SPAIN IN AMERICAN LITERATURE: AN ANALYSIS OF THE WORKS OF IRVING, HEMINGWAY, BELLOW, AND BROWN

Motoko Suzuki

Shizuoka University of Art and Culture, 2-1-1 Chuo, Naka-ku, Hamamatsu City, 430-8533 Japan

Abstract

This essay analyzes the similarities and differences in the fiction and nonfiction works of Washington Irving, Ernest Hemingway, Saul Bellow, and Dan Brown that are set in Spain. In particular, this essay examines these works from a touristic perspective in order to clarify the themes, sources of influence, originality, and individuality of the works.

Keywords: *Quest, travel literature, Spain, Alhambra, Pamplona, Alcalá de Henares, Segovia, Bilbao, Sagrada Família, Washington Irving, Ernest Hemingway, Saul Bellow, Dan Brown*

1. TRAVEL LITERATURE

Many writers have written about cities in various ways. For instance, in Mark Twain's *The Innocents Abroad* (1869), the travel destinations, such as Paris at the World Expos, Rome, Odessa, and Jerusalem, provide a series of incredible incidents to the American people (namely "the innocents"), including readers, which shows that the city itself is being used as a stage set or a prop. Furthermore, among Twain's many books, this was the most popular selling book at that time. However, it's not a generally acknowledged fact in the present world.

Travel literature (*Kikou Bungaku* in Japanese) is defined as the type of literature that has literariness among the sentences, the records of seeing or hearing, the knowledge, and the impressions created during traveling. The perfect examples of this type of early literature are *Book of the Travel of Marco Polo* and Ibn Battuta's *A Gift to Those Who Contemplate the Wonders of Cities and the Marvels of Traveling* (commonly known as *The Travels* [*Rihla* in Arabic]). This genre is so large in width that it is sometimes referred to as a "smorgasbord."

In the field of travel literature, it's the road literature that the research is moving ahead as a whole. On some website[1], we can find a list of works such as: Homer's *Odyssey* in the 8th century, Polo's *The Travel of Marco Polo* in the 13th century, Dante's *Divine Comedy* in the 14th century, Chaucer's *The Canterbury Tales*, Cervantes' *Don Quixote* in the 17th century, Twain's *Adventures of Huckleberry Finn* in the 19th century, Frost's poem "The Road Not Taken" (1916) in the 20th century, Faulkner's *Light in Augus*t (1932), and Kerouac's *On the Road* (1957). Considering the fact that the masterpiece of Faulkner is also included here as road literature, it's safe to conclude that most of the American literature have a tendency to be regarded as travel literature. In other words, in the U.S., people often move easily and casually from one city to another (as seen in some "road movies") and main characters drive in main roads, U.S. Route 66, or expressways, which brings forth lots of travel narratives endlessly. Since stories on Americans traveling in the U.S. or the "road literature" have already been thoroughly discussed among academia, this paper will focus on Americans traveling abroad to Europe.

2. FOUR AMERICAN WRITERS WHO WROTE SPAIN

In the past, when Americans—especially, politicians, diplomats, intellectuals, merchants, sailors, and others—left their native towns for foreign countries, they were conscious about themselves in varying degrees (i.e., what kind of country America is and what kind of people they are).

[1] "In search of …the road in literature," *Adair V*, 13 July 2009, A WordPress.com Website. 03 Nov. 2019. <https://adairv.com/2009/07/13/in-search-of-the-road-in-literature/>.

One American who tremendously contributed to the American literature is Washington Irving (1783-1859). Irving was famous as an American short-story writer and is known for *The Sketch Book* (1819-20). He was also a diplomat of the early 19th century as well as a historian who completed *A History of New-York from the Beginning of the World to the End of the Dutch Dynasty, by Diedrich Knickerbocker* (1809). Later, Irving began to write more histories of the 15th century Spain, key among them being: *A History of the Life and Voyages of Christopher Columbus* (1828), *Chronicle of the Conquest of Granada* (1829, [romantic history]), and *Voyages and Discoveries of the Companions of Columbus* (1831).

In 1829, Irving moved into Granada's ancient palace, "Alhambra", but in July in the same year, he had to leave Spain for England because he was appointed as a Secretary to the American Legation in London. However, in 1831, Irving resigned from his position and concentrated on writing. Consequently, he completed *Tales of the Alhambra*, which was published both in the U.S. and England in 1832. From 1842 to 1846, he came back to Spain to serve as an ambassador or minister.

