction as opposed to a vertical one). If the old waiter

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[70] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 10.

[71] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 12.

falls asleep even with the light of day being certain and visible, it shows that his despair truly does envelop him, so much so that he cannot bear facing the light.

As for the final and arguably most telling revision, Hemingway's title for the short story was changed. The story's original title, which was written below the false start, was not crossed out like all of his other deletions, but was actually erased. All that remain are grey smudge marks and the original title's final word (and the only legible one) underneath them: "Nothing."[72] This further confirms Hemingway's intent to make nothingness a thematic driving force of the story. "A Clean, well lighted place"[73] is written over this, but the erasure, particularly in contrast with the rest of his deletions which are darkened yet not fully obscured, is thematically poignant. Visually, it appears that the text as a clean, well-lighted place is merely a superficial coverage over the darkness below. Much like the café is a temporary solution to the older men's despair, erasing the original title does not eliminate it, but instead gives it greater presence, as it is obvious it is something that once existed. Ironically, writing a new title over the eraser marks creates further messiness and darkness on the page, which is the exact opposite of what the title promotes. Hemingway's use of contrast, as both a thematic and aesthetic element in the story, becomes sharpened once revisions are juxtaposed against the published final product.

When considering the relationship between revision and contrast, Bernard Lamy, a French oratorian, summarizes their symbiosis well: "The arrangement of words deserves special attention…*We have to put each word at the place where it spreads the most light.* It is a kind of

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[72] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " *American Literature* 50.4 (1979), 616.

[73] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

inversion to separate two words which *must enlighten each other."*[74] The revision process' chief goal is to change how the words on a page are seen, which necessarily engages with their arrangement. The intentionality that goes into revisions (otherwise why would they exist, if the author did not intend to make the text different?) is reminiscent of both the breadth and focus of light. On one hand, light spreads wide—leaking into crevices, filling the spaces in between words. But on the other, it accentuates what it hits directly. Since the words included in a text are illuminated by their very presence and those that are not included are essentially darkened by their absence, light and darkness are in conversation with omission, a cornerstone of Hemingway's revision process. The paradox of Hemingway's oft-used stylistic tool is that omission becomes addition; by adding marks (like strikethroughs for the purpose of deletion) to his manuscript, Hemingway subtracts content.

[74] Manon Plante, "The Art of Chiaroscuro Writing: Condillac and the Question of Word Order," Journal for Eighteenth Century Studies 37.4 (2014): 480, accessed April 10, 2016. doi: 10.1111/1754-0208.12201

CHAPTER TWO: THE PRESENCE OF OMISSION

Ernest Hemingway is recorded as saying that "A Clean, Well-Lighted Place" is the story "from which he 'left out everything. That is about as far as you can go, so I stood on that one and haven't drawn to that since.' "[1] Omission, at its most reduced, is an absence; but these absences present themselves in a multitude of ways. While most of Hemingway's omissions are by definition exclusions from the text, exclusions can also manifest as deletions. And further, as deletions with subsequent replacements. Though a replacement is a presence, it necessarily occupies the space an absence did previous. As Paul Smith admits in his article "Hemingway's Early Manuscripts: The Theory and Practice of Omission:" "my interest here is in how the idea of implication, which is what it amounts to, attained the status of a theory."[2] The theory he is referring to is Ernest Hemingway's "Iceberg Theory," or theory of omission. Hemingway explains his theory by asserting "that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood."[3] Omission for Hemingway is more than just a stylistic choice; it is a mode of thinking as well. As defined, performing an omission requires a certain level of awareness on the part of the author, from recognizing an omission (or the opportunity for one) to understanding its effect on the story as a whole. He continues: "If a writer of prose knows enough about what he is

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[1] Paul Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," *Journal of Modern Literature* 10.2 (1983), 277.

[2] Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," 270.

[3] Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," 271.

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-eight of it being above water."[4] Hemingway's omissions are born out of a confidence in his content, the knowledge that he "knows enough about what he is writing." For the reader however, his omissions invite potential insecurity because omission puts the responsibility of gathering the other seven-eighths of the story on his audience. This is arguably a disadvantage as we do not have the luxury of knowing "enough" about what Hemingway is writing. However, the theory of omission is ultimately an indication of Hemingway's interest in testing his dexterity with craftsmanship, for if he cannot communicate effectively using omissions, then his artistic endeavor becomes a failure because the reader will not be able to "have a feeling" of what his story means.

On Ernest Hemingway's theory, Paul Smith writes: "In most instances the theory has been construed to describe a single and distinct creative act. The manuscripts of the early stories, however, suggest that elements of the original conception of a story were ordinarily omitted or deleted at *two* stages in a complex process of writing."[5] These two stages can be seen most obviously when Hemingway begins to make the shift from referring to the two characters as "boys" to "waiters," and in the way his revisions leave their mark on the page: earlier revisions appear to be more neat and precise, whereas his later ones reflect a duller pencil through the way the graphite spreads and smudges. Smith also acknowledges that "there are clear and crucial differences between *omitting…deleting…replacing.* I suspect that the decision to *omit* occurred

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[4] Paul Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," *Journal of Modern Literature* 10.2 (1983), 272-273.

[5] Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," 271.

before or during what Hemingway thought of as 'inventing' his story, whereas the decision to *delete* or *replace* was the consequence of what he invented."[6] Though Smith's offering is hypothetical, there is still much to be said about the omissions, deletions, and replacements beyond their role as clues into which phase of the story's creation Hemingway was working on. These edits also reveal the type of aesthetic image Hemingway wanted to create: deletions leave greater white space on the page, while inclusions omit this visual pause. Deletions that are subsequently replaced by a different choice show that Hemingway's mind is oscillating between what the reader must and never needs to know.

The writer's notorious use of omission is a revisionist offshoot of 19th century French painter Paul Cézanne's deliberate choice to "leave small areas of canvas blank."[7] Similar to leaving paint out of the canvas, Hemingway's omission and deletion of words causes the reader to rely merely on the vividness of what he includes on the page, which piques the reader's curiosity about what is missing. The ambiguous speakers of dialogue in "A Clean, Well-Lighted Place" are an example of Hemingway's tactic because the reader longs for a character to assign dialogue to and, as a byproduct of his or her longing, the reader attempts to supply what should be included through context clues which establishes an investment in the story. This investment is further supported because blank spaces encourage the reader to arrive at his or her own interpretation of the piece, which necessitates greater attention paid as an effort to fill in the blanks.

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[6] Paul Smith, "Hemingway's Early Manuscripts: The Theory and Practice of Omission," *Journal of Modern Literature* 10.2 (1983), 277.

[7] Theodore L. Gaillard, "Hemingway's Debt to Cézanne: New Perspectives," *Twentieth Century Literature* 45.1 (1999), 67.

CÉZANNE

The artist Paul Cézanne is famous not only for his layered, repetitive brushstrokes, but also for his treatment of perspective and form. A self-proclaimed student of Cézanne's, Ernest Hemingway once confessed: "I was learning something from the painting of Cézanne that made writing simple true sentences far from enough to make the stories have the dimensions I was trying to put in them."[8] Further, in *Ernest Hemingway: A Life Story*, Carlos Baker's biography of the writer, Baker claims that Hemingway said in 1949 "it was from Paul Cézanne that he had learned how to construct his own verbal landscapes."[9] Unsurprisingly, then, Hemingway's techniques to build greater visual interest and emotional impact in "A Clean, Well-Lighted Place" are derivatives of Cézanne's painterly choices and of fine art, more broadly.

Large Bathers by Paul Cézanne, 1906[10]

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[8] Theodore L. Gaillard, "Hemingway's Debt to Cézanne: New Perspectives," *Twentieth Century Literature* 45.1 (1999), 65.

[9] Carlos Baker. *Ernest Hemingway: A Life Story* (New York: Scribner's, 1969), 479.

