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“THERE’S GOING TO BE A MOON TONIGHT”: IMAGES OF LIGHT AND DARKNESS AS SYMBOLIC ELEMENTS IN ERNEST HEMINGWAY’S *IN OUR TIME*

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Abstract. This paper aims at exploring and analysing the presence and significance of images of light and darkness as symbolic elements in the short story collection *In Our Time* by Ernest Hemingway. Many renowned writers incorporate such images into their works, often representing them as distinct polarities or as a unified entity. Given the fact that Hemingway’s often omitted elements of the narrative are prone to analysis due to their significance, the main aim of this paper would be to examine what these symbolic elements might be an indication of. By relying on the theory of conceptual metaphor and Jung’s *coniunctio oppositorum*, or the union of opposites, abstract oppositions such as emotions surrounding birth and death, fear and consolation, the fundamental misunderstanding between various married or unmarried couples within these short stories will be analysed within the mentioned framework. Thus, the paper provides an exploration of these notions and sheds light on Hemingway’s portrayal of the stereotypical dark/light opposition, as well as the coexistence of these opposing elements within the inner and outer worlds of his characters. Hence, the main conclusions which can be drawn from the analysis include the perspective from which the author creates images of light and darkness in order to draw attention to emotions such as fear or consolation corresponding to the common perception of these images. Nonetheless, depending on the context within different narratives, the author also manipulates the common perception, thus creating the reverse symbolisation. By presenting both of these images, examining their contrast, relatedness, as well as the necessity of their existence, Ernest Hemingway creates a unique short story collection, thus supporting the claim that his narratives can be repeatedly and inexhaustibly reread and reanalysed.

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Introduction

Images of light and darkness have often been included in the works of numerous great writers, who tend to represent them in distinct ways, both as polarities and as a unique, unified entity. By including this duality in their works, authors like Ernest Hemingway examine the possibility of the coexistence of such fundamentally distinct oppositions within their characters' outer and inner worlds. The theory of conceptual metaphor is based on the relations one tends to make between commonplace, familiar source domains and abstract, unknown target domains (Kövecses, 2002). Emotions are often considered to be excessively abstract, confusing, or incomprehensible, and yet craving to be processed instead of repressed. Therefore, the need for their conceptualisation is not optimal or the result of one's choice—nonetheless, it is necessary. This is one of the reasons why Kövecses (2002) titles emotions as a “par excellence target domain” (p. 21). Besides their relation to other source domains, the relation between emotions and light and/or darkness is evident both in the way one speaks and thinks. Further, some authors claim that this kind of conceptual metaphor is implemented into cognition so deeply that speakers do not perceive them as metaphors at all (Crawford, 2009). Landau et al. (2010) note that anthropological evidence suggests that brightness or light is presented as optimism, virtue, insight, and health, whereas darkness is linked to depression, evil, danger, and death (Landau et al., 2010). Lakoff and Johnson (2003) consider the light-dark concepts to be more precisely established in human conceptual thinking when compared to some other concepts, which are possibly rooted in the sensory-motor experience. Due to one's sensory-motor experience, light and darkness occupy one of the central positions when it comes to the field of conceptual metaphor. Hence, both of these entities operate as source domains for the wide array of emotions, ranging from positive to negative ones. In other words, light operates as a source domain for the target domain of positive emotions, whereas darkness operates as a source domain for the target domain of negative emotions. The perception of these two concepts and their relation to somewhat more abstract notions, such as affect, has been the subject

of multiple studies, which were examining this topic within different contexts (such as Kövecses, 2000; Kövecses, 2002; Crawford, 2009; Meier et al., 2004; Meier et al., 2007; Sherman & Clore, 2009). The results of the research conducted on the topic of perception of light and darkness showed that participants primarily perceived these notions in line with the light=good / dark=evil opposition. Nevertheless, according to C. G. Jung's *coniunctio oppositorum* (Jung, 1984, p. 20), or the union of opposites, these two entities do not necessarily exclude one another. Instead, they can intertwine and coexist as a whole. Jung's perspective on the union of opposites sheds light on the notion that, despite the commonly adopted manners of perception, the relation between light and darkness is multi-layered and complex. El-Shamy and Schrempf (2017) interpret Jung's theory as an idea that "opposites attract and combine to make up wholes greater than the sum of the opposing parts" (p. 482). Even though light and darkness are at the opposite ends of the spectrum, it could be possible for them to collide and intertwine. If one were to observe them as entities which can coexist within the unity of beauty and decay, one might be able to become more aware of what happens when the union of light and darkness gets applied to the complexity of human life.

