

## Text as a Dialogue: The Role of Paratexts and Intertexts in Hemingway's *Death in the Afternoon*

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**Abstract:** The main aim of this paper is to demonstrate that the vibrancy and multidimensionality of Hemingway's work lies in its dialogic nature. In the light of the above-mentioned, referring both to Kristeva's notion of intertextuality and Genette's concept of paratext, the paper constitutes an attempt to bring into focus a dynamic network of interactions, which manifest themselves at the level of the text's structure and meaning. Correspondingly, an outgoing dialogue between Spanish and American culture, between the factual and the fictional, between the articulated and the unsaid, should be viewed as breeding ground for the reader's role in the negotiation and co-creation of meaning. As a result *Death in the Afternoon* becomes something more than just a manual on how to look at the bull fight. With its internal diversification, the text becomes a chance of meeting, a carnivalistic space opened for an ongoing dialogue and interaction between the elements both internal and external to the text, inviting the reader to immerse fully into a constant and always relevant conversation between writing styles, forms of artistic expression and culture.

**Keywords:** Ernest Hemingway, *Death in the Afternoon*, paratext, intertextuality, dialogism

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“Good writing is good conversation, only more so” (Stone 69), states Hemingway. And of course, one of the core features of a good conversation and at the same time of good writing is the presence of a lively, immersive, vibrant dialogue, which allows for the rise of a complex net of interrelations between the characters, meanings, and the text's composing parts. Despite Hemingway being called the master of dialogue, due to his skillful use of language in its roughness and economy in masterly compositional attempts to reenact the real speech in the text with its natural dynamism and briskness, the novel in focus, *Death in the Afternoon*, features only a few dialogues, since the book appears mainly as the writer's monologue on Spanish corrida. Nevertheless, the literary work in focus remains one of Hemingway's most multidimensional and compositionally complex dialogues, which embraces not only the parts of the text devoted to conversations but also the whole literary composition, at the same time allowing for the rise of cross-textual links with other works of literature as well as a complex net of interconnections with the elements of the world external to the text.

Originally criticized for its overly detailed technicality, elegiac tone, or excessively diversified structure, dense with fragments of clearly expository character, interrupted with elements of philosophy or even literary criticism (Mazzeno 25), *Death in the Afternoon* appealed to Hemingway's readers with its extraordinariness, that paradoxically seems to lie in its internally diversified literary structure, that gives rise to what some of the critics would call the cacophony of voices, while others view it as a well-organized and consciously created chaos stemming from the polyphony of interconnections between styles, genres and topics explored. Amongst thirty texts (Mandel xiii-xv) in which Hemingway addresses the theme of bull fighting *Death in the*

*Afternoon* remains the most professional and exhaustive account of Spanish corrida, revealing the depth of the author's insight, sharp eye for detail, the involvement of a genuine aficionado and skillful use of language to express both the technical and the abstract dimension of bull fighting, viewed simultaneously from two, equally important perspectives: as a traditional sport and as a form of an abstract modern art, that maintains its freshness despite being firmly rooted in a centuries-old Spanish tradition.

Although originally meant to be "an introduction to modern Spanish bull fight," a sort of a comprehensive guide-book for those who are unfamiliar with the intricacy of Spanish corrida, Hemingway's *Death in the Afternoon* should be perceived in broader categories of cross-relationships between fiction and journalistic attempts to state the world in its objective, purely factual being, between the text itself and other texts it refers to, between verbal and non-verbal forms of artistic expression, between American perspective on the world and Spanish tradition. This list is by no means exhaustive and addresses only some of the major axes of both intra- and extra-textual dialogues in Hemingway's *Death in the Afternoon*. Written as a form of expression always in between, *Death in the Afternoon* appears as a ground for mediation between the contrasting phenomena, a space for interfusion and blending, a text that dwells on the borderland of fiction and non-fiction and, therefore, becomes a borderland itself, a meeting place for diversified themes that take part in a vibrant dialogue and interaction. As a result, the text appears as a pulsating, carnivalistic space that escapes critics' attempts to clearly delineate its borders, to circumscribe and define it, to structure and synthesize the fluid and multifaceted. And perhaps it is the intangibility and carnivalistic character of Hemingway's work, because of which the text appear not as a carrier of fixed meanings but rather as space which allows meanings to arise as a result of tensions between the elements brought into interaction and confronted by the author in an experimental, but planned attempt to extract new senses from universal themes such as art, tradition, and culture.

Despite its seemingly loose internal structure, where each chapter could become a separate article on bull fighting, and each digression, that particular chapters abound with, can become a separate, full length story, Hemingway's *Death in the Afternoon* still appears as a coherent whole, although composed of numerous loosely connected, juxtaposed elements. In this view, Hemingway's work of 1936, can be perceived as a late literary equivalent of cubism. Dividing the observed phenomenon into smaller parts, each of them approached from a different perspective in order to be represented simultaneously within one artistic framework, Hemingway seems to explore the possibilities of transposing a painterly technique onto a literary form of expression. The projection of de-construction of a selected clipping of reality, and further re-construction of the world from a number of autonomous elements, sharply silhouetted against the rest of the composition, leads Hemingway to obtain a peculiar effect of a continuous falling apart of a composition, that surprisingly manages to maintain its coherence despite its internal roughness, diversification, and hybridity. The resulting fractures and crevices in the structure of the work become a space for a vibrant dialogue between the composing parts, at the same time allowing for the reader's or the viewer's participation in the process meaning extraction or creation.