[10] Paul Cézanne, Large Bathers, 1899-1906, oil on canvas, $81^{7/8}$ in. x 98 in., Philadelphia Museum of Art, Philadelphia. In *Cézanne: The Late Work.* New York: The Museum of Modern Art, 1977.

Large Bathers is one of Paul Cézanne's most celebrated paintings, partially for his treatment of the nude form, but also for the way he allows the canvas to peek through and become a part of the scene. This uneven distribution of paint, which we can understand as visual information, creates white spaces in the piece. These white spaces serve a similar purpose to the deletions Hemingway performs during the revision process for "A Clean, Well-Lighted Place." Granted, some of the information Hemingway omits will remain unknown, as it is impossible to know the things he was thinking about that did not even make it onto the page, but the exclusions from the manuscript we can see are available for analysis.

Theodore Reff, in his essay "Painting and Theory in the Final Decade," argues that "the failure to cover the surface completely has a different effect than in the unfinished paintings: since the color washes are from the beginning related to the white rectangular sheet, the untouched areas do not appear as gaps."[11] If done well, omissions should not leave the audience with a sense of confusion, but instead with a sense of greater interest. "The untouched areas [of Cézanne's canvas] do not appear as gaps" work much like ellipses do, which are a visual acknowledgment of an omission in a text. Both gaps and punctuations of omission leave the suggestion of something more without robbing a reader of essential information. This sense of including just enough echoes throughout Cézanne's paintings and Hemingway's writing."Cézanne is able to leave large parts of the white canvas preparation intact and yet if we view the canvas from the proper distance the effect of plastic continuity is complete."[12] Only upon closer inspection is *Large Bathers* punctuated with white spaces, and only through reading

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[11] Theodore Reff, "Painting and Theory in the Final Decade," in *Cézanne: The Late Work,* ed. William Rubin (New York: The Museum of Modern Art, 1977), 36.

[12] Reff, "Painting and Theory in the Final Decade," 36.

the original manuscript of "A Clean, Well-Lighted Place" can his deletions be seen. In this way, omissions shift from being exclusions to inclusions; they become inclusions of greater white space in the text and greater knowledge of what, and how much, is missing. Both Hemingway and Cézanne omit the material of their art form: words and paint. Through removing dark, black words from the page, Hemingway leaves room for more white spaces, which creates a cleaner, well-lighted place from which to read his words. Much like the old man and the old waiter appreciate clean, well-lit bars to sit in at night to escape the darkness that is caused by their crippling sadness, so too is the reader freed from the pressure and mental overload that comes with reading excessive black text, which quite literally insists upon greater darkness on the page. Also, ironically, Hemingway's repetitive use of nada inherently adds more darkness to the page, but the word, by definition, is nothing.

In *Large Bathers*, movement is "created in the trees by leaving areas of the white canvas showing around the leaves and in between the spaces where the foliage would normally be."[13] The trees achieve greater dynamism once juxtaposed against the flatness of the blank canvas—which helps to give them the three-dimensionality they would have had they not been painted on a two-dimensional surface. This symbiotic relationship between presences and absences is similarly effective in "A Clean, Well-Lighted Place," as the details about the story's environment Hemingway leaves in for the final draft seem to gain more importance once seen next to what he has omitted. Naturally, this value system of importance is only possible because of the focus on what is presented, which absences—in the form of omissions or blank canvas—provide. The exclusions of these mediums (words and paint) help to bring greater definition and attention to

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[13] Theodore Reff, "Painting and Theory in the Final Decade," in *Cézanne: The Late Work,* ed. William Rubin (New York: The Museum of Modern Art, 1977), 36.

the characters presented in the art pieces. Because of the power of contrast, the viewer can appreciate the outlines of Cézanne's nude forms more when they are next to small white spaces. Their presence is defined by neighboring absences.

Similarly, in an effort to declutter his sentences, Hemingway omits words from the text which give the words that remain included more weight. This weight includes both importance in the story and visual weight, for each word on a page adds density to it and thus more for the eye to work through. Additionally, omission's second role as a moment of rest, whether that be in the form of visual rest on a canvas or a pause in the text to reflect, relieves the audience from the burden of inclusion. Further, omissions in the story allow for auditory rest as well; the less words we are presented with the less we have to hear and therefore silence is created. As Lori A. Brown notes in her book *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, "an absence reveals a background presence: paint exposes canvas; sound, background noise; or text, paper."[14] White space in Hemingway's text (as in, the paper that the story is printed upon) becomes critical to consider particularly with respect to what I've discussed in chapter one. Not only does it add enticing contrast to the visual aesthetics of the story, but it also magnifies what is present in the story in terms of content and theme.

UNMARKED DIALOGUE

Absence is a central theme in "A Clean, Well-Lighted Place," primarily evidenced through the protagonist's emotional vacancy (his depression) and the absence of sound (his deafness). But the presence of absence extends beyond its role as a thematic element; in "A Clean, Well-Lighted Place," Ernest Hemingway leaves the dialogue between the two waiters

[14] Lori A. Brown, *Feminist Practices: Interdisciplinary Approaches to Women in Architecture* (United Kingdom: Ashgate, 2011), 217.

unmarked, making it a visual element in the text as well. In conversation, each speaker responds to the other in quick succession without their descriptor (either young waiter or older waiter) following their portion of dialogue. This ambiguity creates confusion in the mind of the reader, which mirrors the confusion both the old patron and older waiter suffer from. Joseph F. Gabriel, in his article "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place,' " argues that "the inconsistency in the dialogue is deliberate, an integral part of the pattern of meaning actualized in the story."[15] Hemingway creates distinct characters with seemingly nothing in common but their occupation, yet through omission he bleeds one into the other, creating ambiguity. This illustrates how omission can paradoxically be an inclusion of something else.

Hemingway's use of omission undercuts his story's title, for the dialogue is neither clean or well-lit. In his article "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place,' " Joseph F. Gabriel asserts: "the structure of the dialogue symbolically represents the theme of chaos."[16] The chaos of the dialogue comes from each speaker's immediate response to the other, without any attribution to buffer each line of speech. Additionally, the breadth of topics covered suggests a type of frenzy—a frenzy suggestive of both a cluttered mind and the disconnectedness of the two speakers' worlds. " 'He hung himself with a rope.' 'Who cut him down?' 'His niece.' 'Why did they do it?' 'Fear for his soul.' 'How much money has he got?' 'He's got plenty.' 'He must be eighty years old.' "[17] In terms of content, the dialogue is schizophrenic. It moves over and under and in between various topics, without any assignment of

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[15] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," *College English* 22.8 (1961), 540.

[16] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," 545.

[17] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

speaker for the reader to rest on. Omission, here, becomes chaotic. This chaos is also used to simulate the confused experiences of the characters in the story for the reader. Hemingway blinds us by preventing us from seeing each speaker when they are speaking, and deafens us by effectively removing their voices, since we cannot hear which waiter is saying what. At once, we are both confused by a chaotic emptiness and rendered senseless. We are thrust into the very darkness Hemingway's characters are running from.

The ambiguity created by omitting speakers is also brought into focus because of their differing world views; Hemingway makes their conversation just vague and universal enough that the reader can rightfully attribute the opinions presented to either waiter. This creates a moral dilemma in the mind of the reader. Who's side are we on? Who do we trust? Though this decision does not affect the text itself, it necessarily affects the experience of reading the piece. Gabriel asserts that "there are…at least two concepts of *nada* in the story, the *nada* which each waiter sees."[18] As an extension of the story's central theme (absence), the concept of nothingness becomes an essential way of determining which waiter is speaking and when. " 'Last week he tried to commit suicide,' one waiter said. 'Why?' 'He was in despair.' 'What about?' 'Nothing.' 'How do you know it was nothing?' "[19] Had Hemingway endeavored to make the flow of the waiters' conversation trackable, he would have specified which waiter was speaking when the conversation begins. Instead, he simply notes that "one" of the waiters said the old man tried to commit suicide last week. Because of their shared occupation, and thus job title, it becomes nearly impossible to decide which waiter has spoken. That is, until the clues into their

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[18] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," *College English* 22.8 (1961), 542.

