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**FACULTY OF LETTERS, LANGUAGES AND ARTS**

# **The Philosophical View over the Concept of Death in Hemingway's Novels**

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## *Dedication*

To my parents

And

To my wife Malika

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## ABSTRACT in English

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This dissertation argues that the notion of 'death' overwhelms most of Hemingway's works. 'Death', as being conceived by Ernest Hemingway in his works is widely driven from the various cultures he has been exposed to as a journalist, a writer and a soldier during World War One. Chapter One, deals with the concept of death dealt with by philosophers, thinkers, writers as well as some civilizations, Hemingway became intimately acquainted with. This dissertation is divided into four chapters; besides the literary review devoted to the concept of death, the three others are displayed as follow: Are there any stylistic elements bearing the concept of death? Are there any symbolic elements related to 'death that can be depicted and do they reflect Hemingway's own experience? Are there any harbingers in Hemingway's works of his suicide?, To examine these questions, the study reveals that Hemingway uses wind, cold, dark, night, rain and black as symbols to show his angst to 'death'. Hemingway's own experience is mirrored in many of his works; A Farwell to Arms is studied because it is the most striking example. Two novels are analyzed to depict the inserted stylistic elements referring to 'death'. For Whom the Bell Tolls and A Farwell to Arms bears various types of repetition used to hammer the notion of death. The two novels are subjected to the study because they best reflect the analysis since both of them are novels of war. Chapter four argues that Hemingway's suicide has been carried chronologically all along his writings dating from 1925to1952.

**Key Words:** *Death, War, Style, Repetition, Symbols.*

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## ABSCTRACT in FRENCH

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Cette thèse révèle que la notion de la mort accable la plupart des œuvres d'Hemingway comme étant conçue par Ernest Hemingway dans ses œuvres, la mort est engendrée par de différents statuts ; comme journaliste écrivain et soldat tout au long de la Première Guerre mondiale. Le premier chapitre de la thèse porte sur le concept de la mort, traitée par des philosophes, des penseurs, des écrivains ainsi que par certaines civilisations, qu'Hemingway a été en contact avec. Cette thèse est motivée, sans compter du premier chapitre qui est consacré au concept de la mort, véhiculé par trois questions de recherche: Y a-t-il d'éléments stylistiques portant le concept de la mort? Y a-t-il d'éléments symboliques liés à la mort dans les écrits d'Hemingway et qui reflètent l'expérience propre à Hemingway? Y a-t-il des signes avant-coureurs du suicide dans les œuvres d'Hemingway? , Pour examiner ces questions, l'étude révèle que Hemingway utilise les noms, pluie, vent, froid, nuit, et les adjectives ; noir et sombre comme des symboles pour montrer son anxiété à 'la mort' L'expérience propre à Hemingway se reflète dans plusieurs nombre de ses œuvres; l'Adieu aux Armes est l'objet de mon étude, car il est l'exemple le plus approprié. Pour répondre à la deuxième question, deux romans sont analysés pour illustrer les éléments stylistiques insérés référant à 'la mort'. *Pour Qui Sonne les Glas* et *l'Adieu aux Armes* sont l'objet de mon étude stylistique et qui montre de différents types de répétition utilisés pour marteler l'idée de la mort. Les deux romans sont soumis à l'étude, car ils reflètent le mieux mon analyse puisque tous les deux sont des romans de guerre. Le chapitre quatre fait valoir que le suicide de Hemingway a été réalisée par ordre chronologique tout au long de ses écrits datant de 1925 à 1952

Le conflit d'Hemingway avec la mort est chronologiquement remarqué dans ses œuvres En conséquence, le compte à rebours du suicide d'Hemingway n'était pas uniquement due à la détérioration de sa santé. Je suppose, s'il a mis fin à sa vie, c'est aussi parce qu'il avait hérité de gènes "suicidaires".

## ABSTRACT in ARABIC

تظهر هذه الأطروحة أن فكرة الموت تغمر معظم أعمال همنغواي الموت كما تم تصميمها من قبل إرنست همنغواي في أعماله، هي نابعة من احتكاكه بالثقافات المختلفة التي حاكها كصحفي وككاتب وكجندي علي مدي الحرب العالمية الأولى. الفصل الأول من الأطروحة يتناول مفهوم الموت، وتصوره من طرف الفلاسفة والمفكرين والكتاب وبعض الحضارات، التي احتك بها همنغواي بغض النظر عن الفصل الأول الذي هو مخصص للتعريف و آراء المفكرين والفلاسفة و بعض الحضارات والديانات فالأطروحة تحتوي علي ثلاثة فصول نجيب من خلالها عن ثلاثة أسئلة بحثية: (1) هل هناك أية عناصر رمزية تتعلق بالموت في كتابات همنغواي و هل هي تعكس حقاً- الحياة الخاصة بهمنغواي؟ هل هناك عناصر لغوية استعملها الكاتب تدل علي مفهوم الموت؟ هل هناك أية طوابع في أعمال همنغواي تنبأ بقدمه علي الانتحار؟ ، عند دراسة هذه الأسئلة، تكشف الدراسة أن همنغواي استخدم أسماء مثل المطر والريح والبرد، الليل الظلام ، والصفات . وكالأسود ومظلم كرموز لإظهار الشجن اتجاه الموت ' التجربة الشخصية لهمنغواي المنتشرة في العديد من أعمال الادبية. وداعاً للأسلحة هو موضوع الدراسة لأنه هو المثال الأكثر مناسبة للإجابة على السؤال الثاني، وللإجابة على السؤال الثاني تم تحليل روايتين لتوضيح العناصر الأسلوبية التي تم إدراجها من طرف الكاتب في إشارة إلى "الموت". لمن تفرع الاجراس و وداعاً للأسلحة هي موضع دراسة الأسلوبية التي تحوي على أنواع مختلفة من التكرار استخدمها الكاتب لابرز فكرة الموت. تعرض كل من الروايتين للدراسة، لأنها تناسب التحليل لان كلاهما رواية حرب. اما الفصل الرابع يبرز الترتيب الزمني في الاعمال المعروضة للدراسة التي نشرت من تاريخ 1925 الي 1952 ويلاحظ الصراع مع الموت في أعمال همنغواي يقترب زمنيًا وبالتالي، كان الانتحار عدا تنازلياً لهمنغواي الذي لا يعود حسب اعتقادي فقط إلى تدهور حالته الصحية. ، بل هو أيضاً لأنه كان قد ورث جينات "انتحارية".

الكلمات المفتاحية: الموت الحرب الاسلوب التكرار الرمزية

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## List of Abbreviations

<b>ARIT</b>	Across the <b>R</b> iver and <b>I</b> nto the <b>T</b> rees
<b>BL</b>	<b>B</b> y-line Ernest Hemingway.
<b>CSS</b>	The <b>C</b> omplete <b>S</b> hort <b>S</b> taories
<b>DIA</b>	<b>D</b> eath <b>I</b> n the <b>A</b> fternoon
<b>DLT</b>	<b>D</b> ateline: <b>T</b> oronto
<b>DS</b>	The <b>D</b> angerous <b>S</b> ummer
<b>FC</b>	The <b>F</b> ifth <b>C</b> olumn and the First <b>F</b> orty-nine Stories
<b>FTA</b>	<b>A</b> <b>F</b> arewell <b>T</b> o <b>A</b> rms.
<b>FWBT</b>	<b>F</b> or <b>W</b> hom the <b>B</b> ell <b>T</b> olls
<b>GHOA</b>	<b>G</b> reen <b>H</b> ills <b>O</b> f <b>A</b> frica
<b>GOE</b>	<i>The</i> <b>G</b> arden <b>O</b> f <b>E</b> den
<b>IIS</b>	<b>I</b> slands <b>I</b> n the <b>S</b> tream
<b>IOT</b>	<b>I</b> n <b>O</b> ur <b>T</b> ime
<b>MAW</b>	<b>M</b> en <b>A</b> t <b>W</b> ar
<b>MF</b>	<b>A</b> <b>M</b> oveable <b>F</b> east
<b>MWW</b>	<b>M</b> en <b>W</b> ithout <b>W</b> omen
<b>NAS</b>	The <b>N</b> ick <b>A</b> dams <b>S</b> tories
<b>OMS</b>	The <b>O</b> ld <b>M</b> an and the <b>S</b> ea
<b>SAR</b>	The <b>S</b> un <b>A</b> lso <b>R</b> ises.
<b>SL</b>	Ernest Hemingway: <b>S</b> electe <b>L</b> etters
<b>SS</b>	The <b>S</b> hort <b>S</b> tories of Ernest Hemingway.
<b>TAFL</b>	<b>T</b> ru <b>E</b> <b>A</b> t <b>F</b> irst <b>L</b> ight.
<b>THHN</b>	<b>T</b> o <b>H</b> ave and <b>H</b> ave <b>N</b> ot.
<b>TOS</b>	The <b>T</b> orrents <b>O</b> f <b>S</b> pring.
<b>TSTP</b>	<b>T</b> hree <b>S</b> tories and <b>T</b> en <b>P</b> oems
<b>UK</b>	<b>U</b> nder <b>K</b> ilimanjaro.
<b>WTN</b>	<b>W</b> inner <b>T</b> ake <b>N</b> othing

## General Introduction

World War I is completely different from previous wars. It is a dividing line in human history, this is a truth universally acknowledged. It is not astonishing when know that , for the first time in World War I that began the unheard-of, all-time technological massacres of human beings by artillery shells, tanks, gas bombs, submarines and other new weapons an estimation of thirteen million military deaths within four years. For that, it continues to be called the Great War, pointing out its special position in modern life and hunch. Malcolm Bradbury refers to the Great War as the “apocalypse that leads to Modernism.

And for Americans especially, The Great War was a shaping moment in the in its history .World War I brought about a great paradigm shift in people’s belief system. Before 1914 many Americans and Europeans believed technology might shorten wars, make them less blood. However, letters and diaries written by soldiers during this period assist in understanding what conditions were like for soldiers, both on the battlefield and off.. The historiography of soldier’s writings during the Great War suggest that there was a discrepancy in what they were experiencing and what they were recounting to their families and friends on the home front. Conditions of the front line life where widely commented on in the diaries. Reading the entries of the American soldiers gives an indication of how terrible life in the trenches must have been.

Later on, War literature of the **1920s** and **1930s** frequently condemned the mechanized, impersonal nature of modern war produced by the application of science to the techniques of killing. But not all Americans succeed in interpreting the war and their participation in it. American soldiers provided commentary on conditions of front line life but found them difficult to describe. Soldiers, even though 400 thousand served in the army, two hundred thousand of these overseas, and even though some of them were poets and novelists who left accounts of their war experience .Their experiences were so dreadful that soldiers would never forget the way they felt during the War. Soldiers often stifled their most harmful experiences and feelings, saving these for private reflection, America’s wars have been the source of an important frame of literature and a theme for many of the nation's major writers, beginning with James Fenimore Cooper and *A Farewell to Arms* (**1929**). As Civil War, World War I,

and World War II have had a deep impact on American society, the literary treatment of them continues to influence present concepts of war and its nature. With other American writers, Ernest Hemingway's *In Our Times*(1925) and *A Farewell to Arms*(1929) have been combined together as a collective expression of American disillusionment with World War I.

Unlike the other soldiers returning from France in 1919, who were neither cynical nor disillusioned, the "Lost Generation" living in a world deprived of meaning or purpose. The turbulent spirit of the American Legion better expresses their mood through the characters in *The Sun Also Rises* depicting the impact of war on The Lost generation who were the expatriate movement; young people volunteered to “take part in the war to end wars”, the most representative connotation to the alienation of Hemingway and his friends, who were leading a life of dislocation and fragmentation, of despair and cutoff. It is a period of spiritual crisis labeled the second American Renaissance;

The concept of death overwhelms the whole parts of this thesis. It is the main concern. The start is by giving the concept of death as believed by ancient civilizations, as seen by thinkers and as dealt with by literatures and in particular American literature. Death as an obsession in Hemingway's life, particularly in short stories and novels focusing on his dramatic characters which were an expression of his inner strength. Then, to reveal the concept of death out of symbolism used by Ernest Hemingway. Hemingway's intention for suicide through his works stated chronologically as a countdown to his last days.

Countless articles concerning the theme of death have been produced and many of Hemingway's works have been studied. More than half a century after Hemingway's death, he is seen as a master writer. When alive, Hemingway was compared to the most prominent writers, and other worthies, and his status as a literary giant was rarely questioned.

Most critics acknowledge that Hemingway never lost sight of death in his novels and that passing time presents thought of death and unsettling realization and as a reason for hopelessness. Hemingway never forgot the fact that time moves human

being toward death. For Hemingway, life characterized by countless variety and movements. Its squeamish, its beauty is boosted that by knowing that we humans live short lives and lose everything when we die. We should live our life at its utmost, postponing our acknowledgement of death. The modern spectatorial relationship to death was frequently voiced as a problem in the literature written around the period of the First World War. However, as a modernist writer, Ernest Hemingway concern of the concept of death and mourning is different from his contemporaries.

What can be noticed is that from the very beginning of Ernest Hemingway's novels *A Farewell to Arms* and *For Whom the Bell Tolls*, death is a frequent and familiar theme in Ernest Hemingway's own family. Thus, it is obvious that death affected both Ernest Hemingway's own psychology and his fiction. Another observation is that the aforementioned novels are the works where Ernest Hemingway's allusions to death is more obviously seen.

This leads to ask the following questions

**1-Does Ernest Hemingway use any literary elements do depict the concept of death in his works**

**2-Why did Hemingway pass away the way he did (suicide)?**

To answer these questions, and since *death* is the cornerstone of the whole thesis, I see it necessary to entitle my thesis. **The philosophical view over the concept of death in Hemingway's novels**

Indeed Ernest Hemingway uses symbols and stylistic devices as obsessive reoccurrence and as an answer to meta-physical angst. Hemingway unconsciously plans for suicide because he was haunted by death and mostly he is pushed by internal genes inheriting from his father.

When reading. The novels *For Whom the Bell Tolls* and *A Farewell to Arms*, from the very beginning it is noticed that they are the works where Ernest Hemingway reveals his angst to death Ernest Hemingway managed to represent a different representation of death not only from the traditional thematic technique but also through some stylistic devices he used to hammer the idea of 'death' all along his aforementioned novels. The novels are a nothing but his own experience. *For Whom*

the *Bell Tolls*, it is his autobiographical story depicting his own life where he participated in the Spanish Civil War and *A Farewell to Arms* is another autobiographical story about the First World War where he was as a driver, a journalist and as a soldier and a lover.

He also uses techniques to hammer the idea of death. It is a frequent and a familiar theme in Ernest Hemingway's own family. Thus, it is obvious that death affected both Ernest Hemingway's own psychology and his fiction.

Hemingway used to paradoxically, highlighted discretely the idea of death. It is worth noted that because the use of stream- of- consciousness technique is the common style, where the author tries to render directly the very fabric of his characters' consciousness without reporting it in formal, Ernest Hemingway made some of his novels difficult to read especially for those accustomed only to the traditional method. That showing the loneliness of the individual can best be depicted through the concentration on the stream- of- consciousness and on the association of ideas within the individual consciousness

Death is the main theme which captures the whole body of the two novels *For Whom the Bell Tolls* and *A Farewell to Arms*. They gather Hemingway's own desire for death, and the relationship between his thoughts about death and the concept of death in these books. It is worth to say that responses to death are important in Hemingway's fiction. Thus, fighting is a natural and necessary reaction to loss. From another perspective, particular emphasis to the effects of the Great War in *A Farwell to Arms* and Spanish Civil War in *For Whom the Bell Tolls* on people is very well depicted in these two novels. The emphasis will be put on Hemingway's agonizing life experiences from the very beginning and how his life was shadowed by death. It is worth to say that Ernest Hemingway had a clear sense of the tragedy of his 'lost generation' associated with World War I. The Great War, Modernism, and the fear of death is a remarkably seen on Hemingway's novels depicting the effect of the Great War on Modernism and on his literary activity. Ernest Hemingway managed to represent quite a different representation of death not only from the traditional thematic technique but also through some stylistic devices he used to hammer the idea of 'death' all along his the aforementioned novels.

My thesis, in general, pivots on the notion of death. It will be carried out all along the four chapters. Starting from the first chapter where death is presented in various shapes, personification of death then the way death is dealt with in American literature. How it is presented in Hemingway's works and how religions view death, - only Christianity and Judaism are cited for their relation with the writer-. Chapter two is devoted to some autobiographical novels where Hemingway's own experience is flagrantly observed. In the same chapter an analysis extracts out the symbolic elements Hemingway uses to refer to death. The third chapter is about the stylistics, another analysis will be carried out to see the different types of repetition Hemingway uses to hammer the notion of death. In the Four Chapter, a chronological analysis will be carried out showing Hemingway's countdown to suicide, some novels have been selected chronologically dating from **1925** to **1952**. A general conclusion summarizing the previous conclusions and giving personal comments

Ernest Hemingway contributed to the shape of the American identity and their national consciousness. However, he cannot – alone- represent the typical American writers' view. As much as I go along with in this thesis, will allow me to give, another concept of death, a wider concept, I guess, to be added to other concepts stated by other researchers on Hemingway's works.

From his very beginning of his writing career, Hemingway's style was a target of much criticism and of a great deal of comment and controversy. And considerable interest has developed in the literary sources of his work. With a simple, direct, and unornamented style, probably inherited from his early career as a journalist, his new challenging technique has put him on a pedestal beside other great writers. Critics noticed that Hemingway avoids the adjective whenever possible, but with his incontestable skill the effect of his writing has always been great.

Hemingway in *In Our Time* said of his writing that in most of his work, he never writes until the ideas are in order and he never sets down a sentence on paper until he has it so expressed that it will be clear to anyone. He says that he sometimes thinks that his style is suggestive rather than direct. The reader must often use his imagination or lose the most subtle part of his thoughts. He also said that he took great pains with his work, pruning and revising with a tireless hand. And that he had the welfare of his creations very much at heart. He cuts them with infinite care, and

burnishes them until they become brilliants. What many another writer would be content to leave in massive proportions, he polishes into a tiny gem. A writer's style should be direct and personal, his imagery rich and earthy, and his words simple and vigorous. The greatest writers have the gift of brilliant brevity, are hard workers, diligent scholars and competent stylists.

Perhaps his parents' rejection to the first copies of his book *In Our Time* (1924) made him stick to that type of style when we know how obstinate Hemingway has always been. Sharply criticized by his parents, especially by his father and indeed; a crude, vulgar and an unsentimental style, Hemingway seems adopting this particular style and forever. What his family and critics did not know was that that type of fiction in particular was used as a therapy for his psychological adjustment. And it is, perhaps, this style was precisely the reason why a great many other people liked his work. When writing, Hemingway finds real emotions and conveys these emotions to the reader which they are transformed later into excitement. Hemingway makes his reader share the same feeling with him and with his characters as well.

Needless to say that many people have read Hemingway's works. And needless to say that much has been written about Ernest Hemingway, including discussion of his mood disorder, alcoholism, and suicide.

Through poems, short stories or novels, American poets and writers depict Death in their writings from different angles. And death seems to be the main topic in American Literature. No reader rejects that reality that is why it is becoming the common theme in many writings. What makes death important is that it comes, most of the time, after a sweet and a safety life. And all of a sudden it destructs anything beautiful within our life and what makes it more important is that it is inevitable. The miscellaneous and even contradictory explanations emerges from the ambiguity of the writings what leaves the doors open to many interpretations, yet they all seem to end up with the same conclusion, death. The expressions of feelings towards death vary from an author to another; everyone juxtaposes his belief, his upbringing, his own experience yet the stories always end up in death. It seems to be that American literature is the reflection of America itself since it has undergone many wars and conflicts. In American, at that time, if one wants to live he should accept the risk of

death. For Hemingway, to have a real meaning of life, the experience of death must be repeated again and again. This belief may be resulting from Hemingway's paranoia.

# CHAPTER ONE

**CONCEPT**

**OF**

**DEATH**

## Introduction

Death is one of the great themes of literature, perhaps more frequent even than love. One of the most polemic topics of research is *death and dying*; no science has given a final word on that topic even in psychology. It is a field which is linked with tremendous feelings of any human being towards his end of existence, all in knowing that that fact is ineluctable. The concept of *death* changes according to culture, religion and the individual personal experience. It is obvious that the understanding of death shifts through myriads changes during a person's life. Although death concept is unique for everybody but the language and the religious background assert some understanding and give birth to that concept, which is, in fact, associated with emotions, especially fear and anxiety. *Death*, the sources of grief and sorrow. The sources of pain of losing a loved one. That is what death means to most of us today.

*Death* is seen from different angles. What prominent thinkers believe is not what ancient civilizations set up. Ancient Egyptian concept of *death* and the parts of which it was made up was completely another view. However, religions, though, some of them received revelation from the same source, seem contradictory in some concepts.

But for most people, death is an uncomfortable subject that they'd prefer not to dwell on. It is a subject that most of us do dislike to hear about, talk about, or even think about. This is, understandably, a hard truth for some people to accept, after all. We have, surely faced many deaths; death of many people we know and even our domestic animals and we still will face others; death of our family members, friends, colleagues, and so forth. It is simply the natural cycle at work. The moment as we speak, someone is being born, another is perishing. We refuse to approach death though we know it is a reality and a fact of live. Because death is omnipresent in society, it creates a situation that death-related behavior is inevitably incorporated in various studies. For, as a wise man once said, he who lives fully is prepared to die and have his naked, putrefying corpse draped over his own headstone for a night of the most brutal befoulment by a gang of necrophilic Satanists.

There are two extreme attitudes, most people have towards death. They are either frightened, thinking that it will be a sordid, painful experience, or they are

totally indifferent; they have a total annihilation. This fear leads to denial of death. It would be better to accept the reality of death and then learn how to overcome our fear and the indifference leading to a sudden shock when facing death. On this basis, the present, the present theoretical chapter bears definitions related to the topic and related to the writer's view of the topic

## **I.1. Personification of death**

It is the notion of death philosophically personified and it is the inner instinct of death vented outside in a violent and uncontrolled manner.

Death is a very fearful event to think about deeply: What happens when we die? Does it hurt? Do we go anywhere? Does it all just go dark? To try and understand death, humans have personified it in an effort to try to approach the understanding the process. This process has created countless personifications of death, from Grim Reaper to a goth chick and all the rest of them. The Greek were the first who have invented a person behaving on the behalf of death. Romance novels or books are found till today with a romance subplot, involving some kind of personification of death. The Incarnations of Immortality makes the fearful facing death with more objectivity.

During the ancient plays, people had to deal with the fact that Euripides' Death is male, carrying a sword, winged, and grim, but the reality is that cultures have adjusted their image of Death or the Grim Reaper for some time. Cheating death is the frequent phrase applied to someone who tries to avoid death. Using all the manners possible to escape death in order to prolong his life in spite of considerable odds. A person who cures themselves of cancer without chemotherapy, a person who avoids by a narrow margin falling off a cliff or building or being shot or stabbed, or a person who survives hospitalization in critical condition in spite of a poor prognosis from doctors all might be described as having "cheated death". In Greek mythology, Sisyphus cheats death by tricking Persephone to let him return to the world from Tartarus.

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## **I.2.Thanatos**

Derived from In Greek mythology, Thanatos which means "*Death*". In order to have a near concept of death the personification of death has been devised .It can be faced, avoided and even defeated. The image should be other than that of a person. It may appear as Grim. He was a minor figure in Greek mythology, often referred to, but rarely appearing in person. It can be cheated. Cheating death is also a recurring theme in tales and novels. During the cheating of death, you avoid one horrific event, only to die by another fatal event, you survive, then die.

Dying is an aperture through which all humans ever born will eventually pass; it is the inevitable conclusion and culmination of each individual's existence. These excerpts from the play of Alcestis, Written 438 B.C.E by Euripides where Death is personalized and acting as human being do. This flagrant confrontation might externalize what many people think of death. People, through this play, are forced to hear what have always refused to listen.

From Alcestis, Written 438 B.C.E by Euripides and Translated by Richard Aldington. whose dramatis personae are, Apollo, Death, Chorus of Old Men, A Woman Servant, Alcestis (the queen and wife of Admetus), Eumelusking of Thessaly), Eumelus (their child),Heracles and Pheres (father of Admetus).

This story, all of it, seems frightening but loveable and I pity anyone who misses reading it that is why I fervently would recommend it to anyone who enjoys a good tragedy.

Among all the personae, only the utterances of what 'death' says is abstracted from the play, right from the first utterance of Apollo to the last utterance of Heracles :

*"APOLLO*

*Dwelling of Admetus, wherein I, a God, deigned to accept the food of serfs!*

**HERACLES**

*You may not hear her voice until she is purified from her consecration to the Lower Gods, and until the third dawn has risen. Lead her in.*

*And you, Admetus, show as ever a good man's welcome to your guests.*

*Farewell! I go to fu .....*

*Talk all you will, you get no more of me! The woman shall go down to the dwelling of Hades. Now must I go to consecrate her for the sacrifice with this sword; for when once this blade has shorn the victim's hair, then he is sacred to the Lower Gods!*

At the end of the play,

DEATH enters the Palace by the open main door. The CHORUS enters from the right. They are the Elders or Notables of the city, and, therefore move slowly, leaning upon their staffs.

The Alcestis was not to confirm its author as 'the most tragic of the poets for free. He was indeed one of the great tragedians of classical Athens (beside Aeschylus and Sophocles).

Admetus knows he will die in the near days, but Death grants him the chance to live if he can find someone to take his place. Admetus' wife, Alcestis, accepts. And Admetus escapes Thanatos, Death. Though the play depicts the value of love when it is in its genuine acme and how noble must a wife be to take her husband's place in death. But the most important in that all is 'Death' in itself. Although it is a play about death written over 2500 years ago but still the same question rises today, how we can avoid 'death'. This is indeed a 'deep meditation on human mortality' as well as hope for life and grief and fear to lose it, it is about the very real value of a life.

The play was very stimulating and thought provoking on miscellaneous subjects connected to death. It is the message 'death 'conveys to all of us'; all human being are seen equal in 'death's eyes; no matter what their age is and no matter what their wealth or even their health. The cowards, the brave are but that one person and

that very same person” With the help of the god Apollo, Admetus—the king of Pherae in Thessaly, Greece—completed this seemingly impossible task and married Alcestis. With all that bravery, he could not but surrender for ‘death’ and put his shield away and knuckle under the power of ‘death. Admetos, king of Thessaly, is cursed to die young. Being a good king, the call goes out for someone to take on his early death. After everyone declines, including his aging parents, his wife, Alcestis, chose to die. The subject of this play confronts us with a strange example of self-devotion and of a unique love, and recalls to the mind those who die for the sake of others. It is one of the works that genuinely touched my feelings in such a beautiful morality. ‘Death’ never gives such privilege; it must be an exception for Alcestis, besides that all, it was a play after all. Let us take it as a reality. Lovers who think they can do everything for the sake of their beloved ones, once in front of ‘death’ love melts like butter. It must be another feeling, stronger and much more unique that no one can go along well with, since it comes only once. Thus, no one is able to predict how the feelings will be. ‘Death’ comes on spec and gives no opportunity to anyone to make a decision. It puts everyone under a state of hysteria. Alcestis must be under that state of hysteria not to leave her children fatherless otherwise, no one on earth accepts to substitute someone else to die. The play deals with death and how people react to it. We learn that Admetis, the king of Pherae, has been marked by Death. He is offered the opportunity to avoid it if he can find a volunteer who is willing to die in his place. He canvasses his mother and father and various other nobles of the city. No one is ready for such a substitution. Simply because no one wants to die.

### **I.3.Life and death drives**

Psychologically, for Freud, there are two forces that drive human beings : The ‘life drive’ what is best known as libido or Eros compassing all what have to do with the human being while living such as hunger, sex, thirst and so on. The second force that drives that creature is the ‘death drive’ which is better known as ‘Thanatos.

For Freud, human beings are merely concrete manifestations of the epic and eternal battle being waged between Eros (the love drive) and Thanatos (the death drive).

The death drive is the core of aggression, destructiveness, and the eagerness towards hate, murder, stagnation, repetition, and negativity. Freud tried to explain the diversity of psychological life through the inner actions of and conflict between these two

primal drives. He asserts that human behaviors are stimulated by sexual and instinctive drives known as the libido which is fuel derived from the Eros or life instinct.

Freud contends that the best way to diagnosis the social ills of civilization—along with the individual therein—is to view both as concrete and historical manifestations of a primeval and irreconcilable conflict between two great, primordial drives: Eros (love) and Thanatos (death).

Libido (sexual desire), in short it is that form of mental energy that is related to death. Trying to avoid death or facing it willingly, either instinctively or openly, all these attitudes are attached to death

He assumed that "the aim of all life is death," *"inanimate things existed before living ones"* and that *"everything living dies for internal reasons"* (Freud, 1920, p.38.)

Death plays a major role in one's internal experience. It haunts the individual as nothing else. Although it is a field which is linked with tremendous feelings of any human being towards his end of existence, all in knowing that that fact is ineluctable. The concept of death changes according to the impact of culture, religion and the individual personal experience. It is obvious that the understanding of death shifts through myriads of changes during a person's life. Although the concept of death is unique for everybody but the language and the religious background assert some understanding and give birth to that concept, which is, in fact, associated with emotions, especially fear and anxiety

*"Death is the center of many traditions and organizations; customs relating to death are a feature of every culture around the world. Much of this revolves around the care of the dead, as well as the afterlife and the disposal of bodies upon the onset of death. The disposal of human corpses does, in general, begin with the last offices before significant time has passed, and ritualistic ceremonies often occur, most commonly interment or cremation. This is not a unified practice; in Tibet, for instance, the body is given a sky burial and left on a mountain top. Proper preparation for death and techniques and ceremonies for*

*producing the ability to transfer one's spiritual attainments into another body (reincarnation) are subjects of detailed study in Tibet. Mummification or embalming is also prevalent in some cultures, to retard the rate of decay ” (Ariès, 1974,pp.87-89)*

Intellectually we are all quite sure that one day we shall die, but most of the time we are so reluctant to think of our death what made this knowledge far to be near to the bottom of our hearts, and we live our life at our utmost, as if we live eternally. As a result the things of this world, be it material possessions, reputation or popularity, and the pleasures of the senses become of paramount importance, so we devote most of our time and energy to obtaining them and we engage in many negative actions for their sake. We are so caught up with the concerns of this life that there is little room in our mind for genuine spiritual practice. We are completely unprepared and when the time of death actually arrives, it is until then we discover that we have been ignoring death all our life. Death is a scary stranger. One we do not dare think about for fear that it will creep up behind us and take us away from the only life we know. Throughout human history, people have always refused to accept the unwelcoming end that death brings to life. Death brings a refusing reality because, most of the time is a , sudden interruption to one’s life , projects, and relationships., the embossing inscription on many tomb stones often reads "Rest in Peace," Paradoxically is that most people do not believe deeply in the peaceful rest of the grave. They would stay alive and enjoy what is tangible rather than to enter that metaphysical world. Hence, we can comprehend that the subject of death and afterlife always has been a matter of strange and undesirable self-conviction. After all, the death rate is still one per person. Each of us at the appointed time will face the grim reality of death.

Philosophical ideas emerged out of philosophers concerned with the nature and importance of death and in order to work towards an analysis of the concept of death. I have chosen Stanford encyclopedia of *philosophy* (*The Metaphysics Research Lab, Center for the Study of Language and Information (CSLI), Stanford University Library of Congress Catalog2015*) which contains many thoughts from very prominent thinkers and abstracts from the following books such as Annihilation : the sense and

significance of death of Christopher Belshaw, *The Philosophy of Death* by Steven Luper, *Confrontations with The Reaper* by Fred Fedman,

#### **I.4.The Resumption of Death**

A gusty man only, dare to define death, that most people are afraid of talking or defining or even thinking about it, one thing they are sure about is that it is very painful and the worse, it is inevitable. Humanity has thoughtfully struggled with the concept for death but the debate seems unquenchable that the line between life and death is found to be blur. However, a new challenge occurs during the organ replacement technology and transplantation era. That new great shift has provoked new notions of life; life in the case of seeds and spores is suspended indefinitely. Freezing human embryos suspends their lives. Suppose that I were frozen and later revived: it is tempting to say that my life stops while I am frozen. Countless of discussions are held all over the world attempting to determine death. In view of the ongoing advances in biological insight and technology, the end of one's life is the target, the scientists are aiming at. However, many challenges interfere and refrain coming up with a unanimous vision; philosophical, religious, and cultural differences in the concept as well as definitions of death. Despite all the divergences in views, and whatever studies have been carried out, the only unanimous notion might be to say that a creature has died just when its vital processes are irreversibly discontinued, that is, when its vital processes can no longer be revived.

#### **I.5.Death and Human Being**

There is no truth nearer to doubt for people than death, Death for anyone of us is formed by the irrevocable cessation of the crucial procedure by which we are sustained. This delineation of death could be perceived if we had a clearer idea of what we are, and the circumstances under which we persevere. However, the latter is a matter of controversy.

According to Stanford encyclopedia of philosophy

*There are three main views: Animalism, which says that we are human beings (Snowdon 1990, Olson 1997, 2007); Personism, which says that we are creatures with the capacity for self-awareness; and Mindism, which says that we are*

*minds (which may or may not have the capacity for self-awareness) (McMahan 2002). Animalism suggests that we persist over time just in case we remain the same animal; Mindism suggests that we persist just when we remain the same mind. Personism is usually paired with the view that our persistence is determined by our psychological features and the relations among them (Locke 1689, Parfit 1984).*

Animalism, Personism or Mindism, all these views may lead, at the end to a dead end. Only what is observable and measurable should be under study and if we do not put religious, spiritual, philosophical, and cultural aspects out of scope, endless controversies persist. Instead, scientists are invoked to refer to agreements based on clinical practice and informed evidence.

### **I.6.The African Concept of Death**

The African ancestors were guardians of the tradition and intermediaries between God and the community. They preserved a tight relation between the visible and the invisible world. Ancestors who have died recently are called the living-dead. Africans believe much in evil forces, too. It is believed that evil human spirits haunt the living. It is believed that nowadays, in Africa, some people can have contacts with the living-dead.

There is no distinct view of the concept of death The Africans generally seem to have a common concept of life, death and the hereafter, which influences their lives and character greatly. Ancestors bless and protect. If the community or individuals break the moral law, ancestors punish to remind the living of their duties. But this intervention is for good because it has an educational purpose

Understanding African concept of death can give a smooth access to their hearts and enables the rest of the world to strengthen relationship with Africans and vice versa. This is vitally important because the non-African have been involved in various forms of interactions, communications and commerce, and diplomatic contacts among others. This work attempts to explain, the African concept of life, death and the hereafter, not only for the present research but also for those who are interested in discovering the hidden African concepts in order to enhance this

understanding, and consequently improve relationships for the mutual benefits of both camps.

Traditional Religion has a great impact on Africans. It has a pervasive role, and the whole of their life. Their whole life is overwhelmed by recurrence religious actions. Religion rounds up the totality of African Culture, a person does not need any special instruction in religion. He picks it up as he grows and begins to participate in the communal rituals and ceremonies. It is only through these religious customs that the African concept of life, death and the hereafter is closely linked to the babies minds that he will pick up later and rehearse it even without asking the purpose.

Mbiti gives a concept to death which is the following:

*“Mbiti sees death as a process, which removes a person gradually from the ‘Sasa’ period to the ‘Zamani’. The Sasa period means the time of physical existence on earth and the period of death within which the departed is remembered by relatives and friends who knew him. When the last of these survivors die off, the departed now enters the ‘Zamani’ which is complete death” (Mbili,1962.p.25)*

### **I.7. Religions views on death**

Believers, whether monotheists, polytheists or others have all their perceptions and views about life and death affected either by their religions or cultures. Consequently, bereavement and funeral practices are conducted according to the particular view on death which, of course, vary from one religion to another. The methods for disposing of the body of the deceased are different as well. That is why we watch miscellaneous ways applied for each group of believers though they deal with a universal experience.

Not all religious views on death will be given but only those which have a relation with Ernest Hemingway. Christianity as the writer’s religion and Judaism that Hemingway was been acquainted to many Jews.

The Bible says that God hates Death. Death is seen to be an enemy. Hence, it was not created but it came as an intruder. Death is a foreigner. It came to make

trouble in our life. It is an intruder in God's perfect world. The Bible says that death is a result of mans sin.

The Bible also says that that when Christ returns, all things will be restored. There will be no more sin and therefore, there will be nor death.

Because it was man who was the cause of death into the world, then it is for him to face it and defeat death. However, No one is able to act against death except Christ. Christ is the only man who could do this because he was without sin.

I Corinthians 15:20 says:

*"But now is Christ risen from the dead, and become the first fruits of them that slept [the first to rise from the dead]. For since by man [Adam] came death, by man [Christ] also came the resurrection of the dead. For as in Adam all die, even so in Christ shall all be alive."*

### **I.7.1. Christianity View on Death**

In fact, there are various concepts between Catholics' and Other Christians' Worldviews as far as perceptions of the incarnation is concerned as well as for sheer scope, which is the Catholic sense of time, space, and supernatural, preternatural, and natural orders .The respective views of the co-operation with God and their interconnectedness the common Protestant "either/or" phenomenon -vs- the Catholic "both/and" way of dealing with various concepts. Nevertheless, there is always a common convention among most of those who are guided by the Bible. Consequently, the given views on death are precisely of those mentioned earlier.

For Christians whose lives are guided by the Bible, the reality of death is acknowledged as part of the current human condition, affected by sin (Genesis 2:17; Romans 5; Hebrews 9:27). There is "a time to be born and a time to die" (Ecclesiastes 3:2). Although eternal life is a gift that is granted to all who accept salvation through Jesus Christ, faithful Christians await the second coming of Jesus for complete realization of their immortality (John 3:36; Romans 6:23; 1 Corinthians 15:51-54). While waiting for Jesus to come again, Christians may be called upon to care for the dying and to face personally their own death. (Walter Drum,1910, p.642.)

## **I.7.2.Judaism View on Death**

In Judaism, the value life is considered above almost all else. The Talmud notes that, since human beings are related to a unique single person, putting an end to a life-even this life is your own - is like destroying an entire world and saving a life is like saving an entire world.

However, death is also not viewed as a tragedy, even when it comes at a very early age or as an intruder, in a mid- unfortunate circumstances. Death is seen as a natural cycle. Death, just like life, has its value, though not appreciated, and is part of a divine commandments. In addition and like the other Semitic religions, Jews have a strong belief in an afterlife where those who have lived a worthy life will be rewarded.

Other than a select few prohibitions, Judaism not only permits but often requires a person to violate the 613 commandments if necessary to save a life. Because life is so valuable, we are not permitted to do anything that may hasten death - this Euthanasia, suicide and assisted suicide are strictly forbidden by Jewish law.

However, where death is imminent and the patient is suffering, Jewish law *does* permit one to cease artificially prolonging life. Thus, in certain circumstances, Jewish law refuses extraordinary means of prolonging life, if that is possible, of course.

Mourning practices in Judaism are widely considered, but it doesn't however mean that they are an expression of fear or hatred for death. Jewish practices relating to death and mourning, like in most of beliefs, have two purposes: to show respect for the dead (kavod ha-met), and to comfort the living (nihum avelim), who will miss the deceased.

*“Judaism has stressed the natural fact of death and its role in giving life meaning. The fear of death, concern about the fate of our own soul and those of our loved ones, ethical concerns that some people die unfairly, all these and many other issues are discussed in Jewish literature. Since God is seen as ultimately just, the*

*seeming injustice on Earth has propelled many traditional Jewish thinkers into seeing the afterlife as a way to reflect the ultimate justice of human existence.*

*Traditional thinkers considered how individuals would be rewarded or punished after their deaths. There are a few rare descriptions of life after death. Traditionalists gave the name Gehenna to the place where souls were punished. Many Jewish thinkers noted that since, essentially, God is filled with mercy and love, punishment is not to be considered to be eternal. There are, similarly, many varying conceptions of paradise, such as that paradise is the place where we finally understand the true concept of God. It is also possible that there is no separate Heaven and Hell, only lesser or greater distance from God after death.*

*Judaism does not believe people who are Gentiles will automatically go to Hell or that Jews will automatically go to Heaven on their basis of their belonging to the faith. Rather, individual ethical behavior is what is most important » (Koskenniemi.p.17)*

## **I.8. Death in American Literature**

American literature thinkers have noted that the theme of death has the most been dealt with in American writings from the very beginning start of the American writing which was the early colonial diaries and through the nineteenth century.

Simply because death was haunting and threatening all people's lives and still it is right now. Up until the late eighteenth century, thousands of people died every year, especially children, even before reaching their ripe old age. However, things came to better in the nineteenth century, as scholars like J. Gerald Kennedy, Wendy Simonds, and Barbara Katz Rothman note. Because the number of the dead was reduced, people could have time to use consoling poetry especially elegies dealing with maternal grief.

The nineteenth century also witnessed the insertion of the concept of death in literature. Many writings were boosted containing that new concept, which had only felt silently and had no way to expression. The rise of writers could be felt, from different social classes. The blacks, and especially women could depict, in a very touching and gruesome way the loss of their children. The lamenting texts were

widespread and the theme of death was there, nearly in every artistic work mostly in literature.

Death was seen from different angles according to everyone's belief. The blacks and the women as well as the Puritans mixed in the melting pot all watch the bad omen with different religious hearts. One can highly feel the divergence of how both, Emily Dickinson and Elizabeth A. Petrino in the presentation of the notion of death and how each depicted it. Starting from different convictions and acting accordingly. Emily Dickinson's way of description was seen to be eccentrically depicted taking death as a fascinated matter. This can be better felt in her poems such as "*Because I could not stop for Death,*" "*The Last Night that She Lived,*" and "*I've seen a dying eye,*" The unique treatment of death in her poems could have only one explanation which was that of a religious consolation. Many critics and scholars bitterly criticized Dickinson and was pointed out to be insane. However, Emily Dickinson was not the only who had that kind of oneness of feeling. Other poets such as Edward Taylor and John Donne and George Herbert, all of them shared the same circle of thought as far as death was concerned. We are not going to state all the writers and poets but it is worthy noted that the concept of death developed along the course of American literature itself, which in its turn was affected by the change of the nation as a whole. All in all the concept of death was there, motivated by the diseases in the early stages of the American and could not be stopped even after the discovery of medicines that wars and suicide were there to take over 'death'. Edwin Shneidman was one of the first who, in his detailed discussion of Ahab's psychology in *Moby Dick*, and best projected what is called "*a classic illustration of the traditional psychological position of suicide, It was later on that symbolism was introduced to behave on the behalf of death the novella*". The Narrative of Arthur Gordon Pym by Edgar Allan Poe was one of the starting points of symbolism as far as death was concerned. We cannot pass without mentioning what has been written about the theme of death in Melville's *Moby Dick*, *Pierre*, and *Typee*; the three novels depict the self experience as far as death was concerned.