"I owe you the truth in painting and I will tell it to you," writes Cézanne to Emile Bonnard (Rapaport 36); "I owe you the truth in bull fighting and I will tell it to you" could Hemingway write in the very first chapter of *Death in the Afternoon*. And, since according to Hemingway (*For Whom* 474) "there is no *one* thing that 's true. It's all true," the nature of truth is the reason why it dwells in the abovementioned voids, fractures of the multifaceted, hybrid composition, that leave space for all kinds of frictions allowing for the rise of complex, manifold meanings.

The complexity of *Death in the Afternoon* was captured in Scribner's advertisement for the book: "Bull fighting, bulls and bull fighters plus much collateral observation on life and letters. Drama, color, action, humor, and 80 amazing pictures" (Trogon 35). But definitely, there is much more to the dialogic nature of the book, than just the elements enumerated by the publisher in the brief invitation to reading. In a letter to Scribner, reporting his work on *Death in the Afternoon*, Hemingway reveals:

I will keep the bull fight book going and might do the first part and get it out of the way up to date. It will have illustration—drawings and photographs—and I think should have some colored reproductions. It is a long one to write because it is not just to be a history and text book or apologia for bull fighting—but instead, if possible, bull fighting its-self. As it's a thing that nobody knows about in English I'd like to take it first from altogether outside... and then go all the way inside with chapters on everything.... I think a really true book if it were fairly well written about the one thing that has, with the exception of the ritual church, come down to us intact from the old days would have a certain permanent value. But it has to be solid and true and have all the dope and be interesting—and it won't be ready for a long time. (Baker 236)

Taking both top down and bottom up approach, Hemingway aspires to provide the readers with an exhaustive account of bull fighting that, in its final version will stand for bull fighting itself. According to the writer, the process of making a literary work something more than just a mere description or a reflection of a bull fight requires the writer to refer not only to multiple perspectives from which the phenomenon should be approached but also to multiple means of artistic expression that would allow not for the presentation, but for the full animation of the bull fight before the reader-viewer eyes.

Becoming involved in a dialogue with a bull fight means allowing it to speak. But how is it possible to make a bull fight express itself fully in a language that appears foreign to the spectacle that speaks itself? How can a multilayered, internally contradictory phenomenon, that touches the physical and the spiritual, the visual and the abstract, be transformed into a seemingly flat textual form of expression, without losing any of its dynamism and vibrancy? A mere translation of a bull fight from one medium of artistic expression into another seems not to match the complexity of the task.

As Hemingway emphasizes, to make the bull fight "speak for its-self," make it preserve its autonomy, not to subordinate the original spatio-dynamic form to its textual counterpart, the phenomenon needs to undergo a peculiar form of a meticulous de-construction. This artistic disassemblment of reality should be performed from the outside and followed by a careful re-construction conducted from the inside. However,

to keep the account “solid,” “interesting,” and, most importantly, “true,” to create an impression of movement and emphasize the visual dimension of the spectacle, the textual layer of the composition requires supplementation with a certain form of visual enhancer—drawings and photographs. As the writer planned, these would capture the moment, but at the same time add dynamism to the whole composition.

The internal roughness of the text’s both compositional and semantic structure allows *Death in the Afternoon* to acquire a peculiar sense of vibrancy. Its complexity is therefore not only a matter of an abstract modern style, that draws inspiration from cubist visual art and Spanish culture “that nobody knows about in English” but also of a brisk dialogue between its composing parts, themes explored and styles applied. The text’s internal hybridity as well as its loose structure, both at its semantic and compositional level, make *Death in the Afternoon* appear as an intermedium, “a conceptual fusion” (Higgins 19), a text that crosses the boundaries of its purely literary dimensions allowing the elements of journalism, literature, photography, foreign culture, and finally, a bull fight, viewed as an inherently visual and dynamic spectacle, float within and beyond its textual framework, meet and interact.

The internal diversification of modernist artistic creations, that cross the pre-established boundaries of the field has been captured in Higgins model of intermedia, which “provides a framework through which both the limits of and similarities between distinct media are recognized in such a way that their combinatory potential opens up the possibility of thinking one medium through another” (Zinman 21). Higgins’s *Intermedia Chart* (1995) presupposes free movement of its elements, which float unrestrainedly within and beyond the large *Intermedia* universum. The boundaries of particular media represented on the chart are a matter of convention, and the relationship between them should be viewed as dynamic and convertible rather than stable. Therefore, the scope of mutual influence of one medium on another is also subject to progressive alterations.