Tales of the Alhambra is still read today as a guidebook, because it was set in "Palacio de la Alhambra" (The Alhambra) in Granada and it was the last flowering of Islamic palaces, which is now registered as a UNESCO World Heritage Site. The book entails a collection of essays, verbal sketches, and stories. Irving lived in the palace while writing the book. Therefore, it was important for him to introduce the site to Western readers who had little knowledge about it at the time.

The next writer is Ernest Hemingway (1899-1961), whose novel, *The Sun Also Rises* (1926), made Pamplona, the capital city of the Navarre in Spain, famous because of the running of the bulls during the San Fermín Festival. Hemingway loved Spain very much owing to her food, fishing, bullfights, wines, etc. As a result, he visited there nine times and wrote about the city. The "Hemingway Street" and his bust can be found near Pamplona Bull Ring. This is a good example of how literature contributes to tourism.

Actually, in 1923, he first visited Spain and watched the bullfight in Pamplona, and the next summer he went to Spain again, and returned a third time in June 1925 and started writing *The Sun Also Rises*. Therefore, after all, he visited Spain in 1923, 1924, 1925, 1926, 1927, 1929, 1931, 1933, 1937, 1938, 1953, 1954, 1956, 1959, and 1960. *The Sun Also Rises* is a 1926 novel and is now acknowledged as Hemingway's greatest work. It is a *roman à clef*, because it bases on his own trip to Spain in July 1925.



Fig. 1. Hemingway at a café in Pamplona, Spain, July 1925

Source: "The Sun Also Rises." Wikipedia. 9 May 2020 Web. 21 May 2020. <https://en.wikipedia.org/wiki/The_Sun_Also_Rises>

The photo's group formed the basis for the characters in *The Sun Also Rises*: Duff Twysden (in hat) as Brett Ashley, Harold Loeb as Robert Cohn, Donald Ogden Stewart (obscured) as Bill Gorton, and Pat Guthrie (far right) as Mike Campbell.

The third literary work that this study will discuss is a novella "The Gonzaga Manuscripts" (1954) written by Saul Bellow (1915-2005). Clarence Feiler, a naïve young man from California, studied Spanish literature in the university and traveled in Spain for his quest for lost manuscripts of a famous modern Spanish poet, Manuel Gonzaga. He set off the U.S. to Madrid, then to Alcalá de Henares, and finally to Segovia.

In Madrid, Pension La Granja, where Feiler was staying, was located within a walking distance from the Puerta del Sol ("Gate of the Sun"), which was a public square—one of the best known places because of the center (zero km) of the radial network of Spanish roads. The square has the famous clock that rings out at the beginning of a new year. Since the area was an important meeting place between the 17th and 19th centuries, Saul Bellow's conscious selection of the setting seems proper for the protagonist to meet various people and to start his quest in the region.

The next choice as a destination for Feiler was Alcalá de Henares, a birthplace of Miguel de Cervantes. From the perspective of diversity, Alcalá de Henares is very interesting, with a history of Romans, of the Moors (Muslims), and of Christians from 1118 (when the city was under the Reconquista and it had both a Jewish and a Moorish quarter) to 1496.

The third choice is Segovia, where Feiler meets Perdro Alvarez-Polvo. Perdro gives him a pompous lecture on Segovian architecture, which would later represent a feature of the city with a beautiful castle in secular tourists' sense. Walt Disney's *Snow White* (1937) modeled its castle after the Alcázar.

Clarence Feiler in "The Gonzaga Manuscripts" is sometimes frustrated by some unexpected mishaps or lousy communication with a hefty British lady and Spanish people; however, he is fairly impressed by the rural landscape in Segovia.

> It got him, all of it—the ancient mountain slopes worn as if by the struggles of Jacob with the angel, the spires, the dry glistening of the atmosphere, the hermit places in green hideaways, the sheep-bells' clunk, the cistern water dropping, while beams came as straight as harp wires from the sun. (135)

In reality, when Saul Bellow first visited Spain in 1947, in late July he left his students in Madrid, and went on a short trip to Segovia. Here, he had a personal experience with the Acueducto Romano and the Alcázar. His memorable experiences are not only reflected in "The Gonzaga Manuscripts" but also in *Humboldt's Gift* published in 1975. I'll further explore Saul Bellow's writing on Spain in the next chapter.