Up until the late eighteenth century, the majority of children born into a family died before reaching adulthood that is why American novel differs from its European counterparts in that American writers are obsessed with the theme of death

No remark could more justly describe *Death in the American Novel than the above exchange between a child and his papa. It clearly* traces the vicissitudes of this cultural preoccupation with the subject of death and examines how mortality served paradoxically as an obsession in American writers' minds

Scholars of American literature have pointed out that the theme of death has long pervaded American writings—from early colonial diaries through the nineteenth century—because death was perceived to be an ever-present specter in people's lives.

Many sad stories and tragic poems contributed to the change in nineteenth-century American literature. But according to many critics. The death of Eva in Harriet Beecher Stowe's *Uncle Tom's Cabin* fastened that change. Moreover, the alive-like description of the deceased during their agony and the scrutinized moment of women travail before their death were extraordinarily depicted.

Emily Dickinson's poems are, in fact, overwhelmed by the theme of death, Out of some one thousand and seven hundred poems, perhaps some "*five to six hundred*" are concerned with the theme of death; other estimates suggest that the figure may be nearer to a half.

Yet the religious subjects shadowed the poems concentrating on death. Death, whether felt by the reader or not, takes the grandiose part of the selection of Emily Dickinson's poems. Keats and Whitman, beside other nineteenth century poets, also focused on the subject of death but not with such a concentration as Dickinson did. The change in their life lead to the change in their way of thinking and. Thus, new subjects were more attractive because they were part of their basis life. Death was the dominant subject that nearly every home experienced , either indirectly by losing a sibling, one of the relatives, a friend or a neighbor, or having heard about death through the media. Dickinson showed great skill writing about the painful feelings of the time. Readers of the time were less enthusiastic reading about death, they saw it as a recall of sadness and frustration as well as a threatening phenomenon awaiting any opportunity to knock them out.

Other nineteenth-century poets, Keats and Whitman are good examples, were also death-haunted, but few as much as Emily Dickinson. Life in a small New

England town in Dickinson's time contained a high mortality rate for young people; as a result, there were frequent death-scenes in homes, and this factor contributed to her preoccupation with death, as well as her withdrawal from the world, her anguish over her lack of romantic love, and her doubts about fulfillment beyond the grave. Years ago, Emily Dickinson's interest in death was often criticized as being morbid, but in our time readers tend to be impressed by her sensitive and imaginative handling of this painful subject. The poems dealt deeply with the subject of death and her poems concentrating on death and religion treated many topics, the main ones were those focusing on death as possible demise, those evoking the question of whether the soul survives death, those dealing with immortality, and others were about God direct interfering in peoples' lives.

### **I.9. Death in Hemingway's narratives**

Nearly the most treated subjects in literature is death which is always present as a symbol, a theme or a plot device. Modern writers have frequently presented death as the ultimate existential dilemma and in the modern novels and short story death has achieved pervasive presence. It is with man's attitudes toward life in the presence of death that Hemingway is most concerned. Short fictions are literary icebergs, and indeed, according to Hemingway's theory of literature, all good prose resembles an iceberg: one sees but one eighth above water. A deep structure, not visible at first sight or at the first reading but not less than seven eighth of a challenging literary text need interpretation.

Also a near-constant presence in Hemingway's stories is the theme of death, either explicitly, in the form of death itself, as well as the knowledge of the inevitability of death, or implicitly, the futility of fleeing death. Hemingway evocates openly the idea of death in the stories in which Hemingway describes actual deaths: the war experiences of "*The Snows of Kilimanjaro*" and "*In Another Country*;" the suicides of "*A Clean, Well-Lighted Place*" and "*Fathers and Sons*;" and the accidents of "*The Capital of the World*" and "*The Short Happy Life of Francis Macomber*."

Hemingway felt death whenever he was. War, for him was death even when he was wounded. He considered anything related to war and violence synonymous to death. In 1919 when he was less than twenty years old, volunteered to serve as an

ambulance driver for the Red Cross with the American Field service in the Italian front. There, he was injured. For him, it was not a mere wound, but it was felt as death. Yet, death starts from wounds and illnesses and finish up just like a countdown leading to death. Hemingway always saw death, if not and omnipresent phenomenon then a sporadically ghost knocking his door and couldn't know when his fate answered the door. That event was, He later described, as a sort of extracorporeal experience:

*“There was one of those big noises you sometimes hear at the front. I died then. I felt my soul or something coming right out of my body, like you'd pull a silk handkerchief out of a pocket by one corner. It flew all around and then came back and went in again and I wasn't dead anymore”* (Weinstein, 2003.)

Hemingway refers to that by saying *“The dignity of an iceberg is due to only one-eighth of it above water”* (15) there is seven eights of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg.

The Hemingway man was a true man. He was a man indulged in a great deal of drinking. He was a man who shifted from one love affair to another, he took part in wild game hunting, who enjoyed bullfights, who was involved in all of the so-called manly activities, which was later seen as the stereotype of the American true male .

Within many of Hemingway's novels the code hero acts in a special manner which asserted the critic to make up a particular code. Hemingway hero is a reluctant man who does not reveal his inner feelings. His actions are much louder than his word; he puts his thoughts on the ground and does not jail them in the lines of his pages.

The essence for all of the actions of all Hemingway code heroes is the concept of death. The idea of death is always there, always omnipresent behind all of the character's actions in Hemingway novels. *“When you are dead you are dead.”* This depicts the genuine feelings of Hemingway towards death. By escaping death, you are, in fact meeting it on another way. This belief makes Hemingway seek all the

ways other people avoid fearing of death. Thus, the Hemingway man is seen in every place where death flatters. And what is regarded by many as danger and risk, it is just there where Hemingway enjoys himself what makes him devote himself to all types of physical pleasures because these are the reward of this life.

Hemingway hero is seen to avoid death; it does not, however mean he fears it. He wants to make his life continue. Decidedly, life is valuable and enjoyable. Life is something meaningful but death is something meaningless. With this particular view in mind teeming in Hemingway's hero brain that the reader will understand why Hemingway code hero is always placed in an encounter with death, and why the Hemingway hero is often choosing to confront death. Believing in this concept, Hemingway hero forms a unique and a strange new concept and acts accordingly. The Hemingway character might fear of death, but he must not be afraid to die. By fear we do not mean that he avoids the places of danger and seeks shelters of cowardice. But by fear we mean that he prefers to die as a hero and not as a rabbit. Nevertheless, his love to life is obvious in many of his actions because he wants to fulfill his enjoyment and live his life to the utmost. Being aware that death is the end of all things and as such must be constantly avoided in one way or another. The motto of Hemingway's hero is "*Man is a man*" He must never act in a cowardly way. He must not show that he is afraid when meeting death. If man wishes to live, he lives most intensely, most of the times, when he is in the direct contact of death and facing it right forwards. And a man must never been called a man has until he is tested; and until we are sure whether he withstand the pressures, whether he will prove to be a true Hemingway man. It is only by testing, by coming into confrontation with something that is dangerous that man lives with this intensity. In the presence of death, then, man can discover his own sense of being, his own potentiality.

From that very beginning, Nick's desire was for protection from death, yet in that event, he realizes that there is spilt in the world, and that his life will never be as he wishes to be because death overwhelms over life. Hemingway must have experienced this fear after the death of his father. The suicide of Hemingway's father strongly affected him: "*The manner of his father's death . . . was a painful subject for Hemingway . . . the adult Ernest, for whom death was an obsession and who often speculated on suicide, returned repeatedly in his fiction to the suicide of fathers.*" (Samuel Shaw.p.15.)

Hemingway was also unconsciously haunted with a general fear of death in Indian Camp. And the suicide of his father was only the straw that breaks the camel's back.

It is necessary to know about the concept Death in Africa since Ernest Hemingway, consciously or unconsciously was affected by the African conception for death.

Baker commented on Hemingway's "First safari

*From early in his life Hemingway traveled more than most people at that time. He had an enormous appetite for adventure, war and danger. That gave him a chance to show of the macho image he was creating for himself all his life. The first visit to Kenya and Tanganyika (Tanzania) was in 1933 with his second wife, Pauline. He was probably a bit bored at the time seeking out for new inspiration. Early on the safari Hemingway was sick with dysentery. He stayed several weeks in Nairobi where he met other adventure seeking men.... After continuing the safari and returning home Hemingway started writing the travel description "The Green Hills Of Africa". The book did not sell well at first, which depressed Hemingway, but his two major African short stories were quickly recognised to be among the highlights of his writings ("The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro").*

The second safari

*"In the winter 1953-1954 Hemingway set off for Africa again. A bit older and changed - drinking far too much. Now travelling with his fourth and last wife. The rebellion against the British colonialists was very violent. Hemingway almost lost his life on this journey, but it was not as a victim of the Mau-Mau. (As a matter of fact, it happened 2 or 3 times that Hemingway was declared dead. Only the last time, of course, was it true.) In January 1954 he had the rare chance to read his own obituary notice. On the journey from Nairobi to Bukavu (Congo), he and Mary had several emergency landings in the small airplane together with the pilot Roy Marsh. They had two (!) serious crashes near Entebbe in Uganda. They were alive, but wounded after the plane disappeared in flames. They decided to return to the luxury of New Stanley Hotel in Nairobi." (Baker.p.148)*

Hemingway makes all the efforts to blow soul into his characters so that they appear lively like. He avoids being straight and yields to make the reader feel at ease

and allow him/her meet the characters without any interference from his part. Doing so makes the reader live along with the characters and when the character dies, the story does not seem fake, and on the contrary, it leaves a tremendous impact on the reader. Hemingway's technique is a way to make the reader acquainted to the character; they (reader and the character) live together, feel fear and face danger together. Most of Hemingway's stories and novels were enthusiastically received. Part of this reception was due to the fact that Hemingway had created a new stamp of fictional character whose basic response to life appealed very effective, especially to the people living in the era of the 1920s. Yet the character becomes a member of the reader's family and feel very concerned and wishes his safety that when it- the character- is dead, the reader cannot but leaves the story with deception and sadness and sometimes signs his farewell to the new acquainted by leaving his tears on the last page of the story. The idea of death lies behind all of the characters' actions in Hemingway's novels "*I was trying to learn to write, commencing with the simplest things and one of the simplest things of all and the most fundamental is violent death.*" (Death in the Afternoon p.39)

Hemingway leaves the space wide to the reader; he makes him interpret the story the way he likes. Hemingway the reporter is no more Hemingway the writer, he knows that the two writers have not to use to same techniques. The former writes the facts as they are, detached from any personal feeling whereas the latter sow seeds in the field of his stories and expects the fruits when the harvest comes at its end. Yet the fruit of Hemingway's tree has miscellaneous tastes and every taster comments on how tasty the novel is.

Death is conventionally considered as the end of all things .it then becomes logically an assertion to everyone to avoid it at all cost and by all means. Thus, we expect from the Hemingway hero to avoid death and flee the cope whenever death is felt swaging around. Life is very precious must continue, it is valuable and enjoyable. If life is everything then death is nothing. Then, why paradoxically Hemingway hero acts against this human nature and instead, the hero is often seen to be placed in an encounter with death, or is often enthusiastically nay madly seen to confront death. The bullfighters, the wild game hunters — characters like these are in constant

confrontation with death. From this we can draw as a conclusion then the idea of 'grace under pressure' .is of something that is if you do not kill then you are killed.

To be a hero, Hemingway believes that a man must evince grace under pressure I guess facing death is a real way to escape it and avoid living under its pressure. The term "*grace under pressure*" is often used to explain why such behavior occurred from the part of the Hemingway code hero when under a pressure- when he faces death-. Hemingway hero wants to live his life to the utmost and by providing his life he needs to fight and struggle. He needs to kill and face life rather than give his back to it and be killed as a coward. This leads us to say that the Hemingway as a man, must have fear of death, but he must not be afraid to die.

As a man, Hemingway's way of facing death differs from that of his characters that Hemingway had got only one soul and could not, as a human being, gamble the way he did with his characters. This can scrupulously be noticed when comparing Hemingway man to Hemingway hero. Nevertheless, Hemingway intelligently fused the two behaviors and made them appear as a single and a unique one, shared by both Hemingway man and Hemingway hero. By doing so, Hemingway made the character act in a way that is acceptable when he is faced with the fact of death Hemingway transportation of violence, illness, pain and death to his characters are inherited from what he thinks receiving from his creator. Hemingway 'life was never voided from danger and risk. He was constantly struggling to defeat death. Therefore, Hemingway makes his characters suffer and face death wherever they go. It is impossible in the world of Hemingway to live away from death. Therefore, it is impossible for Hemingway's characters to be left in peace and glee.

The theme of facing death with courage and "*grace under pressure,*" is Hemingway's hero behavior, when faced with death, and when looking back on his life and tries to make sense of it- it is the human nature when it comes to reason-. Because he has always been obsessed by death, he finds himself facing it whenever he goes and that what makes him admit that death is painless. "*Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust of the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and*

*a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond.” ( FWBT p.56).”*

Hemingway has learned that every day counts and that tomorrow might not come; every day should be lived to the fullest. For Hemingway, code hero is typically an individualist and free-willed. He has his own set of morals and principles based on his beliefs in honor, courage and endurance. A code hero never shows emotions. Showing emotions and having a commitment to sustain to life, shows weakness. Qualities such as bravery, adventurousness and challenging death defines the code hero. In the *Sun Also Rises*, Hemingway’s character, Jake, commenting on Rome’s attitudes towards death

Jake's comments on Pedro Romero's bullfighting technique suggest an illuminating parallel here.

*Romero never made any contortions, always it was straight and pure and natural in line. The others twisted themselves like corkscrews, their elbows raised, and leaned against the flanks of the bull after his horns had passed to give a faked look of danger •••Romero's bull-fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns pass hifu.~close each time. He did not have to emphasize their closeness •••Romero had the old thing, the holding of his purity of line through the maximum of exposure. (SAR~167-8)*

The rite of manhood for the code hero is facing death. To become a man he must continue and struggle and face death bravely and must constantly prove himself to retain his manhood.

The only place where Hemingway hero could see life and death and the only place where he was eager to witness violent death, was when the wars were over; it

was in the bull ring where he wanted very much to go to Spain and where he could see it. He commenced with the simplest things, and one of the simplest things of all and the most fundamental was violent death.

The portrayal of heroism is an essential aspect of literature. Hemingway's protagonist, though intermittent but always omnipresent, found as a recurring hero in a successively progression of novels and has become a brand in fictional biography. Nick Adams Nick Adams Stories 1924/6 grows, into Jake Barnes The Sun Also Rises 1927, into Fredric Henry A Farewell to Arms 1929, into Robert Jordan For Whom the Bell Tolls 1940, into Richard Cantwell Across the River and Into the Trees 1950, and into Santiago, The Old Man and the Sea 1954.

Bull-fighting has always meant death for the bull, for if he was not killed in the arena during the prescribed time he was killed outside. That was the hero in Hemingway's works. When wars were over, he had to fetch for places when death danced that he was found of attending its challenges

*This was the greatest gift that he had, the talent that fitted him for war; that ability not to ignore but to despise whatever bad ending there could be. This quality was destroyed by too much responsibility for others or the necessity of undertaking something ill planned or badly conceived. For in such things the bad ending, failure, could not be ignored. It was not simply a possibility of harm to one's self, which could be ignored. He knew he himself was nothing, and he knew death was nothing. He knew that truly, as truly as he knew anything. In the last few days he had learned that he himself, with another person, could be everything. But inside himself he knew that this was the exception. That we have had, he thought. In that I have been most fortunate. That was given to me,*

*perhaps, because I never asked for it. That cannot be taken away nor lost. But that is over and done with now on this morning and what there is to do now is our work. (FW BT.p.61.)*

Hemingway's Writing could never be void from violence, illness, pain and death is impossible in the world of Hemingway's literature, just as it was for Hemingway in his own life.

In his novels and short stories, Hemingway displays human life as an endless struggle which never lasts but only in endurance of violence, callousness (Grace under Pressure) and inevitable death. Hemingway works are shaped more or less by the notion of violence and death which is wrapped by the theme of grace under pressure. Facing the ineluctable world of pain and failure, the individual needs to shield himself using his own weapon to assert the dignity of his existence.

Ernest Hemingway's many quotations on struggle and defeat reflects not only his personal view on life, but miscellaneous angles of his works of novels and short stories. Life and death, violence, brutality and love, fishing, war, sex, bullfighting, stoicism and grace under pressure Hemingway was one of the best representative writers to depict the middle class Americanism in literature though that many Americans did not value his effort until after his death.

In Hemingway's novels, heroes are often indulged in actions that sniff death- in fact; they might be said to flirt death. To be a hero, Hemingway believes that a man must exhibit grace under pressure. Hemingway and the code hero have worked hand in hand and for many decades, Hemingway and the code hero have been synonymous. Hemingway's code hero is usually characterized by the concept of grace under pressure throughout his life as a writer.

Those who are accustomed to Hemingway's reading understand that he was the writer who has always been eager to live in a state of fear, danger, struggle, physical illness and mental disease. These can be well depicted through his different characters

For Jake Barnes of *The Sun Also Rises* (1926), Fredrick Henry of *A Farewell to Arms* (1929), Robert Jordan of *For Whom the Bell Tolls* (1940), Santiago of *The Old Man and the Sea*(1954), Harry of "Snows of Kilimanjaro," and Nick Adams of "Indian Camp," danger, risk, killing, injuries, violence, illness and death are part and parcel of Hemingway's life. In these novels and short stories, Hemingway depicts s characters suffering from all what of the laden world may vent - the adversity of violence, illness and an eventually death.

Hemingway seems to adhere his characters and invite them to live but to live only with disease (Grace under Pressure).

Indeed, the world in which Hemingway lived was a world of suffering, agony, struggle, illness and eagerness to take part in miscellaneous wars and, unsuccessful relationships which all doomed in failure. He was the stereotype of the “lost generation”, after all.

## **Conclusion**

Studies concerning longevity are the subject that many laboratories and philosophical theories trying to come up with a result. Contemporary Western society does not succeed to prolong life in order to avoid death -as long as possible- Surgical operations and new medicines are invented; new cures and therapies are applied to the diseased. A great change occurred in all the fields; healthy nutrition, medical care and all kinds of technology that may be of some use are seen all over the world. Still the fear of death is the anxiety of the old as death seems nearer to them than any other persons

Mass media can be the cause of the fear of death, in particular television. We are persecuted by violent images via television on a daily basis. Eleven years ago, the American Academy of Pediatrics issued a health warning to its doctors that “exposure to violence in media [poses] a significant risk to the health of children and adolescents” and contributes to “*fear of being harmed.*”

The story is similar for adults

Countless researches affirmed that the media have harmful effects on the conscious and unconscious of the human being that the fear of death refrains any enjoyment or life appreciation

The existentialist characters of Hemingway’s novels are like fish, they live only in waters of wars, and they live under the sign of violence. The typical protagonist, the “Hemingway hero”, is always very appreciated in the eyes of the readers who need a hero acting on their behaves, the readers who feel persecuted by an extraordinary power, superior

to them and unbeatable, the power they see on their screens- they always live alive battlefields or even during they entertainments, they are obliged to live the same

violence via horror movies or games - They meet in the streets criminals or burglars or themselves experience violence and death through accidents.

In the end, the human condition, whose tragic nature is revealed through violence and the war experience, constantly remains attracted to a redeemer like Hemingway's hero. Moreover, even if they decide to fly the cope to deny death, attending a movie at the pictures, the "*Hemingway hero*" is there, in front of them, on the screen, that many film producers have made from Hemingway's works very attractive films. Therefore, readers or watchers cannot but yield the way to the hero code of Hemingway until they are conducted by Grim Reaper to the final test of death. But the question remains unanswered, shall we, one day, succeed to change our attitude towards death?

To provide an answer to these questions requires a coming together of those in the field of behaviorism research and social psychology. We would all greatly benefit from not only a universal understanding of the concept of death but an improved way of giving *death* its real value as well.

CHAPTER TWO

**SYMBOLISM IN HEMINGWAY'S  
WORKS.**

## Introduction

More than two decades I caught sight of a story entitled *Old Man and the Sea* –To my total ignorance to style, I was only ashamed to dare and say to my classmates I would write a story just like this, may be better; simple words, short sentences, lucid vocabulary and far to be a complex story. The answer to my arrogance came when I was acquainted to style and stylistics. Now, I dare and say that I laughed to myself, especially when I went deep into analyses and decoded, what I thought, some of ‘Hemingway’s simple stories’. Either to my bad or good luck, my first research was done on *A Farewell to Arms*, which was suggested by my supervisor at that time.

Still ignoring the secrets of style and stylistics or what the characteristic of Hemingway's style was. My Initial readings were naively childish; I read, I enjoyed and I appreciated. But as soon as I started reading with a stylistic eye, this has restricted the pleasure I used to receive from literature. I used to read with pleasure, works that express values even though I do not necessarily share. That all has gone for the sake of stylistic research. Candidly, I feel more deprived of the pleasure of some of Hemingway's works. However, those who do not deal with stylistics do not pay attention to how the carpet has been woven but the finished look of it that makes sense. Nevertheless, stylistic researches, regained me a new and different taste for reading. But still, literature pleasure, with a stylistics shut-eyed reading and without yielding way to analytical thoughts remains unrivalled. That is why, as far as research is concerned, literature, as such, is the most obvious and suitable place for me. And that is why the bulk of my research is dealt with literature. For linguistics defenders’ point of views, assessing an author’s work, from a literary point of view, remains impersuadable, it is only through stylistic analyses that one can understand why those little blurbs of ink have been pulled together and why, after a stylistic scrutinizing approach, such or such work is put on a pedestal as a splendid and a wholly convincing work.

No writer is able to perish all the resources of his language at the same time but can

only select some of the resources of his language which suit the subject. S/He should not violate the conventions permitted by English language rules. S/He should be aware of the acceptable alternate expressions asserted by a given situation. S/He should distinguish

between the various types of choices which stereotype his style as a writer. Hemingway's prose style, however, that has been most imitated, and it is as a stylist that he commands most of respect. His prose is easy to recognize. For the most part it is colloquial, characterized chiefly by a conscientious simplicity of diction and sentence structure. The words are normally short and common ones and there is a severe economy, and also a curious freshness, in their use. As Ford Madox Ford remarked some time ago, in a line that is often (and justifiably) quoted, the words: "Strike you each one, as if they were pebbles fetched fresh from a brook."

## ***II 1 Psycho-analytic Theory***

*Literature critics in the Romantic era confronted the relationship between the author's psychology and his work. The literary work was seen as an expression of the psychological state of its author. In 1896, Sigmund Freud brought a new point of view, which he called 'Psycho-analysis' It is the analytical study of the subconsciousness in the time of writing Through the way the author writes reflects the state of mind. He made use of the terms ego, super ego, id and Oedipus complex in his attempt at psychoanalysis.*

*Prominently, the eminent phenomenon since the development of Structuralism and Post-Structuralism has been a strong renewal of Freud, although in diverse reformulation of the classical Freudian scheme.*

*I needed a definition of literary "style." This proved more difficult to obtain than expected. When discussing fiction, there are so many intersecting facets within a work; to these facets are applied so many opinions and thoughts that to find a comprehensive scientific, or even pseudo-scientific, definition of "style" was unlikely. In my search for an operating definition, I was struck by a letter Philip Roth wrote to a critic who had written a negative review of one of his novels. In the letter he writes:*

In my novel... virtues and values are "proposed" as they generally are in fiction—neither apart from the novel's predominant concern nor in perfect balance with it, but largely through the manner of presentation: through what might be called the sensuous aspects of fiction—tone, mood, voice,

and, among other things, the juxtaposition of the narrative events themselves. (Roth, 1975.p 35)

<sup>1</sup> "The typical sentence is a simple declarative one, or a couple of these joined by a conjunction. The effect is of crispness, cleanness, clarity, and a scrupulous care and a scrupulous care goes into the composition; Hemingway works very slowly and revises extensively. He claims to have rewritten the last part of *A Farewell to Arms* thirty-nine times, and to have read through the manuscript of *The Old Man and the Sea* two hundred times before he was finishing it." (Dorothy 1981.p.200).

*The stereotyped style of almost each writer is pervasive within his work. However, the nature of the work, sometimes asserts its own norm .With simple, short and easy words, Hemingway arranges his sentences. Thus, Hemingway's writing might seem apparently simple. However, this apparent simplicity sports complexity at various levels. Hemingway does not write randomly; this is way he says in *Death in the Afternoon* that "prose is architecture, not interior decoration" (Hemingway, 1932: 191)*

*Hemingway captures the complexity of human interaction through subtleness and implication as well as direct discourse, though it seems easy but it is the hardest of all things to do, he means that there is a very careful process of selection of lexical items and their accurate syntactic arrangement in the text. Hemingway was a very meticulous writer. In a famous interview, he told George Plimpton of his daily routine when writing: starting early in the morning with the rewriting<sup>1</sup> of what he had done up to the point where he had stopped, only when a compulsory stopping is needed for to resume in a better way just like his character soldier in a a state of retreat. only when he knew what would happen next and had something to start writing the following day, but that struggle; for Hemingway, is for "getting the words right" (Plimpton, 1963: 122-124). Baker (1972: 71-72) summarizes the essence of what "getting the words right" consisted in for the American writer:*

Hemingway always wrote slowly and revised carefully, cutting, eliding, substituting, experimenting with syntax to see what a sentence could most economically carry, and then throwing out all words that could be spared.

*1 Rewriting was a fundamental part of the work of Hemingway. In Plimpton's interview he admitted to having rewritten the last page of A Farewell to Arms thirty-nine times (Plimpton1963: 123)*

## ***II 2 Stylistics***

*Since stylistics is going to be the conceptual apparatus of my research, it is felt necessary to give some definitions. In fact, stylistics is a moving discipline because it is seen from many angles, that is why there is not a conventionally unified definition.*

*Stylistics is*

"Simply defined as the (linguistic) study of style, is rarely undertaken for its own sake as an exercise in describing what use is made of language. We normally study style because we want to explain something, and in general, literary stylistics has implicitly or explicitly, the goal of explaining the relation between language and artistic function. The motivating questions are not so much what, as why and how. From the linguist's angle, it is why the author here chooses to express himself in this particular way from the critic's view point, it is how is such-and-such an aesthetic effect achieved through language "(Leech,1981.p13 )

*In the last several decades, however, this has changed, and a number of scholars have been applying the analytical techniques of theoretical linguistics to the elucidation of literary works and to the examinations of the aesthetic aspects of language generally. To this discipline we now give the name stylistics..... In the last few years the label literary Linguistics has begun to be applied to the linguistic analysis of literature."*

*There has been a controversy whether stylistics should be regarded as an independent science or a complementary study to be added to the literary study as a*

*necessity for any language study. It was first seen as a subdivision of linguistics. However, since stylistics conceived to belong to all human speech, it is necessary, then, to investigate all devices which aim at some specific expressive end and thus embraces far more than literature or even rhetoric.*

*Almost each linguistic utterance can be studied from the point of view of its expressive value. The behavior of the utterer should be carefully taken into account for that the study can be fully covered.*

*Also, it can be defined as "the study and interpretation of texts in regards to their linguistic and tonal style" (Wikipedia). In other words, Stylistics explores how readers interact with the language of (mainly literary) texts in order to explain how we understand, and are affected by texts when we read them (Lancaster University).*

*Others define stylistics as:*

*The study of aesthetic use of language, particularly how language is used in literature. On the whole, Apart from the English-speaking world, where linguistics and literary criticism were not fused together-where neither discipline paid any attention to the other- to study language from both angles, the European linguistic tradition has almost always seen the study of the purely structural aspects of language as bound up with the story of its aesthetic aspect; for example, in the middle of the twentieth century, the greatest Russian linguist Roman Jakobson contributed equally to theoretical linguistics and to the critical examination of literary works .*

### ***II 3 Problems of defining style***

*Style in literature is the literary unit that depicts the ways that the author uses words .It is the description of who the author chooses his words , the structures of his sentences, and how those sentences are arranged and who they all work together to come up with one single thing, be it mood, images or meaning in the text. Style describes how the author describes events, objects, and ideas.*

*For Vorshney* "It is difficult to define 'style'. Style is like personality and other abstract terms. As it is difficult to define 'style', personality in man is the ultimate mystery, the ultimate fascination, the ultimate justification, so is style in a writer. It is the essence of aesthetic pleasure. Style is a maze. It is very difficult to tell what constitutes style and how one cultivates style. In style a man or his work, his body, his heart, or soul, or the words he uses, an embellishment, choice, personality, psyche, derivation from norm, set of individual or collective features, or the words he uses, or the way in which he uses them.

The style of work is not a sort of veneer glued over the outside. On the contrary, it is like the pattern of the grain in a piece of wood. It is a pattern that goes all the way through a manifestation of the growth and development of the structure of the tree itself. This maze has not been solved despite two hundred five hundred years history of thought." (*Vorshney,1980.p.356*)

*Some definitions are collected Here are some of the major of them:*

*The Oxford Dictionary* "is a manner of writing, speaking, or doing; collective characteristics of the writing or diction or artistic expression proper to a person or school or period or subject; and noticeably superior quality or manner."

*According to Buffou; style is man himself ( le style est l'homme lui meme .)*

*Emerson : 'A man's style is his mind's voice'*

*Socrates: 'As a man is, so is his speech '*

*Gibbon: 'Style is the image of character '*

*Schopenhauer: 'Style is the physiognomy of the mind '*

*Longinus: 'Elevation of style is the echo of a great soul '*

*F.L.Lucas: 'Style is a means by which a human being gains contact with others it is personality clothed in words, character embodied in speech '.*

*George Puttenham: 'Style is a contact and continual phrase or tenor of speaking and writing, a certain contrived form and quality, many times natural to the writer, many times his peculiar by election and art. '*

*Cartyle: 'Style is the skin and not the mere coat '*

*Murry: 'Style is the flesh , bone and blood of the writer '*

*Quillet-Couch: 'Style is the power to touch with ease, grace, precision, any note in the ganut of human thought and emotion. But essentially it resembles good, manners. '*

*Goethe regards style as a higher, active principle of composition by which the writer penetrates and reveals the inner form of his subject.*

*Henri Mrier: 'Style is a disposition of existence, a way of being.'*

*It is said that style is the prints of the writer's feeling and no writer can imitate other writer's style even if they write it in the same period.*

*In the light of what we have seen before, we can say that the writer has to choose how to convey the feelings he wants the reader to feel through his characters in the most appropriate way and without any conspicuousness. The way he chooses to convey his intentions is called 'style'.*

*Therefore, style must not, in the least, be considered as an ornament. J .Cocteau says:*

*Style cannot be a standing point. For a great many people it is a complicated way of saying very simple things. From our point of view, it is a simple way of saying very complicated things.*

*Hemingway refers to prose in *Death in the Afternoon* in these words:*

*"Prose is architecture, not interior decoration and the Baroque is over. People in a novel must be projected from the writer's assimilated experience, from his knowledge, from his mind, from his heart and from all there is of him... and the reader, if the writer is writing truly enough, will have a feeling of those things as truly as if the writer has stated them. The dignity of an iceberg is due to only one-eighth of it above water. " (Hemingway (1986,p.182)*

#### ***II 4 Style as the choice between alternate expressions***

*The study of an author's style of writing belongs to stylistics and according to Wales (1994) in many respects, ..., stylistics is close to literary criticism and practical criticism. By far the most common kind of material studied is literary, and attention is largely text-centred. .... The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to*

linguistic 'causes' where these are felt important to be relevant (Wales, K. 1994, pp. 437-438).

However, according to Wales, dealing with stylistics, the need of intuition and interpretation competence is compulsory. However, "... to avoid vague and impressionistic judgments about the way formal features are manipulated, stylistics draws on the models and terminology provided by whatever aspects of linguistics are felt to be relevant" (*Ibid.*, p. 438).

In studying style, which at its simplest refers to "... the manner of expression in writing or speaking" (*Ibid.*, p. 435), we may relate it to particular authors. In this respect, style can be defined as "...the choice of items, and their distribution and patterning" (*Ibid.*, p. 436)

Some authors are known to have the style of writing which makes them special and distinctive from any other author. Ernest Hemingway, one of the American greatest novelists of 'The Lost Generation', is indisputably an author with a substantial use of writing style. His unique, style-forming mastery of the art of narration, in fact, made him awarded the Noble Prize for Literature in 1954. *The Old Man and the Sea* is his masterpiece and it gave him the Pulitzer Prize in 1952. Hemingway is best known for the use of sentence-simplicity style of writing. He uses short and simple sentences which are rather easier to understand. "The simple style and scrutinized structuring of Hemingway's fiction is far to be unknown....The aim of his style was "to get the most out of the least" (High, 1986, p. 147).

Hemingway's sentences are usually short and simple. "Only rarely does he use adjectives ... the language is rarely emotional. Rather, it controls emotions; it holds them in" (*Ibid.*, p. 147).

When a student in Oak Park High School, Ernest Hemingway was already on the track. He wrote articles for his school's newspaper, *The Trapez*. His contribution neared forty. He wrote a score of poems for the *The Tabula* a literary themed Review and about three pieces of fiction. However, they were not promising harbingers of a writing shot. They were considered mere imitations of Ring Lardner's style. Lardner was the most read writer in the Chicago area at that time. Faithfull to the *The Trapez*,

he became its editor, and to fill the empty space in the paper, he invented stories about a nonexistent "Boys' Rifle Club". He had to wait until he revealed a good skill of the styles of the three stories from *The Tabula*, "Judgment of Manitou," "A Matter of Color," and "Sepi Jingan,".

After that success, Hemingway referring to himself as Ring Lardner Junior and using

"Ring Lardner" in the title of at least two other articles and, second, by a quick glance at the style of each (Oliver, 2007: 232):

From *You Know Me Al*: Well, Al old pal I suppose you seen in the paper where I been sold to the White Sox. Believe me Al it comes as a surprise to me and I bet it did to all you good old pals down home. (Lardner: 2)

From *The Trapeze's "Ring Lardner Returns"*: Well, Marce, I had better quit now but if you and Mr. Gehlmann let this go thru you will be glad because think of the joy it may bring to some suffering heart." (Hemingway.1981: 26)

## ***II 5 Regulations of City Star Style projected into Hemingway's works***

From almost the beginning of his writing career, Hemingway's eccentric style has always been a target of a great deal of comment and controversy. He avoids the adjective whenever possible, but because he is a master at transmitting emotion without the flowery prose of his Victorian novelist predecessors, the effect is far more telling. In *Observations on the Style of Ernest Hemingway*, from "Contexts of Criticism" by Harry Levin (Harvard University Press, 1957), the critic says: "Hemingway puts his emphasis on nouns because, among other parts of speech, they come closest to things. Stringing them along by means of conjunctions, he approximates the actual flow of experience." When he became a writer of short stories, focusing on surface elements without explicitly discussing the underlying themes. Influenced by his journalistic career, Hemingway contended that by omitting

*superfluous and extraneous matter, writing becomes more interesting. Hemingway believed the true meaning of a piece of writing should not be evident from the surface story, rather, the hub of the story resides below the surface and should be allowed to surface up. Critics such as Jackson Benson claim that his iceberg theory, also known as the theory of omission. Hemingway writes effectively, basically, because his style is simple; the writer's choice of words, consists of words with only one or two syllables, direct; there is very little in figurative language (similes/metaphors), and unornamented, probably as a result of his early newspaper training.*

*This facsimile of The Star Copy Style Sheet is one of the most often-requested pieces of memorabilia relating to the history of The Kansas City Star<sup>1</sup>. This is the document that Ernest Hemingway would have been given during his tenure writing police and emergency-room items at The Star in 1917 and 1918. Hemingway later remarked to a reporter that the admonitions. In this style sheet were “the best rules I ever learned in the business of writing.”*

<sup>1</sup>*The Kansas City Star is a McClatchy newspaper based in Kansas City, Missouri, in the United States. Published since 1880, the paper is the recipient of eight Pulitzer Prizes. The Star is most notable for its influence on the career of President Harry Truman and as the newspaper where a young Ernest Hemingway honed his writing style. It was also central to government-mandated divestiture of radio and television outlets by newspaper concerns in the late 1950s.*

*These are some of the style regulations of The Kansas City Star Newspaper, for Ernest Hemingway to follow when writing articles:*

*Use short sentences. Use short first paragraphs.*

*Use vigorous English. Be positive, not negative.*

*When he wrote for newspapers, clarity was the objective. Hemingway wrote short sentences. And he is known for simplified, It was dictated from the The Kansas City Star Newspaper.. Hemingway wrote sentences that were straightforward and clear so that readers could understand the points he made even if they were skimming*

*quickly through his articles. He retained that technique all along his career even as a writer. Hemingway was famous for a terse minimalist style. Hemingway's style is always seen as simple, which becomes his trademark.*

*Did Ernest Hemingway stick to the regulations given by his newspaper? And did that style remain in his writings even after leaving the newspaper and turned to be a writer?*

*His use of short sentences and paragraphs and vigorous and positive language, and the deliberate avoidance of gorgeous adjectives are some of the traces of his early journalistic practices. After leaving school, he went to the Kansas City Star, which was one of the best newspapers in America at that time. He served as its eager and energetic reporter. As a journalist, Hemingway trained himself in the economy of expression (Nagel, 1984: 67). He states that:*

*He once said that, during his working in Star, he had to learn to use simple sentences, which is very useful to him; and that the experience of working as a journalist would not do harm to a young writer, instead it is very helpful if he could cast it off timely. He laid stress on "speaking" with facts and objected groundless concoction in writing. (Ibid: 68)*

*Examples of short sentences:*

*The first part of *The Sun Also Rises* overflows with the names of streets and cafés in 1920s Paris, as if someone is reading a map of the city to follow the story's action. Remember, too, Jake's initial description of Brett. He tells the reader that she "was damned good-looking." But then he offers us the following little details linked by action verbs: "She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's. She started all that. She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey."*

*"Have any fun last night?" I asked.*

*"No, I don't think so."*

*"How's the writing going?"*

*"Rotten. I can't get this second book going."*

*"That happens to everyone."*

*"Oh. I'm sure of that. It just gets me worried, though." (SAR.7)*

*Hemingway learned a lot from his brief time as a journalist and he conveyed the elements of newspaper style into the genre of the novel. The Sun Also Rises was the first serious work to really revealed Hemingway's trademark voice to the world at large. Nevertheless, and for its eccentricity, Hemingway's new style was both praised and criticized. In this novel, Hemingway is seen to employ short and simple sentences, realistic dialogue to make from his characters lifelike in a novel and make them move quickly and practically. Thus, we can actually feel the action of the text as it happens.*

*The "For sale: baby shoes, never worn" incident. The story goes that Hemingway was at lunch with a group of other writers and bet them each ten dollars that he could craft an entire novel in six words. After all the money is collected, Hemingway grabs a napkin and writes:*

*For sale: baby shoes, never worn*

*The napkin is passed around, then Hemingway collects his winnings. It's been disputed whether or not this is a real story, but, regardless, the point is still clear.<sup>1</sup>*

<sup>1</sup> *The baby shoes story was earlier referred to as a "short-short" story, but the general conceit of trying to tell a story with the absolute minimum of words is now known by the general term of flash fiction. The six-word limit in particular has spawned the concept of Six-Word Memoirs, including a collection published in book form in 2008 by Smith Magazine, and two sequels published in 2009.*

*The other example of Hemingway defending shorter sentences and shorter writing was in a 1945 letter to his editor where he wrote:*

*It wasn't by accident that the Gettysburg address was so short. The laws of prose writing are as immutable as those of flight, of mathematics, of physics.*

*Hemingway removes unnecessary bullshit*

*One of Hemingway's reasons for writing shorter sentences (and shorter books in general) was to eliminate the unnecessary bullshit that littered the books of other authors. He was an obsessive reviser. His work is the result of a careful process of selecting only those elements essential to the story and pruning everything else away*

*It comes back to the idea that:*

Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away.

*Hemingway confided to F. Scott Fitzgerald in 1934. "I write one page of masterpiece to ninety-one pages of shit, I try to put the shit in the wastebasket."*

Hemingway is often referred to as a minimalist; he retained this minimalistic style and his understated manner of expression to describe without ornamented writings, and without the dictum of an attitude.