As the chart’s malleability provides almost an infinite number of possible configurations of the elements composing its dynamic structure, concerning both the type of media that enter into direct interaction and the extent of the elements’ superposition, it can be assumed that the outcome of reciprocal interactions may be difficult to predict. The newly arisen intermedia or, in other words, intermedial fields created as a result of the above discussed interplay between the chart’s elements, are characterized by an unprecedented nature based on interfusion, juxtaposition, and blending. Interestingly enough, instead of remaining within its freshly created framework, the new intermedia show a tendency for spontaneous evolution into new shapes and variations.

An example of media hybridization and blending, recognized as an evolutionary continuum rather than a result-oriented process, is a gradual interfusion of painting with other forms of expression, such as music or poetry. As Higgins notices with reference to visual art, “painting has ceased to be a matter of paint staying on the canvas in the world of visual art, but instead painting has come to migrate, abstracting itself from its traditional bases, entering the world outside of itself, interacting and fusing with other media to form visual poetry, visual music, these in turn to become new media capable of migrating yet further” (20). Although centered around visual art, Higgins’s

observations on the evolution of modern painting can as well be applied to literature and its dynamic progression towards a brisk blend with other forms of artistic expression, that brings into life new, carnivalistic creations from the borderline of various media.

Correspondingly, Hemingway's *Death in the Afternoon* can be treated as a literary work that, created in consequence of fusion and blending, ceases to be a purely literary form. The fusion of styles, genres, words and photographs makes it slip conventional methodological categories universally applied to works of (non)fiction. Similarly, the bull fight itself escapes any attempt to unequivocally circumscribe its nature, delineate its borders, classify it as a cultural, artistic or sport phenomenon. In this view, the hybridity of Hemingway's work appears as an well-ordered artistic chaos that acquires the features of the phenomenon it attempts to de- and re-construct.

In the light of the above stated it can be argued that the dialogic nature of the text in focus becomes a breeding ground for tracing the cross-textual links, which fit into the concept of Kristeva's intertextuality understood as "the transposition of one or more systems of signs into another, accompanied by a new articulation of the enunciative and denotative position" (Roudiez 15). As Juvan notices, both the text and intertextuality are *activities*, and represent dynamic, rather than stable phenomena, that are "involved in the process of deconstructing and new construction of meanings that have been pre-encoded in other texts" (12). For Kristeva, the process of meaning transfiguration should be understood as a dialogue between two self-contained and equally important systems of signs which act as carriers of meaning; although the authors or creators of these systems can be involved in the procedure, the matter of mutual influence is not to be taken into consideration (Roudiez 15).

Kristeva's concept of intertextuality is not to be analyzed in the context of mutual dependence or subjugation of the abovementioned systems of meaningful signs, but functions rather as a dialogue between two or more independent sources of meaning. Similar premises govern Bakhtin's dialogism, which becomes the basis for Kristeva's intertextuality theory. As Kristeva (65) herself notices, Bakhtin was the first literary critic to "replace the static hewing out of texts with a model where literary structure does not simply exist but is generated in relation to another structure." Accordingly, the text's meaning is never finite or stable. In an almost infinite net of interactions with other texts, forms of artistic expression, elements of culture which create the context in which the text is embedded, meaning cannot be perceived as something permanently assigned to the text; it becomes not only an aim to be pursued but an action, *activity* as it was mentioned before, constantly in progress, a somewhat fluid entity that undergoes constant transfiguration.

This, in turn, requires the reader's active participation in the process of meaning co-creation or re-building, which opens a new space for the author-reader dialogue and interaction. As Penas Ibáñez notices, *Death in the Afternoon* becomes a milestone in the process of Hemingway's creation of the relationship with his readers, as the book becomes a manifesto of the writer's extraordinary style known as the Iceberg Theory (231). This technique assumes the reader's active involvement in deciphering the text's meaning by a careful exploration of the work's complex message encapsulated in an economic form. "The dignity of movement of an iceberg," writes Hemingway in chapter sixteen of *Death in the Afternoon*, "is due to only one eighth of it being

above water” (183). Using the iceberg metaphor Hemingway suggests that the surface structure of the text, although complex and manifold, abounds with understatements and seemingly empty spaces that have to be filled in the process of reading.

Almost thirty years later in “The Art of the Short Story,” a short meta-textual commentary on the essence of good writing, Hemingway still advocates minimalistic style, that allows for the condensation of meaning and clarity of representation: “If you leave out important things or events that you know about, the story is strengthened. If you leave or skip something because you do not know, the story will be worthless” (2). The Iceberg Theory thus, well established and widely appreciated both by critics and readers at that time, evolves into the Theory of Omission. Full of cracks and fissures between its vividly silhouetted composing parts, that, among the rest of the elements, carry the vast body of condensed meaning, the text’s semantic structure resembles the rough framework of a colourful mosaic or a cubist painting.