The next writer is Dan Brown (1964-), who is best known for *The Da Vinci Code* (2003). He recently wrote his seventh book, *Origin* (2017), which set in Spain and is the fifth book in Robert Langdon series. His novels are treasure hunts. In *Origin*, Harvard "symbologist" Robert Langdon witnesses the murder of his former student at Museo Guggenheim (the Guggenheim Museum) in Bilbao, and in order to seek a password, he flies to Barcelona, (specifically, to the Basilica de la Sagrada Família).

According to his biography, Brown spent the 1985 school year abroad in Seville, Spain, where he was enrolled in an art history course at the University of Seville, he graduated from Amherst in 1986 though. For this book, he spent a great deal of time in Spain and visited many of the places in *Origin*; he researched and wrote the book for four years. His publisher said in 2016, it will be written "in keeping with Brown's 'trademark style' and sees the author interweaving 'codes, science, religion, history, art and architecture'" and "there are more than 200m copies of his books in print worldwide" (Flood 2016).

Therefore, although these four American authors are distinguished novelists and were very active in different times with different writing styles, they had one thing in common; they all traveled to Spain and created fiction and nonfiction sets in different cities of Spain.

3. EYE-CATCHER AND HOMAGE: *DON QUIXOTE*

This chapter will examine the similarities and differences between these works from a touristic perspective in an attempt to clarify their themes and sources of influence of the works. First, it is important to note that all four works mention the Spanish masterpiece *Don Quixote* (1605, 1615).

In "The Journey," the first chapter of *Tales of the Alhambra* (1832, 1851), Irving's Spanish squire is pleased to be compared to Samcho.

> On my comparing his contents of the alforjas [saddlebag] to Sancho's skimming of the flesh-pots at the wedding of Cammacho, I found he was well versed in the history of Don Quixote, but, like many of the common people of Spain, firmly believed it to be a true history.
>
> "All that happened a long time ago, Señor," said he, with an inquiring look.
>
> "A very long time," I replied.
>
> "I dare say more than a thousand years,"-still looking dubiously.
>
> "I dare say not less."
>
> The squire was satisfied. Nothing pleased the simple-hearted varlet more than my comparing him to the renowned Sancho for devotion to the trencher; and he called himself by no other name throughout the journey. (10)

In Bellow's "The Gonzaga Manuscript," Alcalá de Henares is mentioned as the birthplace of Miguel de Cervantes. He wrote *Don Quixote* (1605, 1615), a Spanish novel and the most influential piece of literature from the Spanish Golden Age and all the works of the Spanish literary canon. As a founding work of Western literature, this novel is often referred to as the first modern novel, and Harold Bloom argues that "only Shakespeare comes close to Cervantes' genius" (Bloom 2003).

Following the dinner scene at del Nido's residence, Feiler asks about the whereabouts of the manuscript:

> "It should make a difference. It's not their fault if it doesn't. Besides, Calderón wasn't your friend. But Gonzaga was. Where's the countess now? The poor woman is dead, isn't she? And what happened to those poems? Where do you think they can be?"
>
> "I don't know. She had a secretary named Polvo, a fine old man. A few years ago he died, too. The old man's nephews live in Alcalá de Henares. Where Cervantes was born, you know. They're in the civil service, and they're very decent people, I hear." (129)

Bloom states that "Don Quixote says his quest is to destroy injustice" (Bloom 2003). As Saul Bellow is also similarly writing his "quest" in a new sense, his choice of Cervantes' birthplace as one of the settings of his novella is a sort of homage to Cervantes.

My analysis now turns to Dan Brown's novel *Origin*. In Chapter 80, the protagonist Robert Langdon barely escapes death when a helicopter frantically takes off from the roof of Sagrada Família in Barcelona. In the scene where he has the thought "I'm alive," the name of Cervantes, the author of *Don Quixote,* is mentioned abruptly:

> "*Adónde vamos?*" the pilot shouted over his shoulder.
>
> Langdon pointed two blocks to the south, where one of the city's widest, brightest, and most aptly named avenues cut diagonally across Barcelona.
>
> "Avinguda Diagonal," Langdon shouted. "*Al oeste*." To the west.
>
> Impossible to miss on any map of Barcelona, Avinguda Diagonal crossed the entire width of the city, from the ultramodern beachside skyscraper Diagonal ZeroZero to the ancient rose gardens of Parc de Cervantes—a ten-acre tribute to Spain's most celebrated novelist, the author of *Don Quixote*. (346)



Fig. 2. El Parc de Cervantes

The Cervantes Park is located near the stadium in real life, and is known as a rose garden. It was founded as a public park in 1965 by the Barcelona municipal office.