[19] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

personalities that Hemingway provides are considered. The younger waiter's callousness, as evidenced in moments like when he tells the old, deaf patron of the cafe "you should have killed yourself last week,"[20] gives the reader a suggestion of what he might say, in terms of content and tonality. But, even still, that does not provide absolute certainty.

This duality between the waiters and their respective definitions of *nada* "is part of an experiment in multiple meaning"[21] on Hemingway's part, and "in making use of the range of semantic possibilities inherent in the words *nada* and *nothing*, [he] has…constructed a perfect ambiguity."[22] This ambiguity, created by the absence of cleanliness and clarity in the text, invites the reader to better understand why the old man might value the presence of the aforementioned attributes in a place to sit and drink at night. Leaving the speakers ambiguous also creates the type of helplessness that Hemingway is thematically concerned with in "A Clean Well-Lighted Place." By omitting the identities of the speakers when they have dialogue, Hemingway is ultimately commenting on the fact that since nothing (*nada*) matters, whichever waiter is speaking should not either. Further, omission works as a unifying agent: as different as the younger and older characters in the story are described to be, all three will at some point encounter the darkness and nothingness one faces as one climbs in age. The old, deaf man happens to have experienced it first because he is oldest, and though the young waiter has yet to experience this, as evidenced by his callousness surrounding the old man's need for refuge in the

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[20] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[21] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," *College English* 22.8 (1961), 543.

[22] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," 543.

clean, well-lit café, Hemingway predicts that he too will one day be like the old man, by removing his name (read: his individualism) after his dialogue.

DELETIONS

Nothingness is created by deletions in the text, which become more apparent when studying the original manuscript and observing what Hemingway eliminated. These absences serve the same purpose as omissions do in the final text, but during the revision process they suggest a different type of intention. Omissions, in Hemingway's case, suggest an intentional artistry—it suits his style both thematically and aesthetically to leave certain elements of his story out. Deletions, on the other hand, reveal his human fallibility. Here, we see the artist perhaps even more truly at work, succumbing to his self-doubt, ever-changing mind, and the miniature mistakes that all help to define the writing process.

As mentioned in the first chapter, Hemingway's first deletion comes in the form of a false start. Hemingway's deletions, in large part, are the most tangible examples of Hemingway emulating Cézanne's penchant for leaving white spaces in his art. Following the author's description of the two waiters in the cafe, he avoids qualifying it with his deletion of "~~where,~~"[23] which would indicate further elaboration on the environment, thus taking up more space on the page. He does this again later, on page three, when he writes: "The waiter took the brandy bottle and another saucer from the counter inside the café and walked out to ~~where~~ the old man's table."[24] Here, Hemingway deletes yet another "where" for what appears to be the same reason.

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[23] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

[24] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 3.

On page three of the manuscript, which is where the ambiguous dialogue begins, there is a chain of four consecutive deletions that are all unintelligible. That is, where as most of Hemingway's deletions are gently crossed out so that they are still readable, these four deletions from the text are darkened out so heavily that they are rendered absent. They appear in the manuscript as follows:

" 'You should have killed yourself last week,'
he said to the deaf man ***deletion***. The old man
motioned with his finger, 'a little more,' he said. The
waiter poured (on into) the glass so that the brandy slopped over
and ran down the stem into the top saucer
of the pile. 'Thank you,' the old man said. The waiter took
the bottle back inside the café. He sat down at the
table with (his colleague) ***deletion*** again.

'He's drunk now,' he said.

'He's ***deletion*** (drunk) every night.'

'What did he want to kill himself for?'

'***deletion*** How should I know?' "[25]

The first deletion comes after the younger waiter tells the deaf man he should have killed himself the week prior, seemingly in an attempt to allow the severity of the sentence to pack the most punch and end without excessive explanation. The second deletion comes on the heels of an

[25] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 3.

inclusion of "his colleague," which seems to be a revision for the sake of diversity in the text. Hemingway likely wrote "the other waiter" or something similar first, only to realize the redundancy later. Deletion number three precedes a significant insertion: the old man's drunkenness is a running observation throughout the story, and the inclusion of "drunk" in lieu of something else supports this theme. Last, Hemingway performs a deletion just before one of the waiters responds to the question of why the old patron wanted to commit suicide. Understandably an important moment in the text, since Hemingway teases us throughout the story with the suggestion that we just might learn the source of his character's despair (which is the emotion that drives the entire plot), a deletion here shows careful consideration of the weight of this scene and how one of the waiters would most authentically respond. What Hemingway lands on as an answer is unsurprisingly ambiguous and unsatisfying; if the characters in the story do not know the source of the old man's despair, then the audience has even less of a chance of finding out.

Later on in the dialogue, Hemingway performs a deletion that represents his distance from the text, which is perhaps brought on by his own shared nihilism with the older men of the story. In a sense, he performs an omission of emotion. " 'Who cut him down?' 'His niece.' 'Why did they do it?' ~~They~~ 'Fear for his soul.' "[26] Not only does this deletion simplify the response, but it also reflects Hemingway's hesitation to include too many words when expressing emotion. Additionally, the author sustains the sense of ambiguity in his dialogue here. Notably, a "niece" is singular, but one of the waiters responds asking why "they" did it. In terms of number, this

[26] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 3.

response does not follow, and knowing this, Hemingway omits "They," which serves as a confirmation of the strange word choice. Instead, he opts to leave the reader in ever greater confusion because the lack of acknowledgment of "they" being used is curious as well.

Ernest Hemingway's unfussy, direct style lends itself to a feature of his writing which Robert Paul Lamb, author of *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story*, has referred to as "dispassionate prose."[27] Lamb writes: "his language is always less emotional than the events narrated seem to demand. Paradoxically, this understated and often stoic language becomes the vehicle by which a strong emotional response is elicited from the reader."[28] By performing deletions that omit pivotal themes and images in "A Clean, Well-Lighted Place," the heaviness of isolation in particular, Hemingway points up how painful nothingness can be.

Though separate choices with regard to Hemingway's voice, Lamb conflates the idea of dispassionate prose with "authorial judgment."[29] "If language must remain unemotional, then surely overt judgments, too, present a threat to the modern story's aesthetic effectiveness."[30] Through tracking what Hemingway includes, removes, and replaces, we are able to see what he deems important and what he thinks of as less so. While his judgments of his characters and their actions are more subtle, his judgments (read: choices) in general are evident through his editorial decisions. Hemingway uses his characters as tools through which he can reveal his opinions, without revealing his hand as author. The young waiter's very vocal inflexibility surrounding the old man at the cafe exposes Hemingway's judgment of the young man's ignorance. No character

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[27] Robert Paul Lamb, *Art Matters* (Baton Rouge: Louisiana State UP, 2010), 22.

[28] Lamb, *Art Matters*, 22.

[29] Lamb, *Art Matters*, 33.

[30] Lamb, *Art Matters*, 27.

truly chastises the young waiter for his callousness, which is consistent with Hemingway's dispassionate prose and lack of overt judgments. But the way he characterizes the young man through his word choice particularly surrounding the younger waiter's dialogue, the reader can assume how Hemingway likely feels about him.

In light of this discussion on how Hemingway's revisions help reveal the way he feels about his characters, on page five his opinion of the old man becomes increasingly evident: "The old man stood up, slowly counted ~~took~~ the saucers…"[31] The deletion of "took," a strong action verb, shows Hemingway's choice to erase the old man's aggression only leaving slow resignation left. Whether Hemingway approves of this character trait or not seems largely irrelevant; if anything, it shows an interest the author has in doing the old man justice by deleting anything that does not seem aligned with his character. The way Hemingway's deletions assist in the creation of authentic characters in the text is evident again on page five: " 'He can buy a bottle and drink at home,' ~~'Perhaps~~ 'It's not the same.' "[32] If we understand the first line to be spoken by the younger waiter (yet again based on his impatience surrounding the old man), the older waiter's initial gentle consideration is replaced by a confident declaration. At this point in the dialogue, when the two waiters are in disagreement, it behooves the story to have a revision that serves the firmness of the older waiter's opinion, as a way to raise the stakes.