It seems that countless instances of this perception of light and darkness could be found across distinct cultures and contexts—rhetorical, mythological, religious, cinematographic, and literary. Be it in the non-literary or literary discourse, these polar opposites and their connection to the complex world of affect seem to be prominently present in everyday language, rhetorical and artistic contexts. The main aim of this paper will be to explore the portrayal of the images of light and darkness in Ernest Hemingway's short story collection *In Our Time*. Regarding the two predominant perspectives when it comes to the perception of light and darkness, the focus of this paper will be analysing the often-omitted target domains which are symbolised by both of these images. By analysing the use of light and darkness as symbolic elements, this paper explores the contrasting emotions concerning birth and death, fear and the need for consolation, and the beginning or termination of interpersonal relationships that pervade the narratives. By examining these stories, the paper aims to shed light on the intricate relationship between light and/or darkness and the emotional landscapes portrayed in Hemingway's work. Furthermore, the paper investigates the reversal and manipulation of the common perceptions of light and darkness in these stories, as characters seek solace in darkness and struggle with the exposure to sunlight. By examining the symbolic elements of light and darkness, as well as the emotional landscapes depicted in the narratives, this study sheds light on the complex interplay of birth, death, fear, the need for consolation, and interpersonal relationships in Hemingway's work.

Seeing a Troubled World: Pain and Consolation

Debra A. Moddelmog (1990) compares the theme of birth in *On the Quai at Smyrna, Mr. and Mrs. Elliot* and *Cross-Country Snow*, noting that the narrator in *On the Quai at Smyrna* “cannot forget the Greek women who were having babies, particularly those who refused to give up their dead babies” (p. 45). Furthermore, Mr. and Mrs. Elliot face difficulties in conceiving a child, “even though Mrs. Elliot obviously finds sex with her husband distasteful or painful—or both” (Moddelmog, 1990, p. 45). Lastly, according to Moddelmog (1990), Nick in *Cross-Country Snow* perceives the German waitress as unhappy because she is pregnant and unmarried. This author thus concludes that “nowhere in *In Our Time* are the joys of pregnancy and young children described. Whenever mentioned, children and having babies are associated with suffering, unhappiness, an end of freedom and innocence, even death” (Moddelmog, 1990, p. 45). Contrary to the standpoint of the theory of conceptual metaphor and common perception of light and darkness, the theme of birth in this short story collection could be understood as an event surrounded by darkness and death. In *Indian Camp*, birth happens in the illuminated shanty, but the path towards it is mainly dark. In other words, Nick walks towards the shanty during the dark, artificially illuminated night—it becomes lightened by the flame of a cigar, lantern, and lamp. Further, the suicide happens within the same bright shanty, even though it is implied that Nick’s father had to lighten the bunk only to realise that the Indian man had committed suicide. Another interesting detail concerning the darkness which surrounds the birth in *Indian Camp* is related to the men sitting in the dark and smoking cigars while the woman was delivering the baby. “The men had moved off up the road to sit in the dark and smoke out range of the noise she made” (Hemingway, 2002, p. 11). By contrasting the old women who have been helping the pregnant woman in the lightened shanty, and the men who have moved away in the dark far away from the noises she made, Hemingway indicates that the darkness is quiet, that it sometimes conceals the truth and protects one from it. Sometimes it is so much easier to escape into the darkness as opposed to facing the light. Nevertheless, Nick’s father proclaims the woman’s screaming as unimportant, thus he chooses to disregard the screams “because they are not important” (Hemingway, 2002, p. 12). Nick’s experience escalated from walking along the quiet and dark road to witnessing screaming and pain in the light. Whether it may be due to his initial child’s sympathy for the woman, or the unbearable discomfort of hearing the screaming, Nick urges to ask his father for the medicine that might alleviate the pain, but he is being presented with the model of emotional repression—the coping mechanism necessary for the successful medical performance of a surgery. However, Nick’s attempt to disregard the screams, just like his father, resulted in his looking away from the birth itself. The women in *On the Quai at Smyrna* deliver their babies in “the darkest place in the hold” (Hemingway, 2002, p. 8), and it is during the