4. SPANISH CUISINE

Second, I will compare descriptions of Spanish food in these works.

In *Tales of the Alhambra*, there are mentions of Sevilla's Rosca bread, Val de Peñas wine, Malga, and dishes made of capon. In the chapter "A Fête in the Alhambra," Irving writes:

> The feast, for a set dinner in Spain is literally a feast, was served in the beautiful Morisco Hall of "Las dos Hermanas." The table was loaded with all the luxuries of the season: there was an almost interminable succession of dishes; showing how truly the feast at the rich Camacho's wedding in "Don Quixote" was a picture of a Spanish banquet. (123)

Together with the feast-like Spanish dinner, a "bota" is representative of gastronomic culture in Spain. The term "bota" refers to a "leathern bottle for either wine or water" (141). In *The Sun Also Rises*, as well, the bota is repeatedly mentioned. Indeed, although Irving had stayed in the Alhambra palace for several months, the only detailed descriptions of Spanish food and drink concern wine.

Saul Bellow also mentions food in "The Gonzaga Manuscripts," when he writes: "The guests were eating soup in the dining room, an interior room, not very airy, with dark red, cloth-covered walls" (115). He also writes: "He [Clarence] paid no attention to his broiled meat and French fried potatoes" (117). In the entire story, only soup, broiled meat, and French fried potatoes are mentioned, and only vague descriptions are given. The narrative relates that as the protagonist concentrated on the lost manuscripts of poet Gonzaga, "He took one bite of the brick bits of toast the maid brought, sipped from the immense cup of bitter *café au lait*, and then rushed out to find a bookstore" (118). Actually, Spanish coffee is famous for being strong.

At dinner in the del Nido villa, Bellow does not describe what they are eating, simply writing: "He [Clarence] managed to get down a few spoonfuls of ice cream and mastered himself" (128). Next, at Don Francisco Polvo's house, "The tea was served" (132). However, the type of tea served is not described in detail. Further, in Segovia, Álvarez-Polvo asks him to have a glass of wine at the bar.

> In the *bodega* were huge barrels, copper fittings, innumerable bottles duplicated in the purple mirror, platters of *mariscos*, crawfish bugging their eyes on stalks, their feelers cooked into various last shapes. From the middle of the floor rose a narrow spiral staircase. (……) Clarence drank down the sweet, yellow Malaga. (138-39)



Fig. 3. Cartojal Málaga

Source: "Cartojal Málaga 75 cl" Bodecall - Vinos y Licores Online 2018. Web. 27 April 2020. <https://www.bodecall.com/en/wines/white-wines/cartojal-malaga-75-cl-detail>

This excerpt contains two Spanish words: *bodega* (bar or pub) and *mariscos* (shellfish or seafood). Indeed, this passage describes a Spanish pub serving various tapas. The prawn dish is likely "Gambas a la Plancha" or "Gambas Cocida." Bellow's choice of the word "crawfish" instead of little lobster demonstrates his sense of humor and captures the reader's imagination.



Fig. 4. Spanish Tapas

Source: "Everything you always wanted to know about tapas but were afraid to ask" Matador Network 2006-2020. Web. 27 April 2020. <https://matadornetwork.com/read/everything-always-wanted-know-tapas-afraid-ask/>



Fig. 5. Mariscos, crawfish tapa

Source: "Restaurante Los Mariscos" Tripadvisor 2020, Web. 27 April 2020. <https://www.tripadvisor.jp/Restaurant_Review-g187514-d5493145-Reviews-Restaurante_Los_Mariscos-Madrid.html>

According to the *Encyclopedia Britannica*, the term Málaga refers to "wine, sweet, usually red, fortified wine that originated in the southern Spanish Mediterranean coastal province from which it takes its name. The term may also be applied generically to any of a variety of heavy, sweet red wines, including certain kosher wines served at Jewish celebrations. The best Spanish Málaga is made from muscat grapes and from the variety known as Pedro-Ximénez, the latter usually sun-dried to concentrate sweetness."[2]

Malaga wine is also mentioned in Irving's *Tales of the Alhambra*. In "the Gonzaga Manuscripts," Bellow writes about wine once, mentioning Malaga. As Bellow is Jewish, he was very likely familiar with Malaga. Indeed, it possibly would have reminded him of a Shabbat of old days.