Last, the manuscript ends with a deletion. The bottom of page twelve reads: "~~[words illegible] not know. It would be easier if one knew. One feels certain things but one knows~~

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[31] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 5.

[32] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 5.

~~nothing. Certainly there is no one who knows another.~~"[33] This writing was done with "the same sharp pencil (again with small, tight writing)"[34] that other delayed inclusions, post resharpening, were performed with. This indicates that Hemingway struggled with how to end this story, because it was deleted soon after being added to the manuscript. Though this writing is at points illegible and imprecise, it is clear that it is an attempt at a clean ending to the story, as evidenced by Hemingway's continued exploration of the insomnia the older waiter claims to have. By deleting it, he reveals a greater interest in preserving the ambiguity of the story until the end. In the published version, the last lines of the story are: "After all, he said to himself, it is probably only insomnia. Many must have it."[35] Over the course of the story the reader begins to understand the older waiter as similarly depressed to the old man, because of their shared age range, his compassion for the patron, and his nihilistic prayer. Hemingway attempts to confuse the reader yet again by summarizing the older waiter's despair as insomnia, a sleep disorder, which is less fatal than depression. He trivializes the older waiter's feelings further by writing that it is "probably only" insomnia, making it seem like a lack of sleep has less of an impact on his life than one would think. After spending the entire story characterizing the older waiter one way, Hemingway flips his treatment of him in the last lines of the story to confuse the reader's conception of the older waiter's despair. Ultimately, this deletion disallows both the old waiter and the reader closure.

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[33] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 12.

[34] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " *American Literature* 50.4 (1979), 617.

[35] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

REPLACEMENTS

While deletions create absences, or white spaces, in the text, some of these spaces are reoccupied with replacements. A deletion that remains one indicates that Hemingway truly did not want that element to be a part of the text, upon second thought. A deletion that is replaced with something presumably better suggests that Hemingway swapped out words not to serve his visual goals for the text (since he is still taking up space on the page), but instead to serve the actual content of the story. With an author so conscious of concision, any replacement seems necessary in order to advance the story.

The fact that the title "A Clean, Well-Lighted Place" is a replacement of an erased, unintelligible first title has been discussed in chapter one. However, when considering revisions as a clue into the author's thought process while writing, the title as a replacement reveals even more than its ironic role as a clean, well-lighted addition over a murky, smudged space. Handwritten in the manuscript, the title reads: "A Clean, well lighted place."[36] First, Hemingway's lack of capitalization of three words which ought to be capitalized suggests a rushed job—not from carelessness, but actually from carefulness. This inattention to detail reflects a hurried Hemingway, eager to get the new title down on the page before he could forget it. I read this not as a need to quickly complete the story, but instead as the writer realizing he had found his version of perfection, and wanting to preserve it.

Additionally, the grammatically correct hyphen linking "well" and "lighted" to create a compound adjective is not present in the manuscript, which further shows that Hemingway's

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[36] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

second iteration of the title was ready to be documented the moment he thought it up. As is evident, Hemingway knew proper punctuation and capitalization, so these oversights do not seem to stem from a lack of awareness but instead a creative rush. Additionally, though both "lighted" and "lit" are acceptable versions of "light" in the past tense, Hemingway's choice to use the former seems, particularly to a contemporary reader, like the more convoluted word choice. However, with Hemingway's careful attention to detail in mind, the author might have used "lighted" to provide visual continuity, since three other words frequently used in the story "light," "bright," and "night" have the same collection and order of letters within.

One of Hemingway's most drastic revisions is in the way he refers to his two main characters: the older waiter and the younger waiter. In the manuscript when they are first introduced, he writes: "The two ~~boys~~ (waiters) inside the cafe…"[37] This editorial decision drastically affects how the story reads. First, the original "boys" orients the characters by gender and not by occupation, the latter being essential to distinguishing them from the old man as they are all male. Also, "waiters" has within it the word wait, which subtly speaks to the pace of the story, which is largely about a conversation that arises because the two men are waiting for the old patron to leave the cafe to close for the night. This revision also allows Hemingway to age the waiters: as "boys" they are likely both young, since boy is the diminutive version of man. However as waiters they can reasonably be any age Hemingway would like, which allows for him to play with the contrast between the youth of the younger waiter and the aged wisdom of the older one.

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[37] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

The second instance of Hemingway replacing "boy" with "waiter" comes at the top of the second page of his manuscript and then never appears again. From this replacement forward, he writes "waiter" to describe the waiters the first time through. More specifically, the waiters are not distinguished by age until page six where the manuscript reads: " 'You have youth, confidence, and a job,' the older waiter said. 'You have everything.' Then Hemingway evidently went back to page two of the manuscript and inserted a reinforcing reference to the 'younger' waiter, because the thickness and texture of the pencil point at the time of this revision is about the same as in the writing on page six."[38] This points up Hemingway's interest in widening the gap in understanding between the two waiters; his turn to their age gap to do so is succinct, taking up little room on the page because of the addition of only one extra word. Hemingway's return to page two is with continuity in mind, and his handwriting serves as a loose timestamp of when he considered this.

The next replacement in the story comes on the first page just two lines after the first change from "boys" to "waiters," when Hemingway deletes an "and," immediately replacing it with: "(and while he was a good client they knew)."[39] It is clear that this replacement was made in the same breath as the deletion because the new phrase begins with the same conjunction, which suggests that Hemingway momentarily thought he was going in another direction but ultimately decided to stick with his initial choice. This replacement comes just on the heels of

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[38] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " *American Literature* 50.4 (1979), 617.

[39] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 1.

Hemingway's reveal that the old man "was a little drunk,"[40] which makes his thoughtfulness surrounding the following clause understandable, as he knew it would likely dictate the reader's feelings about the old man. With this in mind, his inclusion that the old man "was a good client" works to characterize the old man more evenly, so he is not solely thought of as a drunk.

In yet another effort for greater specificity, on page three of the manuscript Hemingway writes: "~~One of the~~ (The younger) waiter~~s~~ went over to him."[41] This replacement represents a stronger choice from Hemingway, opting for clarity over vagueness. Since the mystery that often accompanies omission is one of Hemingway's stylistic hallmarks, it seems that his decision to have the younger waiter walk over to take the old man's order for an additional brandy is significant. Though he does omit information on who is speaking for much of the dialogue in the story, here it clearly matters that the younger waiter, and not just "one of" them, will speak next in order to drive the plot forward. Additionally, the deletion of the pluralizing "s" at the end of "waiters" shows Hemingway's attention to consistency in number during the revision process. Hemingway does this again later, on page four of the manuscript, when describing the younger waiter: "~~One of~~ The waiter~~s~~ (who was in a hurry) came over."[42] Yet again, Hemingway achieves clarity through revision. In the earlier change, Hemingway uses the waiter's age to distinguish him from the other waiter, but in this case he uses a character trait. A lack of tolerance begins to

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[40] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[41] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 2.

[42] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 4.

define the younger waiter in the pages prior, so the author's decision to describe him as "in a hurry" is a fairly effortless leap for the reader to make.

Conversely, on page five Hemingway performs the same revision to the older waiter, observing that the "~~other~~ (unhurried) waiter asked"[43] a question. The edits made to how both waiters are described usually are inversions yet reflect one another, which suggests that Hemingway at once saw them as opposites but as a unit too. It seems that "at the beginning of the story Hemingway had not preconceived any significant distinction between the two main characters,"[44] later enhancing their difference "by developing the difference in ages, the difference between being 'hurried' or 'unhurried'…"[45] These differences, though small in presence on the page, are indicative of a divide much greater than their one-word sizes suggest.