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night that Mr. and Mrs. Elliot experience disappointment over not being able to conceive the child: “They spent the night of the day they were married in a Boston hotel. They were both disappointed but finally Cornelia went to sleep” (Hemingway, 2002, p. 89). Lastly, the inn in which Nick and George encounter the pregnant waitress is “quite dark” (Hemingway, 2002, p. 110).

As the previous research on the perception of light and darkness suggests, the majority of the participants in the study observed light and darkness as the opposing ends of the spectrum, and thus the notions which exclude one another. If one would analyse Hemingway’s representation of birth in the darkness as the symbolic element of the narrative, one could anticipate that death occurs in brightness. However, apart from the “white face” of Joe’s deceased father—an instance that might imply that death can also be white—death in *In Our Time* occurs in the darkness as well. In *On the Quai at Smyrna*, both birth and death happen in darkness, for women also deliver dead babies in dark places, feeling secure and protected despite being far from the light. Moreover, the Indian man commits suicide in the darker corner of the shanty, which is indicated by Nick’s father having to shed light with the lamp in one hand to see what had occurred. Despite the widespread conventional perception of light and darkness, Hemingway does not contrast these images in the context of birth and death. In the majority of examples, both are dark. In other words, it seems as if there is no (or there is little) light surrounding the events of birth and death. One possible interpretation could be related to the notion that one’s life begins in the darkness and that in the darkness it ends. As Modellmog (1990) suggests: “Nick has a troubled way of seeing the world” (p. 39). Hence, the author claims that *In Our Time* also falls under Stein’s famous statement ‘You are all a lost generation’ just as *The Sun Also Rises* does. Further, according to this author:

“Nick seems to believe that the things most worth having and caring about—life, love, ideals, companions, peace, freedom—will be lost sooner or later, and he is not sure how to cope with this assurance, except through irony, bitterness, and, sometimes, wishful thinking.” (Modellmog, 1990, p. 39)

Thus, to the sequence of the surroundings of childbirth in *In Our Time*, i.e., “suffering, unhappiness, an end of freedom and innocence, even death” (Modellmog, 1990, p. 45), one could as well add darkness as a symbol of both birth and death.

Fear and the need for consolation seem to be dominant in several stories in *In Our Time*. As it has been mentioned, in *On the Quai at Smyrna*, it is at midnight that the refugees start screaming, whereas the light of the searchlight silences them. Osborn (1967) notes that light and darkness are, respectively, associated with a “fundamental struggle for survival; and the fear of the unknown” (p. 117). In other words, due to the fact that the night brings a certain dose of fear, primarily because of one’s incapacity to see, the refugees would start screaming,