Regarding *Origin* by Dan Brown, there are fewer mentions of food and drink than in the works of Irving and Bellow. This is likely due to the fact that *Origin* covers the events of a single day. Following a murder in Bilbao, the story tells a tense escape drama typical of a Langdon Thriller. Therefore, there is no time for protagonists to leisurely eat a meal. The only description of food or drink is when Ambra Vidal takes a sip of wine alone in a spacious restroom of a G550 personal jet flying from Bilbao to Barcelona.

However, there are three flashbacks of a restaurant scene. In the first scene, Ambra Vidal is asked by Julián to go on a date to the most famous restaurant called Etxanobe in Bilbao, where they dine "over stylishly presented plates of sumac-seared tuna and truffled asparagus" (198).



Fig. 6. Etxanobe

Source: "Etxanobe" 2020 La Despensa del Etxanobe. Web. 28 May 2020. <https://ladespensadeletxanobe.com/>

Another flashback depicts a date in Madrid, where "she and Julián met for a deliciously casual dinner at Trattoria Malatesta" (199).

[2] "Málaga wine" *Encyclopædia Britannica* 2020, Web. 27 April 2020. <https://www.britannica.com/topic/Malaga-wine>.



Fig. 7. Trattoria Malatesta

Source: "Photo: Trattoria Malatesta" Tripadvisor 2020. Web. 29 April 2020. <https://www.tripadvisor.com/LocationPhotoDirectLink-g187514-d1963635-i45889377-Trattoria_Malatesta-Madrid.html>

The third flashback revisits a scene from two years earlier when Langdon had lunch with Edmond "at the private club on the eighteenth floor of the Gran Hotel Princesa Sofía" (347), located only a couple of blocks from his computer lab. Hence, Langdon's recollection of this lunch becomes a hint for finding Edmond's secret residence, where Ambra Vidal and Langdon will search for the incredible password.



Fig. 8. Gran Hotel Princesa Sofía

Source: "Archivo: Barcelona - Gran Hotel Princesa Sofía 1.jpg" (by Zarateman, 2016). Wikipedia org. Web. 29 April 2020. <https://es.wikipedia.org/wiki/Archivo:Barcelona_-Gran_Hotel_Princesa_Sof%C3%ADa_1.jpg>

Overall, *Origin* offers very few descriptions of Spanish food or the menus of the restaurants they eat at. However, there are mentions of actual high-end restaurants which exist to this day, such as La Despensa del Etxanobe in Bilbao, Trattoria Malatesta in Madrid, and Gran Hotel Princesa Sofía in Barcelona.

Therefore, Hemingway's abundant references to Spanish food in his novels should be an important point of focus. In *The Sun Also Rises*, he demonstrates considerable knowledge of Spanish liquors. The characters seem to be drinking from morning till night throughout the entire novel. The narration continually mentions different liquor brands. All liquor isn't good, the author uses the refined artifice

and makes each coming up according to the scene, to the type of a bar, a café or a restaurant, to the time zone, and to the protagonists' inner feelings.

Still in France while taking a train to Spain, the narrator states, "we [the narrator Jake and his friend Bill] ate the sandwiches and drank the Chablis and watched the country out of the window" (87). After crossing the Spanish frontier, they eat a big plate of Spanish food in some town in Spain: "The first meal in Spain was always a shock with the hors d'oeuvres, an egg course, two meat courses, vegetables, salad, and desert and fruit. You have to drink plenty of wine to get it all down" (94). This description would have informed readers they were in Spain and not America or France.

After eating the big plate of food, they partake in the Basque people's manner of drinking:

> He was a young fellow and he held the wine-bottle at full arms' length and raised it high up, squeezing the leather bag with his hand so the stream of wine hissed into his mouth. He held the bag out there, the wine making a flat, hard trajectory into his mouth, and he kept on swallowing smoothly and regularly. (105)

This is unique to Spanish culture. American characters try imitate it, but fail.