After the younger waiter impatiently asks the old man "What do you want?"[46] Hemingway's edits display slight hesitation on his part, which is immediately overturned. The following line reads: "~~The~~ The old man looked at him."[47] This doubt in word choice seems momentary because it is promptly replaced with the same word; not only is "The" replaced with "The," but doubt is replaced with confidence too. Though Hemingway's revisions in light of proper grammar prove that he is attentive to it, one replacement says otherwise: when he reveals

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[43] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 5.

[44] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " *American Literature* 50.4 (1979), 618.

[45] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " 618.

[46] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[47] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 2.

that the old man "~~hanged~~ (hung) himself with a rope."[48] While hung sounds more appropriate, when describing someone's attempt to put themselves to death by hanging, "hanged" is in fact the proper usage of the past tense. This improper correction is sustained in the final text, which suggests that Hemingway and his editors deemed this error essential. Perhaps this failed attempt at proper grammar is meant to invite associations with the old man's failed attempt at suicide.

On page five of the original manuscript, Ernest Hemingway makes three fairly successive deletions and replacements that all serve greater specificity, while sacrificing greater white space on the page. When describing the old man's departure from the cafe, Hemingway writes that he "took ~~money from his~~ (a leather coin purse) from his pocket opened it, chose coins from among the [word illegible] and paid for the~~m~~ (drinks), leaving ~~a small~~ (half a peseta) tip."[49] In all three instances, Hemingway trades more general language ("money," "them," and "small") for phrases that give the reader more vivid imagery. And while Hemingway usually does capitalize on the opportunity to include greater space on the page thanks to omission, in these instances he sacrifices that for the reader's benefit. Yes, Hemingway practices the art of word economy often, but here all of his replacements add to the *sensation* of the story—showing that even though Hemingway's "theory of omission" holds true, he values eliciting a feeling above all else. Because of these revisions, the reader can feel the leather of the coin purse, see the drinks, count up to "half a peseta." And as for the last replacement in particular, changing the quantity "small"

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[48] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 3.

[49] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 5.

to the Spanish for half of one-hundred cents (or half of one present-day euro), not only gives greater detail, but subtly situates the reader in a Spanish city too.

When an ambiguous waiter notes: "You~~'re~~ (talk like) an old man yourself,"[50] Hemingway omits the contraction equivalent to "are" in favor of describing how the waiter speaks. This revision changes the meaning of the sentence entirely. In the original version, the speaker suggests that the other waiter is an old man, whereas in the edited version it is simply said that the waiter talks like one. This heightens the sense of ambiguity Hemingway has already created surrounding the dialogue between the two waiters. While noting that someone talks like an old man is descriptive, observing that someone actually *is* an old man is more irrefutable. By omitting the more objective instance and replacing it with the sentence that is based on opinion, Hemingway sustains the ambiguity of the dialogue through revision.

At the bottom of page five, just after agreeing that drinking at home is not the same as drinking at a cafe, the manuscript unfolds: " 'It is not the same.' 'No it is not,' agreed the waiter with a wife. ~~Although neither of them had ? the question they knew there was a good reason for cafes~~ (He did not want to be unjust. He was only in a hurry.)"[51] This deletion of a section longer than the succeeding replacement sentences illustrates Hemingway's interest in word economy. From the very beginning of the deleted sentence, Hemingway's first two words are fifteen letters collectively, which is nearly the same amount as the first five words of his first replacement sentence. This shows how much Hemingway's revisions decluttered his stories. Additionally,

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[50] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 5.

[51] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 5.

even though this replacement comes directly following the two waiters in agreement, it reveals Hemingway's interest in trying to divide them by including that it was only the "waiter with a wife" who was in a hurry to get the old man out of the cafe. Interestingly, this distinction between the different levels of compassion seen from the two waiters becomes more obvious around page five of the manuscript, which is almost the midway point of the short story—seemingly to prepare the reader for the climactic rift between the younger and older waiter, which becomes greater toward the end. Had the deletion remained in the final text, it would have created an opposite sensation in the reader. After all, in the original version of the sentence, Hemingway refers to the two waiters jointly as "neither," automatically associating them together and not dragging them apart.

As mentioned in chapter one, the revision of the Lord's prayer contains a telling deletion and replacement: "Give us this ~~day~~ (nada) our daily nada…."[52] Now nearing the end of the story, Hemingway turns light and promise into nothing, with one slight word change. Similarly, on the last page of the manuscript, it is revealed that the older waiter "would lie in the bed and finally, ~~toward~~ (with) ~~morning~~ (daylight) he would go to sleep."[53] These replacements provide greater precision of imagery and less encroachment upon the white space of Hemingway's canvas, because of their shorter length. Also, these replacements serve as a final reminder of the story's objective correlative, ending the story with an overall sensation to leave the reader with.

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[52] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 10.

[53] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 12.

ADDITIONS

Paradoxically, additions—like deletions—function as a type of omission because they exclude the white space that was present previous to them moving in. While the discussion of inclusions in a text seems obvious, as everything on the page is inherently included, analyzing the moments where Hemingway adds more to the story upon second thought ultimately becomes a study of enhancement. Hemingway's additions often happen when greater detail will benefit the story's advancement, like when one of the waiter's explains: "(I don't want to look at him.) I wish he would go home. He has no regard for those who work."[54] Based on context clues, the reader is probably able to realize that this is the younger waiter speaking because of the lack of patience he has exhibited throughout the story prior to this moment. Hemingway's addition of the new first sentence in the waiter's dialogue confirms this further, because the tone of the sentence is consistent with the younger waiter's uncompassionate statements toward the old patron. Examples of Hemingway's inclusion of details that add greater character development happen throughout: "The waiter watched him go down the street, a very old man (walking steadily but with dignity.)"[55] and "the waiter (who was in a hurry)."[56] In both instances, Hemingway sacrifices white space for the sake of more clearly defined characters, proving that he only omits details when they are inessential.

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[54] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 4.

[55] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 5.

[56] Ernest Hemingway, "A Clean, Well-Lighted Place." MS 337, Box MS39, series 1.2, Hemingway Collection, page 6.

Ironically, the one place Hemingway uses the word "omission" in the text comes in the form of an inclusion, its opposite. " 'Finished,' he said, ***deletion*** (speaking with that omission of syntax stupid people employ when talking to drunken people or foreigners.)"[57] This insertion, "written over the length of the right-hand margin of page five,"[58] uses omission to illustrate not only that Hemingway was concerned with the concept during his writing process but also how he thinks about it. Since he speaks with an "omission of syntax" as the author of this story, could he be likening the reader to a drunk or a foreigner? And would he, then, be the stupid person? Or perhaps this addition is to show that an omission of syntax is a different thing entirely than the omission of detail, imagery, and emotion—three elements he omits from "A Clean, Well-Lighted Place" throughout.

[57] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 5.

[58] Warren Bennett, "The Manuscript and the Dialogue of 'A Clean, Well-Lighted Place,' " *American Literature* 50.4 (1979), 617.

CHAPTER THREE: A SOMETHING CALLED NOTHING

The 1933 short story collection that "A Clean, Well-Lighted Place" is published in is titled *Winner Take Nothing*. Clearly, Hemingway is concerned with nothingness on both the micro (within this story) and macro (a collection of stories) scale, making it a present theme ripe for analysis. Winning is associated with gain, whether that be of social clout, a prize, or self-esteem. Ernest Hemingway's construction that a winner gain nothing, seemingly an inverse definition of what a "winner" is, points up his exploration of the "pessimism of literary naturalism."[1] But is Hemingway suggesting that life is meaningless because of the presence of things that make it so, or because of the absence of meaningful things? This is the question most central to my discussion of nothingness in "A Clean, Well-Lighted Place."