The intended discontinuity of the work’s both compositional and semantic structure creates a breeding ground for the rise of a broadly conceived dialogism, not only between the creation’s composing parts, and a load of meaning ascribed to them at various levels of abstraction but also between the artist and the audience, between the composition and the world external to it, between the contextual frameworks of both the entire work and its minor composing parts. Perceived from this perspective, all the fissures in the work’s structure become a place of encounter, a free space capable of accommodating the reader’s personal experience with which the text is approached, as well as new meanings created as a result of tensions between the elements both internal and external to the text.

As Hemingway’s writing technique presumes the reader’s active participation in a genuinely dynamic dialogue not only with the text but also with the writer, the Iceberg Theory can be simultaneously viewed as a reading technique that assumes the immediacy of meaning creation in a dialogic act of the work’s reception. Following Penas Ibáñez’s consideration of non-standard narratives, of which *Death in the Afternoon* is an unquestionable example, due to a considerable disproportion between the pronounced and the understated, it can be also argued that the crevices in the text’s structure become an invitation to an active search for “an alternative that cannot be located in the visible part of narrative text” (Penas Ibáñez 231).

As Penas Ibáñez further notices, it is a narrative always in suspension, a narrative in the continuous process of becoming, “a narrative to be, a narrative in search of a reader to actualize it in the process of reading” (231). The same applies to the bull fight, which appears to the audience as a work of art in its progressive, dynamic form, always as a coherent whole, if viewed from the perspective of time, but paradoxically, in a given moment of its being, never fully complete, always in the process of gradual *becoming*. Arising before the viewer’s very eyes, founded on a continuous change, a bull fight represents one of the most volatile forms of art. As Hemingway notices in chapter ten of *Death in the Afternoon* modern bull fighting

is an impermanent art as singing and the dance are, one of those that Leonardo advised men to avoid, and when the performer is gone the art exists only in the memory of those who have seen it and dies with them.... If it were permanent it could be one of the major arts, but it is not so it finishes with whoever makes it,

while a major art cannot even be judged until the important physical rottenness of whoever made it is buried. It is an art that deals with death, and death wipes it out. (98)

Volatile and momentary, the bull fight materializes itself only instantaneously in a form of a highly personalized spectacle, of which the nature depends on individual features of the matador and the bull. This adds to its overall transiency, as a particular bull fight cannot be re-told in its wholeness in any of the universal languages of art. Heading the state of a full accomplishment, the bull fight gradually wipes itself out, as Hemingway notices, processing towards self-annihilation that, paradoxically, enwrathes the spectacle as a whole. From that moment on, contrary to other works of art, the bull fight exists only within the dimension of the viewer's intimate experience of exposure to someone else's communing with death:

Suppose a painter's canvases disappeared with him and a writer's books were automatically destroyed at his death and only existed in the memory of those that had read them. This is what happens in bull fighting. The art, the method, the improvements of doing, the discoveries remain; but the individual, whose doing of them made them, who was the touchstone, the original, disappears and until another individual, as great, comes the things, by being imitated, with the original gone, soon distort, lengthen, shorten, weaken, and lose all reference to the original. (98)

In its gradual progression towards new forms, the bull fight draws on its past, engaging in a dialogue with its former versions. Although the merger of the instantaneous with the bypast allows for the creation of a masterpiece only when the artist "goes beyond what has been done or known and makes something on his own" (Hemingway, *Death* 98), bull fighting appears as an internally dialogic form of art. Taking the perspective proposed by Hemingway and perceiving the bull fight purely as a work of art, it can be argued that its complicated tissue consisting of precise gestures and dynamic movements, which altogether construct a highly expressive spectacle with a vast body of abstract, symbolic meaning hidden beyond its discernible structure, becomes a peculiar form of a non-verbal text of art or, if broader contextualized, culture.

However, contrary to other forms of artistic expression, the bull fight as a text of art can be read only instantaneously, as its reception needs to be simultaneous to the process of its creation. And if, according to Derridean perspective of trance, writing should be perceived as a form of a continuous absence either of the referent or of the one who communicates (Derrida, *Acts* 102), then the bull fight can be viewed in the categories of presence, instantaneity, and simultaneity, since it requires the matador, the bull and the audience to be embraced by the same space-time framework of the spectacle.

Furthermore, the bull fight seems to be closer to the dynamic, living act of speech characterized by immediacy, than actually to writing. As a form that appears always "when Nature, as self-proximity, comes to be forbidden or interrupted, when speech fails to protect presence," writing becomes an artificially created dimension of both human thought and the reality it tries to embrace and convey for an inevitably absent addressee (Derrida, *that dangerous supplement* 249). Moreover, being a system

of artificially created signs that become an unnatural imitation of speech, a simulacrum of an act of immediate presence that unfolds before its participants, writing does not only entail a peculiar sense of retardation in relation to the natural, lively speech act but also a certain form of detachment from the world it signifies in an abstract, symbolic manner (Derrida, *that dangerous supplement* 249). In this way, writing allows only for creating a reality of references, a mere representation of thoughts and the true essence of speech that both lose lots of their original meaning in the process of encapsulating them in writing. Writing, Derrida argues, “is a violence done to the natural destiny of the language,” a treacherous, but inevitable and necessary form of linking human thought with the reality it struggles to express in the face of an imminent absence, that would otherwise inhibit the act of communication (*that dangerous supplement* 249).