First, at the Bosada [inn] in Burguete, they enjoy hot vegetable soup, wine, some kind of a stew, and a big bowl full of wild strawberries. Second, during the fiesta, men in a wine-shop are "eating from a bowl of tuna fish, chopped onions and vinegar" (157). Third, at lunch in the café, people are drinking beer and eating shrimp. These are very likely tapas. Fourth, Jake goes to meet Brett, his former girlfriend who had separated from the young bull-fighter, in Madrid. They eat lunch upstairs at Botin's, one of the best restaurants in the world. "We had roast young suckling pig and drank *rioja alta*" (245-46). Lechón, a roasted baby piglet, is a popular food in Spain, Cuba, Puerto Rico, and other Spanish-speaking nations in Latin America. The dish features a whole roasted suckling pig cooked over charcoal. Lechón is a national dish of Spain; therefore, Hemingway ends the novel with a scene of the couple having their last supper at the best Spanish restaurant.

Many drinks are also mentioned in *The Sun Also Rises*: Chablis, a Château Margaux, wine, aguardiente, vermouth, Sherry, absinthe, Fundador, amontillado brandy, beer, Martinis, and rioja alta. Without noon or night, during a crazy fiesta of San Fermin, men's relation becomes awful because of one lady, taking on a more sinister aspect. It is presented in a way to drink the alcohol, in a way to get drunk apparently.

> "Try it. You can't tell; maybe this is the one that gets it. Hey, waiter! Another absinthe for this señor!"
>
> I poured the water directly into it and stirred it instead of letting it drip. Bill put in a lump of ice. I stirred the ice around with a spoon in the brownish, cloudy mixture. (223)

As this excerpt demonstrates, Hemingway shows how Jake became more drunk and bitter. This scene can be interpreted as a token of his hopeless and inconsolable emotional state. Eventually, the drunken state of the male characters results in the climax of the novel:

> I was very drunk. I was drunker than I ever remembered having been. At the hotel I went up-stairs. Brett's door was open. I put my head in the room. Mike was sitting on the bed. He waved a bottle. (……)
>
> "Brett, you know. She's gone off with the bull-fighter chap." (223)

Mentions of alcohol in Hemingway's *The Sun Also Rises* implant in the reader a desire to take a sip themselves. The book has a very strong effect on readers, and therefore it holds a strange attraction as a piece of travel writing.

5. THEME AND INFLUENCE

When Washington Irving stayed at the Alhambra, he was impressed by the legendary tales told by local inhabitants handed down from their ancestors. He collected and edited these stories with a help of library literature, and finally published them in a book of 41 tales. These tales are sometimes set in underground spaces, such as a subterranean palace, a cave, or a vault:

> [There is] "a long account of the subterranean palace in the bowels of that mountain where Boabdil and all his Moslem court are said to remain enchanted." (124)
>
> "Once upon a time a poor man of the Alhambra, who tended goats upon this mountain, scrambled down into that pit after a kid that had fallen in." (124)
>
> "Sanchica would have followed; but to her surprise she beheld an opening in the earth, within the barbican, leading down beneath the foundations of the tower." (125)
>
> "Everybody has heard of the Cave of St. Cyprian at Salamanca…. (…) The cave has long been shut up and the very site of it forgotten; though, according to tradition, the entrance was somewhere about where the stone cross stands in the small square of the seminary of Carvajal…." (141)

Thus, the essence of the tales of Alhambra is the Moorish golden secret, that is, the treasures of gold, jewels, and precious stones hidden somewhere beneath the earth. A fortunate few are able to find these treasures and pick up a fistful to take with them. Therefore, the commonly held belief that *Tales of the Alhambra* is a guidebook is false. Indeed, this book is widely read because it excites and entertains readers. In other words, it is a book about adventure, not just a guidebook by an American who traveled to Granada.

Moreover, *The Sun Also Rises* is a novel about American and British expatriates spending summer vacation in Spain and watching bullfights. Hemingway sought to capture individual moments of his life and his sense of being alive. Jake wants to feel that feeling because he cannot love his girlfriend physically as he was made impotent by the war. Spain is a country where people can witness life and death in bullfighting: "It isn't just brutal like they always told us. It's a great tragedy—and the most beautiful thing I've ever seen and takes more guts and skill and guts again than anything possibly could. It's just like having a ringside seat at the war with nothing going to happen to you" (Balassi 127).