The nihilism in "A Clean, Well-Lighted Place" stems from the darkness that envelops the old man and the older waiter because they are unable to see beyond their misfortune, literally and figuratively. The café in Hemingway's story offers a momentary break from this blindness because it is well-lit, and with light comes visibility. However, light is ultimately defined by darkness, its opposite. And so with light, so too comes darkness. Additionally, though light is intangible, the medium through which it is projected is not: lightbulbs. Conversely, darkness and its shadowy offshoots are always abstract, unable to be *felt* in the same way. The immateriality of darkness ultimately plays into the larger theme of "A Clean, Well-Lighted Place": *nada.*

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[1] Harry M. Campbell, "Comments on Mr. Stock's 'Nada in Hemingway's 'A Clean, Well-Lighted Place,' ' " *Midcontinent American Studies Journal* 3.1 (1962), 59.

Darkness is nothing because it is the absence of light, characters and their emotions indistinguishable under its cloak. In classic Hemingway style, he does not express nihilism outright, but uses darkness to function as a suggestion of the philosophy.

ABSOLUTENESS

Hemingway's omissions from the text reveal themselves in ways beyond the rote deletion of words during the revision process. In "A Clean, Well-Lighted Place," the word *nada* represents an omission of faith, which is reflected in both the old man's despair and the old waiter's bastardization of the Lord's Prayer. Sam Bluefarb, in his article detailing the "search for the Absolute"[2] that takes place in Hemingway's story, asserts that there exists a "Manichean split between an Absolute (or perfect) in which God or His equivalent is to be sought, and a world in which, if God is indeed dead, one must look for an Absolute which might fill the void of His loss. What has replaced lost faith in 'A Clean, Well-Lighted Place' is the older waiter's sense of despair—which in itself becomes a negative statement of the old faith, as expressed in the older waiter's recital of the Hail Mary in negative terms of *nada*."[3] By omitting the notion of faith from the short story, Hemingway leaves room for the two older men to find a feeling, or a word, to replace it. Manichaeism was an ancient religion founded by Iranian prophet Mani (hence its name), which was based on a dualistic view of the world which taught that there exists a struggle between a spiritual world of light and goodness and an evil, earthly world of darkness.[4] The

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[2] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' *The Bulletin of the Rocky Mountain Modern Language Association* 25.1 (1971), 1.

[3] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' " 3.

[4] "Manichaeism," last modified October 2, 2000, http://www-bcf.usc.edu/~sbriggs/Britannica/manichaeism.htm

foundation of Manichaeism also supports my first chapter on contrast, as it is yet another religious rubric situating light as equal to goodness and darkness with negativity.

The old man's decision to sit in the café deep into the night gains traction once we understand that the clean, well-lighted place is his way of finding God, or a sanctuary. The omission of faith in the story causes the old man to fill his inner void with alcohol. If faith, an abstract, cannot fill him, something tangible like drinking must. As the two waiters watch the old man drink at his table, they begin to gossip about his life beyond the walls of the café. When one waiter asks the other what the basis for the old man's despair is, he answers "nothing."[5] The old man's attempted suicide was not triggered by nothing, but instead nothingness; he tries to end his life "to find an absolute answer to his own absolute despair."[6] The finality of death is more comforting to the old man than the ambiguity of nothingness. Therefore, not only is the café an eventual source of emotional fulfillment for the old man because of its cleanliness and light, but it also provides a measurable fulfillment because he can drink there, and alcohol literally fills him up inside. "For the old man, as for many of Hemingway's characters, drink is the 'giant killer' of that sadness, the anodyne that will ease, if only temporarily, the impact of the harsh realities of this world and dull the terrors of the next."[7] Alcohol, then, is the old man's equivalent to the older waiter's "anti-prayer of *nada,*"[8] because both are coping mechanisms for dealing

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[5] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[6] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' *The Bulletin of the Rocky Mountain Modern Language Association* 25.1 (1971), 4.

[7] Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' " 4.

[8] Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' " 5.

with the difficulties of life and numb the men to the inconceivable abstractness of what is to come.

Both plagued by insomnia, which the older waiter rationalizes by figuring that "many must have it,"[9] the old man and the older waiter's shared goal of finding an Absolute reveals itself through their relationship to light at nighttime. " 'I am of those who like to stay late at the cafe,' the older waiter said. 'With all those who do not want to go to bed. With all those who need a light for the night."[10] This establishes "a community of interests"[11] that the older waiter and the old man share. United by age, they both seek an Absolute to brighten their twilight years, the penultimate phase in life before death. Twilight is the time of day between daylight and darkness, making it a fleeting visual which is not absolute, since it is dependent on the contrast of the two times of day it is sandwiched in between. Just as the sky dims as the sun sets further and further below the horizon, the elderly men's lives become less meaningful as time passes by. Therefore, the comfort they find in well-lit cafés and bodegas is due to the light's absoluteness. Because it is artificial, it cannot change; it is either on, flicked off, but never gradually dims. The light of the cafe interrupts the passage of time—it undermines the darkness of the night sky outside and the impending darkness of old age. Hemingway's choice to have man-made electric light serve as a substitute for the light of faith is a subtle nod to his power over the story, because it shows man ruling over nature. As author, he crafts the environment of the story much like the man-made light has the power to form the environment of the cafe.

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[9] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[10] Hemingway, "A Clean, Well-Lighted Place," 150.

[11] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' *The Bulletin of the Rocky Mountain Modern Language Association* 25.1 (1971), 4.

NADA

The older waiter's faith is so vacant that he replaces various religious words and the names of Christian deities with *nada*, or nothing. "Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada. Hail nothing full of nothing, nothing is with thee."[12] The replacement of Father, heaven, hallowed, Mary, grace, and Our Lord with *nada* suggests an attempt at filling a spiritual void; the older waiter does not merely omit, which would leave room for more despair, but he offers a substitution, which shows some faith, albeit slightly sacrilegious. This move by the older waiter shows that he has not fully given up on an Absolute but instead has revised faith; the Lord's Prayer and Hail Mary as textual artifacts with fixed forms remain themselves in terms of number of words (and thus length), but are altered internally, much like the older waiter himself is.

Nada serves as an Absolute that is more tangible than the Absolute that is God. Bluefarb notes that because "the older waiter intones his anti-prayer in celebration of *nada,* we begin to see that the prayer is at least a concrete recognition of nothingness as an entity (or *non*-entity)."[13] This concreteness lies in the fact that *nada* is an addition to the text, and not a vacancy, as its definition would suggest. Had Hemingway chosen to have the older waiter omit words from his prayer and provide no substitutions, the prayer would be as abstract as his loneliness is. However, since he offers something in the words' place, it becomes grounded in reality. This waiter's sense of nihilism becomes truly real because "in the place of the absent God and the

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[12] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[13] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' *The Bulletin of the Rocky Mountain Modern Language Association* 25.1 (1971), 5.

missing Mary, he enthrones the Nothingness which he sees all around him,"[14] building it into the textual artifact. Ironically, these omissions of faith, as seen through the old man's need to drink in a clean, well-lit café and the older waiter's prayer revision, exist simultaneously with the pursuit of an Absolute, by way of faith. In the case of the old man, he drinks to subvert his sadness in the very place where he seeks refuge. "The old man looked at him. 'Another brandy,' he said…The old man motioned with his finger. 'A little more,' he said."[15] By continuously asking that his cup be refilled, the old man is acknowledging his inner emptiness and succumbing to it through drinking his pain away, which actually fills him up. For the old man, visiting the cafe is a way of replacing faith. The cleanliness and the light of the cafe restore him, bringing him out of confusion and darkness, just as God for a person of faith would.