Hemingway's economical writing style often seems simple and almost childlike, but his method was calculated and used to create a complex effect. In his writing Hemingway provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so he avoided describing his characters' emotions and thoughts directly. Instead, in providing the reader with the raw material of an experience and eliminating the authorial viewpoint, Hemingway made the reading of a text approximate the actual experience as closely as possible (Beegel, 1988:26)

Hemingway summarizes his theory as follows:

*If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough,*

*will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing. (Ernest Hemingway in Death in the Afternoon)*

*In his narratives, Hemingway works to convey the emotion produced by the “actual things” diligently. He wants his texts to capture all sides of the experience portrayed and to transfer the emotion of the writer completely to the reader (Baker Selected Letters 778).<sup>1</sup>*

*To attain these mechanizations in his narratives, Hemingway engages an evolving methodology of precision and emotion*

<sup>1</sup> *Hemingway's methodology of writing is also the method that he seeks to support as a tactic of reading. Hemingway proscribes a method of close reading and engagement with a text. He looks for originality and fidelity to an experience as a marker of a good text, and Hemingway senses the ability of a text to convey emotion and life so powerfully that the text changes the reader (see A Moveable Feast 133-134). Hemingway's notions of writing and reading take into account many understandings, but all focus on the intersection of precision and emotion in a text. Many scholars have focused on studying Hemingway's precision, through his use of language, his application of rhetoric, his references to history, and his interrogation of his experiences, or studying his emotion, through the appearance of psychoanalytic markers, the reference of biographical experiences, and the presentation of gender and identity. However, many attempts to examine Hemingway's work from these critical perspectives seek to proclaim—“here it is, I have discovered the key to understanding Hemingway.” While most of these perspectives illuminate a certain aspect or aspects of Hemingway's work, they accomplish this through the extolling of one major perspective often at the denigration of other perspectives. Hemingway's adherence to precision and to emotion encompasses a variety not a singularity, and as such, his method for reading and for writing when applied to the study of his texts focuses on close reading and appreciation of the structure and intense interrogation and involvement with the emotion conveyed in the text. He embodies both explicitness and implicitness. Hemingway's work in ARIT requires this type of understanding. While it is easy enough to suggest that the work can be understood as a psychoanalytic study of a man in the last portion of a relatively violent and chaotic life, this implicit reading would be accomplishing only to push another of Hemingway's works into the psychoanalytic box of thought. The importance of my work, thus, is not to simply suggest: here is Hemingway's ARIT and here are the assumptions and methods for reading and categorizing the text within the Hemingway canon. This type of reading is the one that Hemingway resists with this text and his other texts. Hemingway's work and methods instead advocate the need for precision, dedication and diligence on the part of the reader*

## II 6 Confusion in Hemingway Style

*No one denies that some readers fall into confusions due to Hemingway's minimalism. This can be met, especially in Hemingway's dialogue. Hemingway frequently omits the introductory sentence such as: "he said" and "she said", as well as tag lines, he opts to leave many of them out. This confusion gets more complex for readers who lose track of who is speaking, especially in a verbal tête à tête dialogue. In A Farewell to Arms, for example, Catherine and Frederick have the following exchange:*

*"Now do you want to play chess?"*

*"I'd rather play with you."*

*"No. Let's play chess."(300)*

*An excellent example of Hemingway's style is found in "A Clean, Well-Lighted Place." In this story, there is no over-sentimentality; the plot is simple, yet highly complex and difficult. Focusing on an old man and two waiters, Hemingway says as little as possible. He lets the characters speak, and, from them, we discover the inner loneliness of two of the men and the prejudices of the other (Smith, 1989:39)*

*One should know that the Well-Lighted Place is seen the best short story Hemingway ever written, it is where Hemingway's writing style was embossed and where his famous Iceberg principle was typified.*

*The tone of Ernest Hemingway's A Clean, Well-Lighted Place is completely neutral. Using his journalistic objectivity and minimalist style, Hemingway simply reports what the waiters do and say in staccato dialogue. Hemingway has often been described as a master of dialog, and most readers agree, when they first read for him, that "this is the way these characters would really talk."*

Consequently, it is apparent that the "waiter who is in a hurry breaks the rules of orderliness and adds to the chaos when he speaks. A Clean, Well-Lighted Place" is one of typical examples of Hemingway's distinguishing style: short, active declarative sentences; deep concentration on dialogue in which the characters speak in short, snipped sentences or morsels, an vivid representation of everyday speech: "This is a

*clean and pleasant café. It is well lighted. The light is very good and also, now, there are shadows of the leaves.”*

*Hemingway is often described as a master of dialogue; in story after story, novel after novel, readers and critics have remarked, "This is the way that these characters would really talk." Yet, a close examination of his dialogue reveals that this is rarely the way people really speak. The effect is accomplished by calculated emphasis and repetition that makes readers remember what is said (Benson, 1990:75)*

## ***II 7 Positive nor Negative Style***

*What does The Kansas City Star Administration in its “Star Copy Style” mean by be positive? Basically, Hemingway, when reporting, he should say what something is rather than what it isn’t.*

*This is what is called using up words:*

*By stating what something isn’t can be counterproductive since it is still directing the mind, albeit in the opposite way. If I told you that work is harmless for example, you’ll still focus on the word “harm” in “harmless.”*

*Instead of saying “undemanding,” say “sober”. And Instead of saying “this procedure is harmless,” say “there’s little *disadvantage*” or “it’s relatively *favorable*,”*

*His descriptions of details are full of factuality, and are as precise as news reports. Likewise, during his work as a journalist, he learned to report facts concisely. He was also an obsessive revisionist. It is reported that he wrote and rewrote all, or portions, of The Old Man and the Sea more than two hundred times before he was ready to release it for publication (Hanneman, 1967: 69).*

*His use of short sentences and paragraphs and vigorous and positive language, and the deliberate avoidance of gorgeous adjectives are some of the traces of his early journalistic practices. After leaving school, he went to the Kansas City Star, which was one of the best newspapers in America at that time. He served as its eager and energetic reporter. As a journalist, Hemingway trained himself in the economy of expression (Nagel, 1984: 67).*

*He states that:*

*He once said that, during his working in Star, he had to learn to use simple sentences, which is very useful to him; and that the experience of working as a journalist would not do harm to a young writer, instead it is very helpful if he could cast it off timely. He laid stress on “speaking” with facts and objected groundless concoction in writing. (Ibid: 68)*

## ***II 8 Coordinating words in Hemingway’s sentences***

*When we feel in need to coordinate things, that is to say, bring things together in a common and harmonious action A common way to connect related words, phrases, and even entire clauses is to coordinate them with a coordinating conjunction such as "and" or "but." The following short paragraph from Ernest Hemingway's Another Country contains several coordinated words, phrases, and clauses.*

*Consider the following paired conjunctions (sometimes called correlative conjunctions):*

*both . . . and  
either . . . or  
neither . . . nor  
not . . . but  
not . . . nor  
not only . . . but (also)  
whether . . . or*

The paired conjunctions serve to emphasize the words being connected.

But for Hemingway, the conjunctions act beyond grammatical rules.

We were all at the hospital every afternoon, and there were different ways of walking across the town through the dusk to the hospital. Two of the ways were alongside canals, but they were long. Always, though, you crossed a bridge across a canal to enter the hospital. There was a choice of three bridges. On one of them a woman sold roasted chestnuts. It was warm, standing in front of her charcoal fire, and the chestnuts were warm afterward in your pocket. The

hospital was very old and very beautiful, and you entered through a gate and walked across a courtyard and out a gate on the other side.

*In most of his novels and short stories, Hemingway leans on such basic conjunctions as "and" and "but." and neglects the other coordinating conjunctions such as: yet, or, nor, for, and so. This choice is said to be heavy leaning on former coordinating conjunctions.*

*Hemingway uses commas with conjunctions.*

*When just two words or phrases are joined by a conjunction, no comma is needed:*

*Nurses in uniforms and in peasant costumes walked under the trees with the children.*

*However, when two or more items are listed before a conjunction, those items should be separated by commas:*

*Nurses in uniforms, peasant costumes, and worn frocks walked under the trees with the children.*

*Similarly, when two complete sentences (called main clauses) are joined by a conjunction, we should generally place a comma before the conjunction:*

*The tides advance and retreat in their eternal rhythms, and the level of the sea itself is never at rest. Although no comma is needed before the and that joins the verbs advance and retreat, we do need to place a comma before the second and, which joins two main clauses.*

## ***II 9 Repetitions***

### ***II 9 1 Repetition (rhetorical device)***

***Repetition*** is the simple repeating of a word, within a sentence or a poetical line, with no particular placement of the words, in order to secure emphasis. This is such a common literary device that it is almost never even noted as a figure of speech. It also has

*connotations to listing for effect and is used commonly by famous poets Types (From Wikipedia, the free encyclopedia)*

## Repetition Examples by Emily Dickinson

### Example 1

I'm nobody! Who are you?  
Are you nobody too?  
Then there's a pair of us-don't tell!  
They'd banish us you know.

These lines have been taken from "I'm nobody! Who are You?" by Emily Dickinson. Observe how she has used "nobody" to emphasize her point in her poem to create an association with the person she is talking about.

### Example 2

Because I do not hope to turn again

Because I do not hope

Because I do not hope to turn...

These three lines have been taken from "Ash-Wednesday" authored by T. S. Eliot, a famous modern poet of the 20th century. The repetition of a full phrase shows us mastery the poet has acquired in using words and phrases to make his point clear and emphasize that he has no hope of coming back.

These lines have been taken from the famous poem "Rime of the Ancient Mariner" by S.T. Coleridge. The poem tells a story where a seafarer tells about his adventures in the sea.

### Example 4

"My conscience hath a thousand several tongues,  
And every tongue brings in a several tale,  
And every tale condemns me for a villain."

These lines have been taken from "Richard III" by William Shakespeare, Richard. These lines show the repetition of a phrase that occurs at the end of the first and then start of the second line. It is called anadiplosis.

### Example 5

"A horse is a horse, of course, of course,  
And no one can talk to a horse of course  
That is, of course, unless the horse is the famous Mister Ed."

These lines are among the repetition examples from the theme song of Mr. Ed, a 1960s TV program. This is an example of a diacope type of rhetorical repetition. There is repetition but it is broken up with several other words.

## II 9 2 Function of Repetition

The beauty of using figurative language is that the pattern it arranges the words into is nothing like our ordinary speech. It is not only stylistically appealing but it also helps convey the message in much more engaging and notable way. To create an effective aura, repetition is seen, among any other device, the best to achieve that point. It has the ability of making a simple sentence sound like a dramatic one. It enhances the beauty of a sentence and stresses on the point of main significance. Repetition often uses word associations to express the ideas and emotions in an indirect manner. One of the most common uses of repetition is emphasizing a particular word or phrase for purposes such as drawing attention to a particular theme. The beauty of reading a piece with repetition in it is the balance where we, as readers, have to decipher such associations and understand the underlying meanings. Repetition is a common component of poetry and may appear as a single word or phrase used throughout a poem or as an entire stanza reused repeatedly

Repetition as a literary term can affect positively and negatively the meaning in the text. The constructive usage encompasses functions such as, putting emphasis on a point, confirming a fact or an idea, cohesion, mimesis, transition, showing impartiality and or describing a notion. The same literary device when used destructively can disintegrate the entire piece of writing. Erasure, redundancy, continuous present, fragmentation, copying and habitual misuse of the literary device are among the destructive effects.

The stylistician M.A.K. Halliday observes that motivated prominence is frequently generated by the repetition of words, clauses, and groups of related words or “lexical sets (Halliday, 1973, p. 112).

Ernest Hemingway's third novel, *A Farewell to Arms* (1929), was crafted from his earliest experience with war. As a teenager just out of high school, Hemingway volunteered to fight in the First World War but was rejected because of poor eyesight. Instead, he drove a Red Cross ambulance on the Italian front, where he was wounded in 1918 by a mortar shell. While recovering in a hospital, Hemingway fell in love

with Agnes von Kurowsky, a nurse seven years younger than him. She did not reciprocate his passion, however, and rejected his marriage proposal five months after their first meeting.

These events were thinly fictionalized by Hemingway a decade later into *A Farewell to Arms*, with its tragic love story between an American ambulance driver and an English nurse. Lieutenant Frederic Henry meets Catherine Barkley in a small town near the Italian Alps. Though Catherine still mourns the death of her fiancé, killed in the war, she encourages Frederic to pursue her. In Gorizia, he is wounded in the knee and is sent to recuperate in a hospital in Milan. He falls in love with an English nurse, Catherine Barkley, lives with her, and she becomes pregnant. While Frederic recovers from surgery and prepares to return to action, Catherine discovers that she is pregnant - a surprise that delights and frightens them both. Though the couple has escaped the war, there are dangers that cannot be anticipated or avoided. Their eagerly awaited son is stillborn and Catherine, who can never have a normal delivery, dies after a Caesarian operation. The final chapter is one of the most famous, and heartbreaking, conclusions in modern literature.

The critic Malcolm Cowley considered it "one of the few Great War stories in American literature .It is Hemingway's writing style that transforms the story into a great tragedy. The critic Malcolm Cowley considered it "one of the few Great War stories in American literature. By omitting most adjectives and using short, rhythmic sentences, Hemingway tried to give the reader a sense of acceleration of events, of actually witnessing the events in his writing. He once described his method this way: "I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg." His spare prose and laconic dialogue made him the most widely imitated American writer of the twentieth century.

*"All good books are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs to you; the good and the bad, the ecstasy, the remorse and sorrow, the people and the places and how the weather was."*

—Ernest Hemingway

*The aim of this chapter is to investigate the concept of death in Ernest Hemingway's works. It is a stylistic analytical study which tries to find out essential stylistic features the writer applied on the literary field and to explain why the above stated with the essential messages on the concept of death, portrayed in Hemingway's novels. The study reveals the stylistic devices of repetition.*

*What are the types of repetition Hemingway uses in his writing style in his two novels, For Whom the Bell Tolls and A Farewell to Arms?*

*Was the choice of the stylistic devices randomly done?*

*Why does Hemingway use repetitions in these two novels?*

*Hemingway uses repetitions to show and obsessive reoccurrence of death.*

*The idea of death is used as an answer to meta-physical angst.*

*The stylistic features, applied in the two stated novels are repetition, with its various types and which contributes to accentuate the concept of "death"*

*From the stylistic study and analyses of his works the research concludes that Hemingway is a distinguishing writer whose narrative structure, character representation and writing style are uniquely bound by the concept of death.*

*And the research recommends that, because of his distinctive writing style and simplicity, his works especially For Whom the Bell Tolls and A Farewell to Arms should be used as illustrations to teach stylistics for specialized students.*

*Hemingway believed that if context or background had been written about by another, and written about well, then it could be left out of his writing. Of The Old Man and the Sea he explains: "In writing you are limited to by what has already been done satisfactorily. So I have tried to do something else. First I have tried to eliminate everything unnecessary to conveying experience to the reader so that after he has read something it will become part of his experience and seem actually to have happened." Smith, Paul. (1983). "Hemingway's Early Manuscripts: The Theory and Practice of Omission". Journal of Modern Literature (Indiana University Press)*

## ***II 10 Methods of Analysis***

*The model of analysis to be used in this chapter is not a checklist which enables us to collect data on a fairly systematic basis, but the model used is a selective abstracts to illustrate the stylistic device 'repetition' and all its kinds, used to hammer the concept of "death" .Other repetitions which are not related to 'death' will be neglected, that the aim of analysis covers only devices dealing with the concept of death which best suits the purpose of the present chapter. The scope of the analysis will cover abstracts from; For Whom the Bell Tolls and the complete novel of A Farewell to Arms.*

*The chapter bears the title of **"Very Said But Very Fine" The Aesthetic Progression of Death in Hemingway's Narratives.***

### ***II 11 For Whom the Bell Tolls Analysis***

*As stated before, stylistic devices play the greatest role in the analysis of any kind of literary text. Among other figures of speech, repetition is one of the widely used syntactic stylistic devices. The aim of the present chapter is to discuss the use of repetition in the literary studied field and how that paramount and recurring stylistic device, with all its peculiarities and types, interacts within the context .The study is supposed to identify all the various elements and possible techniques used by Hemingway in the two novels, because it is believed they have not been put together in a systematic way or randomly for the sake of ornament.*

The first chapter of For Whom the Bell Tolls introduces us to the protagonist, Robert Jordan, an American who joins the Loyalists in the Spanish Civil War as a demolition expert. We first see him climbing a treacherous mountain path with his elderly, but incredibly strong, guide Anselmo. Robert Jordan emphasized that in war, there exist only those who can and cannot be trusted; he trusts everything about Anselmo except his judgement, which has not yet been tested and which Jordan reasons is "his own responsibility." Anselmo is a good guide and the job to which he leads him, to blow out a bridge, is like many others Jordan has performed, but for an undefined reason he is worried about "other things."

**DIACOPE** : “After **the attack starts**. As soon as **the attack has started** and not before. So that no reinforcements will come up over that road.” He pointed with his pencil. “I must know that nothing will come up over that road.” “And when is the attack?” “I will tell you. But you are to use the date and hour only as an indication of a probability. You must be ready for that time. You will blow the bridge **after the attack has started**. You see?” he indicated with the pencil. “That is the only road on which they can bring up reinforcements. That is the only road on which they can get up tanks, or artillery, or even move a truck toward the pass which I attack. I must know that bridge is gone. Not before, so it can be repaired if the attack is postponed. No. It must go **when the attack starts** and I must know it is gone”.

*One can notice at the beginning of the paragraph a repetition of the **the attack starts** and **the attack has started**, they are placed before and after as soon as to make a diacope<sup>1</sup> ; to emphasize on the notion of ‘death’ that when the attack starts or has started, both ‘death’ is there. Robert Jordan must blow the bridge which is something very risky.*

“You must be ready for that time. You will blow the bridge after the attack has started. You see?” the Comrade General orders.

*General, another time, hammers ‘the attack has started’ implicitly warning his soldier to take care; ‘death’ is there. “Robert Jordan could walk well enough himself and he knew from following him since before daylight that the old man could walk him to death (p.4)*

*The attack was postponed but Golz, the General still giving instructions:*

*I do not like to ask people to do such things and in such a way,” Golz went on. “I could not order you to do it. I understand what you may be forced to do through my putting such conditions. I explain very carefully so **that you understand** and **that you understand** all of the possible difficulties and the importance.(p.5)*

*A repetition (diacope )to make the soldiers understand the difficulties of the mission ‘death’- is there, it is important for them to understand that.*

## **EPISTROPHE:**

*It was the Russian term for guerilla work behind the lines. "Very much," Robert Jordan said. He grinned. "It is very healthy in the open air." "I like it very much when I was your age, too," Golz said. "They tell me you blow bridges very well. Very scientific. It is only hearsay. I have never seen you do anything myself. Maybe nothing ever happens really. You really blow them?" he was teasing now. "Drink this," he handed the glass of Spanish brandy to Robert Jordan. "You really blow them?" "Sometimes" "You better not have any sometimes on **this bridge**. No, let us not talk any more about **this bridge**. You understand enough now about **that bridge** (p.5)*

*Robert Jordan wants to forget about blowing the bridge, just for a while, and ceases the opportunity, when Golz, the General, gets out of the subject of blowing the bridge – "was the Russian term for guerilla work behind the lines. "Very much," Robert ceases the opportunity*

*and grinned : "It is very healthy in the open air." and he could carry his General away from the subject, Goltz answered :*

*"I like it very much when I was your age, too,"*

*Nevertheless, Golz could not forget the bridge too long and said :*

*You really blow them?" "Sometimes" "You better not have any sometimes on **this bridge**. No, let us not talk any more about **this bridge**. You understand enough now about **that bridge** '*

*No time for grinning or discussion, time for blowing the bridge. Time for killing or being killed. The concept of "death" is omnipresent and it is recalled when the soldiers tend to forget it just for a while. Hemingway uses a repetition of the kind of epistrophe.*

## **ANAPHORA<sup>2</sup> AND EPISTROPHE**

*They tell me you blow bridges very well. Very scientific. It is only hearsay. I have never seen you do anything myself. Maybe nothing ever happens really. **You really blow them?**" he was teasing now. "Drink this," he handed the glass of Spanish brandy to Robert Jordan. "**You really blow them?**" "Sometimes" "You better not have any sometimes on **this bridge**. No, let us not talk any more about **this bridge**. You understand enough now about **that bridge** (p.5)*

Golz wanted Robert not to go away with his thoughts, he brought him back to the mission of the bridge and reminds him of "death"; no time for grinning, time for blowing and possibility of 'death' Hemingway uses two stylistic devices, the same paragraph . Anaphora: "You really blow them?" and epistrophe: "'bridge'".

## **REITERATION**

*Tomorrow **night** they would be outside the Escorial in the **dark** along the road; the long lines of **trucks** loading the infantry in the **darkness**; the men, heavy loaded, climbing up into the **trucks**; the machine-gun sections lifting their guns into the **trucks**; the tanks being run up on the skids onto the long-bodied tank **trucks**; pulling the Division out to move them in the **night** for the attack on the pass. He would not think about that. That was not his business. That was Golz's business. He had only one thing to do and that was what he should think about and he must think it out clearly and take everything as it came along, and not worry. To worry was as bad as to be afraid. It simply made things more difficult.(p.7)*

Hemingway starts the narration by 'tomorrow' followed by 'night' which means the fear of 'death' and 'night' the near-synonym of 'death'. Hemingway could have used The next night instead of tomorrow night. Hemingway wants to show the anxiety towards 'death' . It starts early in the morning and continues until the night arrives. One should analyze each word apart because; it seems to me that Hemingway does not put words randomly.

Then on the same line, 'dark' another near-synonym of 'death', it is a reiteration of the notion of 'death'. When Hemingway writes "Tomorrow **night** they would be

outside the Escorial” , what is the need to say “in the dark”? Is there any night without ‘dark’? One should understand that it is not a spicing up description but done one purpose to emphasize on the notion of ‘death’.

The sentence bears sixty-three words with a non-compete-stop, but by using semi-colons<sup>1</sup>. Hemingway wants to make his readers breathe as much as the soldiers when climbing the mountains up; he allows them (his readers) to have a bit of rest. If he uses full stops, the readers will have a complete rest and don’t feel what the soldiers feel and if he uses commas, the rest given will not be sufficient enough to continue their climbing for soldiers and reading for readers.

“He sat now by the stream watching the clear water flowing between the rocks and, across the stream, he noticed there was a thick bed of watercress. He crossed the stream, picked a double handful, washed the muddy roots clean in the current and then sat down again beside his pack and ate the clean, cool green leaves and the crisp, peppery-tasting stalks. He knelt by the stream and, pushing his automatic pistol around on his belt to the small of his back so that it would not be

<sup>1</sup>The semicolon (;) is a punctuation mark in English separating elements but used much less than the comma. It is more often used in more advanced extended sentences and adds a formal tone. Its name implies that it indicates a separation that is neither full (as indicated by the period), nor minute (as indicated by a comma). The semicolon denotes a half-way separation between elements close in meaning. Skilled writers know that they should not overuse the semicolon for mere "spicing up" but for a specific stylistic reason.

wet, he lowered himself with a hand on each of two boulders and drank from the stream. The water was achingly cold.”

If we compare the two paragraphs above, from the FWBT, what is noticed is that the first paragraph narrates the soldiers climbing the mountains which require effort and suffering. And the readers need to live the same effort when reading the situation in order to get embedded into the soldiers’ chests. As for the second paragraph, when the soldier arrives and he sits by the stream watching the clear water

.....Hemingway uses commas because the Soldier does not need much rest to do those actions: picked a double handful , washed the muddy roots, then sat down again beside his pack and ate the clean, he knelt by the stream, pushing his automatic pistol around on his belt, he lowered himself with a hand on each of two boulders , drank from the stream .( Then two paragraphs, both narrating but one with semi-colons and the second with commas. One should understand that Hemingway does not write but sews his novels and puts stitches all along.

### NEAR-SYNONYM

*I wonder if he has a pair of boots or if he rides in those alpargatas, he thought. He must have quite an outfit. But I don't like that **sadness**, he thought. That **sadness** is bad. That's the **sadness** they get before they quit or before they betray. That is the **sadness** that comes before the sell-out.*

Robert is not at ease when he has the discussion with Pablo and thinks he is the cause of any “death”, that is why he uses a reiteration of a near-synonym of the notion of ‘death which is ‘sadness’ and the use of ‘betray’ which means treason and ‘death’ at the end.

*In Spain there are many mountains. There are the Sierra de Gredos if one leaves here.” “Not for me,” Pablo said. “I am tired of being **hunted**. Here we are all right. Now if you blow a bridge here, we will be **hunted**. If they know we are here and **hunt** for us with planes, they will find us. If they send Moors to **hunt** us out, they will find us and we must go. I am tired of all this. You hear?” He turned to Robert Jordan. “What right have you, a foreigner, to come to me and tell me what I must do?*

Pablo wants to dissuade Robert not to blow the bridge lest they are caught and killed, and to dissuade him he uses the verb “hunt’ many times to make it hammer his mind so that he puts pressure on him and make him change his mind. Hemingway uses a repetition of the type of reiteration.

*Then he was watching the bridge again in the sudden short trueness of the little light that would be left, and studying its construction. The problem of its demolition was not difficult. As he watched he took out a notebook from his breast pocket and made several quick line sketches. As he made the drawings he did not figure the charges. He would do that later. Now he was noting the points where the explosive should be placed in order to cut the support of the span and drop a section of it into the gorge. It could be done **unhurriedly**, **scientifically** and **correctly** with a half dozen charges laid and braced to explode **simultaneously**.*

Robert studies the way the bridge is exploded, a cluster of adverbs in a form of repetition of the type of reiteration (they are all adverbs) to depict the way the explosive should be placed. Hemingway uses these adverbs to make sure that “death” is inevitable because the bridge has no chance to avoid explosion. Thus, ‘death’ is inevitable because the operation is done with a great precision and based on scientific studies.

*They were walking now close together in the dark and he spoke softly, sometimes turning his head as he climbed. “I would not **kill** even a Bishop. I would not **kill** a proprietor of any kind. I would make them work each day as we have worked in the fields and as we work in the mountains with the timbet all of the rest of their lives. So they would see what man is born to. That they should sleep where we sleep. That they should eat as we eat. But above all that they should work. Thus they would learn.” “And they would survive to enslave thee again.” “To kill them teaches nothing,” Anselmo said. “You cannot exterminate them because from their seed comes more with greater hatred. Prison is nothing. Prison only makes hatred. That all our enemies should learn.” “But still thou hast killed.” “Yes,” Anselmo said. “Many times and will again. But not with pleasure and regarding it as a sin.” “And the sentry. You joked of killing the sentry.” “That was in joke. I would kill the sentry. Yes. Certainly and with a clear heart considering our task. But not with pleasure.” “We will leave them to **those who enjoy it**,” Robert Jordan said. “There are eight and five. That is thirteen for **those who enjoy it**.” “There are many of **those who enjoy it**,” Anselmo said in the dark. “We have many of those.*

*More of those than of men who would serve for **a battle**.” “Hast thou ever been in **a battle**?*

Robert speaking about his enemies, what are the torture they deliver to them in case they are captured. “I would not **kill** even a Bishop. I would not **kill** a proprietor of any kind. The writer uses “kill” twice The two sentences could be written as one single sentence: I would not **kill** even a Bishop nor a proprietor of any kind. But Hemmingway prefers making them two sentences in order to use the verb “kill” twice to make it sound as a recollection of the concept of ‘death’.

*We will leave them to **those who enjoy it**,” Robert Jordan said. “There are eight and five. That is thirteen for **those who enjoy it**.” “There are many of **those who enjoy it**,*

*“those who enjoy it” is repeated three times. It is a repetition of the kind of epistrophe.*

They stood in the mouth of the cave and watched them. The bombers were high now in fast, ugly arrow-heads beating the sky apart with the noise of their motors. They are shaped like **sharks**, Robert Jordan thought, the wide-finned, sharp-nosed **sharks** of the Gulf Stream. But these, wide-finned in silver, roaring, the light mist of their propellers in the sun, these do not move like

You ought to write, he told himself. Maybe you will again some time. He felt Maria holding to his arm. She was looking up and he said to her, “What do they look like to you, guapa?” “For Whom the Bell Tolls” By Ernest Hemingway  
“I don’t know,” she said. “**Death**, I think.”

## **II 12 A Farwell to Arms Analysis**

The opening paragraph emerges as a highly descriptive vignette of purposeful fluidity and transition .Hemingway contains a quantitative predominance of report and dialogue, then, we should be alert for the possible significance of such a break in pattern. In this case Hemingway’s detailed depiction focuses closely on two parallel (both physically and figuratively) scenes observed from the house window. (p.9) that looks across the "bare and white" road (which runs directly under the window) and

the river to the plain "rich with crops" and the "brown and bare" mountains in paragraph two.

Rivers and roads are both conduits—the river for the water (an archetypal image of life) that is "swiftly moving and blue in the channels" ;the road (whose dry dust, traditionally an image of infertility and death, is mentioned three times in three lines )for the "troops marching along the road" . Hemingway links the contents of these two conduits not just by the grammatical structure of their description, but also by repeating the color "white" that he applies both to the soldiers in the riverbeds and to the dust in the roadbed. The river and its blue water are thus associated with the second paragraph "plain rich with crops" in the near distance; the road (whose troops have disappeared by the end of the paragraph). Now "bare and white except for the (dust powdered) leaves", is similarly linked both symbolically and verbally (through the reiteration of "bare") with the second paragraph's "brown and bare" mountains in the farther distance. By interposing these visions of " troops marching...dust rising and leaves...falling," Hemingway projects almost holographic overlapping images of the dust-covered troops and dust-powdered leaves to which the "falling" participle now subliminally attaches itself. At the end of that paragraph, our mind's eye sees the river still flowing, but the road is now bare "except for the leaves" that have fallen just as the soldiers, who have disappeared ,will also fall; the narrator tells us that the autumn, after the rains came "things went very badly"

*Consider the following sentences:*

' We drank rum and it was very friendly.  
Outside it was getting **dark**.I asked  
what time the attack was to be and  
they said as soon as it was **dark**.' (p. 47)

*In the first sentence, Frederick speaks about the things they do before the attack and how things are friendly. Just then, comes the sentence that follows, warning that there will be something unpleasant 'it was getting dark outside', he wants to say that outside there is death waiting for them. Then comes the confirmation*

*of that in the sentence that follows 'I asked what time the attack was to be and they said as soon as it was dark ', Frederick asks about the time of the attack and he is answered that as soon as it is dark, as soon as death is ready to come. We can notice that the word "**dark**" is repeated. **Dark**, we said, refers to **death**. We have the idea of death repeated through the lexical item '**dark**'.*

*In the following sentences, Frederick describes the preparation for the attack and describes how things are:*

"It was **dark** outside and the long light from the search-lights was moving over the mountains. There were big search-lights on that front mounted on camions that you passed sometimes on the roads at **night**, close behind the lines, the camions stopped a little of the road, an officer directing the light and crew scared.. We crossed the brickyard and stopped at the main dressing station. There was little shelter of green branches outside over the entrance and in the **dark** the night wind rusted the leaves dried by the sun." (p.51)

It was **dark** outside and the long light from the search-lights was moving over the mountains, *death is outside, they are at war after all. Since light is there, danger and death are over. We notice that the search-lights are moving over the mountains; the place of fighting, and where death occurs most of the times.*

*Consider this sentence:*

*There were big search-lights on that front mounted on camions that you passed sometimes on the roads at **night**, close behind the lines, the camions stopped a little off the road, an officer directing the light and crew scared.*

We notice that the lights are mounted on the camions at night, because at night, there is death, the soldiers try to avoid it by mounting search-lights on the camions in order to reveal death and avoid it. In the same sentence, when an officer directs the light, the crew are scared, because they may receive a shoot when they are

exposed to light, they are also detecting mines, they expect the blowing up at any time as well.

The writer refers to death by "**dark**" in the first sentence, and by "**night**" in the second one. We notice that there is a repetition of these two lexical items seen before. They are repeated to mean death.

There was a little shelter of green branches outside over the entrance and in the **dark** the **night wind** rusted the leaves dried by the sun.

Frederick does not feel completely safe "*a little shelter*", because he is outside, where death exists, "*in the dark*", "*dark*" refers to death. Then, we have the lexical item "*night*". "**Wind**" is used for the first time. "*Night*", "*death*" and "*wind*" refers to "death" as well. Hemingway uses a repetition of the type of 'reiteration' "*dark*", "*night*" and "*wind*", to hammer the idea of "*death*".

"Wind" is mentioned for the first time and it is going to be repeated because it refers to "death" as well. We can read this in this quotation: "*Wind' is often a symbol of life and spirit in religious and Romantic writing, is here associated with lifelessness. God is very dead in these early stories by Hemingway.*"

**(Lodge, 1992, p. 91.)**

*When there is wind, leaves of the tress fall and die. Thus, wind causes death*

*Consider the following sentence:*

"...Then there was a flash, as when a blast furnace door is swung open, and a roar that started white and went red and on and on in a rushing **wind**. I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all of myself, and I knew I was **dead** and that it had all been a mistake to think you just **died**."

(p. 54)

The writer describes the moment of horror and how Frederick surfaces out of death. The rushing wind and what it bears with it. Then, he shifts to the description of Frederick's feeling out of himself and how his body all in the wind. We notice that Hemingway uses the item "wind" to refer to "death". Then, he uses openly "dead" and

"died" all in the same sentence; "death" seems to hammer the reader's mind. It becomes an obsession.

After the attack of the enemy, Hemingway writes about the wounded and the dead. This is illustrated through an exchange with Tenente and his comrade:

-*'Passimi's dead'*. (*The use of the repetition of the type Epistrophe*)

-*'Yes , he's dead '*

*Tenente's comrade answers the question by saying 'Yes , he's dead ' .We can notice the repetition of the same item 'dead' and 'dead', it can be avoided by saying 'Yes , he.*

*Hemingway insists on repeating "dead" twice to accentuate the idea and make it appear every now and then.*

*Frederick continues describing the situation after the attack:*

*The **dead** were off to one side. The doctors were working with their sleeves up to their shoulders and were red as butchers. There were not enough stretchers. Some of the wounded were noisy but most were quiet. The **wind blew the leaves** in the bower of the door of the dressing station and the night was getting cold. (p.56)*

Describing the situation after the attack, Frederick describes the dead put aside, the doctors and how they do not care about the wounded, **the wind blowing the leaves in the bower of** the door of the dressing station. This is a repetition of the 'dead'. By this description, which does not fit the critical situation,- (time of war and moment of attack and dead soldiers everywhere)- Hemingway describes how the wind was blowing the leaves in the bower; it is noting but the same description of the dead soldiers repeated through traductio ( repetition through an idea). We notice the shift in the description, which seems void from any coherence; the dead, the doctors doing their job then the wind blowing the leaves. It is nothing but a repetition of the idea of "death". The writer wants his reader to know that, since there are wounded, and doctors are working as butchers, with their sleeves up to their shoulders, the soldiers look like leaves blown by the wind. The idea of 'death' is repeated through using that type of repetition.

After the attack and when the ambulance starts evacuating the wounded

Notice this exchange:

-'How is he?', the Englishman called.

-'We're almost up.'

-'He's **dead** I think,' I said.

"The drops fell very slowly, as they fall from an icicle after the sun has gone. It was **cold** in the car in the **night** as the road climbed." (p.61)

Hemingway uses another repetition of the kind of –near-synonym- snow and cold

'Whatever the reason, using snow is a great way to portray a character on the verge of dying or a place torn by war in a very artful manner.' "**it was cold in the car in the night as the road climbed**", the use of 'was' means danger is over now; it is not cold now but it was when -'He's **dead** I think (third exchange above).

Frederick describes the hemorrhage of the man on the stretcher over him in the ambulance. Hemingway uses the near-synonym of 'death' which is "cold" to mention that death is there; the man is going to die. Then, the writer uses the other near-synonym of 'death' which is "night" when he mentions: '...in the night as the road climbed'. The writer wants to say that the possibility of death rises when the road climbs because the wounded suffer more. At the beginning of the eleventh chapter and after having been wounded.

At the beginning of the eleventh chapter and after having been wounded. Frederick describes his hospitalization; he describes the room which he shares with his friends:

*The lights were only turned on when someone was brought in at **night** or when something was done. It made feel very young to have the **dark** come after the dusk and then remain. (p.68)*

The writer often uses "night" to show danger possibility of death, when bringing the wounded. The following sentence shows this:

It made me feel very young to have the dark come , after the dusk and then remain . The writer uses "nigh" and "dark", it is a repetition of two lexical items referring to "death".

On the fifth page, in the same chapter, we read:

'I don't love God .I am afraid of Him in the nights sometimes'.

Notice here that the writer refers to "death" by "night" because to be afraid of someone,

means that you do not like to meet him. Frederick does not like to meet God because when

he meets Him, this means "death".

*'I don't love God .I am afraid of Him in the nights sometimes'(I am afraid of Him)* a repetition of the type of Traductio, then (nights) an other repetition of the type of near-synonym, both of them are used to hammer the idea of death.

At the beginning of chapter sixteen Frederick describes the room where he is hospitalized. He begins the chapter like this:

*That **night** a bat flew into the room through the door that led onto the balcony and through which we watched the **night** over the roofs of the town. It was **dark** in our room except for the small light of the **night** over the town and the bat was not frightened but hunted in the room as though he had been outside.....and it was **dark** again. Breeze came in the **night** and we heard the men of the anti-aircraft gun on the next roof talking.*  
(p.101) .

The chapter begins with "that night a bat flew into the room", the "night" refers to "death", it is a repetition of the type of near-synonym and since the bat refers to hunting, this means that "death" is in the room. The bat was not frightened but hunted in the room as though he had been outside.

The bat, we find in churches, refers to 'death' a near-synonym, *the bat was not frightened but hunted in the room as though had had been outside*, 'death' is hunting soldiers inside the room as much as they were on the ground fighting, it is the same for it(death). Here is a repetition of an idea of the type of **traductio** .Hemingway

wants to say that death is always omnipresent even when you are in the room of the hospital and been given help.

*Then, the wounded are displayed. Frederick continues the description: **we watched the night over the roofs of the town.** The sentence should be said as follow: **'we watched the darkness over the roofs of the town** 'But Hemingway prefers using 'night rather than 'darkness' We can notice a **reiteration** of "night" in the first sentence and "night" in the sentence that follows.*

**It was dark.** We have another reiteration of the type of near synonym, "night" and "dark", referring to the idea of "death".

It was dark **except for the little light** of the night over the town **and** the bat was not frightened but hunted in the room as though it had been outside.

When there is night, there is death. Already known '**I am afraid of Him in the nights sometimes**'. The writer wants to confirm this for the reader, this time through this embedded story of a bat .Whenever there is light , death is disturbed , The bat is disturbed.

It hunts at night, death comes at night .Although, there is a little light to disturb the bat (equals) although there is some cure to save some lives, **and** (which means) **but** the bat is not frightened and hunted (equals) death does not matter of the doctors care and it takes some lives The writer uses in this situation the lexical item "night", meant "death". And used a **traductio** ( the bat hunting) an idea of death to hammer the idea of 'death'

Hemingway uses various devices; he chooses the most suitable for the most required placement without sticking in one and only one style. Any reader wonders why Frederick describes a bat flying into the room, hunting insects in a critical situation. Any reader who does not know Hemingway gets astonished, but when seeking under the iceberg, in fact, it is nothing but a **traductio** to make the idea of "death" stressed.

Frederick recovers and fills the empty months spent in the hospital; he spends all his times in cafés and frequents the races. Catherine wants Frederick to be promoted captain in order to be admitted to the better restaurants because this is the

only concern they have at that time. Then, during the chatting Catherine interrupts it by saying:

*'Listen to it **rain** '*

*'It's **raining** hard, said Frederick.*

*'And you always love me, won't you ?', said Catherine.*

*'Yes', said Frederick.*

*'And the **rain** won't make any difference?', said Catherine. (p.125)*

Here again there is a reiteration the lexical item **rain**, a near synonym of 'death' of the lexical item **rain**. We notice clearly that when Frederick says that it is raining hard Catherine asks if he still always loves her and whether the rain does not make any difference. We can understand from this exchange that "rain" refers to "death" because rain as such does never prevent anyone from love.

We have already seen that "rain" refers to "death". This can be seen in the statement of Catherine (already mentioned):

It can be understood from this exchange that "rain" refers to "death" because rain as such does never prevent anyone from love.

It is already seen that "rain" refers to "death".

This can be seen in the statement of Catherine (already mentioned):

*All right, I am afraid of the **rain** because (reiteration of the type of near-synonym) sometimes I see **dead** in it. (p.126).*

Again the other exchange showing that "rain" refers to "death":

"That's good .Because I'm afraid of the **rain**." Reiteration 'rain' 'rain'

Frederick and Catherine continue exchanging statements of love and affection:

*"I was sleepy. Outside the **rain** was falling."*

Notice that the lexical item "rain" is repeated (reiteration). Frederick wants to tell Catherine that he was sleepy implicitly he could not sleep because 'Outside the

**rain** was falling' by 'rain' he means death was outside, which means that the Frederick knows, while he is in bed, his comrades are fighting and meeting death. In short, the lexical item "rain" is repeated many times and the chapter ends with it. (reiteration) to end the chapter by 'rain'. Thus, the beginning of the chapter and the end, both bear the notion of 'death' that Frederick can never get rid of continuously haunted by 'death' to the point that it prevents him from sleeping though he was sleepy.

Although Frederick and Catherine live the happiest days of their lives still they feel haunted by death as if there is a near meeting between them. Catherine who is not concerned by death, at least in the situation where she is-a nurse at the hospital-, unlike Frederick, who seems closer to death than her. Catherine inspires the anxiety of death from him; they both carry the same fear towards death.

No repetition of any type, no reiteration, no near synonym, no synonym nothing referring to 'death' that needs repetition, simply because Frederick is in convalescence and away from 'death'.

The whole chapter (chapter twenty) is devoted to the enjoyment and the glee of Frederick and Catherine; driving in an open carriage through the park and out along the tramway and out of town, they devour nature with their eyes, big overgrown gardens and ditches with water flowing and green vegetable gardens. They can look across the plain and see farm houses and the rich green farms with their irrigation ditches. Frederick in uniform, so they can get into the race track without cards.

Hemingway does not write randomly, he writes with an excess of caution, he does not allow the presence of anything, any indication referring to 'death' lest to spoil the Frederick's enjoyment while in his convalescence. We can notice something unbelievable; while the other chapters are full of the lexical items referring to "death" such as, "dark", "night", "rain" and of course, 'death'. In this chapter (chapter twenty), we cannot find a single lexical item mentioned earlier because they have no place among the sentences where enjoyment, glee, laughters and childish behaviors reside. This confirms that the lexical items cited before all refer to "death" and most of occurrences of them, cannot but be taken as a

repetition, with a its types (synonyms, near-synonyms, and reiteration) to make the idea of "death" stressed every now and then .

The beginning of chapter twenty one is about the end of Frederick's convalescence.

He has to prepare himself to the front. Unlike the previous chapter (twenty) where no lexical item referring to "death" occurs, notice the beginning of this chapter (twenty one):

*In September the first cool **nights** came, then the days were cool and **the leaves on the trees in the park began to turn color** and we knew the summer was gone...The horses were gone to Rome and there was no more racing. (p.133)*

Notice the beginning of this chapter( twenty one), where the cool nights came, after the long absence of the "night", now it is coming, since Frederick is going to the front soon, after the last check up. The days of enjoyment are over and even the leaves which used to be green now begins to turn color, "death" is near. The horses that used to run in races and hear happiness of the race-watchers, now are going to Rome, where fighting takes place and they can no more be on the field of race.

The beginning of this paragraph bears a repetition of a near-synonym (**night**) and a repetition of the kind of traductio (the idea meaning the notion of 'death') **the leaves on the trees in the park began to turn color**. Frederick says **we knew the summer was gone**. After summer, there is autumn = after convalescence, there is war filed, and in the autumn, the leaves of the tress fall (death) and when Frederick returns to the war field, this means 'death'. This to confirm that (night) and (the leaves on the trees in the park began to turn color .) are nothing but a repetition of the notion of 'death' the first of the type of near-synonym and the second of the type of traductio. And both of the repetitions come at the beginning of the chapter, like and odd person, Hemingway uses them to put an end to the happiness of the couple since convalescence is over.

Notice the beginning of the next chapter (twenty tone):

*It turned cold that **night** and the next day **it was raining**. Coming home from the Ospedale Maggiore **it rained very hard** and I was wet when I came in. Up in my room the **rain** was coming down heavily outside on the balcony, a wind blew it against the glass doors. (p142)*

The beginning of chapter twenty one bears one lexical item meaning "death" because

Frederick still has some days in front him to stay in the hospital (Ospedale Maggiore) " it turned cold that **night**" That night he needs to come back, that is why it turned cold that night .Here 'night' a near synonyms of repetition. Then, **the next day it was raining, a traductio**, the idea of 'death' that means there was a clash between fighters and there must be some dead. In chapter (twenty two), Frederick returns home from the hospital, he has completely recovered. He has to prepare himself to join the front.

Notice this beginning, *It turned cold that night and the next day it was raining...the rain was coming down...* There are two lexical items referring to "death" they are "night" but that "night" is "cold" not like the ordinary "nights". Here the possibility of 'death' is high and "rain" because the possibility to be at the front now becomes reality, the possibility of "death" is also high. That is why one near-synonym, reinforced by 'cold' then the second repetition (traductio) as a repetition to accentuate the idea of "death" because it is nearer.

Frederick does not feel well. He does not want to go to the front, he prefers staying with Catherine. The shift is unbearable. He knows that he is going from one pole to the staying with Catherine and enjoying love and affection towards a place of war, danger and death. The nature of the human being asserts itself and makes Frederick avoid the front by producing jaundice with alcoholism. Frederick is not afraid of the front but the months spent with Catherine are stronger than his desire to fight. In spite of the bad news about joining the front, the couple still enjoy themselves in the hotel they speak about their future baby; they try to benefit from the days left. Catherine hopes he gets hurt in the front so he takes convalescence but the leave does not seem coming unless jaundice says its final word.