How can thus Hemingway re-construct the sense of the instantaneous presence of the bull fight in a form of expression into which absence seems to be inherently inscribed? As a genuine aficionado, Hemingway as an author gives ground to Hemingway as a narrator, a guide who introduces the reader into Spanish corrida by means of a hybrid narration, that unfolds before the reader-viewer gradually, in all its complexity and internal diversification. “Prose is architecture, not interior decoration, and the Baroque is over,” states Hemingway in chapter sixteen of *Death in the Afternoon* (182), emphasizing the primacy of a clear and well-planned composition and minimalist style over superfluous verbosity that leaves no space for the reader’s autonomy and active involvement in the process of meaning creation. And indeed, narration in *Death in the Afternoon*, complex but at the same time surprisingly transparent in its carnivalistic hybridity, resembles more of a progressive architecture of a well designed form, than an explicit description of the phenomenon in focus. This architectonic approach towards the non-standard narration on the bull fight, a narration supposed to become a bull fight itself, becomes the writer’s remedy for “the inability of language to state reality, recall feeling, replicate (or even approach) experience,” which Hemingway first most vividly explored in *The Sun Also Rises* (Berman 76).

The peculiar infertility of language as well as the need for instantaneity and simultaneity allow Hemingway to reach beyond the linguistic and the textual. In order to preserve the dynamic nature of the bull fight, to reconstruct its gradual evolution towards its final fulfillment, an act of self-annihilation, to make the reader become a viewer, Hemingway interweaves the descriptive tissue of the text with the visuality of photographs, images skillfully drawn with words with almost mathematical precision, Spanish culture expressed most genuinely by the use of idiom explained thoroughly in the glossary, portraits of matadors presented as if they were captured in motion, fragments of fiction and criticism, and, perhaps most interestingly, dialogues with the Old lady. This makes *Death in the Afternoon* become not only an internally varied, experimental narration but also makes it overcome the obvious boundaries of the text. Bringing so many diversified elements to the work’s both compositional and semantic structure, Hemingway creates a more inclusive imaginative scheme, a complex net of interconnections, that give rise to an almost indefinite number of cross-textual influences. *Death in the Afternoon*, although complete, remains still open; open for new meanings which are yet to come to the text with the reader and their individualized perspective, open for the broadly understood Other from outside of the text, open for



further transfiguration and change: "I know things change now and I do not care. It's all been changed for me. Let it all change. We'll all be gone before it's changed too much and if no deluge comes when we are gone it still will rain in summer in the north and hawks will nest in the Cathedral at Santiago and in la Granja.... We've seen it all go and we'll watch it go again (261). Hemingway's observations on the inevitable change of everything he experienced, explored, and managed to re-construct meticulously by means of an experimental narration can be extended to his creation. Eluding the author's control and starting to function autonomously within a complex net of interdependencies. Hemingway's *Death in the Afternoon*, despite its clear-cut compositional framework, becomes as supervening as the bull fight itself. Its meaning, driven by the dynamics of intertextual relationships appears as fluid and malleable rather than stable and pre-constructed.

As it initiates interactions within the complex network of interconnections, the process of meaning deciphering simultaneously becomes the process of meaning creation. However, the text's dynamism stems not only from its relationship to the meaningful phenomena external to it. Juxtaposing Bakhtin's concept of dialogism and Kristeva's notion of intertextuality with Genette's idea of paratext allows for obtaining a more comprehensive view on a text as a dialogic form which interacts not only with the peripheral or extraneous but also appears as an internally dynamic structure consisting of elements that remain in a constant dialogue.

As Bredendick explains, peritexts are "any and all texts, inside and outside the covers of the book, that present, explain, situate, contextualize, illustrate, comment on, and classify the work for the reader" (205). Taking into consideration their linkage with the major text, paratexts can be divided into epitexts and peritexts. Epitext is any form of text which, although does not constitute a material part of the text in focus, is semantically or thematically related to it. As for the peritext, its relatedness to the major text is similar as in the case of epitexts, but contrary to them, paratexts constitute an integral part of the book.

As Bredendick further notices, Hemingway's *Death in the Afternoon* does not fall into any of the established literary conventions (205). With its manifold structure and internal diversification in terms of themes explored and styles applied, the book appears as fluid in terms of genre. Thus, since its multidimensionality rejects the idea of genre perceived as a rigid concept, Hemingway's *Death in the Afternoon* cannot be equivocally categorized as fiction or non-fiction writing, journalistic account or a novel, but needs to be perceived as a text constructed along a continuum of various genres, among which Bredendick enumerates a manual on bull fighting, a memoir and a travel book, all of which flow smoothly one into another (206). Although such diversification in terms of genre within one text makes it acquire internal dynamism, it may be problematic for the reader. As the meaning is to be deciphered not only from the semantic layer of the text but also from its formal appearance, layout, and applied writing techniques, the recipient of the literary work may find it difficult to choose a reading strategy suitable for a particular type of text (Bredendick 206).