Before this group of expatriates arrives in Pamplona, Jake and Bill take a fishing trip to the Irati River. The scene serves as an interlude between the Paris working place scenes and the Pamplona fiesta scenes. Stoltzfus states about Hemingway's many works that stress the therapeutic value of immersion in nature (Stoltzfus 218). The nature scenes of Jake and Bill's fishing expedition is a clear contrast with the fiesta scenes (Wagner-Martin 6-9). In the end, it is obvious that Hemingway was trying to capture the time and place of Pamplona. The period between World War I and the Great Depression was a special period for American expatriates, or the lost generation. *The Sun Also Rises* made the San Fermín Festival famous around the world and made Hemingway famous across America.

In Saul Bellow's "The Gonzaga Manuscripts," Clarence sets off in search of the lost manuscripts of the poet Gonzaga. However, in the end, he learns that they are buried with Countess del Camino. Clarence is offered a document and shares of stock in the Pitchblende Mine in Morocco instead of love poems. This is because Spaniards assumed that Americans must be searching for something related to uranium: "Uranium is used in atom bombs" (140).

In this novella, Clarence is often regarded as a representative of American. The first time he opened a book written by Gonzaga, he was deeply affected: "I was in touch with a poet who could show me how to go on, and what attitude to take toward life" (113). As a result, he thought that "[t]here should be someone trying to find those posthumous poems" (113), and he was ready to spend some of his fortune to achieve this objective. However, what he learned on his trip was that he is an American and the United States is a country that dropped atomic bombs and undertook repeated nuclear tests

which caused frequent abnormal weather and ravaged the planet.

In Dan Brown's *Origin*, Ambra Vidal and Langdon had to concoct a way to escape to Barcelona from the Guggenheim Museum in Bilbao in order to search for a password which was hidden in Edmond Kirsch's favorite book. Nevertheless, during the trip, they are able to discover "what attitude to take toward life" in addition to the password. For example, as for Ambra Vidal, whether she should marry her fiancé, future king of Spain. During his travels, Langdon achieves a great success while also witnessing the sad death of his favorite disciple, Edmond Kirsch. Moreover, Ambra Vidal feels both doubt and love toward her fiancé, Prince Julián.

Origin is definitely set in Spain, and many famous works of architecture appear prominently in the work. For example, the Guggenheim Museum appears as Kirsch's presentation venue, the top floor of Antoni Gaudí's legendary Casa Milà as Kirsch's home in Spain, and the basilica "crypt" of Sagrada Família serves as the secret location where his favorite book, *The Complete Works of William Blake*, is housed. In the end, Sagrada Família is where, in chapter 75, Langdon fights with the enemy in a dark spiral stairwell over a hundred-foot drop. This 2017 mystery thriller inherits Spanish-like essence of Irving's legendary tales of the tower and the cave, Hemingway's life's most critical choice, and Bellow's question what American looks like for the Spanish.

REFERENCES

1. Balassi, W 1990, "Hemingway's Greatest Iceberg: The Composition of *the Sun Also Rises*", *Writing the American Classics*, edited by James Barbour et al., U of North Carolina P, 1990.
2. Bellow, S 1968, "The Gonzaga Manuscripts", *Mosby's Memoirs and Other Stories*, Viking, New York.
3. Bloom, H 2003, "The knight in the mirror," *The Guardian*, 13 Dec. 2003, viewed 1 March 2020, <https://www.theguardian.com/books/2003/dec/13/classics.miguelcervantes>.
4. Brown, D 2017, *Origin*, Bantam Press, London.
5. Flood, A 2016, "Dan Brown returns to Da Vinci decoder for new novel Origin", *The Guardian*, viewed 29 February 2020, <https://www.theguardian.com/books/2016/sep/28/dan-brown-returns-to-da-vinci-decoder-for-new-novel-origins>.
6. Hemingway, E 1970, *The Sun Also Rises*, Charles Scribner's Sons, New York.
7. Irving, W 2019, *Tales of the Alhambra*, (1832), Independently published, Amazon.co.uk.
8. Stoltzfus, B 2005, "Sartre, *Nada*, and Hemingway's African Stories", *Comparative Literature Studies*, vol. 42, no. 3, pp. 205-228. <https://muse.jhu.edu/article/195381/pdf>.
9. Wagner-Martin, L 1990, "Introduction", *New Essays on The Sun Also Rises*, Cambridge UP, Cambridge.