*I felt sick in the **night** and in the morning after breakfast I was nauseated*  
(p.142)

Frederick, when he thinks about the front and 'death, he feels sick .He feels sick in the 'night' only not the complete day, and after the morning when he should prepare himself to the front only when he thinks of 'death'. Another repetition of the kind of near-synonyms 'night'.

The doctor examines Frederick and knows everything about him and where the jaundice comes from. He refuses him convalescence and orders him to go to the front. The first paragraph of chapter twenty four is void from any lexical item referring to "death" because the couple are still in the hotel. As soon as the carriage arrives, Frederick and Catherine see it through the window, so:

*It stopped; the horse's head hanging in the **rain**.there were tcarabinieri standing under the light just out of the **rain**. The **rain** was clear and transparent against the lightfrom the station. A porter came out from under the shelter of the station, his shoulders up against the **rain**. (p.157)*

When the carriage stops to take Frederick to the front, we can notice that the repetition of the lexical item , near-synonym "rain", meaning "death" appears, in clusters, the one after the other because the situation fits this kind of the event. The writer shows that the hero is nearing the field of "death", this can be said through this stylistic device repetition .the type of near-synonym 'rain'

*Catherine, saying good bye to Frederick .Here is the exchange:*

*-"Good bye, darling ', she said.*

*-'Good bye', I said. I stepped out into the **rain** and the carriage started ...the carriage went up the street,...I realized she meant for me to get in out of the **rain**." (p.158)*

We notice that the lexical item "rain" comes again I stepped out into the rain....., meaning that Frederick is going to the front to meet "death". Notice the statement of Frederick I realized **she meant for me to get in out of the rain**, which means that Catherine wants Frederick to avoid exposing himself to danger or death and to take care of himself and keep alive as long as possible .Then, 'rain' is obviously near-synonym of 'death' and this is a repetition to show that 'death' is always omnipresent in the minds of Frederick and Catherine altogether.

At the beginning of chapter twenty seven, Frederick is at the front. He meets his comrades there. He sees the posts, he meets Gino (a patriot). Gino shows him houses badly smashed and a few amounts of shelling. Frederick, as usually, when writing about something related to "death", uses one of the lexical items to make the reader acquainted to the idea of death.

*"There would be many sick now the **rain** had started."* (p.182)

*"Rain" is becoming familiar to us as a lexical item referring "death". Rain makes people*

*sick because it brings cholera, which leads to "death" we can see this in :*

*"...rain ,symbol of tears and death ."* (Baker, 1969.p.70)

*"...rain makes men die and make leaves fall....rain brings cholera".* (6)

*"I'm afraid of rain because sometimes I see me dead in it".*( *Ibid.*p.140)

Frederick and Gino are driving peacefully through the hills, Gino speaks about the sacred soil and the glory. Frederick does not care about it They drive out on the road behind the hill, the sun is down. All of a sudden.

*Hemingway starts the next paragraph this way:*

*"The wind rose in the **night** and at three o'clock in the morning with the **rain** coming in sheets there was a bombardment and the Croats came over across the mountain meadows are through patches of woods and into the front line.*

*They fought in the **dark** in the **rain** and a counter-attack of scared men from the second line drove them back. There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line. They did not come again and it was quieter and between the gusts of wind and **rain** we could hear the sound of a great bombardment far to the north. "*

*(p.186)*

Right from the beginning of the paragraph, we notice the use of the word 'night' as a bad omen to prepare the reader that there is something unpleasant coming. It is a repetition "death" of the type of near-synonym.

We notice that the writer puts the three lexical items on the same two lines, "night" and "rain" referring "death" in order to accentuate the notion of death.

Indeed, just after, there is a bombardment.

This is what the reader expects "bombardment" because there must be something unpleasant that bears "death" after the repetition of the two lexical items.

If we follow most of the paragraphs of this novel, we notice that after the use of the lexical items, I said, refer to "death", we can see that danger and death come right after them because they are placed there as bad omen of danger and death. Thus, they make the reader psychologically prepared to receive the shock of the danger coming. The reader is now accustomed to the bad news whenever he reads an omen an whenever a repetition is reoccurred in an excessive manner.

The sentence that comes after, describes the attack and the counter-attack:

*They fought in the **dark** in the **rain** and the counter-attack of scared men from the second line drove them back .*

Notice the use of the repetition of "dark" and "rain", referring to "death" since there is an attack and a counter-attack.

*There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line.*

When one considers this contraction, he/she wonders what is the need of "rain" written between **the rockets and the machine gun**. The writer wants to show that between those two killing machines, there is "death". The position of the word "rain" is not written randomly.

Hemingway is very selective when writing anything. Parker insists on Hemingway's as a dedicated and hard working writer:

*He works like hell and through it ", she observed .He rewrote the ending of A Farewell to Arms seventy times, and cites as evidence, and in fact more than thirty variant endings have been unearthed among his working drafts."(Baker,1969.p.70)*

*Frederick describes the retreat of the enemy:*

*They did not come again and it was quieter and between the gusts of wind and **rain** we could hear the sound of great bombardment far to the north. (p186)*

Repetition appears

Everything is great since the enemies do not come and everything is quiet but "death" is there. It is somehow far. That is why the writer uses "wind" and "rain" without the article "the"; he wants to show to the reader that this is not the "death" we are used to but it is "death" which is going to meet other people. Notice that the previous lexical items cited are preceded by the article "the" but these two lexical items, in this situation are not, because they do not mean the death that haunts the hero. Between wind and rain we could hear the sound of great bombardment far to the north. "Death" flatters, although it is far to the north but it is there

This is confirmed by the use of and "rain" and "*the sound of great bombardment*" The writer uses: '**and**' between the rain and the sound of a great bombardment there is s repetition coordinated by 'and' as if he wants to say that there is "death" and "death" We can notice that whenever there is one lexical item which refers to "death" or an idea meaning "death" used in a sentence ,this means that "death" exists. Again the use of repetition to accentuate the idea of death.

*"We expected a bombardment but it did not come. It was getting **dark**.  
Guns were firing from the field behind the village."*

Notice these three sentences, Hemingway uses

The first sentence: **'We expected a bombardment'** which is an idea of death, repetition of 'death' **'traductio'**.

The second sentence: **'It was getting dark'**. **'dark'** repetition of the type of near-synonyms.

The third sentence: **"Guns were firing."** repetition of 'death' of the type of 'traductio'

In the first sentence, excepting bombardment (death is not yet there)

In the second sentence: **'It was getting dark'** but death is surely there.

In the third sentence **'Guns were firing from the field behind the village.'** (death is not there but behind the village) Repetition done three times.

We immediately see the second sentence *It was getting dark* as an odd sentence between the two *We expected a bombardment* but it did not come and *Guns were firing from the field behind the village*. Frederick and his comrades expect a bombardment and fortunately nothing happens. Though, *It was dark* (death surely was there) Just after, guns are firing from the field.

The writer links the first sentence and the third one together by two "traductios" to make the readers know that *'it was getting dark'* 'Death' was there but he does not do that. He inserts a sentence which prepares the reader, as usually, that although the bombardment does not take place, but since there is a bad omen illustrated through a 'traductio' lexical item that means danger and "death" 'dark', then, *'Guns were firing from the field behind the village'* Yes, there is was near but *'Guns were firing from the field behind the village'*.

*The next night the retreat started.* (p.188)

Another repetition of the type of 'traductio' This sentence bears the idea of danger 'death' when he speaks about retreat It is used in this sentence the operation requires very complicated techniques and it is as dangerous as the attack .Hence, "death" is by no means far from them .

Frederick describes the retreat, he explains that things are alright and the retreat is said to be without danger:

*The **rain** had stopped and the town was empty.*

Since the retreat took place safely without any casualties and no 'death'; the 'rain' had stopped. When there is no rain, there is no 'death' 'This repetition of the type of near-synonym has only one task, it is following "death" whether it was there or went away. This is to show the anxious state of the writers, through his character Frederick.

Frederick describes the retreat and how many peasants join the column from the roads of the country and in the column there are carts loaded with household goods, we read:

*No one knew where the Australians were nor how things were going but I was certain that if the **rain** should stop and planes come over and get to work on that column that it would be all over. (p.199)*

There is another repetition of the near-synonym "rain". The writer uses it in this sentence to show us that although no one knows where the Australians are and things were not really safe but if "rain" stops, nothing bad happens. We see then that the writer uses "rain" to mean danger and "death"; when there is "rain" there is "death" and when "rain" stops, the writer is certain that nothing bad will happen. It is confirmed one hundred per cent that all the repeated "rain" refer to "death" and that all this repetition of near-synonym are there just to hammer the idea of "death" and nothing is there except "death". Yet, what can one find in a war except "death".

Again when Frederick wants to get to Pordenone with three ambulances with Bonello, everything seems quiet and safe; they walk along the railroad truck Then:

*We'll go through in the **dark**, said Frederick ....we heard firing ahead of us. (p.213)*

The repetition of the near-synonym "dark" . There must be something unpleasant; there must be "death" somewhere ! Indeed, ...."**we heard firing ahead of us** " is followed by the firing because, as usually, "dark" is a bad omen of "death".

Coming up on the railway beyond the canal .Tenente ,Aymo ,Piani and Bonello ,going on straight toward the town across the low fields and then ,suddenly :

*A **shot** was fired at us from the side road ...two more **shots** came from the thick brush and Aymo, as he was crossing the tracks, lurched, tripped and fell face down. We pulled him down on the other side and turned him over...the three of us squatted over him in the **rain**. He was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye. He **died** while was stopping the two holes. (p.213)*

‘shot’ refers to “death”. It is used twice as **reiteration** to accentuate the idea of “death”

Then after the near-synonym “rain” comes as a repetition of “death”. “death is expected even ‘from the thick brush’ it can appear at any time in any place even at the most secured ones. The last sentence gives the confirmation of that “death” is omnipresent and the proof is “**He died while was stopping the two holes.**”

Three soldiers continue their way after they let Aymo alone dead on the spot:

*Let's go then,' Bonello said. We went down the north side of the embarkment . I looked back. Aymo lay in the mud with the angle of the embarkment. He was quite small and his arms were by his side .He looked very **dead**. It was **raining**. I had liked him as well as any one I ever knew. p.214)*

The description of the farewell to Aymo is very sad, but among it, we find, “**It was raining**”. Describing a dear person just dead then shifting to the description of “rain” seems completely incoherent. Hemingway does not insert it for free, It is inserted there to show that if Aymo was dead, others would join him because **it was s raining**. Then we can say that "rain" and "dead" are repeated, they refer to the idea of "death. The two near-synonyms are repeated through reiteration In fact they are two sides of the same coin. "death".

After the death of Aymo, Frederick and his friends have a rest, eat the sausage and drink wine. Frederick says:

*It would be a **black** night with the **rain**. When it was **dark** there was no use watching any more,... that was a very strange night, I don't know what I had expected, **death** perhaps and shooting in the **dark** and running.*  
(p.218)

A cluster of lexical items referring to "death" it is a loud repetition "rain" "dark" "death" "dark", they are used to accentuate the idea of "death" and pave the way to its coming.

*When it was **dark** there was no use watching any more.* This means , when the soldier's fate arrives, there is no use watching any more, no use trying to avoid the coming "death" "deak" means "death" and when "dark" is associated with "rain" , then "death" is confirmed. It is a high repetition of "death». The rate of "death" is very high when it comes twice, if one escapes "death" once, it is not likely to escape it twice.

After the retreat the soldiers think that war is over:

*" Viva la pace " a soldier shouted out . "We're going home"*

*" It would be fine if we all went home ," Piane said*

*"Wouldn't you like to go home ?"*

*" Yes."*

*" We'll never go . I don't think it's over ."*

*" Andiamo a casa !" a soldier shouted .*

*" They throw away their rifles," Piani said ."*

They take them off and drop them down while they're marching .Then they shout:

*They ought to keep their rifles." "They think if they throw away their rifles they can't make them fight.*

*In the **dark** and the **rain**, making our way along the side of the road I could see that many of the troops still had their rifles. (p.220)*

“Dark” and “rain”, repetition of the type of near-synonym, are written because there is still “death” although the soldiers think the retreat is over. Then answer comes in the same sentence “*I could see that many of the troops still had their rifles.*” *That means “death” is still there and danger is not really over.*

Frederick hears the soldiers saying:

*Andiamo a casa (we go home). Viva la pace (Hurrah peace).*

But Frederick feels that war is not finished and death is ahead because he says **In the dark and the rain** ... the repetition which announces the coming of something unpleasant even though the soldiers throw their rifles and think that war is over. Hemingway uses these lexical items to make the reader understand that what the soldiers think and hope is a dream because Frederick sees many of the troops still have their rifles that is why the writer uses repetitions of "death".

The soldiers are happy, thinking that war is over. The writer uses one of the lexical items referring to "death", he is never mistaken, there must be something unpleasant coming ahead.

The soldiers cross the bridge but at the end of it, officers and carabinieri standing on both sides flashing lights. They are battle police. They take some of them. Among them there is Frederick because they abandon their troops. The battle police read the verdict to execute the soldiers and their lieutenant colonel:

*We stood in the **rain** and listened to this. 'If you are going to shoot me,' the lieutenant colonel said, 'please shoot me at once without further questioning. (p.224)*

The paragraph starts this way:

We stood in the rain "rain" means that there is a high possibility of death. Another repetition. of “death”, which is “rain” Indeed there will be executions.

Consider this sentence:

*Two carabinieri took the lieutenant colonel to the river bank. He walked in the **rain**. I did not watch them shoot him but I heard the shoots. (p.224)*

Frederick continues describing the execution of the officers and the soldiers who abandon their troops. He describes nearly every execution:

*We stood in the **rain** ...to be questioned and shot ...The questioners had that beautiful detachment and devotion to stern justice of men dealing in **death** without being in any danger of it . (p.224)*

Frederick cannot wait for his turn to be executed as a rabbit He seeks for a death of heroes.

He jumps into the river and escapes. He takes the train from Mestre to Milan to meet Catherine. He enters a bar, he becomes acquaintance with the barman.

Frederick goes directly to the hospital to meet Catherine. She is away in Stresa.

He goes to see one of his old friends, Simmons (he studies singing there) He meets him, lends him his civilian clothes which allow him to go out without any danger. We notice something unusual; the writer does not use any lexical item that refers to "death" in the whole chapter thirty three because Frederick is in the civilian clothes and danger and death do not exist. At the beginning of the next chapter Frederick writes about the aviators but he does not mention any meaning of "death" as he used to do, because this time he is in the civilian clothes and he is far from death.

Frederick arrives at Stresa, he books a room in The Grand Hotel. When he arrives there he finds Catherine with Helen Ferguson. They have some drinks together. Notice, again in this chapter and in these particular moments, the writer does not use a single lexical item referring to "death" because Frederick is in his utmost

glee. Frederick knows the barman, he is his client. In the morning they go together to fish and while rowing:

*....and felt the faint pulsing of the spinner revolving while I looked at the dark November water of the lake and the deserted shore. (p.256)*

The writer again uses the near-repetition "dark" yet he is fishing with his friend and danger is really over. However, when he sees the lake, he recalls the deserted shore. Frederick cannot get rid of the angst of "death" even though he is out of danger physically but he goes through traumas of "death" psychologically.

Another repetition "dark" referring to "death.

When coming back from fishing, he plays billards with Count Greffi, a retired diplomat. They talk about war and reading. Count Greffi names some books by a Frenchman, Barbusse. One of the books about the soul.

*"I don't know about the soul ", said Frederick.*

*"Poor boy. We none of us know about the soul. Are you Croyant?"  
said Count Greffy.*

*"At **night** "said Frederick. (p.261)*

Here again, there is a repetition of "night" meaning "death". Frederick is Croyant only at night because he feels that "death" comes at night.

*"Would you like to live after **death** ?" I asked.*

Here is a repetition "death " This means that Count Greffy knows that Frederick refers to "death " by "night" this is why he asks him whether he likes to live after death or not .Night here, is a near-synonym of 'death'

Consider the beginning of chapter thirty six:

***That night there was a storm** and I woke to hear the **rain** lashing the window-panes.*

The writer starts using "night", another repetition and just after "rain" lashing the windowpanes. Thus, there must be something unpleasant coming. It must be something serious because the writer uses two repetitions; one referring to "death", that is "**That night there was a storm**", which is a traductio and "**rain**". Repetition of the type of near-synonym, referreing to "death" as well.

"**They are going to arrest you in the morning**" the barman, Emilio, warned. The storm that was that night (something announcing 'rain') which is "death" is explained by "**They are going to arrest you in the morning**" this is an announcement to an execution and "death". Arresting him, means judging him and executing him; "death" is infinite.

Frederick tells Catherine about the bad news. He asks her to get dressed, to get her bags packed and to go in a boat to Switzerland. Frederick is disturbed and upset he does not want to be caught and shot like a rabbit, he wants to die as a hero:

*I looked out the open window at the **dark** night. I could not see the lake, only the **dark** and the **rain** but the wind was quieter. (p.266)*

We can see a repetition of "death". They are "dark", "dark" and "rain" and The cluster of lexical items, reiteration referring to "death" in a space of two lines. This means that things are really very serious and "death" is near in case the escape fails. Hope still exists because the arrest is going to be tomorrow and they have time to be away from the arrest that is why the writer uses the adjective "quiet" to explain that this "wind" is quiet, not like the "wind" the reader used to meet in the description. Hemingway uses these lexical items referring to "death" mentioned earlier and in the last sentence, he writes "**the wind is quieter**". Although danger surrounds Frederick, hope exists, since the "wind" is quieter. A traductio referring to 'death'

Now Catherine gets ready and the barman helps them with the bags: "He held the door open and we went out into the rain." Again another repetition which refers to "death" we went out into the rain. Frederick knows quite well that he is not

going for a walk. The trip is not going to be easy; they are going to meet problems, danger and possibly death.

Frederick describes the escape:

*We walked down the path under the giant umbrella and out through the **dark** wet gardens to the road and across to the trellised pathway along the lake .**The wind was blowing offshore now. It was a cold, wet November wind.** (p.267)*

Frederick describes the last moments of the escape. It seems that danger "death" is in the gardens dark wet gardens, in case someone is hidden and seizes them; death is certain.

When passing the gardens, he notices the danger shift offshore, may be something unpleasant is waiting for them ahead. The wind was blowing offshore now .Then, dark wet gardens.

When passing the gardens safely, **the wind is blowing offshore** .We can notice the repetition of "dark" and '**the wind is blowing offshore**' traductio referring to "death". Whenever, Frederick overcomes a difficulty, he thinks that there might be another ahead.

Consider the following paragraph:

*We came along past the chained boats in the slips along the quay to where the barman's boat should be .The water was **dark** against the stone.*  
(p.267)

Frederick is not supposed to describe the water in such a critical situation. The water was dark against the stone .The writer uses "dark", another repetition for "death". He wants to show that "death" is always possible .If not in the gardens, it is offshore or it is among the stone. Frederick is afraid that the boat might hit against the stone. They have to row thirty-five kilometers and if the escape fails therefore "death" is certain.

Frederick describes their trip on the boat. They row very hard. Catherine sometimes replaces him, she is pregnant but Frederick should have a rest and eat something that strengthens him to carry on the trip. Nevertheless, he cannot afford enough rest and pulls off the oars from Catherine because he feels pity for her:

*We never saw Pallanza. The **wind** was blowing up the lake and we passed the point that hides Pallanza in the **dark** and now saw the lights. When we finally saw some lights much further up the lake and close to the shore it was Intra. But for a long time we did not see any lights, nor did we see the shore but rowed steadily in the **dark** riding with the waves. Sometimes I missed the water with the oars in the **dark** as a wave lifted the. (p.270)*

Frederick continues the description.

*"we passed the point that hides Pallanza in the dark and never saw the lights."* The writer uses another repetition of the item "dark" because Frederick and Catherine pass the point that hides Pallanza but do not see it. There is a fear that they have lost the way. Another repetition that shows that the feeling of death is still with Frederick and more than before. They finally see lights. It is Intra. That means that "dark" is over since light appears.

Frederick continues "but for a long time we did not see any lights, nor did we see the shore but rowed steadily in the **dark** riding with the waves" Frederick reveals his feeling.

.He explains that they do not see any lights for a long time nor do they see the shore but they row in the **dark** .That means that there are still the feeling of **death** since no lights are seen and since they row in the **dark**. "dark" might mislead them and they never arrive before daylight and they might be caught by the customs guards .

Consider this sentence which comes just after the moments of danger and tiredness:

*The **rain** stopped and the wind drove the clouds so that the moon shone through and looking back I could see... it was much lighter than it had been before and we could see the shore. (p.271)*

Times of danger are over "the rain stopped" .The writer uses another repetition of the item "rain". The writer evokes that things are going to be better. Indeed, we could see the shore. As I explain along this novel. The writer often precedes the bad news by one of the lexical items mentioned before.

Frederick and Catherine settle in Switezrland . The couple spend marvelous days. We notice that there is not any lexical item referring to "death" because the situation does not permit so. Until one day Catherine feels about to deliver. The travail is difficult. Here the writer starts using the lexical items he needs bad omens to show that difficulties and perhaps "death" is in the horizon. Frederick returns to the hotel waiting for news from the hospital. It takes long time waiting. He is very worried:

*It was beginning to be **dark** outside and I turned the light on to read. After a while I stopped reading and turned off the light and watched it get **dark** outside. (p.320)*

The writer, as most of the time, announces an omen; he uses a repetition "dark" to make the reader be prepared for what is ahead. Frederick feels that something bad is happening for Catherine:

*Poor poor dear Cat. And this was the price you paid for sleeping together.  
This was the end of the trap. (p.320)*

Frederick knows quite well that this is the end of Catherine this was the end of the trap.

He is very cautious not to die as a rabbit. He does not give opportunity to "death" to humiliate him but he wants to die as a hero. He feels that he overcomes "death" whenever it comes but he never expects that it hits him in the back. He completely forgets that "death" does not come only at war but in peace as well. He is always ready to defeat "death" in times of danger but he forgets that it also comes in times of happiness and glee. This is bitter sweat. Frederick keeps on thinking:

*"What if she should **die** ? She won't **die**. People don't **die** in child-birth nowadays ...Yes, but what if she should die ? She won't **die** ....But what if she should **die** ? She can't **die**. Why would she **die** ? What reason is there for her to **die** ?" (p.324)*

It is very noticeable that the verb "die" is overused to accentuate the idea of death. This is a Repetition of the type of reiteration, using this time the verb "die" to express the idea openly. The questions repeated what if she will die?" Frederick cannot imagine his life without her.

Catherine The answer comes:"She won't die" Frederick believes in Catherine's will ; he thinks that she is strong enough to resist death "But what if she dies?" , another repetition showing that Frederick is haunted by Catherine's death "She can't die." Frederick answers himself and confirms that only fate can make her die.

The questions and the answers made by the same character showing the state of agitation and frustration.

*I was afraid to go in. I walked up and down the hall. It was **dark** but in the light from the window I could see it was **raining**.*

Again a repetition of "dark". The writer uses it as an omen, to show that there is something unpleasant to happen "It was dark" When Frederick describes and a dangerous situation when he is inside a building, he uses the expression "it was dark outside". This time, he does not mention "outside" because "death", this time is inside hospital. Frederick believes in Catherine's will, there is hope that Catherine survives. The struggle inside his mind answers negatively "It was raining" as if he says to himself that there is no hope and "death" is certain

The doctors can take the baby out, he looks like a freshly skinned rabbit. Frederick does not know that the baby is dead especially when the nurse says: "Aren't you proud of your son?" The feeling of the writer acts better than his mind in the description .He wants his reader to know about the unpleasant things before Frederick does:

*I saw the little **dark** face and **dark** hand, but I did not see him move or hear him cry. (p.325)*

The writer uses a reiteration «**dark** and "**dark**" referring to "death" .

Frederick does not know that the baby is dead but the reader does because the latter has the scent of danger and death before Frederick himself. The reader is now equipped with the bad omens. In this case, it is "**dark**". The writer could have said "yellow" or "pale" because these are the adjectives of the look of the dead. But he insists on using "dark" because along the novel, the writer uses the same lexical items, meaning "death".

The medical confirmation comes from the nurse:

*" **They couldn't start him breathing**" .*

*The cord was caught around his neck or something. ( p.327)*

**They couldn't start him breathing** is a repetition of the type of **traducio**, to refer to "death"

Frederick has just known about the death of his son, whereas the reader is informed before him because the reader is given tools (omens) by which he predicts the coming events and especially the unpleasant ones.

*I sat down on the chair in front of a table where there were nursed reports hung on clips at the side and looked out of the window. I could see nothing but the **dark** and the **rain** falling across the light from the window. So that was it. The baby was **dead**. (327)*

When Frederick hears about the death of his son, he sits on the chair in front of the table. He can see nothing but the "**dark**" and the "**rain**".

We can notice that there is a repetition of two lexical items "dark" and "**rain**". Frederick adds:

*"So that it was. The baby was **dead**".*

This technique is followed in the novel; preparing the reader for something bad coming ahead. Here, it is the death of the baby. Hemingway also uses with the

lexical item "dark", the rain falling, a bad news is coming, not only the death of the baby but it might be the death of Catherine as well because the rain is falling.

*I went down the hall and then down the stairs and out the door of the hospital and down the **dark** street in the **rain** to the café. (p.328)*

In the paragraph cited above, there is a repetition of "**dark**" and "rain" again; this means that something unpleasant inside the hospital will occur:

Upstairs he meets the nurse coming down the hall.

*I just called you at the hotel," she said. Something dropped inside me.*

*What's wrong ?*

*Mrs. Henry has had a hemorrhage .*

It is very dangerous. Catherine becomes unconscious all the time, and it does not take her very long to die.

Indeed, the omens of the writer are never mistaken. Since there are "**rain**" and "**dark**".

Something bad will happen inevitably. Catherine is dead.

The last paragraph of the novel ends with this sentence:

*After a while I went out and left the hospital and walked back to the hotel in the **rain**. (p.332)*

The novel ends with "**the rain**", a repetition of the novel and it is the last word in the novel. The writer wants to show that the battle with "death" is not finished and he expects other rounds with it. Hemingway seeks death right from his teens without even knowing that. His inner will, develops the desire for death. He believes that dying is beautiful even at the ripe old age of thirty, he takes part in many wars and wherever death is said to be there, Hemingway cannot help waiting to meet it. All his efforts are doomed in failure .On the morning of July 2, 1961, Hemingway cannot wait longer and blows his brain out. Any writer's critical reputation may languish naturally after his death. But for Hemingway, who continues to publish from beyond

the grave is not a problem; at his death, he leaves a great deal of uncollected works, as well as three thousand pages of unpublished manuscripts. The number of scholarly articles and books about Hemingway proves that our writer fails in his battle against death and his suicide is a mere mirage, yet more writing about him are produced right now. After the retreat of Caporetto, Frederick manages to escape and dives in Tagliamento and escapes to Switzerland. Before the end of the novel, one may say that the quality of courage, brutality and triumph and eagerness to fight all dies out.

His escape from the front with his wife before he tries to bring to himself jaundice by abusing in the drink of alcohol, these behaviors are really astonishing from the part of Frederick, from a hero like him. The answer of this can be read at the end of the novel *A Farewell to Arms*. The hero realizes that modern wars are not made for heroes because they are mere slaves of death machines used by both heroes and cowards alike. That is why Hemingway entitles his story *A Farewell to Arms*, which is a figure of speech "pun". In fact, Hemingway plays upon the word meaning; "**arms**", which means weapons and "arms", means the two upper limbs of the human body. Hemingway ends his story confessing that he has no place amidst modern wars since they are not made for heroes. He resolves to be through with it because the soldiers are mere slaves of destruction machines used by heroes and cowards alike. It is also a farewell to Catherine's arms and her bear-hug because she has gone forever.

## ***Conclusion***

In *For Whom the Bell Tolls*, the torment is distinctly his life. Although the span of the story time only stays four days, the author has magnificently written tens of thousands of words and further details. Hemingway's fourth novel, is a war novel where the word "kill" occurs one hundred and four times

Jordan's joke identifies some soreness remaining in an uncured wound. And the suicide of Jordan's father is clearly an analogue to that of Hemingway's own father. While staying in Madrid, Jordan himself learns how to carry cyanide so that he can kill himself if he is captured (208). Stylistic field is foreshadowing in the novel,

but it also something about the author's understanding of a full and meaningful life. Succeeds in fulfilling his own prophecy.

Hemingway's depiction about the imagery also makes a deep impression on the reader which is full of stylistic elements. This work is worthy to be read thoroughly.

As in *A Farewell to Arms*, Frederick realizes that whenever he triumphs over 'death' and is ready to get on with his life on his own. "After a while [he] went out and left the hospital and walked back to the hotel in the rain." He did not mourn or feel like his own life had ended with Catherine's death, rather he is able to continue on with his new found inner strength and seek for death in another place. This novel succeeds in getting Hemingway's message across. Frederick's realization causes the reader to reflect on his/her own life and on what principles they depend on in their own lives. Only through detecting what

The use of repetition in most of his works is frequent, particularly in the two analyzed novels *For Whom the Bell Tolls* and *A Farewell to Arms*, because suicide remains a recurring possibility for him until the last moments of the novel when he chooses to risk capture by defending the retreat of Maria and the guerillas. It seems that in depicting a character who touts his father's suicide with him always—and is free to choose another death—If Hemingway could not say his elegy when his father died, because he was a kid, melancholia refused to quit him until he achieved a kind of success in mourning the suicide of his own father. The need for such personal mourning may have enriched his capacity for examining the problems of mourning in *For Whom the Bell Tolls*.

Using simple language and squeezing it to make it drop something extraordinary is no simple task, but for Ernest Hemingway, mastering this skill proved to be his claim to literary fame. In some ways I think writing today is often more decorated, more ornamented than Hemingway's was.

It is a literary mutation, for those who are addicted to literature and what reading Hemingway does for novice writers is to teach them that they do not have to rely on highly decorative vocabulary to get to the heart of character. Already done, there are authors who are on the steps Hemingway steps. The author that came after

Hemingway that was the most impacted by Hemingway was Raymond Carver. He was writing a number of years ago now, but his style was called "minimalist." There has been a school of minimalist writing that I think clearly emerged from Hemingway's typical style. With these simple words, Hemingway invented a new way of describing physical experience and the physical world.

Hemingway's the master of dialogue too. If you really pay attention to the way Hemingway instructs his dialogue, so much character comes out in every line. You don't even have to be told who's talking; it's very clear who's talking,

In scrutinizing *For whom the Bell Tolls* and *A Farewell to Arms*, the researcher arrives at considerable findings. Though the two novels are about war, but love story is always there . More clearly, the analysis reveals that Hemingway tends to exploit the theme of love as salvation in these war novels. Nevertheless, death as an omnipresent concept in Hemingway's mind, hinders this feeling in Hemingway's heart. Only those who get inside deep analyses can come up with other concepts like (love) , which is drowned under the icebergs and this cannot be found but through stylistics which leads to how the word of 'love' is used

To discover Hemingway's secret in his style, Hemingway's readers and young writers need to begin to focus on the importance of every word. It's not only how new words or the flashy diction are woven but it is also about getting to a larger truth about subjectivity and character through the simple arrangements of words that language makes on a page.

*There is nothing to writing. All you do is sit down at a typewriter and bleed.* Then, Each letter constructing Hemingway's words is, for him, a drop of blood coming down from his body.

Several people, not familiar with Hemingway's work, find it surprising that some readers are Hemingway enthusiasts. It is difficult to explain why these people got bitten by Hemingway and stayed bitten, may be because Hemingway took all his time to set the trap to his readers. Hemingway rewrote the ending to *Farewell to Arms*, the last page of it, thirty-nine times before he was satisfied.

Hemingway knew how to get the most from the least. With his tightly written prose, he was a master of narration and a brilliant writer<sup>1</sup>. He was not in favor of using emotions. He believed it was easy but useless to do so. Instead he formed sculptures to portray the ‘original feeling’.

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<sup>1</sup>*Hemingway's ARIT references earlier characters and narratives. Alfred Kazin in a 1950 review of ARIT asserts, "The Colonel [Cantwell] is all the Hemingway prizefighters, hunters, drinkers, and soldiers in one" (Meyers Hemingway: The Critical Heritage 379). Understanding Cantwell and ARIT require a sense of memory and reference to the characters and narratives that have come before. Thus, like Hemingway's portrayal of Cantwell in ARIT, the reader's focus is on remembering. This focus showcases the necessity of closely examining the novel not from any one theoretical lens but instead focusing on conducting a Hemingway-esque read of Hemingway.*

*Hemingway, notably upset by the poor reception of the ARIT, argues in a letter to Charles Scribner on Sept. 9, 1950, "a man without education nor culture, nor military experience naturally can't understand the book nor the girl, nor the Colonel, nor Venice" (Baker Selected Letters 713).*

In this letter, Hemingway intimates the necessity of understanding his work in relation to implicit elements of education, culture, military, gender, and geography. Hemingway's focus on understanding highlights the importance of explicating a text, and this text through one's understanding not one understanding. Hemingway takes fault with those who dismissed ARIT because they felt it did not reflect on his abilities or on his previous texts. Writing to Robert Cantwell, Hemingway proclaims, Book is truly good. You pan it to hell if you don't like it. That is your right and duty. But I have read it 206 times to try and make it better and to cut out any mistakes or injustices and on the last reading I loved it very much and it broke my fucking heart for the 206<sup>th</sup> time. This is only a personal reaction and should be dis-counted as such. But have been around quite a while reading and writing and can tell shit from the other things [...] But pan it, ride it, or kill it if you should or if you can (Baker Selected Letters 711).

Hemingway's admonishments to Robert Cantwell reflect the intensity and precision he felt required not only in the writing and construction of this text but also in the reading and understanding of ARIT

It is unimaginable to compare a writer who had sipped a mixed of the following writers' juiced memory such as Mark Twain, Flaubert, Stendhal, Bach, Turgenev, Tolstoy, Dostoyevsky, Chekhov, Andrew Marvell, John Donne, Maupassant, the good Kipling, Thoreau, Captain Marryat, Shakespeare, Mozart, Quevedo, Dante, Virgil, Tintoretto, Hieronymus Bosch, Brueghel, Patinir, Goya, Giotto, Cézanne, Van Gogh, Gauguin, San Juan de la Cruz, Góngora—it would take much time to remember everyone.

It is for something that Ernest Hemingway remains one of the most influential authors in America even more than fifty years after his death by suicide. His renown reaches beyond the works he is known for. But how many books did Ernest Hemingway write in his lifetime? Twenty ? Ninety ? One hundred ? I guess, not more. And, do you know the English writer, Mary Barbara Hamilton Cartland ? Well, if you do, you are only among the few who do. You will get astonished if you know that she wrote 723 books. She died in 2000. She could write one novel in two weeks time. She is one of the most prolific authors of all time. Far from any criticism, it is worth saying

**It is a pity when novels are not written by someone who is not in love with literature**

## *Chapter Three*

### **HEMINGWAY'S PERSONAL EXPERIENCES OVER HIS SHORT STORIES AND NOVELS .**

*Introduction*.....

*-III.1. –Hemingway’s autobiographical short stories*.....

*-III.2.-NOVELS*.....

**-III.2.1.The Sun Also Rises**.....

**-III.2.2.For Whom The Bell Tolls**.....

**-III.2.3.A Farewell to Arms**.....

*.III.2.4.Death in the Afternoon*.....

*-III.2.5. The Old Man and the Sea*.....

**-III.3.Religion**.....

*.III.4.Masculinity*.....

*-III.5..Alcoholism*.....

**-III.6.Disillusionment**.....

**Conclusion**.....

## Introduction

As stated in Collins English Dictionary, the word “symbol” comes from the Greek *σύμβολον*, which consists of *σύν-* (syn-) "together" and *βολή* (bolē) "a throw", hence meaning "to throw together"). A ‘symbol’ as given by Dr. Louis It is symbol is the use of a concrete object to represent an abstract idea. The word symbol is derived from the Greek verb “*symballein*” which means “to put together and the related noun “*symbolon*” which means “mark”, “taken” or “sign”.

Symbolism is seen to be a reaction against naturalism. It is reality wrapped into a complex literary element that cannot be revealed but only through a scrutinizing literary eye.

It is the spokesperson that substitutes that inability to communicate directly. Instead, other elements can do the task. The symbolism can be an object, person, situation, events or actions that have a deeper meaning in context

In Edgar Allan Poe’s “The Raven”, the black bird stands for death.

In Sara Teasdale’s “Wild Asters”, ‘spring’ and ‘daisies’ are symbols of youth and ‘bitter autumn’ is a symbol of death

In Elie Wiesel’s novel *Night*, night is used throughout the book to represent death.

To be fair, I must note that "All the symbolism that people say is shit, Ernest Hemingway wrote a friend in 1952. Though he was referring to the critical reception of *The Old Man and the Sea*, his statement could easily be applied to *The Sun Also Rises*. For the fact is, Hemingway's oeuvre has long been susceptible to symbolic inferences on the part of readers and critics, many of whom hold themselves in high esteem for having cracked his secret literary code, for having penetrated the elusive core of his symbolic intentions. To Hemingway, such inferences, suspicions, and analytic attacks on the behavior of his characters and the thematic design of his works were largely unfounded. "The sea is the sea. The old man is an old man. The boy is a

boy and the fish is a fish," he wrote again in reference to *The Old Man and the Sea*. "What goes beyond is what you seen beyond when

you know." It may be true that readers create symbolism. It may also be true that ambiguous writers such as Hemingway write in a style that encourages the symbolic "shit detectors" of the reading world. It is certainly true that the quest to find symbolism and meaning is often a tiring task. This is something Jake Barnes knows all too well: "*My head started to work. The old grievance*" (Ernest Hemingway p.35.)

Nevertheless, that confidence cannot hinder us from saying our word and asserting the authority of research over the owner of the work himself when compelling arguments are there.

This chapter analyzes the notion of death as a central theme in Hemingway's work. Death is not going to be illustrated through miscellaneous definitions as was the case in the previous chapter. This chapter undertakes the notion of death as a recurrent use through symbolism. What is called in this chapter 'imagery of death'.

Most of Hemingway's novels are fundamentally studies of death or simply behaviors leading to death. Most often they are essentially the portrayal of a hero, the man who endures when he is forced to face the most serious challenge of his life. Hemingway's protagonists are special role models; they are often depicted to play the same hero roles, they are Hemingway's code hero, after all. And indeed Ernest Hemingway is known for the use of what is called the Hemingway character or code hero. And the struggle ,the code hero , must stand for "*courage in midst of d anger ,grace under pressure, competence in and dedication to one's job, integrity, self reliance, and stoicism of the sort that is embarrassed by emotional sloppiness*" (Hovey 4).

Hemingway has always kept four subjects in his mind when writing. These four subjects which have always mesmerized Hemingway are fishing, hunting, bullfighting and war, in which are all derivations of death. They are portrayals of a

hero, but a hero who struggles and perceives of death challenging on the hurdles of heroism.

What recurrently is in Hemingway's writing, especially in the depiction of a hero with the notion of death? *"To be a hero is to dare more than other men; to expose oneself to greater dangers and therefore, to be more greatly vulnerable to the risk of the possibilities of death and defeat"* (Connolly, p.226).

### ***III.1. IMAGERY OF DEATH***

#### ***III.1.1 SYMBOLISM OF ANIMALS AND BIRDS***

On the walls and the ceilings of the ancient churches, animals can be noticed carved there. No doubt that the Christian ancestors meant something by these animals. I guess, until near years, few people could decode the message meant by those animals. There must be a unified symbols used by those people, that the same symbols of animals were used in far different dates and at far different places. The only explanation is that those people, living at different dates and in different places had the same books. The only books that were widespread shared by all are called Bestiaries.<sup>1</sup>

The symbols carved are constant messages instructing people. And since no indications revealing the owner of these 'physiologus', and since the date are uncertain, people content themselves by calling them 'The Naturalists'.

Egypt is the only common place to find these animals alive. Though the early naturalists, whether Greek, Roman, or Alexandrian, were not scientific, yet they could read those physiologus. Centuries later, the translations of the Physiologus entered into all the popular literatures of Europe. The animal symbols were there due to two principal reasons; the first that people at that time were intellectually limited and the second reason is that the Christian were persecuted by the Greek, so it was the only means for expressing their belief and transmitting it to their children.

### ***III.2. Hemingway's Use of Animals as Psychological Symbols***

#### ***III.2.1. Symbolism in the Snows Of Kilimanjaro***

The Snows Of Kilimanjaro, is the story where Hemingway obviously used different animals as symbols. The leopard is the main animal around which all the story turns around its presence is maintained until the end of the story. Here the reader is told the legend of the leopard carcass found at the top of Kilimanjaro. The leopard, as stated in the story, was seeking the summit, known as “*the House of God*” (52). A leopard has associations for the reader of grace, speed, strength, courage, and dignity.

<sup>1</sup>*A Bestiary may treat of about thirty or forty animals and birds, real or mythical. It may be adorned by illuminated miniatures of each animal treated, and will give a description of its supposed habits and appearance. Again, the writer may have some tale to tell about the animal. But last (and not least, for this is the prominent feature of the Bestiaries) are given the religious and moral lessons which the animal's behaviour can teach*

It is an animal that does not move but for purpose, with very high speed, and with accuracy. In this story, the leopard symbolizes the qualities of courage, spontaneously, power, eagerness to succeed. The hyena is a symbol of qualities that are present in Harry. It is an incarnation of the writer, through his character, Harry, in the animal. It is representative of Harry's personality and his spiritual death, which has preceded his physical one. Hemingway conveys a message that mind, when used with accuracy, is much better than physical force, though, force is needed to accomplish any plan in this life. Without the two qualities, mind and power, he alludes to Harry that the end is known. In the story, the reader finds, through his delirious visions, that the qualities of the leopard are ones with which Harry could never be associated. Harry has never been able to put his talent on the ground decisively because he has been too afraid to try. Death-fearing makes from Harry a weak person, that attitude paralyzes and any achievement or even any hope and leads to frustration and despair and to a humiliating death at end.

He realizes that, if he died, he “*would not have to fail at writing [his thoughts] down, and therefore does not fight against death. He only waits for death, expecting to gain from it the spiritual enlightenment that others must work hard for. This quality of boredom can be seen in his vision of his trip to Kilimanjaro, to the “House of God.” Unlike the leopard, who made the hard and long climb in search of the mountain's summit, Harry takes a helicopter ride to the top. Harry hopes that the leopard will die, to console his fear a bad laziness. He has lived off the riches of his wife, calling his love for her “the lie he made his bread and butter by” (SOKp.58). Harry lies crippled on a cot while his wife goes “to kill a piece of meat” (Ibid.p59).*

Harry sees himself in the hyena, living on the expense of the others' accomplishments. Harry is torn between a grudging admiration, to the leopard and a self underestimation to the hyena. Harry wants to be a hero, just like the leopard but the fear of death makes from him a fearful person living behind the others. Whenever the hyena appears in the story, they are associated with Harry's death. When Harry faces the realization of his eminent death, it comes "with a rush of a sudden evil-smelling emptiness that the hyena slipped lightly on the edge of" (p.64), and, when the death actually occurs, it is the hyena that announces it with "*a strange, human, almost crying sound*" (p.76). Since it is with Harry's psychological state that the hyena is associated, it is not necessarily of Harry's physical death that the hyena is symbolic. Harry living in a very difficult state of mind; an internal conflict that tortures him whenever he follows the steps of the two animals. He is completely down-hearted when he realizes the inevitable end of the hyena. Harry, in the end, live with his self guilt, he dies as he lives, as a hyena sweeping the leopard's leftovers on his path to Kilimanjaro.

