THE ANTITHETICAL PHASE
Foreword

The four works of this phase, products of Hemingway's last decade, are deeply flawed. Their intended meanings and designs are at odds with repressed but discoverable wishes and anxieties, causing me to read each work antithetically. My readings intend to show, then, that Hemingway loses artistic control of his materials during this decade, that the effects he seeks clash against the effects he causes. But my readings also intend to show that the works are richer documents because of their esthetic defects than had they been more artistic, for they let us glimpse more clearly the fixations and obsessions, the daimon, that made Hemingway a writer who speaks deeply to us. Because each work's antithetical reading is quickly discoverable in the process of analyzing it, I suspend my use of afterwords and incorporate in each chapter the psychological interpretations that I have been reserving for those sections.