which could be observed as the ultimate cry for help or consolation. The light, thus, provides them with the feeling that they are not alone. The searchlight could from this perspective be observed as a symbol of consolation, whereas midnight as a symbol of fear. The symbol of light as the consolation for fear, uncertainty and anticipation is also present in *Indian Camp*, and it can first be observed when Uncle George lights a cigar on the way to the shanty. Further, not only does he provide the two Indian men with cigars as well, but the flare of his cigar is also the first flare of light during that night. A cigar itself is often associated with consolation, due to the fact that one tends to light it in stressful situations. Uncle George's gesture of providing the two Indian men with cigars almost sends a message that they came to help and that there is no reason to worry. If images of light and darkness are observed according to this interpretation in the aforementioned two stories, one could note that the theory of conceptual metaphor and findings of the research regarding their perception are in line with Hemingway's portrayal of these two notions—light operates as the symbol of consolation, whereas darkness operates as the symbol of fear. In other words, the notion of light=positivity / darkness=negativity is applied. Hence, they are contrasted and observed as two opposite ends of the spectrum. When it comes to *A Very Short Story*, the interpretation of the darkness is perhaps more complex. Luz and the unnamed protagonist find themselves in the dark of the Duomo: "Before he went back to the front they went into the Duomo and prayed. It was dim and quiet and there were other people praying" (Hemingway, 2002, p. 68). One possible interpretation is that the silence found in the darkness of the Duomo provides both the two protagonists and other people who are praying with consolation. If this is the case, one could note that Hemingway reversed the stereotypical perception of darkness and light. Hence, the people inside the Duomo can find security and faith within silence and darkness. Another possible interpretation is related to the notion that darkness inside the Duomo could be ironic. Luz and the unnamed protagonist are praying for their bright future in the dimly lit Duomo, almost as if quietness and darkness indicate that there will be no bright future for this couple. Furthermore, it could also be interpreted in the religious sense. Throughout the various sacred texts—the Bible, Buddhist writings, Hindu Upanishads, and the Koran, symbols of light and darkness mainly operate in a similar way and in accordance with the common god-evil opposition (Meier et al., 2004; Meier et al., 2007). Hemingway's fellow modernists shifted the focus of fiction to the secular exploration of "Christian archetypes, imagery, and symbols" (Griesinger, 2015, p. 455). According to Griesinger (2015), the religious symbols in modernist fiction, if present, are primarily observed within the context of the secular. Therefore, their portrayal and exploration significantly differ compared to the previous times. When it comes to symbolic representation, Pearson (1970) compares Hemingway and Fitzgerald: "Fitzgerald is much like Hemingway in his symbolic technique in *The Great Gatsby*, in that he projects a series of variations in his imagery so as to

achieve a cumulative effect" (p. 639). In that sense, it could be possible that the presence of the dim light inside the Duomo is, in fact, similarly to Fitzgerald's Doctor T. J. Eckleburg in the valley of ashes, ironic—despite the fact that people entered the Duomo in the search for light, or looking for consolation, all they are provided with is silence and darkness; just as T. J. Eckleburg is silent to the post-war injustice, and just as God was considered to be silent to the chaos of the Great War. Also, in the escape of the outer darkness in the midst of the war, and the uncertainty and fear for their lives, Luz, her unofficial husband, and other believers enter the church in desperate need of light. However, what they find within is quite similar to the darkness outside—dim and silence. The two short stories, *Big Two-Hearted River Part I* and *II*, explore how spiritually wrecked individuals in the post-war world cope with both darkness and light—with fear and the need for consolation. Nick carries on the heavy pack which he is only able to put down once he is under the shade of the tree. Not only is he sweating under the hot sun, but he is also searching for shade to hide from it, put down his pack, and fall asleep. Once he finds a shade, he is finally able to close his eyes, even though not entirely peacefully:

"He was tired and very hot, walking across the uneven, shadeless pine plain. [...] Nick slipped off his pack and lay down in the shade. He lay on his back and looked up into the pine trees. His neck and back and the small of his back rested as he stretched. The earth felt good against his back. He looked up at the sky, through the branches, and then shut his eyes. He opened them and looked up again. There was a wind high up in the branches. He shut his eyes again and went to sleep." (Hemingway, 2002, p. 138)

The heavy pack may be associated with the burden a war returnee is obliged to carry. It seems that one whole world of darkness, including disappointment, trauma, crushed values, numbness, emptiness, and lack of needs could fit within Nick's pack. Thus, he is only able to fall asleep once the pack is not on his back anymore. Even then, when he is safe from the hot sun, under the shade of the tree, he opens and closes his eyes, as if he is constantly afraid of something. It might be that, by closing his eyes, he also gives in to the darkness within. After all, Nick symbolically carries his dark world on his back, but his dark world is, in fact, inside, and cannot be easily laid aside on the ground. Almost as if he is not ready to give in completely, or almost as if he is afraid of the inner darkness, the outer light or even both, he opens and closes his eyes as a sign of distress. Another possible interpretation includes the notion that, similar to leaving behind everything else, he left behind the light as well. However, by repeatedly opening his eyes, he even for a second, does open his eyes towards the light. For Nick, it takes time and effort only to fall asleep. Similarly to Harold Krebs, Nick is hiding from the hot sun. It is only under the shade or in the dark that these characters find safety. Both of them seem to find consolation in the shades, whereas the burning