To the older waiter, nothing, though intangible, is concrete: much like God, nothingness is too great to be defined, which ultimately makes it an equally satisfying solution to his lack of faith. Because it is an incomprehensible idea, nothing becomes everything…its versatility at odds with its very definition. Bluefarb asks: "what replaces faith when the basis for faith has gone?"[16] If God is understood as the "basis for faith," the older waiter submits that nothing can replace Him, thus making life meaningless since there is nothing to look forward to. But, if He is gone, something actually does replace God in the prayers he recites: *nada.*

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[14] Joseph F. Gabriel, "The Logic of Confusion in: Hemingway's 'A Clean, Well-Lighted Place," *College English* 22.8 (1961), 541.

[15] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[16] Sam Bluefarb, "The Search for the Absolute in Hemingway's 'A Clean, Well-Lighted Place' and 'The Snows of Kilimanjaro,' *The Bulletin of the Rocky Mountain Modern Language Association* 25.1 (1971), 3.

NOTHINGNESS

W.H. Auden, acclaimed British poet, said of the twentieth-century man that "the lion of Nothingness chases us about."[17] Karl Jaspers, a German existentialist, offers: "Being and Nothingness are inseparable, each containing the other, yet each violently repelling the other."[18] Auden's characterization of Nothingness as a beast, theoretically never to be outrun, supports the older waiter's eventual realization that there is no Absolute, nothing to believe in. His resignation is borne of exhaustion, for nothingness is untamed and plagues man indiscriminately. Further, Jasper's offering suggests that nothingness is not only inescapable, but that it is within us, perhaps the greatest example of an absence man can feel. To be alive is to be in purgatory; the older waiter's revised prayer expresses this struggle between feeling nothing as a result of feeling everything. While the concept of *nada* is ultimately the main point on which "A Clean, Well-Lighted Place" pivots, Hemingway's treatment of it represents a more broad utility as well. We assume, and rightfully so, "that the proper translation of 'nada' as it is used by the older waiter"[19] is nothing, since the word nothing is used immediately following its Spanish equivalent *nada:* "Hail nothing full of nothing, nothing is with thee."[20] However, Campbell argues that it can also mean " 'The Soundless Sound' or 'The Voice of the Silence.' "[21] These alternate definitions of

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[17] Harry M. Campbell, "Comments on Mr. Stock's 'Nada in Hemingway's 'A Clean, Well-Lighted Place,' ' " *Mid-continent American Studies Journal* 3.1 (1962), 58.

[18] Campbell, "Comments on Mr. Stock's 'Nada in Hemingway's 'A Clean, Well-Lighted Place,' ' " 58.

[19] Campbell, "Comments on Mr. Stock's 'Nada in Hemingway's 'A Clean, Well-Lighted Place,' ' " 57.

[20] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[21] Harry M. Campbell, "Comments on Mr. Stock's 'Nada in Hemingway's 'A Clean, Well-Lighted Place,' ' " *Mid-continent American Studies Journal* 3.1 (1962), 57.

nada illustrate the simultaneous presence and absence of feeling that the two older characters experience.

My discussion of Étienne Bonnot de Condillac in chapter one with regard to his theory of *clair-obscur* is not particularly relevant here, but his larger role as a theorist on sensation is. Ernest Hemingway chose to make the old man protagonist deaf, which is an omission of one of his senses. By robbing the old man of the ability to hear, Hemingway further associates him with an aspect of nothingness. If we are to accept that "the faculties of the soul are not innate qualities"[22] and instead "have their origin in sensation,"[23] it is unsurprising that the removal of a sense distances the old man from a satisfied soul, which creates greater proximity to nothingness. In his 1754 *Traité des sensations (Treatise on the Sensations*), Condillac argues that "sounds are more suitable to the expression of emotional feeling…they give our statue the sadness and joy which are independent of acquired ideas…"[24] Condillac imagines a statue as a man not yet influenced by sensation, and devotes chapters to isolating each sense and exploring how that one sense impacts man's view of the world.

In his chapter entitled "a man limited to the sense of hearing," Condillac asses the power of hearing, which points up how disadvantaged the old patron is because of his deafness. Without his auditory sense, the old man cannot hear any sounds which express "emotional feeling," a reasonable explanation for his despair. Even though sounds inspire both "sadness" and "joy" in a man, Hemingway's deafening of the central character serves as a reminder of the underlying

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[22] Margaret Carr, introduction to *Condillac's Treatise on the Sensations,* by Etienne Bonnot de Condillac (Los Angeles: University of Southern California Press, 1930), xxii.

[23] Carr, introduction to *Condillac's Treatise on the Sensations,* xxii.

[24] Etienne Bonnot de Condillac, *Condillac's Treatise on the Sensations,* trans. Margaret Carr (Los Angeles: University of Southern California Press, 1930), 50.

apathy in the story. This sense of meaninglessness is a result from neither feeling particularly negative or positive feelings, but feeling nothingness instead. The French theorist reduces the ear to having the ability to experience "two kinds of sensations: one is sound, properly so called, the other is noise."[25] Because of the old man's deafness, it follows that he values the café for its cleanliness and light, which involve the sensations of touch and sight but not hearing. To this end, Hemingway tells the reader that "…the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference."[26] Naturally, the quietness of the night would not have mattered to the old man if it was merely an auditory experience, but because it doubles as a suggestion of mood, it is of use to him because he can feel it. This sense of being able to feel night is reflected in the use of darkness as half of the story's objective correlative, which is a visual suggestion of feeling.

Now, the claim that the old man is in despair borne out of a feeling that cannot be seen, "nothing," begins to have more standing. The old man's suffering is not solely due to the suffering of his senses however, because he cannot hear things that might contribute to his despair. When the younger waiter tells him "you should have killed yourself last week,"[27] it literally falls on deaf ears, proving that the old man is unaffected by external negativity. However, this makes it even more clear that his despair is a pain coming from within, because he has it even though he cannot hear the cruelty of the younger waiter's words. By making the old

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[25] Etienne Bonnot de Condillac, *Condillac's Treatise on the Sensations,* trans. Margaret Carr (Los Angeles: University of Southern California Press, 1930), 47.

[26] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[27] Hemingway, "A Clean, Well-Lighted Place," 149.

man deaf, Hemingway makes a case that depression is ultimately personal and not dictated by the outside world.

Upon analyzing the manuscript for "A Clean, Well-Lighted Place" it becomes clear that Hemingway's desire to include nothingness in the story was a decision made prior to his first attempt at a draft. In the beginning of the story, when one waiter asks the other what the old man's despair stems from, the answer is " 'nothing.' "[28] In response, the other waiters asks, "How do you know it was nothing?"[29] Because of the weight of what the two waiters are discussing, it comes as a surprise that the response to the old man's attempted suicide was that he was sad about nothing. This surprise works two-fold: because this response is so opposite what one would expect, since despair is probably the result of *something*, it is interesting that Hemingway performed no revisions to it. His treatment of *nada* from his first draft of the story is sustained all the way through up until publication, which suggests that he had clarity of thought surrounding this theme from the very beginning, so much so that it required no changes.

Nothingness in "A Clean, Well-Lighted Place" is not only prevalent as a plot theme but also as a visual one. The word (or its Spanish equivalent) does not appear in the story that much in terms of frequency, but when present it appears in great concentration, namely during the older waiter's anti-prayer section. The use of *nada* in lieu of religious language alone has a shock factor that situates the paragraph as the story's climax, but the attention this section demands becomes even greater due to the density the repetition of *nada* creates. Here, Hemingway uses *nada* twenty-one times and "nothing" six times in a mere eleven lines of text, proving that he

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[28] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[29] Hemingway, "A Clean, Well-Lighted Place," 149.

wanted nothingness to have an impact thematically and visually. As evidenced by their despair, nothingness occupies much of the two older characters' mental space. This imposition is mirrored in the fact that the *nada* prayer section is the largest block of text in the whole story, so nothingness takes up measurable visual space too. This aesthetic choice on Hemingway's part is an attempt to engender a feeling in the reader similar to the experience of his characters. And since this is the penultimate scene to the end of the short story, it appears to be a final move to have his readers relate to his message. To this end, nothingness, which is a lack or absence, becomes a presence; much like omissions to a text become additions of more space on the page. In the story, the older waiter's prayer is not offset from the rest of the descriptive text because Hemingway performs an omission of quotation marks. Usually dialogue is bracketed by the symbols, but in this instance it seems that Hemingway uses the absence of punctuation to reflect the absence of the speaker's faith.