### **III.2.2.Symbolism in Cat in the Rain**

In the previous comments, rain is seen a symbol of violence and death «Cat in the Rain,» the main animal symbol is so essential to the story that it is described in the story. This "*cat in the rain*" is symbolic of the American woman during wars and violence just like a cat during wars in the rain; anything can harm her .Physically, she is weak and emotionally not treated as she wishes. The place of the cat is often under the table, a place not respectable and a sign of submission and subjugation. When the cat is first observed cowering under a table in the rain, it is described as "*she*" (p.167) Hemingway wants to tease the awareness of the reader in case he still takes the cat for an animal. «she" automatically creates an association for the reader between the cat and the only other female character mentioned to this point in the story, the American wife. Her husband, who is supposed to be the source of her emotional despair,. He leaves her drowning in a lack of affection. When she tells him of all the things she desires, he merely tells her to shut up. It soon becomes clear to the reader why the woman feels like a cat drowning in the rain. The woman wants to convey a message to her husband by the cat so holding that cat, which she is incarnated in (her), on her lap and pet it as it purrs. If the cat is a symbol for the woman, then she is expressing a

desire for someone to do the same for her. She wants someone to take care of her, perhaps physically as well as emotionally. When the cat is finally brought in from the rain, it is the hotel-keeper that has responded to her needs, rather than her husband. Here the writer wants to exculpate “*the woman*” in case she has an affair with someone else; it is the husband’s fault leaving her down resorts to someone else. The man who had caused in her “*a momentary feeling of supreme importance*” (p.169), in whom she admired “*the way he wanted to serve her*” (p.168), has brought both the literal and symbolic cats in from the rain. He has provided the woman with the attention that she is not receiving from her husband, at least in an emotional sense. The maid, however, holds the “*cat pressed tight against her and swung down against her body*” (170) Hemingway’s use of animal symbolism is a contribution to the richness of his characters. It provides the reader with a vehicle through which to better understand the psychological experiences of the characters with which they are associates. Through this animal symbols, “*cat*” in this case, the reader learns much more than giving an explicit name “*woman*” .Hemingway suggests that the wife will be satisfied sexually as well as emotionally by the man.

### **III.3.A Farewell to Arms Analysis**

One cannot fully understand the following analysis if not aware, beforehand, of the whole story ‘*A Farewell to Arms*’.

The need of summarizing it in a simple way certainly helps the reader live both the analysis and the story alike passionately.

*A Farewell to Arms* is narrated in the first person. The narrative is the protagonist. Names are not inserted in the novel until Chapter Five. Until Chapter Thirteen that his first and last name is known to the reader .*A Farewell to Arms* contains forty-one chapters which are divided into five books.

In the first book, Frederic Henry is introduced to Catherine Barkley by Rinaldi; Frederic tries to seduce her, and here where their relationship begins. While on the Italian front, Frederic is wounded in the knee by a mortar shell and sent to a hospital in Milan.

In the second book, Frederick depicts the Milan summer they spend together and how deep Frederic and Catherine's relationship starts to be constructed. Frederic falls in love with Catherine and, by the time he is healed, Catherine is three months pregnant.

In the third book, Frederic joins his unit back, but soon after the Austrians break through the Italian lines in the Battle of Caporetto, and the Italians retreat. Frederic kills an engineering sergeant for insubordination. Because he is dropped back, he is arrested. Frederic is taken to a place by the "*battle police*", where officers are being interrogated and executed for the "treachery" that supposedly led to the Italian defeat. Watching his fellows' interrogations, he is convinced of his execution especially after seeing and hearing that everyone interrogated is killed, No other exit in front of him except to escape; he jumps, then into a river.

In the fourth book, Catherine and Frederic miraculously met again and escape to Switzerland in a rowboat.

In fifth book, Frederic and Catherine enjoyed their life in the mountains until she goes into travail. Passing through a painful birth, their son is stillborn. Catherine catches a hemorrhage and not long afterwards dies. Frederic returns to their hotel in the rain.

Hemingway novels of love are not common ones; love for Hemingway is not a mere sentimental affair where lovers are seen sad and eager to meet one another. Hemingway's concept of love is unique. Hemingway does not fool his readers giving them fantasy. Hemingway reveals the need of love depicting a realistic and an urgent need of body and mind which explains why lovers in the novels of Hemingway establish sexual and emotional intimacy.

Love, for Hemingway does not last long, it is like war one should expect its end either through separation or death. That is why the novel is entitled "*A Farewell to Arms*" Arm is a pun<sup>1</sup>

Arms (the upper limbs from the shoulder to the wrist) symbolize "love" because the lovers use arms when they hug and kiss.

Arms (weapons) symbolize «war» because man use arms when he is at war.

Unlike other novels, *A Farewell to Arms*, by Ernest Hemingway is one of the rare novels that deal with death in such a marvelous and wrapped way. *A Farewell to Arms*, is not a 'ready to wear' novel. It is said that this novel strongly represented Hemingway's enjoyable and special writing style; a style that cannot be a standing point. For a great many people it is a complicated way of saying very simple things. But for Hemingway, it is a simple way of saying very complicated things.

Hemingway alludes to style in *Death in the Afternoon* in these words:

*" ....People in a novel must be projected from the writer's assimilated experience, from his knowledge, from his mind, from his heart and from all there is of him... and the reader, if the writer is writing truly enough, will have a feeling of those things as truly as if the writer has stated them. The dignity of an iceberg is due to only one-eighth of it above water." (p.182)*

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<sup>1</sup>A pun is a play on words in which a humorous effect is produced by using a word that suggests two or more meanings or by exploiting similar sounding words having different meanings.

Symbolism, in *A Farewell to Arms* is used to shadow the particular notion of death. It is the adequate technique to show how the writer is haunted by "death". The marvelous techniques used by the writer and the original skill typically bearing his personal mark. The technique which does not give way but to those who are acquainted to Hemingway's writings. Symbols have been illustrated through selective quotations from the novel *A Farewell to Arms* to how the writer have inserted these symbols as 'ill omens' to warn the readers that 'Death' is knocking the door of the character's fate. Hence, making the readers live the story exactly as the character does. All in all, once followed the analysis, *A Farewell to Arms* is a prime example of Hemingway's unique style. His writings include a plethora of symbolism, wrapped with deep and complex meanings; he allows the reader the luxury of living their own emotions for the characters

To be fair, I must note that "All the symbolism that people say is shit, Ernest Hemingway wrote a friend in 1952. Though he was referring to the critical reception of *The Old Man and the Sea*, his statement could easily be applied to *The Sun Also*

Rises. For the fact is, Hemingway's oeuvre has long been susceptible to symbolic inferences on the part of readers and critics, many of whom hold themselves in high esteem for having cracked his secret literary code, for having penetrated the elusive core of his symbolic intentions. To Hemingway, such inferences, suspicions, and analytic attacks on the behavior of his characters and the thematic design of his works were largely unfounded. "*The sea is the sea. The old man is an old man. The boy is a boy and the fish is a fish,*" he wrote again in reference to *The Old Man and the Sea*. "What goes beyond is what you seen beyond when you know." *It may be true that readers create symbolism. It may also be true that ambiguous writers such as Hemingway write in a style that encourages the symbolic "shit detectors" of the reading world. It is certainly true that the quest to find symbolism and meaning is often a tiring task. This is something Jake Barnes knows all too well: "My head started to work. The old grievance"* (Ernest Hemingway p.35.)

Nevertheless, that confidence cannot hinder us from saying our word and asserting the authority of research over the owner of the work himself when compelling arguments are there.

The idea of "*Death*" is overwhelmed by through symbols; such as *rain, night, wind, dark, cold* along *A Farewell to Arms* and disappear when Hemingway wants to.

The experience Ernest Hemingway has put into his novel "*Farewell to arms*" the main character of the book Frederick Henry resembles Hemingway himself. Catherine Barkley changes the life and the personality of Frederick Henry. Violence and death are two themes that animate and stimulate Hemingway's thought.

The universe of Hemingway is then a world of violence and death. Frederick in *A Farewell to Arms* says: "We always feel trapped" this means that all the ways are blocked, they are blocked by death. He continues: "*It's always like that we die.*" This awareness of the futility of human existence led Hemingway to deal with the themes of violence, darkness and death in his novels.

In his novel *For Whom the Bell Tolls*, Hemingway, through his character, Robert Jordan prefers to be a dead lion than a alive dog. Man, for him, can never act in a cowardly way. He must not show that he is afraid or trembling or frightened in

the presence of death. He waits for no reward. He knows that game is lost. Nevertheless, he delivers the attack on the enemy for the honor's sake, for the man's honor. "I wish they would come now «, he said. "*I wish they would come right now because the leg is starting to hurt now. It must be swelling.*" (FWBT p.442)

The task of writing, for a great many people, is a complicated way of saying very simple things. But from our point of view, what is Ernest Hemingway doing is just the opposite; it is a simple way of saying very complicated things.

Though Hemingway's fiction has received considerable critical comment in the last five decades .But when you are reading Hemingway's work you will not see any pretentious skill or an erudite work. The reader will not find that gloss he used to see in other writers' works.

#### **III.4.Symbolism in A Farewell to Arms**

In this research, A Farewell to Arms will be taken as the field of a literary study. A Farewell to Arms is a stage of many researchers and critics. This study investigates whether Hemingway uses symbolism in this novel.

Concrete examples will be analyzed in depth and quotations from the novel will be used to strengthen the illustrations. No rigorous argument are claimed to be constructed but mere considerations of logic and of psychology will enter into the development of this study. The notion of symbolism will not be defined in ranges of theories but only circumscribed in the course of the given argument.

Symbols have seen repeated in A Farewell to Arms. Repetition, this stylistic advice, is not going to be dealt with since it is not aim of this study. We rather refrain ourselves to jump over the field of those who are interested more in stylistic studies.

The appearance and the disappearance of these symbolic elements,-**dark, wind; black, night, rain**- is no way arbitrary. They are mentioned by the necessity of deliberately leading the reader to capricious feelings that the remote control is in the ink of the writer. Many writers however have used symbolism but few are those who satanically succeeded in doing it in such a marvelous way.

**Black** is the color of mourning in many European cultures. Black clothing is typically worn at funerals to show mourning for the death of the person. In East Asia, white is similarly associated with mourning. Furthermore, in Revelation 6 in The Bible, Death is one of the four horsemen; and he rides a pale horse.

Going through the novel A Farewell to Arms, you will notice that all the chapters are full with the symbols listed above. If you have a careful reading of the novel, you undoubtedly see that some chapters are more overloaded by these symbols than other chapters. If you take a close look at the novel and scrutinize the chapters, you will find out that "chapter twenty" of the novel is void from any items that are said to be occurring in all the chapters.

Is the novel written randomly?

Why do the symbols touch some chapters and exempt that "*twenty*" in particular?

Hemingway uses symbolism to show and obsessive reoccurrence of death. The idea of death is used as an answer to meta-physical angst.

**Night** can be used in connection to darkness and can be used to represent an end of the road.

Frederick Henry stays awake all night so as to be with Catherine Barkley, who is on the night shift. Catherine Barkley is on the night shift so that they will not have to sleep during the night; they can make love during the night, or talk. They can do anything to avoid the combination of darkness and sleep.

We have to take into account that:

*"...the referential meaning fall, cold, dark, wind,*

*...the unspoken word which is the key to all the repeated words in the text is **death**. "*

We have to take into account that the word **rain** refers to death in this novel:

*"I am afraid of rain because sometimes I see me dead in it." (p 126)*

In this double theme is added, right from the first rain which makes "*men die....rain brings cholera .*" (FTA. p.2)

We have to take into account that the word **night** refers to death in this novel:

The symbolism of night as being bad. To Frederick, the main character in Hemingway's novels. **Nights** have always been a sign of death, or something negative to happen.

We can say that: fall, cold, dark, wind, dark, wind and night, they all refer to death in this novel.

In the first sentence, in A Farewell to Arms, Frederick speaks about the things they do before the attack and how things are friendly. Just then, comes the sentence that follows, warning that there will be something unpleasant *'it was getting dark outside'*, he wants to say that outside there is death waiting for them. Then comes the confirmation of that in the sentence that follows

*'I asked what time the attack was to be and they said as soon as it was **dark** ', Frederick asks about the time of the attack and he is answered that as soon as it is dark, as soon as death is ready to come. We can notice that the word "dark" is repeated. Dark, we said, refers to death. We have the idea of death repeated through the symbol 'dark'.*

In short stories such as "A Clean, Well-Lighted Place" the emphasis is upon light. The Hemingway code character, if he goes to sleep at night, will often leave a light on. He does not like the darkness of the room, the darkness of the night, the state of sleeping, because these are in themselves suggestive of that final sleep of death.

*"I am of those who like to stay late at the cafe," the older waiter said.*

*"With all those who do not want to go to bed. With all those who need a light for the night." (A Clean, Well-Lighted Place)*

In the following sentences, Frederick describes the preparation for the attack and describes how things are:

*"It was **dark** outside and the long light from the search-lights was moving over the mountains. There were big search-lights on that front mounted on camions that you passed sometimes on the roads at night, close behind the lines, the camions stopped a little of the road, an officer*

*directing the light and crew scared.. We crossed the brickyard and stopped at the main dressing station. There was little shelter of green branches outside over the entrance and in the **dark** the **night wind** rusted the leaves dried by the sun."* (p.51)

It was dark outside and the long light from the search-lights was moving over the mountains, death is outside; they are at war after all. Since light is there, danger and death are over. We notice that the search-lights are moving over the mountains; the place of fighting, and where death occurs most of the times.

Now you can do the work by your own !

Consider this sentence:

*"There was a little shelter of green branches outside e over the entrance and in the **dark** the **night wind** rusted the leaves dried by the sun."*

Frederick does not feel completely safe "*a little shelter*", because he is outside, where death exists, "*in the dark* ", "*dark*" refers to death. Then, we have the symbol of death "*night*".

Wind is used for the first time. "*Night*", "death" and "*wind*" refers to "*death*" as well.

The symbols of death "dark", "night" and "wind" are used more than once to hammer the idea of "death".

*"Wind is often a symbol of life and spirit in religious and Romantic writing, is here associated with lifelessness. God is very dead in these early stories by Hemingway."(Young .p.14)*

At the beginning of chapter sixteen Frederick describes the room where he is hospitalized. He begins the chapter like this:

*"That **night** a **bat** flew into the room through the door that led onto the balcony and through which we watched the **night** over the roofs of the town . It was **dark** in our room except for the small light of the **night** over the town and the **bat** was not frightened but hunted in the room as though*

*he had been outside. and it was **dark** again. Breeze came in the **night** and we heard the men of the anti-aircraft gun on the next roof talking. (p.101)*

It was dark. We have symbols "night" and "dark", referring to the idea of "death". was dark except for the little light of the night over the town and the bat was not frightened but hunted in the room as though it had been outside.

Any reader logically wonders why Frederick describes a bat<sup>1</sup> flying into the room, hunting insects in such critical situation. Any reader who does not know Hemingway's allusions gets astonished, but in fact, all these are nothing but symbolizing death that bats go hand in hand with 'night' which symbolizes "death".

### **III.5.The Odd Chapter of A Farwell to Arms**

The whole chapter is devoted to the enjoyment and the glee of Frederick and Catherine; driving in an open carriage through the park and out along the tramway and out of town, they devour nature with their eyes, big overgrown gardens and ditches with water flowing and green vegetable gardens. They can look across the plain and see farm houses and the rich green farms with their irrigation ditches.

Frederick is out of danger, far from death; he is in convalescence. He is enjoying his days far from the front.

Then, is there one of the symbols referring to death such as, wind, cold, night, rain and dark?

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<sup>1</sup>Certain animals such as crows, cats, owls, bats,moths, vultures and bats are associated with death; some because they feed on carrion, others because they are nocturnal. Symbols of death From Wikipedia, the free encyclopedia,September 2014.

We can notice something unbelievable; while the other chapters are full of the items referring to "death " such as "wind" ,"dark" , "night" "cold" "fall", "rain" and of course ,'death".

In this chapter -chapter twenty- , we cannot find a single word mentioned earlier, because they have no place among the sentences where enjoyment, glee, laughter and childish behaviors reside. This confirms that the cited above items symbolize death and most of occurrences of them, cannot be but taken as symbols to make the idea of "death" stressed every now and then.

The beginning of chapter twenty one is about the end of Frederick's convalescence. He has to prepare himself to the front.

Unlike the previous chapter where no symbol referring to "death" occurs, notice the beginning of this chapter (**twenty one**):

*"In September the first cool **nights** came, then the days were cool and the leaves on the trees in the park began to turn color and we knew the summer was gone. The horses were gone to Rome and there was no more racing."* (p.133)

In chapter (twenty two), Frederick returns home from the hospital, he has completely recovered. He has to prepare himself to join the front.

Notice this beginning:

*"It turned **cold** that **night** and the next day it was raining...the **rain** was coming down. "*

There are three symbols referring to death they are "cold" "night" and "rain" because the possibility to be at the front now becomes reality, the possibility of death is also high. That is why there are three symbols to accentuate the theme of "death" because it is nearer.

*"...**rain** ,symbol of tears and death ." (FTA p.5)*

*"...**rain** makes men die and make leaves fall....rain brings cholera" .(p.6)*

*"I'm afraid of **rain** because sometimes I see me dead in it".(p.140)*

It is obvious that "rain" refers to "death" from the quotations cited above.

When we follow the sentences explained before, we can hardly find any coherence between them speaking about the smashed houses, then speaking about the wounded and completing with a sentence holding the item "rain".

Frederick driving behind the hill, the sun is down. All of a sudden. The next paragraph starts this way:

*"The **wind** rose in the **night** and at three o'clock in the morning with the **rain** coming in sheets there was a bombardment and the Croatians came over across the mountain meadows are through patches of woods and into the front line.*

*They fought in the **dark** in the **rain** and a counter-attack of scared men from the second line drove them back. There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line. They did not come again and it was quieter and between the gusts of **wind** and **rain** we could hear the sound of a great bombardment far to the north. "* (p.186)

Right from the beginning of the paragraph, we notice the use of the word "wind" as an ill omen to prepare the reader that there is something unpleasant coming.

We notice that the three symbols put on the same two lines, "**wind**", "**night**" and "**rain**" referring "death" in order to accentuate the notion of death.

Indeed, just after, there is a bombardment.

The sentence that comes after, describes the attack and the counter-attack:

*"They fought in the **dark** in the **rain** and the counter-attack of scared men from the second line drove them back."*

Notice the use of the symbols "dark" and "rain", referring to "death" since there is an attack and a counter-attack.

Let us take the next sentence:

*"There was much shelling and many rockets in the **rain** and machine-gun and rifle fire all along the line."*

When we consider this construction, one wonders what is the need of the "rain" written between the rockets and the machine gun. It is to show that between those two killing machines, there is "death". The position of the word "rain" is not randomly written.

We can notice another symbol "night". It is used in this sentence to show that danger is still there and "death" is omnipresent even in the retreat; this operation

requires very complicated techniques and it is as dangerous as the attack. Hence, "death" is by no means far from them.

Frederick describes the retreat, he explains that things are alright and the retreat is said to be without danger:

*"The **rain** had stopped and the town was empty. "*

This means that since "the rain" stops, death is away and town is empty. Frederick describes the retreat and how many peasants join the column from the roads of the country and in the column there are carts loaded with household goods, we read:

*"No one knew where the Australians were nor how things were going but I was certain that if the **rain** should stop and planes come over and get to work on that column that it would be all over." (p.199)*

There is "rain". Frederick uses it in this sentence to show us that thought no one knows where the Australians are and things are not really safe but if "rain" stops, nothing bad happens. We see then that the writer uses "rain" to mean danger and "death"; when there is "rain" there is "death" and when "rain" stops, the writer is certain that nothing bad will happen.

Again when Frederick wants to get to Pordenone with three ambulances with Bonello, everything seems quiet and safe; they walk along the railroad truck  
Then:

*"We'll go through in the **dark**", said Frederick .... "we heard firing ahead of us " (p.213)*

The word "dark" is followed by the firing because, as usually, "dark" is an omen of "death".

Coming up on the railway beyond the canal .Tenente ,Aymo ,Piani and Bonello going on straight toward the town across the low fields and then ,suddenly :

*"A shot was fired at us from the side road ...two more shots came from the thick brush and Aymo, as he was crossing the tracks, lurched, tripped*

*and fell face down. We pulled him down on the other side and turned him over*

*...the three of us squatted over him in the **rain**. He was hit low in the back of the neck and the bullet had ranged upward and come out under the right eye. He **died** while was stopping the two holes."(p.213)*

There is another symbol of "rain" It comes after the bad news

*"he was hit .He died while ...."*

We notice the word "rain" appears in this paragraph but just before the situation where Aymo is seen seriously hit and died. We can say that most of the symbols of "death" appear before situations where "death" occurs or is about to occur. Three soldiers continue their way after they let Aymo alone dead on the spot :

*"Let's go then,' Bonello said. We went down the north side of the embarkment . I looked back. Aymo lay in the mud with the angle of the embarkment. He was quite small and his arms were by his side .He looked very **dead**. It was **raining**. I had liked him as well as any one I ever knew" (p.214)*

The description of the farewell to Aymo is very sad, but among it, we find , *it raining*.

It is worth saying showing that if Aymo is dead, there will be others that join him because it is raining. Then we can say that "rain" and "dead" are symbols, they refer to the idea of "death. In short, they are two sides of the same coin. Which "death".

After the death of Aymo, Frederick and his friends have a rest, eat the sausage and drink wine. Frederick says:

*"It would be a **black night** with the **rain**. When it was **dark** there was no use watching any more,... that was a very strange **night**, I don't know what I had expected, **death** perhaps and shooting in the **dark** and running. " (p.218)*

We have symbols to "death" it is a an overuse of symbols "night" "rain"

"dark" "night" "death" "dark", they are used to accentuate the idea of "death" and pave the way to the coming of "death" .

Frederick says that when it is dark, there is no use watching any more. The Frededick wants to show that when death comes, there is no use to avoid it. Frederick continues:

I don't know what I had expected, death perhaps and shooting in the dark and running ...

All these mean "death" at the end.

After the retreat, the soldiers think that war is over:

*" Viva la pace " a soldier shouted out . "We're going home"*

*" It would be fine if we all went home ," Piane said*

*"Wouldn't you like to go home ?"*

*" Yes."*

*" We'll never go . I don't think it's over ."*

*" Andiamo a casa !" a soldier shouted .*

*" They throw away their rifles," Piani said ."*

*They take them off and drop them down while they're marching .Then they shout" "*  
*They ought to keep their rifles."*

*" They think if they throw away their rifles they can't make them fight."*

*" In the **dark** and the **rain**,making our way along the side of the road I could see that many of the troops still had their rifles." (p.220)*

Frederick hears the soldiers saying:

Andiamo a casa (we go home).Viva la pace (Hurrah peace).

He feels that war is not finished and death is ahead because he starts the paragraph by:

*In the dark and the rain ...*

Here is another symbol which announces the coming of something unpleasant even though the soldiers throw they rifles and think that war is over.

These symbols are used to make the reader understand that what the soldiers think and hope is a dream because Frederick sees many of the troops still have their rifles that is why the –omen- symbols of "death" is used

The soldiers are happy, thinking that war is over. Frederick says, referring to "death", he is never mistaken; there must be something unpleasant coming ahead.

The soldiers cross the bridge but at the end of it, officers and carabinieri standing on both sides flashing lights. They are battle police. They take some of them. Among them there is Frederick because they abandon their troops. The battle police read the verdict to execute the soldiers and their lieutenant colonel:

*We stood in the **rain** and listened to this. 'If you are going to shoot me,' the lieutenant colonel said, 'please shoot me at once without further questioning.*  
(p.224)

The paragraph starts this way:

*We stood in the rain* "rain" means that there is a high possibility of death. Here we can notice that whenever there one word symbolizing "death", there is danger or death.

Indeed there will be executions.

Consider this sentence:

*Two carabinieri took the lieutenant colonel to the river bank.  
He walked in the **rain**. I did not watch them shoot him but I heard the shoots.* (p.224)

Frederick continues describing the execution of the officers and the soldiers who abandon their troops. He describes nearly every execution:

*We stood in the **rain** ...to be questioned and shot ...The questioners had that beautiful detachment and devotion to stern justice of men dealing in **death** without being in any danger of it .* (p.224)

Frederick cannot wait for his turn to be executed as a rabbit. He seeks for a death of heroes. He jumps into the river and escapes. He takes the train from Mestre to Milan to meet Catherine. He enters a bar; he becomes acquaintance with the barman. Frederick goes directly to the hospital to meet Catherine. She is away in Stresa. He goes to see one of his old friends, Simmons (he studies singing there) He meets him, lends him his civilian clothes which allow him to go out without any danger.

We notice something unusual; the writer does not use any symbol that refers to "death" in the whole chapter thirty three because Frederick is in the civilian clothes and danger and death do not exist.

At the beginning of the next chapter speaks about the aviators but no symbols of "death" are used, because this time Frederick is in the civilian clothes and he is far from death.

Frederick arrives at Stresa, he books a room in The Grand Hotel. When he arrives there he finds Catherine with Helen Ferguson. They have some drinks together.

Notice, again in this chapter no single symbol referring to "death" because Frederick is in his utmost glee. Frederick knows the barman, he is his client. In the morning they go together to fish and while rowing:

*....and felt the faint pulsing of the spinner revolving while I looked at the dark November water of the lake and the deserted shore. (p.256)*

Frederick, speaks about "dark" although, he is fishing with his friend and danger is really over. But, when he sees the lake, he recalls the deserted shore. Frederick cannot get rid of the angst of "death" even though he is out of danger physically but he goes through traumas of "death" psychologically.

We can see another symbol of "dark" referring to "death" .

When coming back from fishing, he plays billiards with Count Greffi, a retired

diplomat. They talk about war and reading. Count Greffi names some books by a Frenchman, Barbusse. One of the books about the soul.

*I don't know about the soul , said Frederick.*

*Poor boy. We none of us know about the soul. Are you Croyant? said Count Greffy.*

*At **night** "said Frederick. (p.261)*

Here again, there is "night" symbolizing "death". Frederick is Croyant only at night because he feels that "death" comes.

*" Would you like to live after **death** ?" I asked.*

Here is symbol of "death" This means that Count Greffy knows that Frederick refers to "death" by saying "night" this is why he asks him whether he likes to live after death or not.

Consider the beginning of chapter thirty six:

*"That **night** there was a storm and I woke to hear the **rain** lashing the windowpanes."*

*Frederick speaks about "night", another symbol just after "rain" lashing the windowpanes.*

*Thus, there must be something unpleasant coming. It must be something serious.*

*Because Frederick two words referring to "death"; they are "night" and "rain":*

*"They are going to arrest you in the morning, " the barman, Emilio, warned.*

*Arresting him, means judging him and executing him; "death" is infinite.*

Frederick tells Catherine about the bad news. He asks her to get dressed, to get her bags packed and to go in a boat to Switzerland. Frederick is disturbed and upset he does not want to be caught and shot like a rabbit, he wants to die as a hero:

*I looked out the open window at the **dark night**. I could not see the lake, only the **dark** and the **rain** but the **wind** was quieter. (p.266)*

We can see symbols of "death". They are "dark", "night", "dark", "rain" and "wind". The cluster of symbols referring to "death" in a space of two lines. This means that things are really very serious and "death" is near in case the escape fails.

But hope still exists because the arrest is going to be tomorrow and they have time to be away from the arrest, that "wind" is preceded by the adjective "quiet" to explain that this "wind" is quiet, not like the "wind" it used to be.

The symbol referring to "death" mentioned earlier and in the last sentence,  
But the "wind" is quieter.

Although danger surrounds Frederick, hope exists, since the "wind" is quieter.  
Now Catherine gets ready and the barman helps them with the bags:

*He held the door open and we went out into the rain.*

Again another symbol which refers to "death" we went out into the rain. Frederick knows well that he is not going for a walk. The trip is not going to be easy; they are going to meet problems, danger and possibly death.

Frederick describes the escape:

*We walked down the path under the giant umbrella and out through the **dark** wet gardens to the road and across to the trellised pathway along the lake .The wind was blowing offshore now. It was a **cold**, wet November **wind**.(p.267)*

Frederick describes the last moments of the escape. It seems that danger "death" is in the gardens 'dark wet garden's, in case someone is hidden and seize them; death is certain.

When passing the gardens, he notices the danger shift offshore, may be something unpleasant is waiting for them ahead.

The wind was blowing offshore now .Then, *dark wet gardens*.

When passing the gardens safely, the wind is blowing offshore .We can notice the symbols "*dark*" and "*wind*" referring to "*death*". Whenever, Frederick overcomes a difficulty, he thinks that there might be another ahead.

Consider the following paragraph:

*We came along past the chained boats in the slips along the quay to where the barman's boat should be .The water was **dark** against the stone. (p.267)*

Frederick is not supposed to describe the water in such a critical situation. The water was dark against the stone. "*Dark*", another symbol for "death" is used because "death" is always possible .If not in the gardens, it is offshore or it is among the stone. Frederick is afraid that the boat might hit against the stone. They have to row thirty-five kilometers and the escape fails and therefore "*death*" is certain.

Frederick describes their trip on the boat. They row very hard. Catherine sometimes replaces him, she is pregnant but Frederick should have a rest and eat something that strengthens him to carry on the trip. Nevertheless, he cannot afford enough rest and pulls off the oars from Catherine because he feels pity for her:

*We never saw Pallanza. The **wind** was blowing up the lake and we passed the point that hides Pallanza in the **dark** and now saw the lights. When we finally saw some lights much further up the lake and close to the shore it was Intra. But for a long time we did not see any lights, nor did we see the shore but rowed steadily in the **dark** riding with those waves. Sometimes I missed that water with the oars in the **dark** as a wave lifted the. (p.270)*

Frederick describes his feeling when rowing to Switzerland. He wants to say that though he rows for miles but he does not see Pallanza. He is afraid he has lost the way. There is a symbol «wind" and mentions that the wind was blowing means that the feeling of "death" is with Frederick.

Frederick continues the description.

*"We passed the point that hides Pallanza in the dark and never saw the lights."*

The writer uses another repetition of the item "dark" because Frederick and Catherine pass the point that hides Pallanza but do not see it. There is a fear that they have lost the way. Another repetition that shows that the feeling of death is still with Frederick and more than before. They finally see lights. It is *Intra*. That means that "dark" is over since light appears.

Frederick says *"but for a long time we did not see any lights, nor did we see the shore but rowed steadily in the **dark** riding with the waves"* Frederick reveals his feeling. He explains that they do not see any lights for a long time nor do they see the shore but they row in the **dark**. That means that there is still the feeling of **death** since no lights are seen and since they row in the **dark**. "Dark" might mislead them and they never arrive before daylight and they might be caught by the customs guards.

Let us follow this sentence which comes just after the moments of danger and tiredness:

*The **rain** stopped and the **wind** drove the clouds so that the moon shone through and looking back I could see... it was much lighter than it had been before and we could see the shore. (p.271)*

Times of danger are over *"the rain stopped"*. The writer uses another symbol of "death" which is "rain". Frederick evokes that things are going to be better. Indeed, we could see the shore.

According to what have been said before, symbolic words which refer to "death" always precede the fatal or something close to that.

Frederick and Catherine settle in Switzerland. The couple spend marvelous days. We notice that there is not any symbol referring to "death" Frederick is out of danger and far from "death".

Until one day Catherine feels about to deliver. The travail is difficult for her. Here, Frederick again feels that perhaps "death" is in the horizon. Frederick returns to the hotel waiting for news from the hospital. It takes long time waiting. He is very worried:

*It was beginning to be **dark** outside and I turned the light on to read.  
After a while I stopped reading and turned off the light and watched it  
get **dark** outside. (p.320)*

Frederick, as most of the time, utters an omen; he uses a symbol "*dark*". Frederick feels that something bad is happening for Catherine:

*Poor poor dear Cat .And this was the price you paid for sleeping  
together. This was the end of the trap.(p.320)*

Frederick knows quite well that this is the end of Catherine *this was the end of the trap*.

He is very cautious not to die as a rabbit. He does not give opportunity to "death" to humiliate him but he wants to die as a hero. He feels that he overcomes "death" whenever it comes but he never expects that it hits him in the back. He completely forgets that "*death*" does not come only at war but in peace as well. He is always ready to defeat "death" in times of danger but he forgets that it also comes in times of happiness and glee.

This is bitter sweat. Frederick keeps on thinking:

*"What if she should **die** ?*

*She won't **die**.*

*People don't **die** in child-birth nowadays ...Yes, but what if she should die?*

*She won't **die** ....But what if she should **die**?*

*She can't **die**. Why would she **die** ?*

*What reason is there for her to **die**?" (p.324)*

It is very noticeable that the verb "die" is now clearly used to accentuate the idea of death. This time the verb "*die*" to express the idea openly.

The questions repeated “*what if she will die ?*”

Frederick cannot imagine his life without Catherine. The answer comes:

"*She won't die*" Frederick believes in Catherine's will; he thinks that she is strong enough to resist death "*But what if she dies?*", another question showing that Frederick is haunted by Catherine's death "*She can't die.*" Frederick answers himself and confirms that only fate can make her die.

The questions and the answers made by Frederick character showing the state of agitation and frustration

*I was afraid to go in. I walked up and down the hall. It was **dark** but in the light from the window I could see it was **raining**.*

Again the use of symbolism "*dark*". Frederick it. It is an omen, to show that there is something unpleasant to happen "*It was dark*"

When Frederick describes a dangerous situation when he is inside a building, he uses the expression "it was dark outside". This time, he does not mention "outside" because "death", this time is inside hospital. Frederick believes in Catherine's will, there is hope that Catherine survives. The struggle inside his mind answers negatively "*It was raining*" as if he says to himself that there is no hope and "death" is certain.

The doctors can take the baby out, he looks like a freshly skinned rabbit. Frederick does not know that the baby is dead. Especially when the nurse says:

*Aren't you proud of your son?*

The feeling of Frederick acts better than his mind in the description:

*I saw the little **dark** face and **dark** hand, but I did not see him move or hear him cry. (p.325)*

Frederick says "**dark** and "*dark*" refers to "*death*" .

Frederick does not know that the baby is dead but the reader does because the latter has the scent of danger and death before Frederick himself. The reader is now equipped with the symbols -bad omens- .

### "**dark**"face and "**dark**" hand

Frederick could have said "*yellow*" or "*pale*" because these are the adjectives of the look of the dead. But he insists on using "*dark*" because along the novel, "*yellow*" or "*pale*", do not refer to "*death*" but "**dark**" does.

The medical confirmation comes from the nurse:

*They couldn't start him breathing .The cord was caught around his neck or something. (p.327)*

Frederick has just known about the death of his son, whereas the reader is informed before him because the reader is given symbols by which he predicts the coming events and especially the unpleasant ones.

*I sat down on the chair in front of a table where there were nursed reports hung on clips at the side and looked out of the window. I could see nothing but the **dark** and the **rain** falling across the light from the window. So that was it. The baby was **dead**. (327)*

When Frederick hears about the death of his son, he sits on the chair in front of the table. He can see nothing but the "**dark**" and the "**rain**".

We can notice that there are two symbols of "*death*" "**dark**" and "**rain**". Frederick adds:

*So that it was. The baby was **dead**.*

This technique is followed in the novel; preparing the reader for something bad coming ahead. Here, it is the death of the baby *the rain is falling*,

A bad news is coming, not only the death of the baby another bad news is coming ; it may be the death of Catherine as well because the rain is falling.

*I went down the hall and then down the stairs and out the door of the hospital and down the **dark** street in the **rain** to the café. (p.328)*

In the paragraph cited above, two symbols; "**dark**" and "**rain**" again. This means that something unpleasant inside the hospital will occur:

Upstairs he meets the nurse coming down the hall.

*I just called you at the hotel," she said. Something dropped inside me.*

*What's wrong?*

*Mrs. Henry has had a hemorrhage.*

It is very dangerous. Catherine becomes unconscious all the time, and it does not take her very long to die.

Indeed, the symbols used before – *the rain falling*–

It is not said for free. Since, even after the death of the baby and the “*rain*” is still falling. Then, ugly things are not over. They will happen inevitably. Indeed, the worst happens;

*Catherine is dead.*

The last paragraph of the novel ends with this sentence:

*"After a while I went out and left the hospital and walked back to the hotel in the **rain**."(p.332)*

The novel ends with "**the rain**", a symbol used in the novel and it is the last word in the novel.

The writer wants to show that the battle with "*death*" is not finished and he expects other rounds with it. Hemingway seeks death right from his teens without even knowing that.

His inner will, develops the desire for death. He believes that dying is beautiful even at the ripe old age of thirty, he takes part in many wars and wherever death is said to be there, Hemingway cannot help waiting to meet it. But all his efforts doomed in failure.

On the morning of July 2, 1961, Hemingway cannot wait longer and blows his brain out. Any writer's critical reputation may languish naturally after his death. But for Hemingway, who continues to publish from beyond the grave is not a problem; at his death, he leaves a great deal of uncollected works, as well as three thousand pages of unpublished manuscripts. The number of scholarly articles and books about Hemingway proves that our writer fails in his battle against death and his suicide is a mere mirage, yet more writings about him are produced right now. Before the end of the novel, one may say that the quality of courage, brutality and triumph and eagerness to fight all dies out. His escape from the front with his wife before he tries to bring to himself jaundice by abusing in the drink of alcohol, these behaviors are really astonishing from the part of Frederick , from a hero like him. The answer of this can be read at the end of the novel A Farewell to Arms. The answer is that the hero realizes that modern wars are not made for heroes because they are mere slaves of death machines used by both heroes and cowards alike. And love, as well is a temporary feeling which end quickly; either by That is why Hemingway entitles his story A Farewell to Arms, which is a figure of speech "*pun*".

In fact, Hemingway plays upon the word meaning;

"**arms**" means weapons

"**arms**" means the two upper limbs of the human body.

Hemingway ends his story confessing that he has no place amidst modern wars since they are not made for heroes. He resolves to be through with it because the soldiers are mere slaves of destruction machines used by heroes and cowards alike. It is also a farewell to Catherine' s arms and her bear-hug because she has gone forever.

Hemingway is very selective when writing anything. Parker insists on Hemingway's as a dedicated and hard working writer:

*He works like hell and through it ", she observed .He rewrote the ending of A Farewell to Arms seventy times, and cites as evidence, and in fact more than thirty variant endings have been unearthed among his working drafts. (Donalson p.7)*

### III.6. Death and Life in Symbiosis and Conflict: The autobiographical narratives

Autobiography was, first marked during the Victorian age. Though inspired by English writers of spiritual autobiography in the seventeenth and eighteenth centuries, Praising their pioneers writers of the Roman empire was a new change compared to the previous spiritual autobiography. The new emerging autobiography was flagrant in Victorian age. The rich popular examples in the society and the expanding external relations teased, both the autobiographical and the semi autobiographical contributed to the new writings. The working class, particularly women, were the first who wrote that kind of genre, narrating their daily life and the social change. Among the diverse autobiographical writings of the Victorian era, critics consider several works as exemplary. These include autobiographies by John Stuart Mill, Charles Darwin, John Henry Newman, Anthony Trollope, Harriet Martineau, and John Ruskin, among others. Fictional autobiography and the autobiographical novel, respectively typified by Thomas Carlyle's *Sartor Resartus* (1833-34) and Charles Dickens's *The Personal History of David Copperfield* (1850). Other Works such as John Stuart Mill's *Autobiography* (1873), Edmund Gosse's autobiographical novel *Father and Son* (1907), and Sir Leslie Stephen's *Mausoleum Book* (1977; written in 1895), are thought to reflect bourgeois ideals of masculinity and individual autonomy that dominated in Victorian England. The publication of the novel, appeared, for the first time in Britain was merely for scholars discussions sake, though, they were all classified as either fictional autobiography or semi-autobiographical fiction.

American Autobiography is divided into two parts, "*Exemplary Subjects*" and "*Contemporary Subjects*," and four chapters. Each chapter is centered on a key theme. The first two chapters focus on "Properties," while chapter three focuses on "Gifts and Giving," and chapter four on "Recoveries." McLennan explains that "these thematic facilitate engagement with questions ('properties') central to autobiography—those of definition, identity, relationships, representation, agency, intention, the law, ethics of writing, autobiography, truth, reference, and genre" (McLennan, 2013.p.329)

Stories are either recalled or they are the fine products of imaginations and in most of the cases, they are the mixture of both, the remembrance and the imagination. In short, they come out of a combining of the two resources.

Autobiography is one of the most popular and important genres in early American literature. From **40,000** to **20,000** B.C Native Americans used Oral literature: epic narratives, they created myths, stories, poems, songs. And from 1600 to **1800**, The Puritans Wrote mostly diaries and histories, which showed their attachment to God in their everyday lives and saw religion as a personal and an inner experience. Politicians, such as Adolf Hitler Mein Kampf (**1925**), Benito Mussolini, My Autobiography: With the Political and Social Doctrine of Fascism, **1928**. Winston Churchill, My Early Life, **1930**, used this technique to reflect their careers and the roles they played in their communities. Writers such as Mark Twain, Twain's Autobiographies, **1917**, Virginia Woolf, Moments of Being, **1938**, Mary Mac Carthy, a Catholic Girlhood, **1957**, Ernest Hemingway, A Farewell to Arms,**1927** and many others wanted to be introduced to their readers and indirectly revealed their secrets to their confidants –readers- It was also a way of a dissatisfaction towards the world surrounding them as well as a consolation.

Not far from the current twenty first century, some writers such as Sherwin Nuland, Lost in America, A Journey with My Father, **2003**, Sasha Cohen, Fire On Ice, **2005** and Peter Falk, Just One More Thing, **2006** all have and others still use this technique to directly address their readers.

In most of the cases, the autobiography is, in a way or another, a part of the process of defining the self, it is the image, and the writer wants the reader to have about him/her.

An autobiographer displays his/her inner feelings and chooses the best version that best reflects his/her feelings. Nevertheless, autobiography is not necessary exactly about the facts and events the writers have lived; it is rather about how the writer chooses to interpret and make sense of these events. He/she allows the readers to have access to an answer to the behaviors of his or her life. From the story or the fiction,

he/she reveals to his/her readers who they are. In most cases the autobiography is a means for the writer to make sense of some significant experience or psychological need.