sunlight causes distress. By relying on the conceptual metaphor, one could note that these characters have been so exposed to the darkness in the trenches that they have become part of it. Thus, they face hardship when it comes to reinventing their previous lives—the people they once were seem to be erased by the darkness. Consequently, they are not able to live under the sun, integrate themselves into the new world or tolerate the bright light. By avoiding the light, Harold and Nick might be avoiding life, which indicates that some soldiers only physically survived the war. In other words, the war broke their spirit and all they have left is the darkness. On a different note, by indicating that the sun can also burn and that sunlight can be unpleasantly hot, whereas the darkness can provide consolation, Hemingway explores both images in an unordinary way. Hence, this interpretation of images of light and darkness could indicate the reversion and manipulation of the common perceptions of light and darkness—light is associated with negative emotions, whereas darkness with positive ones. Considering Nick's avoidance of the sunlight, one would expect that Hemingway's hero finds consolation in darkness. However, the expectations would not be entirely met. Despite the fact that one would assume that Nick feels more comfortable when there is no burning sunlight, he seems to fear the night. Further, just as Nick feels safe to fall asleep under a tree, he only feels safe to fall asleep within the security of his own tent. At night, the tent is safe for there is light in it, as opposed to the "dark outside" (Hemingway, 2002, p. 134). The silence of the night seems to frighten him as well. Thus, by deciding to move to the security of his tent and observe both the firelight and the night from the inside, he stretches under the blanket where he is even safer. In this instance, light seems to operate as a symbol of consolation and security, while the darkness serves as a symbol of fear and war trauma. Further, by lighting a match, not only does Nick use light in order to silence the mosquito, but he is also reminded of the power of light "the mosquito made a satisfactory hiss in the flame" (Hemingway, 2002, p. 143). Fire is another prominent source of light in this story. In the beginning, it is addressed as the force which destroyed the now burned-over city. The fire had destroyed the whole city, just like the war had ruined a soldier who survived it. The association is clear in the paragraph when it is described that Nick "leaves the burned town behind in the heat" (Hemingway, 2002, p. 136) just as he leaves everything else behind him—the willingness to think or write. In the beginning of the story, the fire is presented as a powerful, destructive force, which makes even the grasshoppers black.

"As he smoked, his legs stretched out in front of him, he noticed a grasshopper walk along the ground and up onto his woolen sock. The grasshopper was black. As he had walked along the road, climbing, he had started many grasshoppers from the dust. They were all black. They were not the big grasshoppers with yellow and black or red and black wings whirring out from their black wing sheathing as they flew up. These were just ordinary hoppers, but all a sooty black in color. Nick had wondered about them as he

walked, without really thinking about them. Now, as he watched the black hopper that was nibbling at the wool of his sock with its fourway lip, he realized that they had all turned black from living in the burned-over land. He realized that the fire must have come the year before, but the grasshoppers were all black now. He wondered how long they would stay that way. Carefully he reached his hand down and took hold of the hopper by the wings. He turned him up, all his legs walking in the air, and looked at his jointed belly. Yes, it was black too, iridescent where the back and head were dusty. 'Go on, hopper,' Nick said, speaking out loud for the first time. 'Fly away somewhere.' He tossed the grasshopper up into the air and watched him sail away to a charcoal stump across the road." (Hemingway, 2002, p. 137)

Just as the grasshoppers, "black from living in the burned-over land" (Hemingway, 2002, p. 138), Nick is black from the war experience. His identification with the black grasshoppers, and his wondering for how long they will stay black, indicate that he needs consolation. Living in the darkness of broken spirits and crushed values, witnessing the horrors, and only physically surviving the war had not only left Nick empty for writing or thinking but also left him black. By encouraging the hopper to "fly away somewhere", Nick is consoling and encouraging himself. Thus, Nick's destructive fire was the war. Nevertheless, once he finds himself scared of the silence of the night, he lights a fire. Additionally, his appetite returns, so he uses it in order to prepare a meal:

"He started a fire with some chunks of pine he got with the ax from a stump. Over the fire he stuck a wire grill, pushing the four legs down into the ground with his boot. Nick put the frying pan on the grill over the flames. [...] He looked at the fire, then at the tent, he was not going to spoil it all by burning his tongue. For years he had never enjoyed fried bananas because he had never been able to wait for them to cool. His tongue was very sensitive. He was very hungry. Across the river in the swamp, in the almost dark, he saw a mist rising. He looked at the tent once more. All right. He took a full spoonful from the plate." (Hemingway, 2002, p. 141)

Even though Nick is by the source of the light, he feels distressed once he notices a mist rising in the dark. Then, his feeling of fear is silenced by the security zone—the light within the tent. In *The Battler*, the night and the firelight are juxtaposed as well. At first, Nick feels lost and disoriented. However, even though he seems to be wandering in the dark, he soon notices the firelight—a sign of consolation to his confusion and fear. Similarly, Adolf Francis seems to be sane and safe by the fire as well. It is implied that as he loses his mind, he is drifting away from the fire. By indicating that Bugs takes him back to the fire after hitting him, Hemingway presents the fire as another symbol of consolation, safety and sanity, as opposed to the dark night as a symbol of fear, threat, and physical and mental disorientation. It could be observed that in this instance, the images of light

and darkness have been created according to the common ways of perception. In other words, the images are in line with the light=good / dark=bad opposition.

Moddelmog (1990) compares the couples in *Mr. and Mrs. Elliot*, and *Cat in the Rain*, and concludes that all of them “dramatize loss of understanding, communication, and love; in place of these things they substitute reading, a cat, writing reams of poetry, a lesbian affair” (p. 39). Love, relationships, and marriage in Hemingway’s short story collection could be analysed in terms of the images of light and darkness as well. In five stories, the relationships, or certain aspects of them, have been presented through the symbols of light and darkness. The marriage of Doctor Henry and his wife, in *Doctor and the Doctor’s Wife*, Cornelia and Hubert Elliot in *Mr. and Mrs. Elliot*, the American couple in *Cat in the Rain*, as well as the romance between Luz and the unnamed protagonist in *A Very Short Story*, and Nick and Marjorie in *The End of Something* share a similar association with light and darkness. Quite paradoxically, the doctor’s wife speaks to her husband in a kind manner, by addressing him as “dear” and asking him what is wrong. Nevertheless, he hears “his wife’s voice from the darkened room” (Hemingway, 2002, p. 23). The contrast between Henry and his wife, their possible unfitness, misunderstanding, and lack of communication, is perhaps best expressed through the contrast of light and darkness. Similarly, when Marjorie asks Nick what is wrong, he answers that he does not know: “I feel as though everything was gone to hell inside of me” (Hemingway, 2002, p. 31), he tries to explain. Symbolically, they were in the same boat, but after the end of something, they go their separate ways—both metaphorically and literally. Marjorie takes the boat, and they agree that Nick will walk back home. In a similar way, they separate the light which seems to be mutual, not long before Nick proclaims that love is not fun. It seems that before the end of something the night, the firelight, and the moonlight were, similarly to the boat, shared by both of them.

“They made a fire with driftwood. Marjorie went to the boat and brought a blanket. The evening breeze blew the smoke toward the point, so Marjorie spread the blanket out between the fire and the lake. [...] They ate without talking, and watched the two rods and the fire-light in the water. ‘There’s going to be a moon tonight,’ said Nick. He looked across the bay to the hills that were beginning to sharpen against the sky. Beyond the hills he knew the moon was coming up. ‘I know it,’ Marjorie said happily.” (Hemingway, 2002, pp. 29–30)

Nevertheless, Nick and Marjorie end their romance during the night. Afterwards, each of them becomes illuminated by different lights—Nick by the firelight, Marjorie by the moonlight. The symbols of light and darkness may not necessarily indicate the common positive-negative polarity but may instead highlight the crucial differences between the two characters. In the seemingly vague dialogue, one could note the difference between them—Marjorie is the one who knows everything, while Nick simply does not have a clue:

"There's going to be a moon tonight": Images of Light and Darkness as Symbolic Elements in Ernest Hemingway's In Our Time

"You know everything," Nick said.