To facilitate the process of deciphering the text's meaning Hemingway provides the reader with a number of paratexts, which contextualize his work and make it, to some extent, self explicable. Twenty chapters on bull fighting are followed by other

forms such as the glossary explaining the terms denoting the most important aspects of Spanish corrida, a description of various people's reactions to bull fighting, evaluation of Sidney Franklin as an American matador, and the "Bibliographical Note." These, due to their autonomous character, explicatory nature and the form distinct from that according to which the author shaped the chapters making them become a thematic and stylistic continuum, may be treated as a superstructure, which contextualizes the ideas discussed in the major body of the text. However, it is important to notice that without the aforementioned additional elements the twenty chapters of *Death in the Afternoon* still constitute a stylistically and thematically coherent whole.

The list of epitexts, however, would not be complete without mentioning eighty-one photographs with captions. According to Bredendick, their major aim is to illustrate the most important aspects of bull fighting (222). However, perceiving the carefully selected photographs only as an *illustration* of the text's content would mean that the images, instead of constituting an inherent part of Hemingway's work, play a supplementary role within the text's structure, being only a subsidiary element, an addition to the book. Assuming that the notion of the text can be extended from written and purely linguistic forms of expression to more abstract, non-linguistic, or even impermanent carriers of meaning, the photographs can be perceived as space within the text where the experimental narration on the bull fight undergoes a rapid transfiguration from a verbal into a visual mode of expression.

In the view of the above discussed, the extrinsic layer of Hemingway's work appears as internally coherent in its textual dimension, but at the same time remains internally heterogeneous and varied. Consequently, Hemingway's narration in *Death in the Afternoon* resembles a journey across Spain; although it follows consistently one route, the dynamism of motion opens diversified landscapes that flow rapidly one into another. In a like manner, Hemingway's narration, despite running along the same thematic axis, becomes a subject to stylistic variations as the story unfolds. Aware of the obvious limitations of language Hemingway weaves the purely linguistic tissue of the text with photographs, that narrate these parts of the story line that cannot be fully expressed by words:

I will not describe the different ways of using the cape, the gaonera, the mariposa, the farol, or the older ways, the cambios de rodillas, the galleos, the serpentinas in the detail I have described the veronica, because a description in words cannot enable you to identify them before you have seen them as a photograph can. Instantaneous photography has been brought to such a point that it is silly to try and describe something, that can be conveyed instantly, as well as studied, in a picture. (169)

Discussing the dynamism and complexity of particular maneuvers in the bull fight Hemingway emphasizes that the photographs in *Death in the Afternoon* are not to be perceived as complementary and additional to the linguistic layer of the text. Instead, they should be treated as one of the narration's dimensions, which refers directly to the nature of the bull fight characterized by visuality and instantaneity of both expression and reception. Becoming an integral part of the work's compositional and narrative structure, carefully chosen and described according to Hemingway's Iceberg Theory,

the photographs contribute to the maximal condensation of meaning, adding a vast body of information in a very economic form.

According to Brand, closely analyzed and treated as an elaboration on the text, the photographs “can indicate the sequence, speed, or rhythm of the action” (167). As the verbal enters into a relationship with the visual, Hemingway creates a new space for dialogue and interaction between two different forms of artistic expression. This unique blend makes the visual an integral part of the textual, broadening formerly established boundaries of the text as such. Brand suggests that *Death in the Afternoon*, with its intricate net of interconnections between the verbal and the pictorial “is not a guide on how to fight a bull; it is, rather, a guide on how to look at the bull and at the bull fighter who is fighting him” (169). This makes the reader instantaneously become a viewer of the spectacle reconstructed by the use of diversified means of expression.

Discussing the role of photographs in the non-standard, hybrid narration of *Death in the Afternoon*, it is worth referring to Higgins's considerations regarding the central position of photography in modern art: “photography always has a found element, and making a photograph is at least as much a matter of perceiving it in the *material* as of taking it from its old context and, by means of an apparatus, producing a picture from it. One enters into a dialectical relationship with the materials at hand, what I have been calling the *material*” (14). Exploring the character of the material within the abstract dimension of modern art, Higgins distinguishes three phases of saving the visible on the photograph: perception, extraction, and conversion. All of the foregoing stages require the artist to enter into a dialogue with the material, which, in the process of extracting it from the amalgam of other elements it remains in a relationship with, becomes subject to de-construction. The final stage in turn, is aimed at re-construction of the element in focus in a new context. This allows for accentuating its formerly subordinate features and, consequently, enriching it with new meanings. In this perspective, photographs in *Death in the Afternoon*, become not only an inherent part of the narration, a rapid transition from one mode of expression into another but also appear as a crucial mean in both de- and re-construction process.