Some writers originate elements of their work from their own personal experiences. Emancipating their characters to shape themes by entire real situations or semi-real situations, by which writers such as Chinua Achebe, Albert Camus and Ernest Hemingway accentuated this technique because they feel and live to the utmost their art as stated Ernest Hemingway in *Death in the Afternoon*:

*I was trying to write then and I found the greatest difficulty, aside from knowing truly what you really felt, rather than what you were supposed to feel, and had been taught to feel, was to put down what really happened in action; what the actual things were which produced the emotions that you experienced (Hemingway DITA.p.2.)*

Fiction and journalism have been essential to the development of the American literary modernism. However, floods of ink have been shed on how a variety of discourses can be read as autobiographical. The dividing line between fiction and autobiography is often a very shaky and fine one. In fact, the miscellaneous autobiographical elements and the protagonists throned on some writers' fiction are but a conscious projections and explorations of the self, and usually, the primitive work of many writers is a work of discovery that the style is found to be semi-omniscient stream-of-conscious narrative with a heavy dose of internal monologue.

Wagner-Martin (2007) explains what happened to Hemingway in 1920s after he headed to France and practiced journalism. It was there in Paris where he met the American writers and artists who were living there and addressed as the "Lost Generation," that have been influential on his later works. There, he published a volume of ten poems, three stories for the first time and then another collection *In Our Times* in New York in 1925. Then in 1926: *The Sun also rises*. After that, a satire titled *The Torrent of Spring* was published which attract readers beyond borders

Ernest Hemingway's journalistic style makes many of his short stories seem more fact than fiction

*The emphasis on the individual element of style is, of course, quite important, and must be allowed for in all stylistic studies. Almost all great writers have their individuality that makes it possible for an experienced reader to identify their writing. Sometimes this can be done quite objectively by statistical-counts of frequencies or linguistic features in limited contexts. (Vorshney1981,p 361.)*

Why is it that Hemingway follows such thematic material with such drive and strength?

I guess that Hemingway's own behaviors are the answer to this question. It has been recognized by most of critics that much of his thematic material reflects the man himself and his novels and short stories, is believed, are his own autobiography flavored by some fiction. Some biography on Ernest Hemingway should be offered that may serve to illuminate this belief.

Doubtlessly that is because the writer himself had been through hard experiments; either personally or as a witness to the events of wars around the world, from USA to Cuba in Americas to France, Italy and Spain in Europe, and Africa as well.

Many novels by Hemingway contain elements based on the experiences of the writer's personal life. Hemingway's reader can easily spot the similarities existing when comparing the life of Ernest Hemingway with his fiction. Hemingway was very concerned with authenticity when displaying his art.

The very beginning of Hemingway's career as a newspaper journalist was very important in the development of his fictional style, what makes many of his short stories seem more fact than fiction. Most posthumous stories are, for the most part, stories of imitations and adolescence. Works, such as *Death in the Afternoon*, *A Moveable Feast*, and *Green Hills of Africa*, were a projection of Hemingway's personal adventures in life. The memories of the Spanish Civil War have stained Hemingway's work as well as *For Whom the Bell Tolls*, which is teeming with autobiographical elements. When Hemingway first started the earliest fiction writing of his professional career, biographical research indicates he was once again enduring a traumatic experience of sorts Hemingway might not have been as such if he had not worked with great literary writers like Gertrude Stein and Ezra Pound in order to

develop a style of writing that was more artistic than journalistic and might not neither have been as such if he would have not reported as a journalist from places of war. Yet only with those facets can a writer be modeled to be of that greatness.

Along this chapter we are going to follow the prints of Hemingway's personal life scrapped on some of his short stories and novels and through his behaviors and desires.

It is only when Hemingway's works and his personal experiences are brought in juxtaposition that the autobiographical phenomena can clearly been identified.

The kind of research will not be plausible if not supported by quotations that are why too many reported analyses are teeming all along my work. Analyses can never been accepted if not towed comments cited by scholars, biographers and prominent critics and by Hemingway himself, when not acting as a writer.

To understand Hemingway's works it is important to read the different periods of his life and reading Hemingway's own declarations is not less indispensable

*"Hemingway tried to tell the truth about his times, to correct the "lies" which former generations told, whether wittingly or unwittingly"*

### **III.7. Hemingway's autobiographical short stories**

Hemingway's short stories were seen to be more woven than his novels. The Complete Short Stories of Ernest Hemingway allows the reader to understand and even feel the evolution of Hemingway as a writer; starting from his early Nick Adams stories<sup>1</sup> arriving to *The Sun Also Rises*, *A Farewell To Arms*, *To Have And Have Not*; and to the wise Hemingway who wrote about his experiences as a reporter during the Spanish Civil War and later in different parts of Europe with all what he had experienced between the wars.

This work is considered the acme of art embossed in short stories giving a new trademark in the American literature. (Read the Short Happy Life of Francis Macomber; *The Snows of Kilimanjaro*; *A Clean Well Lighted Place*; *Big Two-Hearted River* (parts I and II); *Hills Like White Elephants*—difficult to select and name them all since most of them are teeming with cuteness and creativity). It is inconceivable not to admit the existence of some poor stories. However, they are

written in such a way that not any reader can feel the lack of creativity because they are wrapped over a style allowing them to appear in a lovely display because they are well constructed. So the only scrutinizing eye of an adept can spot the vulnerable spot staining Hemingway's great art.

<sup>1</sup>There are twenty four Nick Adams stories in Young's collection. Three of them do not mention Nick's name anywhere and it can be argued that at least one of the three has no evidence of being a Nick Adams story, thus not belonging in the collection at all. Sixteen of the twenty-four stories in the collection were previously published by Hemingway himself but eight of them are fragments and partial stories discovered after his death. To publish what Hemingway himself had already decided not to does his memory a disservice and should have been left alone to honour the decisions he made while he was alive.

It is not easy to mention all the short stories of Ernest Hemingway. However, it is assertive to make most of them known to the readers. Starting from his early narratives between (**July 21, 1899 – July 2, 1961**) as well as the posthumous collection short fiction, published in 1987 which contains the classic First Forty-Nine Stories beside a considerable number of other works

A few stories published during Hemingway's lifetime are not included in *The First Forty-Nine*. The Spanish Civil War gave birth to five stories: "The Denunciation," "The Butterfly and the Tank," "Night before Battle," "Under the Ridge," and "Nobody Ever Dies." Excepting "Nobody Ever Dies," these stories were collected in a posthumous 1969 volume with his play, entitled *The Fifth Column and Four Stories of the Spanish Civil War*, where Ernest Hemingway, without peers, ingenuously best depicted the settings in these stories namely, Chicote's bar and the Hotel Florida in Madrid

Ernest Hemingway overwhelmed readers from different ages. And in the midst competition of art with other writers, eager to overtake them all, he granted the children readers of his marvelous art, preparing them to be their future –to-be readers; "*The Good Lion*" and "*The Faithful Bull*."- two of Hemingway's short children's stories, were published by *Holiday* magazine in March 1951 and two more short stories were to appear in Hemingway's lifetime: "*Get A Seeing-Eyed Dog*" and "*A Man Of The World*" (*Atlantic Monthly*)

One might ask how the unpublished stories were written if they really weren't published. Only years after Ernest Hemingway's death that those unpublished stories were known and it was through these first stories that critics have noticed the progress Hemingway had made throughout the years and thanks to adequate milieus, like Paris that Hemingway had shaped his skill of writing and devised a trademark style typically stereotyping his personality

*One of the stories also reveals the spare Hemingway style that is generally thought to have been developed later in Paris, under the influence of Gertrude Stein and Ezra Pound. And newly discovered letters shed further light on Hemingway's first love, a wartime romance in Italy while he was recovering from wounds suffered while he was a volunteer ambulance driver with the Red Cross. (McDowell.1985:77)*

All the writings, even personal, have become a universal heritage everyone may have access to. Personal letters, intimate letters and letters exchanged with his friends were but a target of studies and subjects of interpretations. The content of Hemingway's personal letters, when read by his fan, elevate him on a pedestal, most of the times, he deserves but in other times judged as a mere excessive exaltation. However, when they are read by sharp critics, on the other hand, he is belittled and subjected to harsh criticism.

*The biography is "Along With Youth: Hemingway, the Early Years," by Peter Griffin, the first of at least two volumes. It is based on a number of previously unpublished documents, including letters that Hemingway wrote to friends with whom he served in World War I, and some 2,000 pages of unpublished letters that belonged to Hadley Richardson, Hemingway's first wife. Those letters were made available to Mr. Griffin by Jack Hemingway, the son of the author and Miss Richardson (Ibid:12)*

Ernest Hemingway challenged to be a hero as a soldier where he was not accepted because of his short sight, then decided to be a writer but not any writer. He knew that the medals he had been granted were but an honor medals because he was a mere ambulance driver. So, he decided to get a medal with merit which would be later

the Nobel Prize of literature. At his late teens, he took writing as a serious weapon to vent his inner skill and say his word as a man.

*The five short stories in the biography were written in 1919 and 1920, when Hemingway was 20 and 21 years old. The holder of Italy's Medal of Valor and the War Cross, he was by then back in the United States, trying to become a writer. Mr. Griffin, who holds a doctorate in English from Brown University, found the stories in the Hemingway collection in a stack of boxes in the Federal building in Waltham, Mass., before the collection was moved to the Hemingway Room at the John F. Kennedy Library in Dorchester, Mass. The papers, donated by Mary Hemingway, the author's fourth and last wife, include an unpublished 300-page novel from 1928, which Mr. Griffin said is an incomplete story set in Michigan, Chicago and New York. ( Ibid:16)*

Ernest Hemingway is one of the best short-story writers in the English language, at least from the twentieth century until the present day. The first of Hemingway's stories to feature Nick Adams were published. Unfortunately, there is not a satisfactory way to arrange these stories. But when we read them with a scrutinizing eye, we feel that Hemingway, in Nick, gave us the most important single character in all his work, it is the fiction of self-projection. The Nick Adams stories are placed in an order to make the common reader understand them but the close reader of Hemingway can have a chronological reading of the short stories other than that published by Pennsylvania State and other than that edited by Philip Young Eleven years after Hemingway's death.

To be sure, Hemingway's chronology as described, depicted and analyzed in the way they were arranged and given to the reader in my study is much more complex than Young's neat and tidy presentation, that Young wanted it logically and uncontradictory presented. But, Young, I guess, seemed to miss the state of mind in which Hemingway produced such or such work. I do not dare saying that the collected catalogue of Hemingway criticism that contains his autobiographical works is wrong; it would be ignorant to suggest Hemingway did not write out many of his personal and professional issues. The autobiographical aspects of his writing have undoubtedly been, in many studies, done in a scrutinizing way, heavily documented

and deeply discussed but arranging them the way other Hemingway produced it, I guess, is a transgression that Hemingway, himself, when Young made the deliberate decision to include all stories with Nick Adams as the protagonist, including the ones Hemingway declined to finish or publish in his lifetime, to round out his text. Young's choice was one Hemingway would have abhorred. Hemingway wrote in a 1952 letter to Charles Fenton:

I know few things worse than for another writer to collect a fellow writer's journalism which his fellow writer has elected not to preserve and publish it Writing that I do not wish to publish, you have no right to publish. I would no more do a thing like that to you than I would cheat a man at cards or rifle his desk or wastebasket or read his personal letters. (Baker, Selected Letters)

Then, the nearer chronologies of consequence, therefore, even it seems illogic to some readers, are Hemingway's own stated chronology of publication and his implicit chronology of composition

Nick Adams surfaces as soldiers then a boy, then a child, a married man, and a soldier again. In his 1925 collection In Our Time, with Adams appearing as a young child in the collection's first story, "Indian Camp". Many parts of Adam's story are inspired by Hemingway's own experiences from his summer in Northern Michigan. At his very start, when writing short stories, Hemingway often inculcates members of his family as parts of his autobiographical elements but the coherence of his adventures was not clear for all his readers .It can only be seen, as an instance, through the discovery of his father's apparent lack of courage, later depicted in the short story "The Doctor and the Doctor's Wife" (1924), in which the title characters are obviously the shadow of Hemingway's own parents. The environment of the wild and woolly regions in Nick Adam's story is the same of that of Hemingway's real region.

There is a specific world for Hemingway, it has its own shape of fields, a typical landscape, a special drinks as well, guns and roads. Stereotyped Hemingway's manners, what can be called 'Hemingway is manner' be it pretentious or capricious, arrogant or just a unique oneness. When we take the original fifteen stories that occur in five segments of Nick's life gathered in three stories "The Northern Woods" deals

with environment, parents and Michigan Indians. “*On His Own*”, is all away from home, or on the road. “*War*” “*A Soldier Home*” they are about a farewell. “*Company of Two*”, about marriage and Europe.

*When writing a novel a writer should create living people; people not characters. A character is a caricature. If a writer can make people live there may be no great characters in his book, but it is possible that his book will remain as a whole; as an entity; as a novel. If the people the writer are making talk of old masters; of music; of modern painting; of letters; or of science then they should talk of those subjects in the novel. If they do not talk of these subjects and the writer makes them talk of them he is a faker, and if he talks about them himself to show how much he knows then he is showing off. No matter how good a phrase or a simile he may have if he puts it in where it is not absolutely necessary and irreplaceable he is spoiling his work for egotism. Prose is architecture, not interior decoration, and the Baroque is over. For a writer to put his own intellectual musings, which he might sell for a low price as essays, into the mouths of artificially constructed characters which are more remunerative when issued as people in a novel is good economics, perhaps, but does not make literature. People in a novel, not skillfully constructed characters, must be projected from the writer's assimilated experience, from his knowledge, from his head, from his heart and from all there is of him. If he ever has luck as well as seriousness and gets them out entire they will have more than one dimension and they will last a long time. A good writer should know as near everything as possible. Naturally he will not. A great enough writer seems to be born with knowledge. But he really is not; he has only been born with the ability to learn in a quicker ratio to the passage of time than other men and without conscious application, and with an intelligence to accept or reject what is already presented as knowledge. There are some things which cannot be learned quickly and time, which is all we have, must be paid heavily for their acquiring. They are the very simplest things and because it takes a man's life to know them the little new that each man gets from life is very costly and the only heritage he*

*has to leave. Every novel which is truly written contributes to the total of knowledge which is there at the disposal of the next writer who comes, but the next writer must pay, always, a certain nominal percentage in experience to be able to understand and assimilate what is available as his birthright and what he must, in turn, take his departure from. If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing. A writer who appreciates the seriousness of writing so little that he is anxious to make people see he is formally educated, cultured or well-bred is merely a popinjay. And this too remembers; a serious writer is not to be confounded with a solemn writer. A serious writer may be a hawk or a buzzard or even a popinjay, but a solemn writer is always a bloody owl. (DITA. p. 91).*

There is a clear –for those who are familiar with Hemingway’s personal life–projection of Ernest Hemingway’s on experience in Indian Camp (1925) It is one of Hemingway’s first stories. Nick and his father, a doctor, go across the water by boat to the Indian camp to help a woman give birth to her child. Once they get into the cottage, they find that the woman is having complications with her birth and her husband is in the paltry bed overseeing her from above her with an ax wound on his leg. Nick’s father operates on the woman to get the baby delivered. She is fine, but when Nick’s father looks for the husband, they find that he has committed suicide by slitting his throat. Nick sees this and asks his father why the man had killed himself. His father replies, “*I don’t know, Nick. He couldn’t stand things, I guess’.*” (DITA.p.17)

Here, is the starting point of Nick with the concept of ‘death’ that is why he continues to question his father about death. It is the first time where Nick meets that phenomenon and it is the first time he starts thinking about it in a real sense. At the end of the story, as Nick and his father are rowing home in the boat, Hemingway writes that Nick “*felt quite sure that he would never die.*” (DITA.p.18)

Nick, though not ripe enough, feels that 'that something' interferes in human life and stops the hope of life but death predominates in the end. Nick, has the desire for life and is it the first time he values life as he starts to fear death and the angst emerging from lack of understanding death makes him feel that. But for Nick 'death' happens to others and never to him-as most of us think, at least death does not visit us for the time being since we have some projects to finish- For Nick, "*There is irony in Nick's conviction that he would never die. The reader suspects at the end that it is based on the boy's wish for belief rather than a confident belief in the sheltering strength of his father.*" (Samuel Shaw 1973. p.31.)

Nick is fully convinced that death is infallible. When Nick's father saves the Indian baby and protects him from death, then death penetrates from the father's baby- when the father commits suicide- and asserts its power and triumph and blows hard and announces that no one can prevent it from asserting its law.

### **III.8.-NOVELS**

#### **III.8.1.The Sun Also Rises**

Hemingway's first novel, *The Sun Also Rises* (1926) bears many autobiographical elements. It was the era coming just after the First World War, witnessing an American emigration to France either for settlement or work. Group of expatriates, stained by effects of war, psychologically, they feel lost "*Lost Generation*" and physically war has made Jake Barnes sexually impotent, he created Jake as an unprejudiced observer who views the "Lost Generation" from an outside perspective and therefore comments on it in, from another point of view, an artistic way.

*I cannot stand it to think my life is going so fast and I am not really living it. (SAR)*

This why Brett lives his life at the utmost. They have learned to live with life and to be strong in front of it as the aficionados are. Much like the book's protagonist, Jake, Hemingway was a journalist prior to the war and retreated to Paris after the injury, he concentrates on living the present life to its fullest. He devotes his life to all types of physical pleasures; he drank heavily and became most interested in his

hobbies of fishing and hunting. In *The Sun Also Rises*, a chapter features Jake on a fishing trip, which serves as a soother for his troubles.

Irving Howe, writing in *The New Republic* at the time of Hemingway's death, tried to understand the profound effect Hemingway's vision had on his generation. Howe writes:

*Hemingway struck straight the heart of our nihilism through stories about people who have come to the end of the line, who no longer know what to do or where to turn: nihilism not as an idea or a sentiment, but as an encompassing condition of moral disarray....there is a truth which makes our faith in human existence seem absurd....Nick Adams, Jake Barnes, Lady Brett, Frederic Henry....all are at the edge almost ready to surrender and be done with it, yet holding onto whatever fragment of morale, whatever scrap of honor, they can.* (Irving Howe 1961:36)

He was in a constant conflict either inner or the outside one. He feels real unfulfillment.

The fact that Hemingway himself experienced a feeling of unfulfillment is evidenced not only by his works but by his life, especially by his suicide

Hemingway's character, Jake Barnes lived all his life in struggle and could not have real time for pleasure. Brett Ashley lamenting to Jake - the only man with whom she cannot share herself: "*we could have had such a damned good time together*". (Jeffrey Meyers 1982.p.431)

It is noteworthy to point out that Harold Loeb, the publisher of some of Hemingway's first pieces of work and who was taken as a friend up until their visit to the Fiesta de San Fermin in Pamplona in July **1925**, Harold Loeb was characterized through Robert Cohn, the Jewish boxer who had an affair with Brett while in Spain. Hemingway gives his readers a truth of an unexceptionable feeling and the ability to conveying the characters and events in such greatest precision would have never been reached if he had not experienced them. Yet we can follow on a map or on the plan of a town the moving of his characters. But, I guess that the lovely works of Ernest Hemingway surfaces when we read those based upon big turning points in his life.

Ernest Hemingway wrote The Sun Also Rises, a semi-autobiography based on his adventures in France and Spain in **1924-25**. Only through Jake Barnes and his absurd preparedness to stand in public Lady Brett Ashley's disdain, that we know why Hemingway spent that much time as a young man working to perfect and sharpen his narration, dialogue, and description that became embossed on his fiction. If you follow the protagonist of Ernest Hemingway's novel, The Sun Also Rises I doubt you can detach yourself away from sharing the same feeling and sipping the same bitter scorn.

Jake Barnes is a young man whose war wound prevents him from making love with a woman, but he is in love with Brett Ashley, one of the most attractive women in Paris.

The following begins Chapter 4:

*The taxi went up the hill, passed the lighted square, then on into the dark, still climbing, then levelled out onto a dark street behind St. Etienne du Mont, went smoothly down the asphalt, passed the trees and the standing bus at the Place de la Contre scarpe, then turned onto the cobbles of the Rue Mouffetard. There were lighted bars and late open shops on each side of the street. We were sitting apart and we jolted close together going down the old street.*

*Brett's hat was off. Her head was back. I saw her face in the lights from the open shops, then it was dark, then I saw her face clearly as we came out on the Avenue des Gobelins. The street was torn up and men were working on the car-tracks by the light of acetylene flares. Brett's face was white and the long line of her neck showed in the bright light of the flares. The street was dark again and I kissed her. Our lips were tight together and then she turned away and pressed against the corner of the seat, as far away as she could get. Her head was down.*

*"Don't touch me," she said. "Please don't touch me."*

*"What's the matter?"*

*"I can't stand it."*

*"Oh, Brett."*

*“You mustn’t. You must know. I can’t stand it, that’s all. Oh darling, please understand!”*

*“Don’t you love me?”*

*“Love you? I simply turn to jelly when you touch me.”*

*“Isn’t there anything we can do about it?”*

She was sitting up now. My arm was around her and she was leaning back against me, and we were quite calm. She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after everyone else’s in the world would have stopped looking. She looked as though there was nothing on earth she would not look at like that, and really she was afraid of so many things.

*“And there’s not a damn thing we could do,” I said.*

*“I don’t know,” she said. “I don’t want to go through that hell again.”*

*“We’d better keep away from each other.”*

*“But, darling, I have to see you. It isn’t all that you know.”*

*“No, but it always gets to be.”*

*“That’s my fault. Don’t we pay for all the things we do, though?”*

She had been looking into my eyes all the time. Her eyes had different depths, sometimes they seemed perfectly flat. Now you could see all the way into them.

*“When I think of the hell I’ve put chaps through. I’m paying for it all now.”*

*“Don’t talk like a fool,” I said. “Besides what happened to me is supposed to be funny. I never think about it.”*

*“Oh no, I’ll lay you don’t.”*

*“Well, let’s shut up about it.”*

*“I laughed about it too, myself, once.” She wasn’t looking at me. “A friend of my brother’s came home that way from Mons.”*

*It seemed like a hell of a joke. Chaps never know anything, do they?”*

*“No,” I said. “Nobody ever knows anything.”*

I was pretty well through with the subject. At one time or another I had probably considered it from its various angles, including the one that certain injuries

or imperfections are a subject of merriment while remaining quite serious for the person possessing them.

*It's funny," I said. "It's very funny. And it's a lot of fun, too, to be in love. (SAR 25-27)*

Jake, the chief character of the novel and he holds the bleakest and the heaviest aching feelings. As a result of a war injury he ended up impotent. Jake may be compared to a steer, only with a genuine style of a writer like Hemingway; one could display such a comparison:

*Actually he had been wounded in quite a different way and his testicles were intact and not damaged. Thus he was capable of all normal feelings as a man but incapable of consummating them. The important distinction is that his wound was physical and not psychological and that he was not emasculated (SAR p.129).*

While Hemingway depicts Jake's physical weakness through his "war injury", his true impotence lies in his inability to control the woman he loves. Jake feels he is being viewed as a toy rather than a victim of war; wrapped in his self-image throughout his entire post-war life. Jake feels useless because of injury. He doesn't stand nor get rid of feeling that he is "half of a man" than he was before.

*All the symbolism that people say is shit, (Baker 1981,p.780.)*

Ernest Hemingway wrote a friend in **1952**. Though he was referring to the critical reception, in fact, this statement was an answer to the sharp critics towards *The Old Man and the Sea*. Nevertheless, we can apply it to be in *The Sun Also Rises* as well.

But when we read the following quotation, we notice Hemingway's contradictory behavior confessing what he tried to hide concerning his idiosyncrasies.

*I could have told Mr. Young the whole genesis of *The Sun Also Rises* for example. It came from a personal experience in that when I had been wounded at one time there had been an infection from pieces of wool cloth being driven into the scrotum. Because of this I got to know other kids who had genito urinary wounds and I wondered what a man's life*

*would have been like after that if his penis had been lost and his testicles and spermatic cord remained intact. I had known a boy that had happened to. So I took him and made him into a foreign correspondent in Paris and, inventing, tried to find out what his problems would be when he was in love with someone who was in love with him and there was nothing that they could do about it. (Baker, Selected Letters, 745)*

All the circumstances meet for lovemaking: a male and female alone in a room, sitting together on a bed, the female kisses the male on the forehead, the male and the female speak about love, they confess their love to each other, the female asks the male if he wants her to send "*the other man*" away. The reader has not been put openly in the know in the novel whether or not Jake can be sexually boosted:

*Poor old darling" She stroked my head. "What did you say to him?" I was lying with my face away from her. I did not want to see her. "Sent him for champagne. He loves to go for champagne." Then later: "Do you feel better, darling? Is the head any better?" "It's better. (SAR.56)*

### **III.8.2. For Whom the Bell Tolls**

The close reader to Hemingway's works, only when gets so accustomed to the style and the way he writes lest he gets lost amidst what is reading. Is it Hemingway's autobiography or is it Hemingway's fiction? The fiction is written in exactly the same style as Hemingway's real life. It is indistinguishably shaped that the reader accompanies the Character at the beginning of the story, then, very smoothly, he finds himself ushered by Hemingway to the end of the story.

Alfred Kazin, for example, observes that *A Moveable Feast* is written in the same style as Hemingway's fiction:

*"line by line and stroke by stroke, in the color of the prose and the shaping of the episodes, Hemingway's autobiography is as beautiful in composition as Hemingway's best stories, it is in subject and tone indistinguishable from much of Hemingway's fiction, and it is full of dialogue as maliciously clever as Hemingway's fiction."*(This quotation is taken from Alan Collott, p.343)

*According to J. Donald Adams in the New York Times Book Review, For Whom the Bell Tolls 'is the best book Ernest Hemingway has written, the fullest, deepest, the truest . . . [and] will . . . be one of the major novels in American literature (Donald, 1972, p54))*

As in many of Hemingway's novels, the real life and the fictional one go hand in hand. For *Whom the Bell Tolls* is Hemingway's study of men in battle, from the traitors and the cowards to the bravest of soldiers, good guys and bad guys, sex and blood, life and death, conspiracy, and disaster all these actions made the book one of the best sellers that Hemingway's characters in *For Whom the Bell Tolls* were far to be simple personalities and not easy to be understood comparing to those in his previous stories. Firstly, because the characters were not numerous and secondly their development was madly and smoothly woven in a way only Ernest Hemingway could do it. Simply because the way Hemingway's acting character was based partly on himself and his own experiences in Spain.

*In 1937 Ernest Hemingway traveled to Spain to cover the civil war there for the North American Newspaper Alliance. Three years later he completed the greatest novel to emerge from "the good fight," For Whom the Bell Toll. (Mellow 1992.p.518).*

The novel was so good that it certainly deserves to be ranged as classic. Robert Jordan, the passionate American teacher joins a band of armed gypsies in the Spanish Civil War. The main character is Robert Jordan becomes an expert on explosives and, with a very specific assignment, is sent to guerillas for help. The whole story takes place in three days but several sub-stories are told in ex post facto. He believes one man can make a difference during which Jordan must find a way to blow up a key bridge behind enemy lines. In that short time, Jordan also falls in love with Maria, a beautiful Spanish woman who has been raped by enemy soldiers, *"For example, the gypsy characters in For Whom the Bell Tolls are based on the real gypsies that Hemingway had met in Madrid . Also, Hemingway's book either gives fictional names to identifiable figures such as military men whom the author knew in Spain or gives their actual names. For instance, General Walter became General Golz, whereas Gustave Duran remained himself in the novel."* (Mellow, 1992: 521)

For Robert, being killed in war is much better and sweeter than being killed in regular life and thanks to this feeling that he enjoys his life to the utmost. Sanders points out that:

*He [Robert] knew his enemy intimately to the point of having something to fight against. He did not merely happen to be around when a war broke out. He came to Spain from the remoteness of Missoula, Montana, because he was a dedicated, if not a doctrinaire, anti-fascist, which, elaborated simply, meant that he had strong personal values to defend. His anti-fascism had the precise quality and intensity of Hemingway's ...*  
(Sanders, 2012:141)

It is necessary, since the above title was about *For Whom the Bell Tolls*, to reveal that the novel was an inspiration of the great writer Leo Tolstoy.

Though that Tolstoy was the idol of many great writers, Hemingway was more affected by other Russian writers, with less merit and who was literary incomparable, like Turgenev. Hemingway's aim was not the texture but the stature of the great works. He sought transcendence. He once attested "*Tolstoy was a prophet*" (Ernest Hemingway 1981:179)

Influenced and could not get rid of imitation and with great eagerness to be put on the same pedestal as Tolstoy; he wrote, in 1940, *For Whom the Bells Toll* which was Hemingway's first assertion to be among great writers. He deliberately, published his novel with the same topic as a reply to Tolstoy's, *War and Peace*

Nearly forty years later in *A Moveable Feast* Hemingway remembered the first books he took on loan from the Beach library:

*I started with Turgenev and took the two volumes of A Sportsman's Sketches and an early book of D.H. Lawrence, I think it was Sons and Lovers, and Sylvia told me to take more books if I wanted. I chose the Constance Garnett edition of War and Peace, and The Gamblers and other stories by Dostoyvsky* (Hemingway.1963:108)

The Russians dominate his bookshelf Noel Fitch, in her unique study of Hemingway's reading patterns, notes the following:

*The author who appears most frequent on the library cards is Turgenev. . . . He (Hemingway) borrowed A Sportsman's Sketches four times in eight years, Torrents of Spring and On the Eve Twice, and Lear of the Steppes, House of Gentle Folks, Fathers and Children, Knock, Knock, Knock, and Two Friends one each. He kept some of these books for months. Excluding the children's books and periodicals, nearly of fifth of the books he borrowed from the bookshop were Turgenev titles, two of which (Fathers and Children and The Torrents of Spring) Hemingway used for his own titles (Hemingway (1981,:514)*

### **III.8.3.A Farewell to Arms**

In *A Farewell to Arms*, Hemingway mingles deliberately sexual love with the processes of birth and death. He urges his readers to benefit from life to the utmost. Hemingway seems to be saying that it is wise to appreciate life and love once you seize the opportunity, because death is inescapable and meets us all sooner or later.

*In A Farewell to Arms, death and defeat conquer love and courage, but only after Hemingway has made us experience the richness of love and the struggle for bravery through our sympathy with his characters (McDowell.1989:60)*

The paradoxical relation between these different aspects of life can be seen in the fact that birth emerges from a sexual love and birth sometimes emerges from death that Catherine suddenly dies while trying to give birth to Frederic's child. And love sometimes emerges from death that Frederic could not really fall in love with Catherine until her first lover had been killed in the war. Therefore, sex, love, birth, and death are all astonishingly connected with one another. There is no doubt that Hemingway was making a connection between his novel and his own experience as well. Yet the elements were directly based on Hemingway's personal adventures in life; *"A Farewell to Arms (1929) deals directly with Hemingway's World War One experiences. During the war, Hemingway became an ambulance driver in Italy just like the character Frederic Henry in the book. Also, Hemingway was seriously injured during the war, just as Frederic Henry was. When Hemingway was wounded, he recuperated at a Red Cross hospital in Milan. There, he met a young nurse named*

*Agnes von Kurowsky, who later became the model for the character Catherine Barkley in A Farewell to Arms” (Nelson,1984:10)*

In *A Farewell to Arms* novel, Frederick Henry for Hemingway is the shadow for the body because they depict the real autobiographical contract a writer had ever signed. The author shares much in common with the character whom he borrowed his real world and transform it into art.

Hemingway allowed his character to act on his behave, from driving the ambulance, as he did in the World War I, to his love affair with Catherine Barkley. Hemingway volunteered to work for the Red Cross in World War I and was accepted and also had a romance with a nurse after He was wounded by shrapnel and spent time in an Italian hospital, and it was at that time that he met a nurse named Agnes Kurowsky and fell in love with her. Although that the similarities between Hemingway and Agnes on the one hand and Frederick and Catherine on the other are not one hundred per cent exact. Unlike Catherine, Agnes did not die, but instead she stuck up with another man while Hemingway returned to the United States working to get money together to bring Agnes to this country. The man, Agnes took up with, was a duke, and she wrote Ernest a letter about the matter .For Ernest Hemingway, trying to open the letter coming from Agnes, and wishing to receive a glimmer of hope to be with her.

Catherine lies in an attempt to be close to her one last time: Unfortunately what was inside the letter from Agnes telling him about the affair with the duke, an Italian major, forced him to come up with that sad end in his novel:” *But after I got them out and shut the door and turned off the light it wasn't any good. It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain” (FTA:332)*

Not many readers are aware of the deep psychological similarities that Henry and Hemingway share, it is meant by this, the sentence Hemingway ended his the chapter with.

*Now Catherine would die. That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in*

*and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo. Or gave you the syphilis like Rinaldo. But they killed you in the end. You could count on that. Stay around and they would kill you (Ibid:332)*

Knowing that this novel is closely related to his own personal experiences. Hemingway himself claimed the account of Henry's wounding in this book was the most accurate version of his own wounding he had ever written. Henry, Hemingway's character addressing Catherine but in the last sentence 'Stay around and they would kill you' the character gave way to his boss, Hemingway to insert a sentence addressed to Agnes warning her that her fate at the end is similar to that of Catherine. Hemingway, in this sentence, wanted to convey a message to Agnes Catherine would have no glimmer of hope to 'stay around', she was agonizing.

It is exactly in this novel that Ernest Hemingway stamped his trademark that himself paid an excessive attention to come up with a unique style and a wonderful projection similar to what he has experienced. He was his own whiteness when he said: 'There is nothing to writing. All you do is sitting down at a typewriter and bleed.' Read that again if you need, it's important. So much truth is expressed in those two sentences. Good writing is often a purging of the soul; a glimpse into the heart of a author and what she finds important. However, statements like this lend themselves to the idea of only writing 'what you know' "*Personally while I believe many authors do this brilliantly, just as many writers are able to craft masterpieces purely from the depths of their imagination and perhaps a bit of research. Which then begs the question – is writing from one's imagination writing what you know? I tend to say no, but I'd love to hear your thoughts on the topic...*

*I write both ways; what I know and my imagination. In my latest book Sleeping in the Morgue, the protagonist has many things in common with my personality; but I've never lived in a mortuary, worked with dead bodies, killed people for money (or any other reason), amongst many other differences. So, does that mean I wrote 'what I know' or used my 'imagination?' I say both.*

**Interviewer:** *How much rewriting do you do?*

*Hemingway: It depends; I rewrote the ending to A Farewell to Arms, the last page of it, thirty-nine times before I was satisfied.*

*Interviewer: Was there some technical problem there? What was it that had stumped you?*

*Hemingway: Getting the words right” ( George Plimpton,1958 interview)*

To have an idea of how much time Ernest Hemingway had spent to come up with the fruit of A Farewell to Arms, I invite you to have a look at this draft Hemingway used before writing the final work; it is one sample of hundreds of pages. Then, it is no exaggeration when Hemingway explained his "iceberg" theory of fiction writing in a Paris Review interview:

*If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it then there is a hole in the story.*

#### **III.8.4. Death in the Afternoon**

*Death in the Afternoon is supposedly written in the first person, as were his first two novels, The Sun Also Rises, and Farewell to Arms. Hemingway says that "the first person gives you great intimacy in attempting to give a complete sense of experience to the reader. It is limited however. (John Atkins 1984:73)*

Death in the Afternoon is not a mere book about bullfighting, It is more about Ernest Hemingway, it is a neat mirror about him a real autobiographical work. Death in the Afternoon is teeming with elements which depict the laden life full of experiences and perceptions. In order to understand the life of Hemingway, it is highly advisable to read it if you want to enter Hemingway's realm. And to get another judgment other than that of disgust on bullfighting, deliver yourself when reading

Death in the Afternoon and you will see the whole world presented in front of you, yet the world is nothing but an arena witnessing struggle and death.

As Philip Young says: *“Hemingway’s world is one in which things do not grow and bears fruits, but explode, break, decompose, or are eaten away. It is saved from total misery by visions of endurance, competence, and courage, by what happiness the body can give when it is not in pain, by interludes of love that cannot outlast the furlough, by a pleasure in the countries one can visit, or fish and hunt in, and the cafes one sit in, and by very little else “(Young:40)*

Hemingway wanted his image to be that of the hero and refused anything that stained his pride. Since he has witnessed confrontations with all its shapes. Hemingway lost many of his friends over the years because of his arrogance. In the following quotations we shall see how Hemingway sounds more like a bully than a kindly pioneer and the advantages of both age, and experience, either professional or personal over friends and authors pushed him feel the precedence over the question of honor and art.

Roger A. stated that Hemingway himself said:” *Only those who have seen death close to them and have undergone the utmost initiations deserve the name men.*” (Asselineau,1972: 94)

It was a direct message full of humiliation and excessive pride to his friends. As for the authors who tried to compete him, they have also taken their share of humiliation and disdain when we read *“A new classic does not bear any resemblance to the classics that have preceded it. It can steal from anything that it is better than, anything that is not classic, all classics do that. Some writers are born only another writer to write a sentence. But it cannot derive from or resemble a previous class”* (Hemingway GHA.p.21.) Indeed, an author and aesthetician. He was the first American writer to combine battle scenes with observations of the tiniest details. Yes, his works are regarded as classics American literature, and both his personal life and his writings had and impact on American writers at that time.

Here are a few quotes from Death in the Afternoon. These quotes make us aware that Hemingway’s writing is nearly nothing but his own experiences, physical,

psychological or emotional conveyed to his readers. Symbolism which is said to be one of Hemingway's trademark yielded, in these quotes, to explicitness.

The bullfight is not a sport," Hemingway observes in the opening of the second chapter of *Death in the Afternoon*; rather, "it is a tragedy." Death in the Afternoon reflects Hemingway's belief that bullfighting was not just a mere sport.

*"About morals, I know only that what is moral is what you feel good after and what is immoral is what you feel bad after."*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 1.

*"All our words from loose using have lost their edge."*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 7.

Hemingway gives the reader the chance to attend death and meet death through bullfighting and he yields the way to him to decide whether it is good or bad. As for Hemingway himself, he doesn't stop thinking in death; if he does not participate in war, he attends the bullfighting to live it even from far away.

*Decadence is a difficult word to use since it has become little more than a term of abuse applied by critics to anything they do not yet understand or which seems to differ from their moral concepts.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 7.

Here Hemingway alludes to war and the evil man-made and all the types of killings, when he presents bullfighting. He questions the juxtaposing concepts over degradation. Those who are pitiful and disgusted over bullfighting and the way the bulls are killed must be disgusted, after all, over wars and man killing man. Death is defeating man as it is defeating bulls and those who witness the death of bulls witness the death of man but in another stage.

*Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honor.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 9.

Unlike war, bullfighting is a peaceful war for the writer. At bullfighting he is a mere watcher, he might be a good choice as a guide where he leads the reader for a deeper contemplation of the nature of cowardice and bravery,

*Honor to a Spaniard, no matter how dishonest, is as real a thing as water, wine, or olive oil. There is honor among pickpockets and honor among whores. It is simply that the standards differ.*  
- Ernest Hemingway, Death in the Afternoon, Ch. 9.

*The individual, the great artist when he comes, uses everything that has been discovered or known about his art up to that point, being able to accept or reject in a time so short it seems that the knowledge was born with him, rather than that he takes instantly what it takes the ordinary man a lifetime to know, and then the great artist goes beyond what has been done or known and makes something of his own.*  
- Ernest Hemingway, Death in the Afternoon, Ch. 10.

Hemingway's preoccupation with sports in general and fishing and bullfighting in particular is a recurrent theme in his fiction. Hemingway's obsession with sport serves as a "substitute for death. Some critics believe that Hemingway's obsession with death makes him omnipresent either in war or in sport of killing. For him, It's a great time if he prepares well in advance, Hemingway does not seem feeling like other people do and seems having the ability to have access to knowledge in much shorter time than ordinary people do. He wants to do many things at the same time that he feels his life is not long enough to help him to live his life to the utmost. In short, he is man not like other men and a writer not like other writers.

*There is no lonelier man in death, except the suicide, than that man who has lived many years with a good wife and then outlived her. If two people love each other there can be no happy end to it.*  
- Ernest Hemingway, Death in the Afternoon, Ch. 11.

*Madame, it is an old word and each one takes it new and wears it out himself. It is a word that fills with meaning as a bladder with air and the meaning goes out of it as quickly. It may be punctured as a bladder is*

*punctured and patched and blown up again and if you have not had it it does not exist for you. All people talk of it, but those who have had it are marked by it, and I would not wish to speak of it further since of all things it is the most ridiculous to talk of and only fools go through it many times.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 11.

*Madame, all stories, if continued far enough, end in death, and he is no true-story teller who would keep that from you.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 11.

I guess that the excessive description of sports in his work not only replaces death but also incorporates it. Hemingway often made use of his own painful and traumatic experiences in his fiction. The quotation above is an explicit statement of bitterness and distress and the ineluctability of death. Hemingway repeatedly wrote about one particular traumatic experience. In his experience nothing is avoidable except death. Death which all people are approaching, either via war, suicide or a terminal illness.

*There are some things which cannot be learned quickly, and time, which is all we have, must be paid heavily for their acquiring. They are the very simplest things and because it takes a man's life to know them the little new that each man gets from life is very costly and the only heritage he has to leave.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 11.

*Prose is architecture, not interior decoration, and the Baroque is over.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 16.

*A serious writer is not to be confused with a solemn writer. A serious writer may be a hawk or a buzzard or even a popinjay, but a solemn writer is always a bloody owl.*

- Ernest Hemingway, *Death in the Afternoon*, Ch. 16.

*When writing a novel a writer should create living people; people not characters. A character is a caricature.*  
- Ernest Hemingway, *Death in the Afternoon*, Ch. 16.

All over his long career, Hemingway was constantly caring about his status as a writer. He was writing to accomplish an objective: he madly wants to go beyond communicating his experience, but rather to become the eye through which his readers could live in a world of experience and make them living it with fear and pain. A writer, Ernest Hemingway, paid a heavy excise –taking part in many wars and facing death many times- that he wants his readers to feel the moments of violence, distress and fear and nearing death psychologically when entering its world.

### **III.8.5.The Old Man and the Sea**

Only those who dive into the seven-eighths of Hemingway's sea can feel the closeness of Hemingway to his hero when they read *The Old Man and the Sea*. The book tells the story of an old fisherman who struggles to catch a marlin, only to lose it when sharks attack it. In this way, Hemingway devised a comparison for his own feelings of frustration as he, like the old fisherman in the novel, increasingly losing his age. Yet it is a novel which reflects Hemingway's personal life. After the publication of his last major work, *The Old Man and the Sea*, Ernest Hemingway explained his "iceberg" theory of fiction writing in a Paris Review interview:

*If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it then there is a hole in the story.*

Philip Young says that that novel is Hemingway's personal experience

*The Old Man and the Sea is, from one angle, an account of Hemingway's personal struggle, grim, resolute and eternal, to write his best. With his seriousness, his precision and his perfectionism, Hemingway sees his craft exactly as Santiago sees his.(Young1995:98)*

Hemingway's early years were spent largely in fighting the feminine influence of his mother that his father was seen to be a hen-pecked husband. (Hemingway *The Doctor*. 76). Hemingway depicts the quiet hostility of a man who feels hen-pecked by his wife but feels paralyzed to act against the situation. This is a portrait of how Hemingway experienced the relationship between his own father and mother. This might have forced him to foster a hostile attitude towards women and that is why in most of Hemingway's fiction focused on the masculine individualism of his major characters.