"Oh, Nick, please cut it out! Please, please don't be that way?"

"I can't help it," Nick said.

"You do. You know everything. That's the trouble. You know you do."

Marjorie did not say anything. "I've taught you everything. You know you do. What don't you know, anyway?"

"Oh, shut up," Marjorie said. "There comes the moon."

They sat on the blanket without touching each other and watched the moon rise.

"You don't have to talk silly," Marjorie said. "What's really the matter?"

"I don't know."

"Of course you know."

"No I don't."

"Go on and say it."

Nick looked on at the moon, coming up over the hills.

"It isn't fun any more." He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. "It isn't fun any more. Not any of it." (Hemingway, 2002, pp. 30–31)

The obvious difference between Marjorie's awareness and the necessity to verbalize what she knows and Nick's lack of awareness and the necessity to stay silent is highlighted just as they become illuminated by a different kind of light. After the end of their romance, Nick is left with the firelight, and Marjorie with the moonlight, and the only common thing between them is the darkness of the night. Cornelia and Huber Elliot also share the darkness of the night. It is during the night that their first disappointment happens when trying to conceive a child. For the Elliot couple, the night brings disappointment, emptiness and distance. As their marriage progresses, it is implied that they grow further apart during the night, eventually leading to not sleeping in the same bed. Mr. Elliot compensates for the disappointment through night sessions of writing, which eventually leads to him being tired and exhausted in the morning. It might not be disappointment that strikes at night in *A Very Short Story*, but Luz writes that she feels the absence of her loved one during the night. She misses him terribly at that time, indicating that their separation becomes heavier to bear in the absence of daylight. When it comes to the American couple in *Cat in the Rain*, the woman observes the dark square during the conversations with her husband. As the conversation and their misunderstanding escalate, the square gets darker. However, when the cat sent by the hotel owner is brought into the room, the square suddenly becomes illuminated.

"I get so tired of it," she said. "I get so tired of looking like a boy."

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

"You look pretty darn nice," he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

“I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,” she said. “I want to have a kitty to sit on my lap and purr when I stroke her.”

“Yeah?” George said from the bed.

“And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes.”

“Oh, shut up and get something to read,” George said. He was reading again. His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

“Anyway, I want a cat,” she said. “I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat.”

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.” (Hemingway, 2002, pp. 95–96)

The darkness on the outside could be connected to the darkness within their marriage. Thus, the core misunderstanding and the clash of the opposite worlds could be symbolised by darkness, similar to the instance of marriage between Henry and his wife, as well as relationship between Nick and Marjorie. It is interesting to note how the darkening of the square gradually follows the progress of their conversation. Hence, when George says that his wife looks nice, indicating that he simply does not understand her needs and wishes, it is only “getting dark”. However, as their exchange becomes more intense, and George tells her to shut up, it becomes “quite dark” outside. Lastly, the sudden knock on the door releases the cat, sent by the hotel owner, into the room, and thus illuminates the dark square.

Concluding Remarks

As could be observed from the theory of the conceptual metaphor and the previous research on the perceptions of light and darkness, along with Jung’s theory of oppositions, there are two predominant ways in which these entities are perceived. Most commonly, light is associated with positive emotions, while darkness to negative ones. Hence, the first one is primarily related to the belief that light and darkness are mutually exclusive notions, existing on the opposite ends of the spectrum. Jung’s perspective, on the other hand, includes the notion that these two entities can coexist and intertwine.

In regard to Ernest Hemingway’s portrayal of the images of light and darkness in *In Our Time*, the focus of the paper was to investigate the images of light