The visual, camera-like perspective finds its reflection also in the purely linguistic layer of the text. According to Trodd, Hemingway's detailed, precise, almost mathematical representations of the bull fighter's movements, create a peculiar “moving picture aesthetics” that “rendered in prose a series of filmic wide-shots and close-ups” (217). As a result, prose enters in a dialogue with the pictorial, saturating itself with the visuality of meanings. Hemingway's “multi-focal camera-eye” technique is perhaps most pronounced in the fragments re-enacting the matador's manoeuvres, of which an example can be found in chapter seventeen of *Death in the Afternoon*, in which the author discusses the placing of the banderillas:

Bulls that take up a querencia against the barrera cannot be banderilla-ed by the use of the quarter or the half-circle method of running across the line of the bull's charge, placing the sticks as the man's line of movement crosses that of the bull's, since the man after passing the horn would be caught between the bull and the barrier, and such bulls must be banderilla-ed on this bias or al sesgo. In this manoeuvre the bull being against the barrera one man should be in the passageway with a cape to attract the bull's attention until the man who is to

place the banderillas starts at an angle, from further down the barrera, plants his banderillas as he passes the bull's head, without stopping, as best he can. (187)

The accumulation of words organizing space in a geometrical manner, indicating the lines of movement, locating the elements within space, and specifying their position with mathematical precision, serves general space geometrization. The scene, once composed along clear cut lines and angles, appears to freeze in time as if the dynamism of both the bull's and the matador's motion was slowly retarded and stopped at the most appropriate moment so that all the important details are fully pronounced.

However, apart from approaching space in an analytical manner, as a reality composed of clear-cut, self-contained, almost palpable elements that, highly visible and sharply contoured, can be easily extracted from the background and delineated, Hemingway introduces into the scene the sense of motion. Although retarded, or in some cases finally stopped for the reader to create an opportunity for closer inspection of the scene, the dynamics of motion in Hemingway's representation of the bull fight introduces the sense of spatiality. The image, otherwise two-dimensional and flat, is given a new dimension that opens up with the matador's or the bull's movement within the arena. The impression of three- instead of just two-dimensionality of the scene is thus obtained by means of the author reconstructing the sense of motion, led along invisible, geometrized lines. This approach towards space and movement construction in *Death in the Afternoon* casts a new light on Hemingway's use of the photographs that should be read as an excerpt from the real, three-dimensional scene, not just a flat representation of it. As a result, the reader is invited to step into the multidimensional scene stopped, or retarded in motion, with the narrator explaining the technicality of *suertes* with an engagement of a genuine aficionado.

Hemingway with his "camera eye" (Trodd 209) again makes the reader simultaneously become the viewer. Since the bull fight is first to be enacted by a matador and a bull, and watched by aficionados, it appears as both a theatric and visual form of artistic expression, that can be approached and analyzed similarly to any other piece of visual art. Nevertheless, it can be argued that while the bull fight is dynamic, the photograph is static and presents only a clipping, an excerpt from a complex and dynamic motion sequence in time. However, this dynamism is retained due to the juxtaposition of the pictorial and the descriptive, as the flow of the words superimposed on the photographs allows for reenacting or constructing anew the real experience of action and movement.

However, these are not only the photographs that can be treated as a paratextual and dialogic element in Hemingway's *Death in the Afternoon*. The twentieth chapter of the book, a closure to the previous nineteen chapters, although shares with them the same stylistic and compositional qualities, bears features of a paratext, as it points out to a vast body of nonexistent text on bull fighting, Spanish culture, and Spain in general. Referring to his private experience and real events, Hemingway underlines the "empty spaces" in the text, purposefully created deficiencies, suggesting that the book is not fully exhaustive, as there is still lots to be said on the topic explored:

If I could have made this enough of a book it would have had everything in it. It would have had the change if you leave the green country behind at Alsua...

It should make clear the change in the country as you come down out of the mountains and into Valencia in the dusk on the train holding a rooster for a woman who was bringing it to her sister.... It should have the smell of burnt powder and the smoke and the flash and the noise of the traca going off through the green leaves of the trees.... This is not enough of a book.... If it were more of a book it would make the last night of feria.... It should, if it had Spain in it, have the tall thin boy, eight feet six inches; he advertised the Empastre show before they came to town.... What else should it contain about a country you love very much? (254-261)

The phrases indicating unexploited opportunities interweave and interact with the narrator's memories, setting the internal rhythm of the last chapter. Since all the events and places sketched by the author in the twentieth chapter exist only in the dimension of the writer's memory, Hemingway paradoxically refers the reader to another paratext, composed rather of foregone occurrences than of words. Elements of a larger mosaic of memory, flashes from the past, presented in the twentieth chapter resemble the light going through the incisions and apertures in the rough structure of the text, suggesting the existence of a foregone world, a world of people, events, and places that could be read like a text. However, transformed into memories, it remains accessible mostly for the narrator and those who co-experienced it. The scraps of the past spread throughout the final chapter, the only pronounced fragments of Hemingway's memories from Spain, act as a tip of the iceberg, leaving the vast body of hidden meaning underneath the surface of the narration.