He spent the summers with his family in the woods of northern Michigan, where he often accompanied his father on professional visits. Hemingway has, with his utmost force, tried to assert his authority in the family. The most pleasant moments for him are when he is lost in the beauty of the African world fishing or shooting. That when he feels completely free as a man.

*He is without experience, without knowledge of the world, and without wisdom. He sees himself as a man, but he is only a boy who will soon become a man, and then a dead man. "I am a man," he tells his mother as he prepares to go on an errand that will lead to his murdering a man. She says back to him, "Thou? A man? Thou art a peanut," and "Thou art a foolish chicken" (Steinbeck 30-31).*

Symbolically, Hemingway's message through this novella is about man's conflict with overpowering forces in society, it is about and man's endurance to survive. It is an internal and external struggle. The fishing is nothing but a universal battle that will be defeated by all. Because Hemingway was born in America he could not ignore the political, cultural and social bias of his country. It was far to be a coincidence that the early 1950's-the time when Ernest Hemingway wrote *The Old Man and the Sea*- was a time when Americans were experiencing frustrations in the Korean conflict. Furthermore, it was a time when General Douglas, the popular American hero was abdicated, during President Truman rule. Hemingway's message to young soldiers that if the 'old man' was defeated, you the young 'Manolin' must endure.

Recalling about the two world wars, were they defeated their enemies, it was a moment of consolation. He often in his writing stresses the importance of

remembering. Despite being beaten by the sea, Santiago goes to sleep dreaming of more adventures. He may have been physically beaten, but he is not emotionally beaten.

It is what personally Hemingway had felt and seen and known. His imagination is firmly towed to his own feeling and experience. According to Carlos Bakers

*What he has personally done, or what he knows unforgettably by having gone through one version of it is what he is interested in telling about. This is not to say that he has refused to invent freely. But he has always made it a sacrosanct point to invent in terms of what he actually knows from having been there. (Baker1956:59)*

Moreover, we can say that *The Old Man and the Sea* was the last novel published in his lifetime. It came two years after the unsuccessful novel *Across the River and into the Trees*, published in 1950 which was considered as a disaster. Though it was Hemingway's first novel in ten years, and he had claimed to friends that it was his best yet, many readers claimed it read like a parody of Hemingway

I guess Ernest Hemingway summoned his forces and squeezed every corner of his mind to send retaliation to his worst critics. *The Old Man and the Sea* was believed to be an act of literary revenge. *The Old Man and the Sea* was a vindication; the novella won the **1953** Pulitzer Prize for Fiction. Nevertheless, critics went on a divergence opinions; While some critics have exalted *The Old Man and the Sea* as a new and a unique style ranking its writer to take the prominent place among such established American writers as William Faulkner with his short story "The Bear" and Herman Melville with *Moby-Dick* while .And because Hemingway was a writer who always relied heavily on autobiographical sources, that made others defame the story as "imitation Hemingway" Indeed, when we read:

*He no longer dreamed of storms, or of women, or of great occurrences, or of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy. (OMS p.34)*

There has been much debate over the story's symbols just after *The Old Man and the Sea* publication. Many critics, after having dived in Hemingway's *The Old Man and the Sea*, they came up with the conclusion that the old man – Santiago – represent the author nearing the end of his career.

It is not easy to find all the evidence for symbols existing in the novel but according to Hemingway, the reality and the virility of man cannot be proved but only when he is alone meeting danger face to face. The sea, in the novel, is the symbol of the Universe. It is at sea, with no help and no rescue, that Santiago faces his definite challenge. And the marlin is the man peer, inciting him to emerge his ultimate force, which is the utmost force in Santiago. And pitifully, Santiago and the marlin, both of them must prove all the virtues of arrogance, honor, and courage and determination.

Both are in the dilemma; there is only one exit: they must kill or be killed. As for the sharks, they are seen as nonsense but annoying and a matter of destruction that is what sharks represent for Santiago. Joe Dimaggio is the symbol of glory and triumph; it is the muse from where Santiago draws energy and will. Santiago's dreaming about lions on the beach in Africa is certainly nostalgia to youth and strength, omnipresent readiness and attack. Santiago's young friend represents continuity and future. Manolin is the hope. He never gives up and fishes more than eighty-four days without losing hope bearings his father's nagging. But he finishes yielding although this abandonment is forced by his father. Santiago is left in isolation, and here is exactly where the man can prove he is a man. It is important to not to forget Hemingway's philosophy on struggle and death. It is the ineluctability of death and struggle that allow humans to prove their worth.

*The Old Man and the Sea* was one of the most controversial novel .It came two years after the unsuccessful novel *Across the River and Into the Trees*, published in **1950** which was considered, by many of the critics, as a decline of Hemingway heydays. Gathering all his utmost energy, Hemingway challenged his worst critics since he knew quite well that the only language they understaood was symbolism. They were, after all, -Hemingway and his critics- using the same weapons –criticism- this was Hemingway's response to critics for harshly rejecting his novel. His "The Old Man and the Sea" was awarded the noble prize for literature in 1954. Santiago says this of the porpoises who near the side of his boat in the night. He has the feeling

of being alone. Those porpoises consoling him that nobody is alone even in a period of weakness and frustration. Yes, he lost his wife long ago, who used to support him and now wishes he had Manolin with him on the boat, Manolin is his muse of youth. His is addressing his muse and his muse is replying through Manolin.

*There are many good fishermen and some great ones. But there is only you.*

It is an answer in a moment of an inner conflict of worthlessness. The fishermen are writers and the great fishermen are his peers and the Manolin's answer comes as a consolation and confidence revival.

Then comes the determination and self-confidence. He speaks to the fish because it is a part of the conflict. It is his memory which is thought to be faded and died out:

*Fish... I'll stay with you until I am dead. (OMS p.52)*

Hemingway knows that he is nothing without writing that is why he is determined to gamble with his exhaustiveness and makes himself ready to do whatever it is required to make his memory back.

*Fish... I love you and respect you very much. But I will kill you dead before this day ends.(OMS .54)*

Manolin- (Hemingway's youth subconscious) -says this to Santiago- (Hemingway) - after Santiago has returned home, having lost the fish and slept through the night. In the morning, Santiago tells Manolin that "They truly beat me." - ('They' are the critics) - But he is talking about the sharks who ate the fish after he caught it-(after he comes back to his creativity)-. It wasn't the fish who beat him - the fish and he were brothers in his eyes, and he feels like he has betrayed the fish by letting it be eaten by the sharks. Hemingway is reproaching himself for having given the opportunity to critics, exposing himself to criticism, when he wrote *Across the River and Into the Trees*, published in 1950. Santiago says this to express his commitment to that task. Either he will die or the fish will die, or both. Hemingway, through Santiago, expresses his commitment to come up with a new work as a triumph over his critics.

Fatality, always asserts itself and after many struggles, the last word is its word. Whatever courage or determination to resist, one should give way at the end.

This is what is clearly seen in *The Old Man and the Sea*. Hemingway depicts himself through the main character 'Santiago'. Hemingway has experienced many conflicts and most of the time, he defeats his enemies, but there is always an inner feeling whispering that there is an extra power that no one can resist. *The Old Man and the Sea* is the summary of Hemingway's life; Hemingway knows that his end is unelectable and yes he is a brave person and yes he defeats his enemies but he finally realizes that his death defeats him at the end. For instance, while struggling against the big fish, Santiago tells the fish: "*You are killing me, fish. . . But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or nobler thing than you, brother. Come on and kill me. I do not care who kills who.*"(OMS. p 35)

In conclusion, "*this displays that for Hemingway death is unavoidable regardless of a character being human or animal* (sparknotes.com, 2002)".

Although, it is a Hemingway principal of determination and endurance when the surrounding threatens men, like these two quotes from the same story: "*man is not made for defeat . . . [a] man can be destroyed but not defeated.*" Or "*This is what a man must do.*"(OMS.p 7)

### **III.9.Religion**

It is sometimes hazardous to dare and attempt to interpret Hemingway's personal philosophy in terms of his works, especially when we see the countless characters acting on different settings under different names

The marvelous techniques, Hemingway uses, as far as his characters are concerned, make the readers feel that intimacy because they are affiliated to the same reference. Hemingway's characters, though acting under different names but they are all ordered to behave in the same way and express themselves not differently; they bear the same trade mark though they belong not to similar spots and they live miscellaneous situations. Yet they are derived from the same unconscious source.

Philp Young says:

*Of course Hemingway has left out a lot, but a good many of the main outlines and really significant events of his life have been recorded in the guise of fiction. It is always risky to take any kind of fiction as a presentation of fact, but it is less a risk here than it would be in most places. ( Young,1952.p117-118)*

It is noteworthy that Ernest Hemingway never openly wrote about his belief and all that have been said passed along by individuals who had got information from someone who was supposed to have known Hemingway. But what is sure is that, in most of the times Hemingway, through his narratives, has lost his faith and in God and the afterlife, believing only in the here and now.

The article written by Father Daniel A. Lord which appeared in the *Sigh\_of* March **1934** was, what he thinks, a proof of Hemingway status as far as belief is concerned. Father Lord wrote:

*I had lunch recently with the pastor of the Ernest Hemingway. Surprised to find that Hemingway is a Catholic? So am I, though you sometimes find flashes of Catholicity even in his weirdest books. (Lord,1934.p.72.)*

Father F.X. Dougherty is a pastor of the Jesuit parish in Key West, the farthest point south in the United States. He talked about Hemingway.

*Oh yes, he never misses Sunday Mass. He arrives and stands in the back of the Church during Mass. I have never known him to take a pew. Ester duty ? Most assuredly. Lovely wife and children, all of them Catholics, and good Catholics, too.*

*Hemingway a great fisherman .Spends weeks on end fishing. And when visitors come to visit me, he takes them out if I suggest it. But he dodges writers of all sorts, even if they happen to be priest writers. He won't be interviewed if he can help it.*

*I've talked a lot of him about his books. He claims he writes just as he sees life. When I told him that though his books did a lot of harm, his answer was: ' The people who like my books are beyond the possibility of*

*my harming them.' 'What of young people?' I demanded.' The type of young people who read me know already more than I can tell them.*

*He writes whenever the impulse is on him. Frequently he jumps up in the middle of the night because an idea has hit him and he wants to get it on paper. But no dog about him or his family, and he lives quietly and unostentiously here in my written parish. (Sylvester1936, p.11.)*

This is Ernest Hemingway, a Catholic, a non Catholic, a pious, a pagan or other. It is left to the reader to say whatever he thinks he was. But no one has the right to assert his judgment concerning his belief, because Ernest Hemingway himself did not know whether such was or such person.

Harry Sylvester, Writing in The Commonweal of October **30, 1936**, said:

*One hears by word of mouth that Hemingway was become a Catholic. This is inaccurate. Hemingway has returned to the Roman Catholic Church, in which he was baptized some years ago. His reason for leaving the Church was his won and may come out if ever he chooses to do an autobiography. I feel free only to speak of one of them and to make a surmise regarding another.*

After working in factories and fighting at smokers for a meal, Hemingway found his way to Italy at the start of the World War, the Italians welcomed this American still in his teens and make him an officer. Some times later they also took a 251 pieces of trench mortar out of one of his knees.

But t is another story. While waiting for zero hour to attack the Australians, the men under Hemingway like the rest of the Italian army under similar circumstances, drank a mixture of whisky and ether to key them up. Zero hour came and the attack was called off. Hemingway's men on edge and half-savage from the strain and the drink broke discipline and went to a village behind the lines and proceeded to attack all the women in it. Hemingway, although his own life until then had shown him many unpleasant things, was sickened; and when he was commended the next day instead of reprimanded by his superiors for following the men to find and outlet for

their savagery, it is not unreasonable to believe that the boy thought there might be not God. And when the exact same experience in every major detail was repeated the following night and morning, he possibly felt sure there was no God.

He was away from America for eleven years. After the war he spends many years in Spain, which was not always a country for a Catholic with a weak faith to look deeply into. And now that although Hemingway has come by whatever weary way he himself only knows to accept again the spiritual body of the Church, he is still distrustful of at least part of the corporal body of the Church.

Hemingway goes to Mass every Sunday. When he does not like a sermon, he goes out of the Church or chapel until the sermon is over. He is of the Church, but not dedicated to it. He is dedicated to nothing but his family and his art. He will never be dedicated to the Church in the same puerile sense that Communist writers are dedicated to Communism. But some day he may write the first great Catholic novel in English language.

This is Ernest Hemingway. He leaves all doors open for any interpretations, even concerning his belief. The articles written by both Father Daniel A. and Harry Sylvester reveal that Hemingway techniques do not allow to anyone have the entire reality about him. He does not give any precedence to anyone. He rather makes all his readers feel close to him and admire his works whatever their faith is, standing in the mid-way of everyone's belief so that no reader is privileged even if that reader is his own son. Miscellaneous interpretations and countless statements issued in regard to Hemingway's Catholicism, among which his son's John.

The New York Times (New York Times, July4, 1961). stated:

*His son John s said today that Mr. Hemingway was "at one time" a Catholic but that "he actually was not "at the time of his death. He said Mr Hemingway had been converted to Catholicism at the time of his marriage to his second wife, Pauline Pfeiffer.*

Hemingway lived an internal conflict had make his critics live an external conflict the one against the other; whenever a critic asserts his judgment, another

smashed him by another stronger one. This is exactly what makes Ernest Hemingway an overwhelming pesters for all the critics during his life and even after his death.

*Although he was once a practicing Roman Catholic, Mr. Hemingway has divorced three times. The Rev. Robert J. Waldmann, pastor of Our Lady of the Snow Roman Catholic Church in Ketchum, said that there would be no formal Catholic services but that there might be a graveside service. He said he had passed no judgment on whether Hemingway's death had been an accident or a suicide. The funeral, he said, will be private. (ibid)*

The meaning of religion for Hemingway's characters that has created, are various and not steady. Let's follow an instance from one of these characters through the following utterances which show the unclear and capricious attitude towards religion. Jake Barnes, the narrator of *The Sun Also Rises*, says:

*"Undressing, I looked at myself in the mirror of the big armoire beside the bed...Of all the ways to be wounded. I suppose it was funny. I put on my pajamas and got into bed. Perhaps I would be able to sleep. My head started to work. The old grievance. Well, it was a rotten way to be wounded. In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what be- came of the others, the Italians. That was in the Ospedale Maggiore in Milano, Padiglione Ponte. The next building was the Padiglione Zonda. That was where the liaison colonel came to visit me.*

*When Jake Barnes is asked whether or not he is a Catholic, he replies that he is technically a Catholic. (SAR,1926. p:30-32.)*

### **III.10.Masculinity**

In general, Europeans were much more tolerant about expressions of sexuality than were Americans and no American could have written anything like *Anna Karenina* or *Madame Bovary* where there is a strange behavior of a European woman.

Ernest Hemingway often dealt with themes of love and sex in his novels and short stories though the best place to refine Hemingway's image as addicted to women and love is the short stories.

As man, Hemingway benefited greatly from his richer consideration of his constructions of masculinity, what made critics gather around his literary banquet and look into his biography for the literary analysis of this author. Hemingway reached his heyday as far as masculinity is concerned, since much of his 1920's work in particular is autobiographical, when his muse gave birth to the great novel 'A Farewell to Arms' asserting the sharp critics to team around for it is an autobiographical aspects to be explored since the novel is often thought of as a very realistic. Fredric's experiences comparing to Hemingway's, and Catherine Barkley and Rinaldi seeming to be shadows for real people. However, many critics believe that Hemingway's style (not just in *Farewell*) is partially responsible for making stories seem more real than they actually are. Avid critics like Mellow says that "*history of Hemingway's brush with death is likely fabricated to some degree, at least in the official citation for his medal, Fredric's wounding in 'A Farewell to Arms' is perhaps a more accurate retelling. After all, Hemingway himself even "once claimed that the depiction of Fredric Henry's wounding in A Farewell to Arms came closest to the truth. It's entirely possible that Hemingway originally agreed with the 'official citation' in order to receive the medal, but later told the real story in A Farewell to Arms, where truth may have been of more consequence to the writer"* (Mellow1992,p.61)

We need to point out that Hemingway, in many occasions took action against using real experiences. Nevertheless, critics like Mellow says:

*He (Hemingway) sometimes contradicted himself by denying that he practiced this principle in his own works. Even in a 1952 letter to Charles A. Fenton, twenty-six years after The Sun Also Rises was published, Hemingway insisted that Jake Barnes and Robert Cohn were not based on himself and a friend, respectively ( Mellow.1992,p.65)*

Life have completely changed in America and writers became more audacious, they deal with themes where just recently restricted in American society.

*The war not only took many Americans from their small towns, it sent them to Europe, where they were likely to encounter a cultural and political climate for homosexuals that were almost unimaginable at home. By the time of World War I, there existed in Paris and Berlin a*

*highly developed gay commercial subculture that easily surpassed the scale of the gay world in New York. (Chauncey1993, p.144.)*

Ernest Hemingway was the second child, and first son, born to Clarence and Grace Hemingway. The hunting-shooting-fishing and writing life of Hemingway begins with a little raised in a stormy relationship with a mother who was often protestant pious. She dressed him in girl's frilly dresses and hats when he was a boy a point he would later avoid when mythologizing his youth.

Ernest Hemingway is mostly known for his special style, which seems much simpler but unreachable, and his presentation of a certain type of hero who has been tested, usually by war, and who emerges with a new concept on life and the world. These heroes are usually thought to reflect elements of Hemingway's own life and personality; the way his mother treated him turned to be a retaliation and this can be seen in several characters representing different aspects of Hemingway's life trying to assert his manly behavior .This what can be interpreted as the author's attempt to uphold the ideal of a "manly" code

In Hemingway criticism, paying special attention to the sex and gender coding in his fiction. Regarding this rebirth of Hemingway criticism, Debra A. Modellmog notes:

*The information that has moved scholars the most concerns Hemingway's departures in his writing and his life from the traditional codes of masculinity and heterosexuality, codes that he played no small part in fostering. Among the disclosures that have drawn the greatest scrutiny are Grace Hemingway's treating her son as the female twin of his older sister and dressing him in girls' clothes, apparently for longer than was conventional for the time; Hemingway's attraction, both sexual and non-sexual, for lesbians; his fascination with the ménage à trois; and his engagement in role playing in bed, the man becoming the woman to the woman's man. (Debra.1993, p.187)*

Hemingway married four times; often leaving his wife for another woman he would marry shortly afterwards (Hadley Richardson for Pauline Pfeiffer, Martha Gellhorn for Mary Welsh.) Before his first marriage to Hadley, Hemingway was in

love with Agnes von Kurowsky (who played the basis for Catherine Barkley from *A Farewell to Arms*)

Hemingway truly loved women and always had one in his life. F. Scott Fitzgerald joked that Hemingway needed a new woman for every big book.

*Ernest Hemingway known for his 'masculine' voice. Thus, one of the most accentuated and daring themes is gender and the male-female relationship. He was sexually insecure, included negative, even abusive portrayals of gay men in his fiction. My interest is not to look for autobiographical facts about Hemingway that would confirm his homosexual desire for Scott Fitzgerald as Williams' imagination once noted, nor adopting the defense of Scott Donaldson suspecting that desire.*  
(Foucault.1990, p.301)

In his letter to Edmund Wilson on November 8, 1952, Hemingway mentions that he owes his writing of "The Sea Change" to the conversation with Gertrude Stein: *"She talked to me once for three hours telling me why she was a lesbian, the mechanics of it, why the act did not disgust those who performed it [ . . . ] and why it was not degrading to either participant. Three hours is a long time with Gertrude crowding you and I was so sold on her theory that I went out that night and fucked a lesbian with magnificent results; ie we slept well afterwards. It was this knowledge, gained from G.S., that enabled me to write A Sea Change, which is a good story, with authority".* (Baker.1981, p.795)

Hemingway introduces the same conversation with Stein in *A Moveable Feast*, but in *A Moveable Feast*, he does not openly write to have had sexual relations with a lesbian that night. Instead, he comes home and tells his newly acquired knowledge to Hadley, his first wife"(21) and in the night, he continued "we [Hemingway and Hadley] were happy with our own knowledge we already had and other new knowledge we had acquired in the mountains. ( Foucault.p.326.)

It is not important for this thesis to demonstrate whether it is true or false, but his letter and *A Moveable Feast* (Hemingway AMF.p.21.) both indicate that the very intimate relationship was displayed on his narratives.

### **III.11.Alcoholism**

Many great writers of the 20th century, especially American writers, abused alcohol for their entire duration of their writing careers and could not get rid of addictions to alcohol. Many of them grew increasingly dependent on alcohol and the cause of their death has been attributed to alcohol. And, in most of the times, it caused them to lose their composes. Furthermore, some writers' death resulted from an internal hemorrhage (bleeding esophageal varices) caused by cirrhosis of the liver, the result of a lifetime of heavy drinking. However, some believe that they erred on the right side thinking that alcohol may have helped them to develop their artistic abilities and aided them to fuel their creative process. They are thought unable to fly and catch up their muse without alcohol. While others believe that the alcohol served to fly the cope and was consumed as a consolation for their personal problems in their lives and they used it, as well, as an "*escape valve*" from the day-to-day pressures of their regular lives. Besides, it may also, in most of the times, cause them to lose their composes. But what is scientifically proved, according to social scientists, that alcoholics are much closer to anxiety than normal people. Alcoholism leads to mental instability

Nothing deserves your departure from your country where all your youth, and adulthood, your happiness and sadness your family and neighbors your adventures and experiences your hope and desire your success and failure, they all meet to make a unique and beautiful place no other place can substitute. Nevertheless, Ernest Hemingway did leave his place to Paris for the sake of alcohol when Congress made it illegal during prohibition.

Ernest Hemingway really loved his liquor. Wherever he happens to be, he drinks, usually to excess. He liked his Mojitos sweet, he loved and drank hard and was seen to be drinking a quart of whiskey a day later in his life. Drinking from a bottle of "dago red" Often, his drinking provides a way of escaping reality.

Shaun Usher — who publishes the extraordinary site *Letters Of Note* — tweeted out a picture of Hemingway's postscript to a letter to Ivan Kashkin, a Russian translator and critic, in 1935.

*Here it is in full:*

*P.P.S. Don't you drink? I notice you speak slightly of the bottle. I have drunk since I was fifteen and few things have given me more pleasure. When you work hard all day with your head and know you must work again the next day what else can change your ideas and make them run on a different plane like whisky? When you are cold and wet what else can warm you? Before an attack who can say anything that gives you the momentary well being that rum does? I would as soon not eat at night as not to have red wine and water. The only time it isn't good for you is when you write or when you fight. You have to do that cold. But it always helps my shooting. Modern life, too, is often a mechanical oppression and liquor is the only mechanical relief. Let me know if my books make any money and will come to Moscow and we will find somebody that drinks and drink my royalties up to end the mechanical oppression.*  
(Shaun Usher.2013.)

All Hemingway's short stories and novels reveal the constant presence of alcohol where frustration and downheartedness predominate. The nature of the fear the anxiety. Even works written early in his career, Hemingway's characters, bear the same experience of fear of the unknown and the unseen. This is principally because of the unstable present and because he was constantly afraid of failures. Hemingway's fear of what would happen in the coming years drove people mad that is why odd obsessions with politics, women, and alcohol are omnipresent in his narratives. These reasons and others pushed Ernest Hemingway to drinking in order to escape the past, the present and the future.

The past that his mother was a reputed tyrant, verbally and physically abusing her son throughout his childhood. It was perhaps to numb himself from his mother's abuse that is why he began drinking at an early age and became notorious during his adulthood and before his death for his extraordinarily heavy drinking.

The present, when In Paris during his heyday of the 1920s, Hemingway drank with a gang of prominent artists and writers including Pablo Picasso, F. Scott Fitzgerald, James Joyce and others. Even among this feeling of glee he, nevertheless, tried to escape his being amidst –the lost generation-.

The future, because he could not rid himself from the future phobia. It was the fear of failure, the fear of being unable to succeed and fulfill potential. The presence of alcohol comes up as a reminder of the desperate of the characters as they face or yield the way to the circumstances overwhelming their fears. It is only through these ineluctable feelings of anxiety and phobia that we can understand why there have been five suicides in the Hemingway family over four generations -- Hemingway's father, Clarence; siblings Ursula, Leicester and Ernest; granddaughter Margaux.

It is worth noting that drinking also devises Hemingway's characters moments of joy and happiness and contemplation. It can be felt in Count Mippipopolous when Jake says:

*You ought to write a book on wines, count, I said*

*Mr. Barnes, answered the count, all I want out of wines is to enjoy them.*

*Let's enjoy a little more of this, Brett pushed her glass forward. The count*

*poured very carefully, There, my dear. Now you enjoy that slowly, and then you*

*can get drunk Drunk? Drunk?*

*My dear, you are charming when you are drunk. (FTA p.12)*

Hemingway's characters consumption to alcohol is asserted on every work and in all situations; during the fighting in the novel and throughout the novel. Henry- a character in FTA - consumes a lot of alcohol. He, when he is injured, believes by drinking alcohol he gets released from pain. Alcohol, for Hemingway, is the air the characters have to breathe whenever they are, in a pub, in a journey, attending a bullfighting, during war, while preliminaries before making love, before sleeping. In short, alcohol needs to be omnipresent. In a very critic situation, like fighting in a

war, the captain-one of the Hemingway's characters - suggests: "*Would you like a drink of brandy?*" (FTA .p.59)

The Sun Also Rises is a novel where alcohol is teeming over the pages. The novel describes how Jake Barnes and his expatriate friends spend a good deal of time in Paris where the bulk of their speeches is about drinking, A great deal of the novel is focused on liquor, and most of the discussions about liquor, -rummies- , drunkards , and finding more liquor. Some pages of The Sun Also Rises witness the assertiveness of alcohol in Hemingway's work:

*"You were quite drunk my dear."*

*"I say, Jake, do we get a drink?"*

*"He loves to go for champagne."*

*"Let's have a drink, then. The count will be back."*

*"You know he's extraordinary about buying champagne. It means any amount to him."*

*"I think you'll find that's very good wine, ... we don't get much of a chance to judge good wine...."*

*"This is a hell of a dull talk, . . . How about some of that champagne?"*

*"You're always drinking, my dear. Why don't you just talk?"*

*"I like to drink champagne from magnums. The wine is better but it would have been too hard to cool."*

*"There, my dear. Now you enjoy that slowly, and then you can get drunk."*

*"She is the only lady I have ever known who was as charming when she was drunk as when she was sober."*

*"Drink your wine." (SAR 54-59)*

*Three of the characters - Jake Barnes, Brett Ashley, Mike Campbell - are only heavy drinkers;*

Bill in the Sun Also Rises is the closest friend to the main character and their friendship is one of the few genuine emotional connections in the novel. He and Jake are American expatriate. Bill, just like other friends, can't escape Jake's bad temperament. Nevertheless, he dares rebuking him whenever he finds him drunk.

Hemingway himself feels a self-culpability. He expresses, through his friend's main character, openly what his expatriates feels ashamed to confess to him and to themselves.

Though, they all are heavy drinkers but not like him who feels that his drinking is a destructive one. Hemingway cannot face himself with the bitter reality – alienation- unless he is drunk.

*You're an expatriate. Why don't you live in New York? ... Nobody that ever left their own country ever wrote anything worth printing. Not even in the newspapers.... You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes.*  
(SAR.p.120)

### **III.12.Disillusionment**

A person's old days events must have an impact on his present behaviors and future actions whether he feels them or not .This avoidable fact can be seen through many writers' works, in particular Hemingway's personal major experiences –World War I, journalism, love and sport- These recurrent themes in Hemingway's short stories fostered his depression and disillusionment.

*Edwin Burgum says about the writers of the postwar disillusionment:*

*A grudge had grown in them because the war had disturbed their normal expectation from life at an age when these were keenest and most promising. Not knowing precisely who or what to blame, they had an impulse to blame anybody or anything. But, sensing the folly of such petulance, they sought to control it by camaraderie with the like-minded.*

*Many of them who were well educated sought relief also in a hectic pursuit of new theories, esthetic movements, any intellectual activity that offered the illusion of an aim in life. By such a show of activity they often succeeded in concealing their despondency both from themselves and others. (Burgum1971, p.281.)*

Hemingway's openly expresses his disillusionment in many of his works as in "The Killers," and "The Sun Also Rises" All along these works, he demonstrates his ability to express his disillusionment and desolation. In fact, many of his stories focus on despair and nothingness if not directly, then through his stereotyped style using as few words as possible. This ability to say many things with a very small quantity of words, gives way to the reader to interpret the actions of his characters. Hemingway loves solitude. He prefers being speechless when a "*bottle of wine was good company*" and "*[i]t was pleasant to be ... drinking alone.*" ("The Sun Also Rises"). And in "*The Short Happy Life of Francis Macomber,*" he explained his deep love to be taciturn and solitude "*Doesn't do to talk too much about all this. Talk the whole thing away. No pleasure in anything if you mouth it up too much.*"

From the first quick reading, one can understand Hemingway's obsession of 'death' that obsession can be obvious in many of his short stories and less clearly seen in his novels. In fact, Hemingway's philosophy of death extends to become an anxiety. His view to death is never split from life. Life is void and meaningless because one cannot prevent death from overtaking him. Fatalism causes him depression and nothingness of life and makes him nearly crazy and intolerant towards his own and the others.

In order to understand the naked image of Hemingway, completely desperate and disillusioned, we need to read the summary of "A Clean, Well-Lighted Place, a story, where Ernest Hemingway throws out the best of his muse and imagination. It is one of the most heartbreaking story.

*Two waiters in a Spanish café are waiting for their last customer, a deaf old man, who frequents the café regularly, to leave while it is very late and everyone left the café*

*The waiters know that the old man is a little drunk, as they know him, they are quite sure if he becomes too drunk he will leave without paying, so they oversee him.*

As they wait, the two waiters speak to themselves, one telling the other that the drunkard attempted suicide the week before. The younger waiter wants to irritate

the deaf old man to make him leave because he -the young waiter- has a wife waiting in bed for him "*You should have killed yourself last week,*" as he pours him another glass. The older waiter cannot help waiting and says that the old man once also had a wife. The old man finally leaves when the younger waiter refuses to serve him further.

The two café workers continue their conversation about the old man's suicide attempt.

Throughout the conversation, the young waiter continues to insult the old man, calling him "*a nasty thing.*" The older waiter defends the drunkard, saying that he is clean and staid in his conduct when drinking.

The older waiter sympathetically defends the old and explains that the old man is very lonely and has no remaining family, and his being in the café is not the same as drinking at home. He explains that he is also one of those "*who like to stay late at the café. . . . With all those who do not want to go to bed. With all those who need a light for the night.*"

After the younger waiter goes home, the older one asks himself why he needs a clean, pleasant, quiet, well-lighted place. The answer is that he requires some such semblance of order because of "*a nothing that he knew too well.*" He recites to himself the Lord's Prayer, removing its attribution to God. And replaces them with "nada," the Spanish word for "*nothing.*" He begins a mocking prayer: "*Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada.*" He goes to bed and vainly begging some sleep: "*After all, he said to himself, it is probably only insomnia. Many must have it.*"

Hemingway by using the younger waiter, older and the old man, shows the turnover of youth to elderly in linkage with happiness to loneliness, hopelessness and frustration

In A Clean, Well-Lighted Place Hemingway sees himself through this story, he lives a nostalgic life he wishes re-live, an age of youth projecting it on the young waiter; the age of energy, force and brutality and rejection of anything that fosters weakness or frailness or pity. This can be seen out of the statement said by the young

waiter to the old drunkard *"You should have killed yourself last week."* It is the first angle from where he sees himself, both as a sender and a receiver. It is indeed more than an autobiographical thought.

The second angle, which is the central alluding in this story – depicting the most tragic character in this story his chaotic feeling of disillusionment- an eye of fear and sadness. Hemingway sees himself as that old waiter, yet he is the right person to understand the old man, the drunkard. This is an anticipating projection of his own life, living it in advance and at the same time fearing and hating that bleakest life to happen; he is living beforehand the humiliation and the tax of being old and weak.

The old waiter says: *"I am of those who like to stay late at the café, with all those who do not want to go to bed. With all those who need a light for the night."* Hemingway hears the echo of the waiter speaking on his behalf when he reaches that age. With a unique and inimitable style, Hemingway gives the portrait of the three facet of all his life to describe a story that starts off with a deaf man sitting in a dark café. Hemingway does not allow the old man to hear nor to see in the darkness of the café, it is the situation any individual lives. Man cannot hear what it is happening around him since he is in a constant struggle and does not see since he lives in a wild world where he has not time to differentiate between what is good and what is evil.

Only Hemingway plays his life through his characters to see and hear and anticipate what the others can never even think of. Hemingway, acting like the Messie, watching those who were crucifying Him while His soul fluttering in the sky. Hemingway sees himself when he gets old, through the old drunkard, humiliated and disdained because of his coming weakness; it is an omen bearing frustration and downheartedness. The young waiter, the character representing Hemingway as well but when he was young. It is the inner struggle between the young Hemingway and the old Hemingway. It is the extreme disillusionment and the exhaustiveness of the future phobia. The older waiter recognizes himself in the old man and sees his own future and Hemingway recognizes himself through the two old men, the old waiter and the old drunkard. And the omen statement uttered by the young waiter- Hemingway's ways of things when he was young- , paving the way to suicide in the coming years is without any doubt, "You should have killed yourself last week" "No

one can ever reach this profoundness in characterizing his own loneliness and despair in this marvelous way like Hemingway does.

### ***Conclusion***

If one had read Hemingway 's short stories and his novels then has read his biography, it appears that one has already come across these characters before; all of them, the heroes, the cowards, the desperate, the brave, the good, the bad and the ugly. There are not typical similarities between the Hemingway the man and his hero codes, of course. But the general events and the bitter incidents do have flagrant resemblances.

The stories with a strong hero as the central character that is always illustrated in Hemingway's works can partially be true but, I guess that, the imagination had also a word to say, and with the combination of the two, Hemingway orchestrated a unique and a lovely art. In fact, It was difficult for Hemingway, nay impossible to create a complete harmony between a objectivity and naturalistic style and authorial view point. As a doctor companion attending chirurgical operations, a correspondent, a bullfighter, a lover, a soldier, an adventurer, a and a novelist, Hemingway could see the scenes from all angles; like a master singer he could make a very lovely symphony that he orchestrated many miscellaneous artists. However, it was too much attributed to Hemingway as an autobiographer writer; Indeed, the bulk of Hemingway's prose writings are assuredly based on his personal experience and his direct commitment, in all the major wars of his lifetime. With the eyes of the reporter, as I mentioned above, he could inspired a genuine depiction of the events occurred on the filed. His participations in different wars, served him as a catalyst to write more than a writer and better than a reporter; he could compile what neither a correspondent nor a writer could do. This duality in Hemingway's personality served him as a trump card. *The Sun Also Rises*, for instance all the events took place after the Great War. It is a typical information book of the **1920s**, as well as a novel on the memory of World War I,

*The Sun Also Rises* is a work in which memory is started off by the protagonist's wartime wound. The physical and mental drama of the soldier who

participated in the Great War among the 'exiled' whose impotence and laziness are first and foremost psychological more than physical. Margot Sempere (in her article "Nick at Night: Nocturnal Meta fictions in three Hemingway Short Stories", 2002), who argues that Nick's essential trauma is not that of war but a mental trauma suffered during childhood and subsequently activated by the adult trauma of war. Hemingway could fuse memory and history, particularly the way in which and made from them an art. It is a satanic relationship between history and narrative construction,

When reading novels of war, Hemingway's message depicts the war and how soldiers, no longer humans, are transformed into machines fighting for a cause that they may never obtain. Hemingway uses symbolic genre in many of his novels but when it comes to wars his works are always explicit and direct and shorter.

CHAPTER

FOUR

**CHRONOLOGICAL STEPS TOWARDS SUICIDE**

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## Introduction

Suicide is the act of intentionally causing one's own death. Suicide is often a result of despair, the cause of which is usually related to a mental disorder such as depression, bipolar disorder<sup>1</sup>, schizophrenia<sup>2</sup>, borderline personality disorder<sup>3</sup>, alcoholism, or drug abuse, as well as stress factors such as financial difficulties, interpersonal problems, and bullying<sup>4</sup>. *“Suicide prevention efforts include limiting access to method of suicide such as firearms and poisons, treating mental illness and drug misuse, and improving economic circumstances. Although crisis hotlines are common, there is little evidence for their effectiveness.” (Sakinofsky, 2007).*

It was, common among Romans and Vikings, less so with the Creeks, to praise suicide as the noblest form of death. However, Semitic religions such as Judaism, Christianity and Islam condemn it unanimously and with abhorrence, although they praise martyrdom. It is worth saying that there is a nuance between suicide and martyrdom.

In America, suicide tends to be regarded as a psychological or sociological phenomenon; it is likened to depression, mental illness, anomie<sup>5</sup>, egoism, social ostracism<sup>6</sup>, self-consciousness, boredom. Whereas the French, even though they gave us Durkheim, are also capable of understanding the phenomenon metaphysically, in terms of being, representation, consciousness, absurdity, fate. However, some suicidologists have asserted that the mere act of suicide provides sources of pleasure and therefore of motivation.

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<sup>1</sup> *Bipolar Disorder*, also known as manic depressive illness, is a serious medical illness that causes shifts in mood, energy, and ability to function.

<sup>2</sup> Schizophrenia, is a mental disorder often characterized by abnormal social behavior and failure to recognize what is real

<sup>3</sup> Borderline personality disorder, is a serious mental illness characterized by pervasive instability in moods, interpersonal relationships, self-image, and emotions.

<sup>4</sup> *Bullying*, is the use of force, threat, or coercion to abuse, intimidate, or aggressively dominate others

<sup>5</sup> Anomie/Anomy, is a condition of instability resulting from a breakdown of standards and values.

<sup>6</sup> ostracism<sup>6</sup> is exclusion, by general consent, from social acceptance, privileges, friendship, etc.

Suicide in literature is a common theme. The character's act of deliberately killing himself. This theme is very widespread and commonly met in many important works of literature. Authors use the suicide of a character to depict, frustration, boredom, despair, love, or honor. All these feelings result either from devotion or depression, the act of suicide was and is a prevailing one within literatures.

If one would like to explore the treatment of suicide in literature, a good start, I guess, should be with "*Hamlet*", where Ophelia throws herself into a river- I leave the pleasure for you to go within the play-.

Suicide, in literature, is not restricted to heroes. In his work, *Madame Bovary*, Gustave Flaubert implicates Emma, heroine, who lives a series of frustrations and hopes of a mirage. Being tired of the huge struggle of her life and the limits she is willing to step beyond in search of pleasure and enjoyment. Suicide comes after her failure to secure a lover, as well as her colossal debt, shove her to commit suicide. Suicide is the only answer to her dilemmas.

Some authors who have devised characters and made them commit suicide have committed suicide themselves. Ernest Hemingway shot himself in **1961**. That is why, no wonder that some of his short stories included suicidal themes. The poet Sylvia Plath committed suicide by self-asphyxiation in **1963**.

*CNN reported on January 23, 2013:*

*"This girl had been through the ringer. Not a happy camper. She had a history of depression, bulimia, and epilepsy. She had been to shrinks for years. At the time of her death, she was broke, and hearing voices (bad ones.). She told friends that she had a premonition of it all ending soon, and you know what? It did.*

*She was last seen on Saturday June 29<sup>th</sup>, 1996, by a neighbor. By Monday the first of July, no one had heard from her and her friend Judy Stabile went to her home at 139 Fraser Street, in Santa Monica, to check on her. Here are the front doors of the house, but Margot's apartment was on the second floor. Margot only lived there for a few weeks, and was already asked to leave, because the owner didn't like her "vibes."*

*Those pictures are from Findadeath.com friends Terri Rios and Adam R. Carter. Thanks you guys!*

*When she didn't answer the door, a handyman, Jose Juan Pena, climbed up a ladder to the balcony and entered the apartment. It was hot, all the windows were shut, and they found her. Pena ran out of the apartment, with his shirt covering his nose. Apparently it was mighty whiffy in there. He called 911. It was 1:55 when the paramedics arrived, and pronounced her dead. The coroner arrived at 5:15. This is a description of the scene, taken directly from the Coroner's Report, supplied by our friends at Celebrity Collectables:*

*The decedent was observed laying on a queen size bed, covered, box springs on the floor and against the east wall of the room. To the left of the decedent is a large coffee table. The table appears to be set up as an altar. On all four corners of the table is approximately one teaspoon of salt. Artwork is leaning against the wall that the back of the table. An empty vase is in front of the artwork, a small vase just to the right contains still fresh white flowers. Two white unburned candles in the shape of a human figure are centered, with a long tapered white candle just behind. Another white unburned candle is to the left. The candles are inside a circle enclosed by a white ribbon, which has a small rectangular pendant hanging from it, and engraved with a lightening bolt. Just below are 3 more pendants, with one more pendant below those. Incense has been burned and located just below the pendants. A religious book is just outside the circle and to the left. On either side of the table are books appearing to be of eastern religion. A horseman chess piece is laying on its side just outside the circle. There were pieces of notebook paper shaped in a heart with the words, "Love, healing, protection for Margot forever." To the left of the bed is a brown teddy bear.*

*The fridge is unplugged, and there were 8 bottles of Becks and an open bottle of champagne in it.*

*Here's the gory stuff: Margot is observed laying in a supine position on the bed, and covered with heavy blankets up to her chin. When uncovered, her arms are stretched out and pillows are under each knee. She is only wearing a white T-shirt (Fruit of the Loom, size 46-48), which was stained with post-mortem purge fluid. She*

*has moderate post-mortem decomposition consisting of skin discoloration and slippage. The body is distended by gas. No trauma is visible.*

*From the drugs found on the premises, and the autopsy, they concluded that she died of acute Phenobarbital intoxication. 10 times the recommended dosage was found in her. Suicide. She was only 41. (Elizabeth Landau, CNN, January 23, 2013)*

In its time, Realism was the subject of controversy and debates over the appropriateness of realism as a mode of representation led to critical exchange known as the realism war. America needed a literature that would explain what had happened and what was happening to their society

*“Realism Modernism not only depicted American society after World War I accurately and unbiasedly, but also tried to find the solutions brought upon by the suffering created by the war” (Elliott75).*

Realists introduced the new image of America by gathering a wide variety of details resulted from observation and documentation.

In other words, realists succeeded to give this new image characterized only by common aspects American society was sharing.

Hemingway succeeds to use language, history, fact and fiction together.