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and darkness as symbolic elements in the short stories in *In Our Time*, which are primarily associated with emotions surrounding birth and death, as well as consolation and fear, and the fundamental misunderstanding between various married or unmarried couples. Hence, several conclusions can be drawn. First, Hemingway's manipulation of the stereotypical perception of light and darkness as symbols seems to be the most prominent characteristic of the narratives in this sense. Despite one's expectation that birth is bright, light does not necessarily symbolise it. In fact, in *In Our Time*, birth is more associated with darkness than with the light. Also, death seems to be dark as well. When it comes to light and darkness and their symbolisation of consolation and fear, it can be concluded that darkness can both be frightful and consoling. The same notion applies to light. When we delve into the context of different stories, it seems that the sunlight can provide both consolation and fear, whereas the darkness of the shade can also offer comfort and protection, while night can be frightful. Lastly, the misunderstanding between couples is, for the most part, presented as dark. Hence, Hemingway's usage of light and darkness in some instances is in accordance with the common perception of these notions and corresponds to the light=good / dark=evil opposition, while it is completely reversed in other narratives. Above all, depending on how one interprets the narrative, in stories such as *A Very Short Story* both perspectives could be applied. Nonetheless, one might agree that, while some characters in *In Our Time* seem to be afraid of the sunlight and night equally, others are facing the truth under the firelight or hiding from it in the darkness. The world within *In Our Time* seems to be composed of afraid, disappointed, alienated, mad, detached, numb, broken-spirited characters who are wandering around in the darkness and "the remembrance of death" (Gordić Petković, 2018, p. 118) in the constant search for the light. Whether consciously or not, these characters seem to be on a quest for some sort of consolation, protection, purpose, and willingness to believe, think freely, write, or fall asleep peacefully. They are in need of reviving their crushed values, taking off the heavy backpacks of darkness and opening their eyes towards the light.

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„Вечерас ће бити месечине”: слике светлости
и таме као симболички елементи у збирци кратких
прича У наше време Ернеста Хемингвеја

Резиме

Стваралаштво многих великих писаца често је прожето различитим призорима светлости и таме, које бивају представљане како као поларитети тако и као јединствена целина. Имплементирајући ове двојности у своје стваралаштво, аутори попут Ернеста Хемингвеја у оквиру спољашњих и унутрашњих светова својих јунака испитују могућност коегзистенције суштинских супротности какве су

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светлост и тама. Сходно томе, овај рад бавиће се анализом Хемингвејевог преиспитивања дихотомије светлости и таме у збирци кратких прича *У наше време* – анализом начина на који аутор у видовима њиховог представљања оставља отворену могућност за симболичко тумачење. Кад имамо у виду чињеницу да Хемингвеј у приповедању користи стратегију изостављања, отвара се простор за истраживање свега онога на шта би овакви симболички елементи могли указивати. Често се ради о апстрактним сегментима људског искуства, о емоцијама, доживљајима и ономе што Ковечеш (2002) назива циљним доменом. Полазећи управо од теорије концептуалне метафоре, сходно томе и од резултата истраживања спроведених на тему перцепције светлости и таме, као и Јунгове теорије супротности (*coniunctio oppositorum*), овај рад бави се и анализом начина на који се аутор поиграва стереотипним поимањем дихотомије светлости и таме. Према резултатима претходно спроведених истраживања, ова два ентитета посматрају се често као супротности које искључују једна другу, те постоји одређени несклад у њиховом коегзистирању. Код Хемингвеја су и рођење и смрт обојени тамом, што је у супротности са потенцијалним очекивањима читалаца, који би мотив рођења аутоматски довели у директну везу са светлошћу. Поред примера попут претходно поменутог, анализом се у раду утврђује да у кратким причама збирке *У наше време* постоји и стереотипно представљање призора светлости и таме, посебно када они симболизују страх и утеху. Када је реч о партнерским односима Хемингвејевих јунака, појављују се слике светлости и таме које су симболи њихове неподударности, контрастних карактеристика ликова, или дисфункционалности у њиховом односу, онако како је то и очекивано – у складу са јукстапозицијом светлост=добро, тама=лоше. Оно што јесте најбитније у свакоме од анализираних наратива јесте узети у обзир контекст у који су слике светлости и таме смештене, те разматрати њихову симболику у складу са тим. Напослетку, одлуком да својим препознатљивим стилем ослика приказе светлости и таме, и тиме преиспита њихов контраст, њихову сродност, али и нужност, Хемингвеј оставља простора за поновна читања ове збирке, показујући тиме да је ризница тумачења његовог стваралаштва неисцрпна.

Кључне речи: светлост; тама; симболи; рођење; смрт; страх; утеха.



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