As Hemingway reveals in a letter Gingrich, an editor of "Esquire" (1911-1945) and a collector of the writer's first editions, the twentieth chapter of *Death in the Afternoon* "is what the book is about but nobody seems to notice that" (Baker 378). "They just think it is a catalogue of things that were omitted. How would they like them to be put in? Framed in pictures or with a map?" (Baker 378) complains the author further in the letter, underlining that the real power of his narration on the bull fight and, less directly, on Spain, paradoxically lies in its alleged shortages: empty spaces, understatements, messages hidden underneath the perceptible surface of the text, waiting to be discovered and explored by a perceptive reader.

All the markers of unexplored possibilities from the twentieth chapter become an invitation for the audience to active participation in filling the empty spaces of the text with new meanings. This, in turn, creates a ground for the author-reader dialogue, as the recipient, being given by the author both the autonomy and space to interact with the text in their own, individual way, becomes at the same time an active creator of the text's content.

Apart from the dialogue between the author and the reader, the audience and the text, between the pictorial and the verbal, the text's genres and its composing parts, Hemingway's *Death in the Afternoon* undertakes a brisk dialogue with Spain, perceived by the author as an amalgam of people, genuine and authentic in their being, mesmerizing places immersed in unique landscapes and climate, and riveting culture to explore and dive in, rather than just a country to visit. Spain, reconstructed in the book as the cultural Other within the familiar (Europe) becomes a party in a dialogue, a dialogue between the cultures. Its elements interact with Hemingway's western

perspective, enriched with or even simultaneously doubled by his aficionado approach towards the bull fight. Although rebuilding it from the perspective of a spectator coming from the outside, by immersing himself fully into culturally different phenomena, Hemingway positions himself as an aficionado, an individual who managed to dive deeply into the foreign and the strange, understand the abstract truths lying at the roots of the spectacle, and, thus, is able to communicate them to the public.

As *Death in the Afternoon* was “intended as an introduction to the modern Spanish bull fight and attempts to explain that spectacle both emotionally and practically,” written because “there was no book which did this in Spanish or in English” (Hemingway, *Death* 359) it can be argued that the text becomes a multi-layered translation of the bull fight, Spanish culture, and Spain in general for a (western) reader. The translational character of the work assumes interaction amongst the translated, translation, the translator, and the reader, for whom the transcription process is performed. Trying to discuss, circumscribe and, most importantly, re-construct the bull fight in words, Hemingway transposes movement and dynamism into a less tactile and thus, more abstract, linguistic dimension. In the process of transferring a non-verbal means of expression, a kind of performative and at the same time visual art, into a literary work, the writer aims at preserving the unique character of the spectacle. Sensitive to all the shades of meaning, focused on the economy of language, instead of explaining descriptively Spanish bull fight terms, Hemingway injects them into the text’s tissue. This gives rise to a peculiar literary-technical discourse that allows for achieving semantic precision, and, correspondingly, creating a deeply genuine narration on the bull fight, rooted in the nature of the spectacle, coming from within it rather than from the outside.

In the view of the foregoing, it can be stated that Hemingway’s attempt to make *Death in the Afternoon* become not only a book on the bull fight, but the bull fight “its-self” requires a multi-stage translation of the spectacle, with some of its phases happening simultaneously at different levels of transposition. Firstly the spectacle, firmly grounded in the performative and visual dimension, needs to be transposed onto a carnivalistic, multifocal narration that exploits various means and styles of expression. At the same time, the writer’s subjective perception of the bull fight, both in its wholeness and in details, needs to be translated into a more analytic, technical account of events. Simultaneously, the spectacle, embedded in Spanish culture and language undergoes transposition into a new socio-cultural context, according to Hemingway’s wish to make it known “in English” (with English denoting not only language but a broader a scope of both cultural and social phenomena that manifest the Western way of being) (Baker 236). Such a process of translation and transposition assumes transgression of the elements into contexts formerly foreign to them, bringing new meanings to the surface of the text.

“No. It is not enough of a book, but still there were a few things to be said. There were a few practical things to be said”—admits Hemingway (*Death* 261) in the last lines of the twentieth chapter. The book, although abundant in detailed, technical explanations on the bull fight, interwoven with elements of literary criticism, discussions on visual art, fragments of fiction, and carefully selected photographs that carry these parts of narration that cannot be expressed in words, is still open. And it

is perhaps its openness, the sense of incompleteness despite its complexity, its lack of a closing framework which would set its boundaries, that predestines the book for a continuous, never-ending *becoming*, transfiguration, and change. All the seemingly empty spaces in the text's structure, the fissures and crevices become a chance of an ongoing dialogue, a meeting between the author and the reader, a meeting between cultures, a space for interaction between literary genres, writing styles, and means of artistic expression. Always ready to acquire new meanings, internally carnivalistic, brisk, and diversified, Hemingway's *Death in the Afternoon* appears as a text which escapes any attempt to unequivocally define it. Therefore, anyone trying to write something about the text that after decades remains still fresh and open can only repeat Hemingway's words from the last, but not the closing chapter: there were a few things to be said, a few practical things to be said.

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