Nothingness is also an absence in the manuscript in the form of deletions. And, as seen in chapter two, Hemingway uses deletion to create greater impact. "It was all a nothing and a man was nothing ~~too~~."[30] Deleting the word "too" gives "nothing," the word which is a suggestion of the story's larger theme, more attention because it ends the sentence. Though this line break is not retained in the final text, the deletion also allows for "nothing" to end the line in the manuscript, which gave it even more significance to my eye.

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[30] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 9.

NOTHING AS A LACK OF EVERYTHING

Nothingness as a representation of absence manifests itself not only as an omission of faith, but also when the characters in "A Clean, Well-Lighted Place" discuss the measurable, more material things they are in possession of and the things they lack. In one of the few instances where Hemingway actually includes which waiter is speaking, the older waiter says to his younger coworker: " 'You have youth, confidence, and a job…you have everything.' "[31] The conversation continues: " 'And what do you lack?' 'Everything but work.' "[32] The older waiter's assessment of the younger waiter's life actually reveals much about his own. For him to conclude that the young man has "everything" after listing only three things he is in possession of, shows a fixation on the binary between everything and nothing. Surely, youth, confidence, and a position as a waiter do not constitute everything to be had in a life, but since the older waiter dwells in despair, he can see no grey area, only darkness. Yet again, he searches for an Absolute which this time comes in the form of "everything." Because the older waiter is aware that he and his younger counterpart are "of two different kinds,"[33] he sees no middle ground for them to share. The younger waiter has everything because he has nothing. Also, the old man's fixation on juxtaposing nothingness with everything comes when he responds that he lacks "everything but work." Instead of explaining that the only thing he has is work, he uses the negation of nothing for the second time, in order to bring greater attention to what he lacks.

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[31] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[32] Hemingway, "A Clean, Well-Lighted Place," 150.

[33] Hemingway, "A Clean, Well-Lighted Place," 150.

Hemingway's contrasting of the presence of things (like youth and confidence) that the younger waiter has with the absence of what the older waiter possesses illustrates why the two waiters feel differently about the old patron staying late at the café. The younger waiter, in his frustration, argues that the old man "has no regard for those who must work."[34] Because this character is in possession of things beyond his occupation, he is more impatient and less willing to stay late. However, as the older waiter confessed, he has nothing but his work, which explains why he is content with working later. After all, once he is off work and forced to go home for the night, his world naturally darkens because he is beneath the night sky.

Beyond the discussion of emotional vacancy, Hemingway incorporates nothingness into the story through his description of the environment as well. In the very first line of the story, he tells the reader that "every one had left the café except an old man."[35] Interestingly, Hemingway uses two words beginning with "every" (everything and "every one") to bring attention to emptiness. "Every" serves as a suggestion of presence because it is defined as being all individual members of a set, so the author's use of it to describe the contents of the young waiter's life and the now-departed patrons at a café is necessarily at odds with the emptiness it is pointing up. Hemingway uses this tool of suggestion again when he describes the terrace as being "where the tables were all empty except where the old man sat."[36] Similarly, nothingness is highlighted by a word which connotes quantity, its opposite: "all." Through this juxtaposition, Hemingway gives his nihilistic theme greater impact. It should also be noted that both of these

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[34] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 149.

[35] Hemingway, "A Clean, Well-Lighted Place," 149.

[36] Hemingway, "A Clean, Well-Lighted Place," 149.

instances serve to distance the old man from the majority, effectively isolating him; he is the only one left at the cafe, and the only one with a non-empty table. This situates him even more deeply in his despair because, as we eventually learn, he is an individual with no community other than the older waiter. Later in the story, in response to what it is the older waiter fears, the story answers "all a nothing."[37] Once again, "all" (a suggestion of fullness) and "nothing" (a suggestion of emptiness) are placed in close proximity, and this tension creates greater impact and surprise.

Hemingway performs a critical inclusion into the text that comes at the climax of "A Clean, Well-Lighted Place." During the revised prayer the older waiter recites, it shifts from following the format of the Lord's Prayer, to the Catholic Hail Mary prayer: "(Hail nothing full of nothing, nothing is with thee.)"[38] In a continued effort to create ambiguity in the story, Hemingway has confused two prayers into one. Additionally, he has blended languages: the Lord's prayer uses *nada* as its substitution, whereas Hemingway uses the English "nothing" here. This inclusion represents the confusion that gives way to a controlled nihilism: the depressing realization that the waiter is not empty, but instead "full of nothing." This inclusion, presumably an afterthought, shows Hemingway's conscious effort to get this feeling across and, more broadly, plays with the overarching themes of presence, absence, and the way the two coexist.

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[37] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[38] Ernest Hemingway, "A Clean, Well-Lighted Place," titled pencil manuscript w/ one false start. pp. 1-12. MS 337, Box MS39, series 1.2, Hemingway Collection. John F. Kennedy Library, Boston, Massachusetts, page 10.

At the very end of the story, as the older waiter attempts to fall asleep, he posits to himself: "…it is probably only insomnia. Many must have it."[39] In an effort to end his story ambiguously, Hemingway uses insomnia as a euphemism for depression. After leading the reader to believe that the older waiter, after admitting to lacking "everything but work,"[40] would be able to accept his despair, he uses one word to illustrate just how far away he is from acceptance. Additionally, in light of the discussion in chapter one, the objective correlative is at work in the final moment of the story. Because the older waiter admits to not being able to sleep, he reveals the close relationship he has with darkness since he is awake throughout the night. Because darkness throughout the story serves as a suggestion of despair, the old waiter indirectly confesses his sadness in the penultimate sentence to the end of the story. However, once again, Hemingway undoes this by trivializing the personal nature of despair, by adding "many must have it." This encouragement of distance as the story ends exemplifies Hemingway's point that nothingness is inescapable, just like the similarly all-encompassing suggestion that everyone must have insomnia. Nothingness, an absence, becomes an omnipresence.

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[39] Ernest Hemingway, "A Clean, Well-Lighted Place," *Scribner's Magazine*, March 1933, accessed November 2015, https://www.unz.org/Pub/Scribners-1933mar-00149, 150.

[40] Hemingway, "A Clean, Well-Lighted Place," 150.

CONCLUSION

The question of whether authorial intent is recoverable or not has long been a subject of debate in the literary world. Some say no, for if we are not the author we can never know what inspired and formed a text. My project pushes back on this slightly, asking: but what if we analyze an author's edits? Isn't a writer's revision process an uncovering of their thought process too? To this, some might still answer no. And to a certain extent, I agree. The analysis of a manuscript—a story in-progress—is not an exercise in certainty. But when it comes to literature, perhaps nothing is truly fixed. From its start as an oral tradition which lent itself to ever-changing retellings, to its modern-day printed form (the permanence of which begs for revisions to be made along the way); literature is always in transit. Its words pass through lips, are touched by rounds of editing hands, and are read by various sets of eyes…making literature more of a study in change than a study of truth.

But revisions help make literature more true. A manuscript reveals human fallibility and exposes the imperfections of a text—both of these aspects artfully disguised upon publication. It could be argued, perhaps, that editing is dishonest; for is any text as true as its first draft? Is anything more honest than inspiration striking and remaining unchanged? After revising this project numerous times, I feel confident that revisions do, in fact, help the writer better achieve what she intends to say. Granted, writing loses some of its spontaneity upon second, third, and fourth thought; but because of this level of attention paid, intentions have time to crystallize.

Ultimately, to me, language is both within us and outside of us; it bridges the gap between thought and conversation, much like revision is the link between idea and expression.

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