*“It is now generally held that American Realism and Naturalism are not similar to the European varieties, but that the differences between them should lead, not to a rejection of the use of the terms in America, but rather to studies that will exploit on understanding of these differences in order to help us interpret the American literary phenomena designed by the terms. It is now generally accepted that the terms can be used to historical and critical advantage to designate a body of writing produced during a distinction phase of American expression. Or, to put it in another way, that the historian can accept the premise that whatever was being*

*produced in fiction during 1870 and 1880's that was new, interesting, and roughly similar in a number of ways can be designed as realism.*

*A final major problem of the use of realism and naturalism as key terms in American literary historiography arises from several significant differences in the way the terms have been used in European literary history. Realism and naturalism occurred earlier in Europe than in America (from the late 1850's to the late 1880's in France); contained in the pronouncements of Flaubert and Zola, for example. Realism and naturalism contained self-conscious and full-scale ideologies; they functioned within a coherent network of personal relationships for much of their existence. In America, on the other hand, it is noted that the boundaries of the period are the Civil War and WWI which suggests a substitution of historical event for ideology as the significant basis for understanding literary production; the critical discussion; as characterized by Howell's definition of realism as "the truthful treatment of material, lacks depth, the movements also lacked a social base or centre. For some critics, the inescapable conclusion to be drawn from these differences is that it is inappropriate and poor criticism to attempt to apply terms with a body of specific meaning derived from the specific characteristics of their European origin to a very different set of circumstances in American literary history."( PRIZER Donald p.4.)*

Realist's works were a result of the quick change in American society which led to different literary aspects. The previous movements writers contributed to make their country adjusted and emerged. More than that, realists leaned more to highlight the picture of society by confronting the problems of the individual and of the society. They used typical realistic methods to create an accurate depiction of changing American life. They wrote from an angle that allowed them to contrast American society with that of Europe by contrasting the peoples 'ideas.

*"if American realism means anything, it means to the multiple realities in the work of the broadest possible range of authors writing in the late nineteenth and early twentieth centuries. Howells and James have been regarded as cofounders of the movement for "realism" that is seen to*

*have dominated American literature after the Civil War. The principles of realism, which each writer would articulate somewhat differently, derived from their common experience as Americans abroad... The American who has known Europe much can never see his country with the single eye of his old ante-European days. Realism depends on characters rather than story for its effects. Realism values the particularity of ordinary life. Realism is ultimately a matter of seeing the world accurately” (PRIZER Donald p.6.)*

Life is a constant struggle and the paradox in all that is that we all fight to destroy ourselves. Yet we know that we are seeking a mirage that leads us to the unknown. Life is Meaningless and only those who think they are aware of that reality jump into suicide to meet a meaningless another life. We live to die and we die to live but the manner of how we live and how we die that makes the individual different from one another. Only the heroes, whatever their realm is, are able to trace the way to the other people to have access to the other world but they abandon them in half way that another usher conduct them to where, even the pioneers heroes who were believed to know the way, themselves feel the destruction and despair. So neither the follower nor the followed are aware of the essence of life and only when they die that will the plain truth be naked for all of them. And those who commit suicide will be smashed by despair when they realize nothing of that will be a quenchable answer to the utter absurdity of their lives.

Søren Keirkegaard Considered the forerunner of existentialism, He has summarized that absurdity as follow:

*“Whether you are man or woman, rich or poor, dependent or free, happy or unhappy; whether you bore in your elevation the splendor of the crown or in humble obscurity only the toil and heat of the day; whether your name will be remembered for as long as the world lasts, and so will have been remembered as long as it lasted, or you are without a name and run namelessly with the numberless multitude; whether the glory that surrounded you surpassed all human description, or the severest and most ignominious human judgment was passed on you -- eternity asks you and every one of these millions of millions, just one thing: whether*

*you have lived in despair or not, whether so in despair that you did not know that you were in despair, or in such a way that you bore this sickness concealed deep inside you as your gnawing secret, under your heart like the fruit of a sinful love, or in such a way that, a terror to others, you raged in despair. If then, if you have lived in despair, then whatever else you won or lost, for you everything is lost, eternity does not acknowledge you, it never knew you, or, still more dreadful, it knows you as you are known, it manacles you to yourself in despair!”*  
(Kierkegaard(1941.p.16))

Hemingway told naked stories in a naked language. Working with concept of truth and beauty and realism, Hemingway makes it possible to see the way it was an idea of naked truth.

Hemingway expatriate beginnings on the continent of Europe during the period **1920-1925** shaped his literary activities and it is hard to ignore the importance of the European experience in Hemingway’s development as a special writer. Ernest Hemingway’s works concentrating on his experiences during World War I, World War II, and the Spanish Civil War, and thanks to his journalistic style that makes many of his short stories seem more fact than fiction.

When we read two passages, one from A Farewell to Arms, the other from The Old Man and The Sea, they will show the wide range of Hemingway’s naturalism “*if people.....If you are none of these you can be sure that it will kill you too but there will be no special hurry.*” (FTA. p.193.) and in the second passage from ‘TOMS’ he thinks clearly about man and nature “*Then he was sorry for the great fish that had nothing to eat .....it is enough to live on the sea and kill our true brothers.*(p.66)

Hemingway’s novels present a symbolic interpretation of life. They are written in a simple but unconventional style. He has portrayed the modern man a directed thing obeying the unavoidable world which increasingly seeks to reduce him to an uncontrolled thing.

After my reading to many of Hemingway's novels and short stories, and especially because this quotation "*The seven eights of Hemingway's meaning are under the iceberg*" haunts my mind, many questions seem ineluctable and for this chapter I content myself with this one:

Why did Hemingway pass away the way he did (suicide)?

In **1918** he was struck by mortar-burst which a sparkle was ushering him to write; working for newspaper syndicates. At the same time, Hemingway's obviously autobiographical works, *Green Hills of Africa* and *A Moveable Feast*, are barely more autobiographical than his fiction, in many ways, just as fictional. In Hemingway A to Z, Charles Oliver describes the work of the narrator: "*It is journalism written by a man who was fascinated by death.*" In his eight first years as a writer, between 1925 and **1933** Ernest Hemingway published sixteen stories about a character he called Nick Adams. Hemingway gave the hero of so many of his early stories the name of Nick Adams portraying in various collections, the narratives appeared disconnected and incomplete. After Hemingway's death, in **1972**, the stories were collected, arranged in the chronological order of Adams' life which were found after Hemingway's death. From this reorganization emerged a coherent picture of Nick's life. Hemingway's hero from his boyhood in upper Michigan through his adult experiences. Nick Adams' life is nothing but Hemingway's life.

It is easy to reveal the profound moral language of Hemingway but it is there. Hemingway presents human life as a omnipresent struggle which ends in death. It is no avail to fight this battle, where man is reduced to a pathetic figure by forces both within and without. However, what matters is the way one faces the struggle. In a world of pain and failure, the individual also has his own weapon to assert the dignity of his existence. The freedom of will is to create human's own values and ideals

*"All the writers at that time, Steinbeck and Dos Passos, Mencken and Lewis, Cather and Fitzgerald as well as Faulkner and O'Neil had their words to say. Hemingway who takes precedence over the question of honor, analyses the individuals' behaviors put through constraints. These writers didn't find in*

*America the shelter for their art and thought to immigrate to Paris. The prohibition of the selling of alcohol made these people furious" (Gray and Hofstauder. p.114.)*

Hemingway in his writing uses a unique style to tell hard stories. He depicts characters in his stories such as bloodied prize fighters, hire killers, bull fighters, crippled soldiers, hunters of wild animals and deep sea fisherman. Hemingway wanted his characters being heroes, but they all in some way dealt with the perception of death. Every main episode, in many of his novel, end in evidence, in physical brutality, and usually in death. An abusing exposure to violence and death produced first a compulsive fascination with dying, and ideal symbols for it. Death is the recurrent theme in many of his novels. The perception of death is obvious and eminent in many of his novels along with his own biographical background. Hemingway wrote about characters that in some way or another dealt with death because Hemingway himself wanted to die. He has been deeply depressed by the deaths of his good friend. Ernest had written to the family in **1918**, after being wounded, that dying was a very simple thing, for he had looked at death and he knew. He said that it was undoubtedly better to die in the happy period of youth, going out in a blaze of light, rather than having one's body worn out and old, and illusions shattered

Hemingway life was characterized by emotional turmoil, constant travel, frequent illness and accidents. There were both physical and psychological reasons for Hemingway's numerous accidents; he was huge, clumsy man with a bad temper, behaved recklessly and irrationally, drank heavily and was frequently out of control. He deliberately placed himself in risky situations in driving, boxing, skiing, hunting and war. He was also extremely strong and able to take punishment, felt that he was indestructible and had amazing powers. He willingly tested his body, to the point of self-destruction, in a self-hardening process that proved he was indifferent to wounds and pain, eager for the extremes of experience,

The best characters, for Hemingway, are men who deal with death and get ready to its risk. To understand the reason why Hemingway makes his characters spiraling down in the cavernous vortex of violence, we, beforehand, should look at his own life and how the essence of death haunted Hemingway himself.

Great writers always withdraw their essence from their own experience. They write about their youth, their fear, their hopes and their desire and their despair.

*“Never man instinctively hated human life, our human life...more than Melville did. And never was a man so filled with the sense of vastness and mystery of life which is non-human. He was mad to look over our horizon...to get away, out...to cross a horizon into another life. Away from humanity. To the sea.. to go to sea, to escape humanity.”(Lawrence p.142)*

The first story of Hemingway was an initiation into violence and pain, acquainting, in an early age, with the harsh and unpleasant reality of life; it was his first contact with birth, pain and death. The Indian mother's physical pain and the emotional pain which led to the Indian father's death by suicide. When analyzing this first event we feel in need to state what Freud asserts when he goes beyond creative writers by giving this truth a theoretical basis. Anxiety insofar it is “the reproduction of an old event,” repeats childhood reactions to traumas when similar traumas occur in an adult life. Freud states, *“It is only experience in childhood that explain susceptibility to later traumas”* (Henry Idema.p.16)

What did Freud said was that he suggested that there exists in psychic life a *“repetition compulsion,”* which goes beyond *“the pleasure principle.”*

Freud adds:

*“Only memory can sketch in the old features in the new picture; in reality the old materials and forms have been replaced by new ones. It is different in the case of psychic evolution. One can describe this unique state of affairs only by saying that every previous stage of development is preserved next to the following one from which it has evolved ; the succession stipulates a co-existence although the material in which the whole series of changes has taken place remains the same.*

*The earlier psychic state may not have manifested itself for years but nevertheless continues to exist to the extent that it may someday again become the form in which psychic forces express themselves, in fact the only form, as though all*

*subsequent developments had been annulled and made regressive. This extraordinary plasticity of psychic development is not without limits as to its direction; one can describe it as a special capacity for retrograde action or regression, for it sometimes happens that a later and higher stage of development that has been abandoned cannot be attained again. But the primitive conditions can always be reconstructed; the primitive psyche is in the strictest sense indestructible. " Ibid p.27.*

#### **IV.1. Short stories of Ernest Hemingway**

Along his eight first years as a writer, Ernest Hemingway published sixteen stories about a character he called Nick Adams, published posthumously in **1972**. Appearing in various collections, the narratives appeared disconnected and incomplete. Arranged in the chronological order of Adams' life, And from this reorganization emerged a coherent picture of Nick's life. Hemingway's hero share many experiences and regrets. Only with a scrutinized eye Hemingway's reader, we can feel the writer's regret and guilt as he realizes that he will die before he has written what he truly wished to write. We need to dive under the iceberg, deep under the surface, where we meet the dilemma that language creates between words and what they seek to signify, as the main character, Harry, Hemingway's hero drifts closer toward death, and away from concrete thought Hemingway's hero from his boyhood in upper Michigan through his adult experiences. Nick Adams' life is nothing but Hemingway's life.

While his wife is about to deliver, when a husband should be happy to have a baby, death is there, but suicide is there. The husband commits suicide when he is supposed to be happy and celebrate his baby's birth.

The idea of suicide is certainly in Hemingway's mind that he pours in his writings. In Nick Adams written in **1933** and the angst of death and suicide remains all along the years and appears in **1929** in A Farewell to Arms. When in his 44, the idea is reinforced through the Nick Adams but still an inner conflict to get an answer.

Dr. Adams explains to Nick, he does not hear the screams—In fact, he hears them but the screams do not matter that he is concentrates on his work that is why they are not important. Nick hears them, though, and refuses to look as his father goes about his work. Dr. Adams does not pay attention to the woman’s husband listening in the upper bunk. The other Indian men cannot stand that sight and have left the camp to get away from the sound of the screaming, but the husband has cut his foot with an axe and cannot leave the bunk. When the operation, a success, is finally over, Dr. Adams basks in the glory of his accomplishment, but his postoperative exhilaration is brief. “Ought to have a look at the proud father,” he says expansively. “*They’re usually the worst sufferers in these little affairs.*” When he pulls the blanket back, he sees—and so does Nick—that the woman’s husband has cut his throat from ear to ear.

“*They’re usually the worst sufferers in these little affairs.*” When he pulls the blanket back, he sees—and so does Nick—that the woman’s husband has cut his throat from ear to ear.

In the rowboat afterwards, Nick asks his father the kinds of questions about dying, and suicide, that have been troubling him.

“Why did he kill himself, Daddy?”

“I don’t know, Nick. He couldn’t stand things, I guess.”

“Do many men kill themselves, Daddy?”

“Not very many, Nick.”

“Do many women?”

“Hardly ever.”

“Don’t they ever?”

“Oh, yes. They do sometimes.” . . .

“Is dying hard, Daddy?”

“No, I think it’s pretty easy, Nick. It all depends.”

(*Complete Short Stories*, 69–70)

Five years after *Nick Adams* was written, Ernest Hemingway’s father, a doctor who helps to give life to babies and the doctor whose task acts against death and suicide, took his own life.

#### IV.1.1. The Snows of the Kilimanjaro

Ernest Hemingway short stories include ,The Short Happy life of Francis Macomber, A Clean, Well-Lighted Place, The Capital of the World, Hills Like White Elephant, The Killers, Old Man at the Bridge, A Simple Inquiry and Up in the Michigan.

Nature, in with its beautiful landscapes and wholesome surroundings, asserts its presence in Hemingway's short fiction. It is one of the important things in the text, animate or inanimate, that is described in a positive or rhapsodic mode. Hemingway has always inspired his power from the power of nature, both in terms of its beauty and its challenges, to improve one's quality of life. He has spent all his life as an outdoorsman; his attitude towards nature is not easy to define. When nature is being used for sport- skiing, fishing, big-game hunting, bull-fighting-for Hemingway, it is beneficent. In addition, Hemingway's characters look to majestic landscapes and other manifestations of natural beauty for hope, inspiration, and even guidance during difficult or challenging times.

From the above list of Ernest Hemingway short stories, the first and the last ones are selected so that the emotions and the attitudes can be felt in intervals of time. Furthermore, Hemingway excessive love of nature, towards 'death' can be fairly highlighted . "Also a near-constant presence in Hemingway's stories is the theme of death, either in the form of death itself; the knowledge of the inevitability of death, or the futility of fleeing death. Clearly evocative of death are the stories in which Hemingway describes actual deaths: the war experiences of "The Snows of Kilimanjaro" and "In Another Country;" the suicides of "A Clean, Well-Lighted Place" and "Fathers and Sons;" and the accidents of "The Capital of the World" and "The Short Happy Life of Francis Macomber."

*"Hand-in-glove with the theme of death is another Hemingway favorite: fatalistic heroism or heroic fatalism. This attitude entails facing one's certain death with dignity. In addition, Hemingway can be seen to embrace nihilism, the belief that life is meaningless and that resistance to death is futile, in some of his stories. In short, Hemingway, critics have*

*speculated, feared death but was fascinated by it; it crops up in one form or another in nearly every one of his stories” (Homer FTA.p.46)*

This short story reflects several of Hemingway's personal concerns during the 1930s regarding his existence as a writer and his life in general. Harry is the protagonist of the story. He is a writer and has had many experiences in Europe. He also very much enjoys big-game hunting. When the story begins, Harry is suffering from gangrene in his leg and he is dying in the African backcountry while waiting for a plane to take him to the city. He begins to see Death personified, nearing sourly on him. Both the beginning and the end of the story bear the notion of death making the reader get tortured all along the story.

The internal conflict when he felt alienated from the church which he felt obliged to distance himself from. He starts recalling his experiences in the world of wars and the war in Spain. It is indeed a real trauma. He is torn between the doctrine of pleasure and his humanism feelings. The reader is living with Hemingway the wounded hero and the process of his injuring, disillusionment break with respectability, the hero emulation of the man with the code and his efforts to attain to it. In this story, the turn is for death to humiliate our hero. Death enters as a central motif on the physical level first of all. It was truly the start of everything he was ever going to do. The Snows opens with an introductory paragraph whose symbols state better part of the story's meaning *“Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai," the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude.” (Young.p.77)*

Hemingway puts the leopard at the altitude, which is not his adequate place; he wants to reach the summit. It is a place of death for the leopard there, his carcass is dried and frozen. The leopard did not quite reach the summit and in his mysterious attempt to reach it perished, he died in the attempt to save his soul. Hemingway likens his hero Harry to the leopard. He is always eager to test his body, to the point of self-destruction, in a self-hardening process that proved he was indifferent to wounds and pain.

Hemingway considered life to be a kind of arena in which men used their courage, endurance and will as weapons. He also considered that literature was a ritual of truth. Ernest Hemingway was a very successful writer but he had destroyed his talent by not using it to its utmost, he was betrayed by himself he says to his writer in *The Snow of Kilimanjaro*, "*the thought of his own death obsessed him...*" (Homer.FWBT.p.2)

It was a proof that Hemingway gave himself too much time thinking about death. Death, in a basic sense, is the ultimate honesty, the final act that cannot be falsified or cheated. "*Mountains are good and so are streams to fish in, but in The Snows of Kilimanjaro is a death symbol.*" (Homer.p.47)

Hemingway fears of lack of creativity makes him see the world from a new angle. That state of mind, I guess, prepares him a new thought of how to deal with life, probably suicide, why not ?

*"He had seen the world change; not just the events; although he had seen many of them and had watched the people, but he had seen the subtler change and he could remember how the people were at different times. He had been in it and had watched it and it was his duty to write of it; but now he never would."* Harry (thought)."*The Snows of Kilimanjaro.*"p.69.

When going deep into the quotation above, one can feel the total frustration emerged from the change of society, the despair that characterizes Harry's state of mind. He is frustrated and afraid of early dementia .The new sight to life completely changed .The despair with himself for being present in various places and was acquainted with so many different people at so many lovely times but does not succeed in memorializing any of his experiences in writing. According to Harry's stream-of-consciousness descriptions, these events surely appear important and lovely whatever the feelings were. The miscellaneous emotions; love and hatred, joy and sadness, quietude and fear made from these contradictory feelings a world living in harmony. Harry, wants to see those images of that time to put them inked on white

pages. Harry is his own bitter critic, he laments his skill of writing when he realizes that his creativity never comes back again. Harry reflects Hemingway's feelings

Close observation of life is critical to good writing, said Hemingway. For him, writing is not a mere sight to the surroundings but it is the sharing the emotions the people around feel. It is only through this feeling that the truest writings emerge. Unfortunately, this is exactly what Hemingway loses all of a sudden. This inner struggle that he always won when in his early teens seems a forlorn hope. In *Death in the Afternoon*, Hemingway writes about his early struggle to master this:

It is notable that the element that makes this self-criticism so bitter is Harry's absolute certainty of the greatness of his writing talent. If his talent were not so extraordinary, it would hardly matter that he had not written about his life, but because it is, "*it was his duty*" to use it, and the fact that he had not sharpened his regrets.

#### **IV.2.2. UP In Michigan(1925)**

Hemingway entered serious fiction by way of short stories. It was a natural way to begin. For example, Hemingway grew up traveling to Michigan to hunt; he enjoyed the adventure aspect of those hunting, his love of outdoor adventure, would later be reflected in many of his fiction or stories. What might appear to be violence to many seems to be adventure to Ernest Hemingway. This point is particularly significant if taking James Hillman's position that "*psychology means 'logos of psyche,' the speech or telling of the soul*", and that "*the logic of psychology is necessarily the method of understanding which tells of the soul and speaks to the soul in its own language*" (James Hillman.p.51).

Right from the beginning of his first work, one can notice signs of violence, though he was only in his old ripe age of twenty two. In *Up in Michigan*, Ernest Hemingway tells his story with a simple style, rather in the simplest style form, exempting the readers from diving under the iceberg to get the meaning, yet it is his first work. If Ernest Hemingway can help delaying such technique sine die, he cannot, however oppress his inner feeling and have to explore his conflicting emotions openly to his readers. The story opens in a small town in Michigan called Horton's Bay. The

countryside round about the town is farming and timber country and catches breezes from Lake Michigan. Jim Gilmore, originally from Canada, is the town blacksmith, does a good job, and takes his meals at D.J. Smith's, where Liz Coates works in the kitchen. Liz is obsessed with Jim but he doesn't think about her much beyond a vague sense of appreciation at how neat her hair is.

The two main characters, Jim and Liz. The former falls in love with Jim; she loves his mustache, his white teeth and his walk. She was an easy-girl for him but Liz prefers using violence to get her; after having drunk to celebrate their kill when returning back from a deer-hunting trip, all along with the Smiths, for whom Liz works as a waitress.

After supper and a few more drinks, Jim goes to the kitchen and invites Liz for a walk; they go to the end of the dock where Jim's hands explore Liz's body. She is frightened and begs him to stop but forces himself upon her and passes out on top of her. In spite of Liz's protests, arguably rapes her. It is not at all paradoxical, it is one of Hemingway's particularities and especially of his born-with eccentricities. This is but the beginning of Hemingway's attitudes towards violence paving the way to the ultimate violence which is death.

#### **IV.1.3. *In Our Time* (1925)**

*In Our Time* is a collection of short stories about the years before, during, and after World War I. The stories, a series of separate chapters. Ernest Hemingway, the new author, was a consolation to the readers, as he wrote with a style very different than what the readers were accustomed to. And since style, according to Schopenhauer: *'is the physiognomy of the mind'* more than that, F.L. Lucas says : *'Style is a means by which a human being gains contact with others it is personality clothed in words, character embodied in speech'*

*In Our Time* opens with an introduction by the author "**Introduction**" in a sense that it sets the tone for the whole collection in that the events were particularly significant for him. It has been meant to indicate that the material was contemporary, and to some extent representative of early twentieth-century. Here, exactly where the hero of Hemingway seems coward, because he dislikes dying like a rabbit:" *while the*

*bombardment was knocking the trench to pieces at Fossalta, he lay very flat and sweated and prayed, ' Oh Jesus Christ get me of here. Dear Jesus, please get me out. Christ, please, please, please, Christ" (In Our Time p. 87)*

This piece describes Turks and Greeks at a quai at Smyrna, where there are women who will not give up their dead babies, and soldiers who dispose of their baggage mules by breaking their legs and dumping them into the shallow water of the port to drown. And there is the harbor itself with '*plenty of nice things floating around in it*'. Here Hemingway portraying death seen from different angles and scattered along the scene but always omnipresent as if threatening the Hemingway writer.

The first of the seven Nick Stories especially that of "*Indian Camp*" is about an event which is violent or evil, or both, or at the very last is the description of an incident which brings the boy into contact with something that is perplexing and unpleasant. The idea of fatherhood emerges in several places throughout In Our Time. In "*Indian Camp*," Nick's father teaches him about childbirth and tries to answer Nick's questions about death. Nick, here, I guess, is stereotyping the other people, and simply seems to happen to Nick is around. The story, to my knowledge, is not about Indians or the doctor. Our protagonist is no one but Nick. Nick's initiation to pain, and to the violence of birth and death. Hemingway has begun with his first story a pattern of contacts with violence and evil for Nick that he develops in the rest of the fifteen short stories. The theme of violence can be obviously seen, for Hemingway's faithful readers, in the first short stories. Hemingway wants to characterize what it is like to live "*in our time*" amid continual violence and threat. The collection of short stories, In Our Time, contains evidence that he encountered horror and terror even in his boyhood, at least on the hunting and fighting trips he made with his father in Michigan, and that he never afterwards quite got them off his mind.

#### **VI.1.4.A Clean, Well-Lighted Place**

Among his seven completed novels, five end with the death of a male protagonist, and a sixth with the death of the heroine. Hemingway postpones the death of the protagonist in *The Sun Also Rises*, and gives him prolongation to live until another day that may be laden with bitterness and macabre.

Some critics have argued that Hemingway makes the contrasts to accentuate the difference between the old man and the young people around him, and uses the inability of hearing for the old man as a symbol for his separation from the rest of the world. Hemingway predicts the future and sees himself in the old man. Hemingway has always that gerascophobia (fear of getting old). To an extent, most of us are afraid of growing old. No one wants to lose their youthfulness, develop wrinkles and face other health problems that are inevitable with age but famous persons anticipate this fear and get prepared to answer that coming feeling. In the A Clean, Well-Lighted Place The old waiter defends the drinking man because he can embody himself in him and even see himself in the very man. He sympathizes knowing that he, too, prefers a clean well lighted place to drink and will later appreciate such a place in his old drinking age.

Deafness, in fact is the inability to remember the experiences. He can hear what is around but the most important events he experienced cannot come back again. He knows they are there and other people can hear about these events though they have not experienced .Whereas, he who is supposed to remember, is deprived to take part in those discussions the other people have. Hemingway wants to convey a message that getting old, even keeping the sense of hearing, makes the old deprived of that sense since he cannot remember the events he experienced when in his young age.

Yet the old man hears all too well. In his mind he hears the bombs and missiles of the First World War, which he experienced and which he survived, and perhaps even went deaf from too many explosions. The older waiter heard them, too, and this is why he feels empathy for the old man. The young waiter did not experience the war, and knows nothing of the terror of war. He knows only how to make a living in a cafe.

## III.2.Novels of Ernest Hemingway

### III.2.1.The Sun Also Rises (1926)

The president of the Swedish Academy upon awarding the Nobel Prize to Ernest Hemingway summed up the themes and ideas for which the American writer was being honored: *“the heroic pathos which forms the basic element in the awareness of life...a natural admiration of every individual who fights the good fight in a world of reality overshadowed by violence and death...the bearing of one who is put to the test and who steels himself to meet the cold cruelty of existence without by so doing repudiating the great and generous moments....He is one of the great writers of our time”* (Lawrence.p.8.)

Hemingway, in the frontispiece of *The Sun Also Rises*, a pessimistic commentary *“One generation passeth away, and another generation cometh; but the earth abideth forever...The sun also ariseth, and the sun goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits... All the rivers run into the sea; yet the sea is not full; unto the place from whence the river come, thither they return again.”* (Ibid.p.10.)

In *The Sun Also Rises*, Hemingway interprets man's fate as he faces a particular problem. The problem is that of the *“lost generation”*— the group who fought in World War I and are unable to adjust to the demands of the following decade, the twenties, as a result of their traumatic experiences. Hemingway wants to say that man should conduct himself under these circumstances and life is futile and death awaits a person as the inevitable cost of the gift of his existence.

The book is a tragedy, because even the greatest courage does not enable the characters to jump above their circumstances, but only enables them to learn how to live in it. That is the best man can do in the face of a bitter reality and that is what Jake and Brett and Bill Gorton have exactly done.

The hero of the story, Jake Barnes, is typical of all Hemingway heroes in that he lives, or struggles to live by a certain code which he has set out for himself. Hemingway feels the defeat even when he is in his heydays of victory because he knows that the invincible enemy comes for sure that is why our hero is suffering in

silence; it is the self-pity on the hero's part. We can understand why Hemingway wants to face death, his love to the outdoors and his company of the follow men; it is the fear of the unhappiness. He hates any empty moment and tries to fill up his counted breathes by work, hunting and in case of loneliness, alcohol is there to make him flee the cope and escape from his anxieties. In *The Sun Also Rises*, Hemingway wants to establish his own value by facing reality courageously and by acting honestly in terms of that reality.

For Hemingway, man would simply face up to reality with endurance, pride, courage and silence. He knows quite well that there is no alternative. By *The Sun Also Rises*, he wants to say that life moves constantly and the constant activity of the earth is really repetitious, and nothing man can do will break the movement of these outside forces. According to Hemingway, man is surrounded by violence and must face the specter. When we read *The Sun Also Rises*, we do not find the idea of violence abundantly but it does have a definite place in the structural and thematic unity of the novel.

The antithesis between Cohen and Jake in the novel is drawn sharply that is why we can understand that Hemingway had a particular enemy in his mind. Hemingway, hasn't he said that the seven eights of the meaning are under the iceberg? The iceberg image is an arresting one as Hemingway's application of it to writing is justly famous, yet it is perhaps worth knowing that the idea of comparing human make-up to an iceberg did not originate with him; Freud had already written: "*The mind is an iceberg-it floats with only one-seventh of its bulk above water.*" (Levinson p.185.)

#### IV.2.2.A Farewell To Arms (1929)

If *A Farewell to Arms* fails to sustain itself as a unified novel, it does remain Hemingway's strongest work after the frequent best of the short stories and *The Sun Also Rises*. Hemingway's *A Farewell to Arms* is, I think, one of the purest lyric novels ever written. The dominant state of mind behind the story events is seldom explicitly.

Hemingway could not get rid of the challenge, even in moments of rest and enjoyment. Carlos Baker in his book *Hemingway, A Life Story* wrote *"Toronto and Morley Callaghan, arrived to Paris. Vainly tried to get in touch with their old friend Ernest, until one day, Ernest himself managed to find their room of the hotel. They went for a walk and Ernest offered them beer. In return, Callaghan visited Ernest at Férou Street, at home.*

*Ernest took out his boxing gloves and showed his skills to Callaghan and fixed a rendezvous the day after in the underground of the American Club. Even though, Ernest was 1.82 m tall and weighed one hundred kilos, he failed to win the match and received a hit right in the face what made him bleed. Ernest could not swallow that defeat and spat out the blood on Callaghan's face. It is the least means to make his scorn clearly shown."* (Asselineau.p.84)

Hemingway himself said: *"Only those who have seen death close to them and have undergone the utmost initiations deserve the name of men"*. (Young,1991.p.95.).

The universe of Hemingway is then a world of violence and death. Frederick in *Farewell to Arms* says: *"We always feel trapped" this means that all the ways are blocked, they are blocked by death. He continues: "It's always like that we die."* This awareness of the futility of human existence led Hemingway to deal with the themes of violence, darkness and death in his novels.

In a state of glee and bliss Henry, during his convalescence, spending lovely days in Paris with Catherine the 'logos of psyche' the speech of the soul –already defined before-

*“The fear of death separates the coward from the brave. When Catherine amends Henry’s quotation that ‘the coward dies a thousand deaths, the brave but one,’ by saying that ‘the brave dies perhaps two thousands deaths if he is intelligent. He simply doesn’t mention them,’ Henry admits that he is not brave and says: ‘I don’t know. It’s hard to see inside the head of the brave.’ Whatever or not Hemingway came to see inside the head of the brave, he held the fear of death as the ultimate test of manhood”.*(FTA p.44)

Catherine’s death in childbirth makes Hemingway’s point that violent death is a constant of a human condition.

### IV.2.3. Death In The Afternoon (1932)

In the beginning of the book, *Death in the Afternoon*, Hemingway tells us that he went to Spain to watch the bull-fights because that was the only place, after war, where he could see violent death. Violent death was, he said, one of the subjects about which he most wanted to write. It reflects Hemingway's conviction that bullfighting was not more than a mere sport but a stage where death dances only for who are obsessed by it.

Alcohol had always provided an immediate escape from distress. *"the bottle becomes a sovereign means of direct action,"* Hemingway remarked in *Death in the Afternoon*. *"If you cannot throw it, at least you can always drink out of it."* Just after he returned from World War Two, he told Lanham: *"You wake up in the night and things are unbearable and you take a drink and make them bearable."*

Hemingway's defense of an almost obsessive interest in death is met in the course of a conversation with the Old Lady in this book (*Death in the Afternoon*):

*"Madam, all stories, if continued far enough, end in death, and he is no true story-teller who would keep that from you. There is no loner man in death, except the suicide, than that man who has lived many years with a good wife and then outlived her. If two people love each other there can be no happy end to it."* (FTA p.42)

*Death in the Afternoon* must be read by anyone who wants to understand Ernest Hemingway, *"Ah, Madame ,you will find no man who is a man who will not bear some marks of past misfortune...but a man throws off many things and I know a champion at golf who never putted so well as with the gonorrhoea."*

*Old lady: Have you no remedy then?*

*Madame, there is no remedy for anything in life"* (Gurlke.p198.)

Hemingway wants to say that the only remedy is death. And, in fact, that is what the book is about; the death of bulls, bullfighters and horses: death in the afternoon. Death has become Hemingway's principal subject; his preoccupation with the idea is never more evident than here. Bullfighting is *"about death"*, too.

*“Over a span of twenty years Ernest Hemingway has worked out in his fiction a way of life geared to the circumstances of the twentieth century. He has taken such a somber view of things that no one accuse him of glossing over the enormous destructive range of our era. He has sought out the death pattern whenever it appeared, on the battlefield, in the bullring, in the African jungle, in the individual consciousness, because only there could the fullest capacity of man’s power in free association with comrades who react as he does”.*(FWBT.P.42.)

#### **IV.2.4.For Whom the Bell Toll(1940)**

Hemingway wants his readers to know what happens to the loyalists in Spain in **1937**; so he writes *For Whom the Bell Tolls*. Hemingway, hand in hand, with the reader, acts like a reporter, does not give a hint to what will happen next .His pretending ignorance is the essence of his originality and his oneness

*“Hemingway has less tendency to daydream than any other American writer. His nose is always to the grind-stone of reality. So keen and tireless a reporter is he that the reader sometimes wonders Hemingway had much imagination.His was a kind of imagination that can project into space and fly with reality with one wing and day-dream with the other.”* (.Cowley.p.307.)

**For Whom the Bell Tolls**, this novel is one of Hemingway’s most ambitious and longest works, he tells the story of Robert Jordan’s mission to blow up a bridge, very important to a forthcoming Republican attack. Hemingway develops several themes in the course of *For Whom the Bell Tolls*. We should remember that the Spanish Civil war, mentioned in this work, was a struggle between the powers of Communism and Fascism. In the communism of the Spanish Civil war, religion was completely done away with. It was the official doctrine of the Loyalists that there is no God. They are fighters influenced by slogans; the Fascists have slogans and idealists boys who die with El Sordo, also have slogans. However, Robert Jordan,

Hemingway's hero, wakes up and comes back to his nature, though he is fond of meeting death but refuses sending others to it, he is not like other killers.

Even if Jordan refuses to make a separate peace, Hemingway still portrays him as another winner takes nothing, another lonely man who fails. This time, his own failure is seen as part of a greater social failure involving not only the Spanish people, but mankind as a whole.

*'Have you killed?'*

*'Yes. Several times. But not with pleasure. To me it is a sin to kill a man. Even Fascists whom we must kill. To me there is a great difference between the bear and the man.....I am against all killing of men'* (FWBT p.78)

*"In 1936 the Spanish Civil War became the great experience for Hemingway and out of it he published this week his great novel For Whom the Bell Tolls. Taking his title and theme from Elizabethan preacher John Donne's meditation that no man is an island, that the bell of death tolls for all mankind, he made his novel a great love story, a story of tense adventure in war, a somber tragedy of Spanish peasants caught in the war, and most of all, a meditation on death. The greatness of the story lies in the lovers and peasants triumph over their knowledge of coming death if they blow up the bridge. Robert Jordan carries out his assignment because he is convinced that doing so will help defeat the fascists" (Newseek, 16-oct.21.1940.p.22.).*

The internal conflict Robert Jordan lives that makes Hemingway concerned. Hemingway wants to concern himself with the ultimate crises of human experience, to surprise the human soul naked as it is confronted with an ultimate challenge. That is kill or be killed.

Hemingway is searching for maturity and moral order. He is transforming himself from an angry and rebellious man to a socially conscious humanist; from a preoccupation with violence for its own sake to an interest in understanding and evaluating that violence. He has come back to his mind at last. It is an internal conflict, trying to reject the code of violence that had characterized his previous

stories and novels. But he can't wait longer and goes to meet the idea of death because he has always been overwhelmed by it. Robert Jordan returns to his attitude towards death because he can't get rid of it.

In *For Whom the Bell Tolls*, Robert is not sure about the quality of the orders Goltz gave him, he says to himself:

*Turn off the thinking now, old timer, old comrade.*

*You're a bridge blower, now. Not a thinker (FWBT p.20).*

Robert forces himself to forget about his being a human being but a mere machine of destruction.

Robert persuades himself that it is a crusade and must do it with his utmost energy without thinking whether the orders are good or bad:

*He was serving in a war and gave absolute loyalty and as*

*Complete performance as he could give while he was serving.(FWBT.p.132)*

Hemingway, I guess, it is not the world he wishes to live in, and we tend to think that actually we do not live in such a world. But if we honestly examine the actual world we live in, we shall certainly admit that violence, evil, and death are its most striking features.

Hemingway knows quite well that the bell tolls every day and instead of waiting his turn, he prefers facing it.

“Although Jordan comes to believe, and so warns his superiors, that the attack should be called off, he carries out his mission as directed. During the escape, however, his left leg is shattered. He insists that the others, leave him behind, for he is determined that he will die like his grandfather

who fought in the American Civil War rather than like his father, who committed suicide” (Homer.FWBT,p.78).

In his novel For Whom the Bell Tolls, Hemingway, through his character, Robert Jordan prefers to be a dead lion than a alive dog. He waits for no reward. He knows that game is lost. Nevertheless, he delivers the attack on the enemy for the honour's sake, for the man's honour. *«I wish they would come now ”, he said. "I wish they would come right now because the leg is starting to hurt no. It must be swelling."* (FWBT p.442.)

The idea of suicide is boosting in Hemingway’s head and the intention to follow his father’s path is, perhaps, the thing that was teeming Hemingway’s subconscious. Young noted:

*“Besides, it is vivid in Fathers and Sons how sad were Hemingway's feelings as his father dies, but he did not know that his father had commit suicide only a few years later. After that one, he wrote For Whom the Bell Tolls and this time, likewise the father of the protagonist Hemingway's father had committed suicide. (Young, 1973: p 7-8.)*

#### IV.2.5. Across the River and Into the Trees(1950)

For Ernest Hemingway, the specter of age was a terrible specter indeed; the virtues upon which he had based his life and his art were virtues of the young. Even in his last years, Hemingway was delightfully boyish; the problem of age was never far from his mind nor from his conversation. The problem is to decide what sort of heroism is possible as a man does get older, and in this respect Hemingway in **1950**, was still looking backward rather than forward, so that for him (as for Robert Cantwell in *Across the River and Into the Trees*) old age itself was still simply matter of holding onto youthful appetites and youthful abilities as long as he could... 'What I want to be when I am old is a wise old man who won't bore,' he remarked to Miss Ross, and while the waiter was pouring wine :

*“ I'd like to see all the new fighters, horses, ballets, bike- riders, dames, bullfighters, airplanes, sons of bitches, café characters, big International whores, restaurants, years of wine, newsreels, and never have to write a line about any of it....Would like to make good love until I was eighty-five.”* (FWBT.p.16)

Throughout the interview above we can say that it is a kind of a buoyancy combined with uncertainty, of readiness for death juxtaposed with fear of aging. In his last decade or so of his life, Hemingway was searching for a posture that would enable him to cope with the fact of his own age, and in a basic sense, *Across the River and Into the Trees* reflected the urgency of such a search.

Hemingway would dramatize what he could not avoid. *“Because of his own absolute youthfulness, he regards old-growing as an utter and complete tragedy... and he is not going to degrade himself by maturing or anything of that sort. All the same, since he has a sense of costume, he will emphasize his decline in all its hopelessness by sprouting a white beard and generally acting the part of senex.”* (Baker. Hemingway and His Critics p.9)

Hemingway can never get rid of the challenge, even in moments of rest and enjoyment. He refuses failure, he has never admitted it and the following event during his youth shows his belief in winning .Carlos Baker in his book Hemingway, A Life Story wrote *"Toronto and Morley Callaghan, arrived to Paris. Vainly tried to get in touch with their old friend Ernest, until one day, Ernest himself managed to find their room of the hotel. They went for a walk and Ernest offered them beer. In return, Callaghan visited Ernest at Férou Street, at home.*

*Ernest took out his boxing gloves and showed his skills to Callaghan and fixed a rendezvous the day after in the underground of the American Club. Even though, Ernest was 1.82 cm tall and weighed one hundred kilos, he failed to win the match and received a hit right in the face what made him bleed. Ernest could not swallow that defeat and spat out the blood on Callaghan's face. It is the least means to make his scorn clearly shown."* (Baker, Ernest Hemingway.p.289.)

#### IV.2.6. The Old Man and The Sea (1952)

Hemingway shows his great skill, writing about humanity's struggle to survive in a hostile world. This novella is seen as one of the greatest but not necessarily the greatest. It is the one in which he said the finest things.

An old fisherman in Cuba, Santiago who has gone eighty-four days without a catch. He has a single friend, a boy named Manolin, who helped him during the first forty days of his dry spell. After forty days, though, Manolin's parents decided the old man was unlucky and ordered their son to join another boat. Despite this, the boy helps the old man to bring in his empty boat every day. The struggle is in its acme and there are no other alternative. Santiago sees the victor and the victim as part of a natural and inevitable sequence of perusing and being pursued; the flying fish is a victim of the marlin which is a victim of the old man who is, in turn, victim of the sharks as they strip away the marlin flesh. It is a world of a struggle and death; everything is killing everything else in some way.

*“some of his hopes returned. It was silly not to hope, not only silly but sinful. Then he told himself not to think about the sin. There were enough problems without a sin. Besides, he had no understanding of sin. Perhaps it was a sin to have killed the fish, even though he had killed it to keep himself alive and feed many people. He must not think about sin, especially when he had already killed the fish. Besides, there were people who were paid to commit sin” (Ramji.p.92.)*

If we ask ourselves what The Old Man and the Sea is about, the answer is that Hemingway writes about the struggle against the impossible odds of a vacuum natural force, which is simply death. Santiago speaks reveals his pity towards the fish:

*“Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed and his sorrow for him. How many people he will feed, he thought. But are they worthy to eat him? No, of course not. there is no one worthy of eating him from the manner of his behavior and his great dignity. I do not understand these thing he thoughts. But it is good that we do not have to kill the sun or the moon or*

*the stars. It is enough to live on the sea and kill our true brothers”.*

(OMS .p.66)

Santiago and the marlin display qualities of pride, honor, and bravery, and both are subject to the same eternal law: they must kill or be killed. In Hemingway's portrait of the world, death is inevitable. Some critics say that Hemingway likens Santiago to Christ, who, according to Christian theology, gave his life for the greater glory of humankind. Death is the force that no one can avoid in the novella, the one fact that no living creature can escape. But death, Hemingway suggests, is never an end in itself: in death there is always the possibility of the strongest life. For the writer, death is a future project, and that it is an equivalent to a new life.

Santiago says, "*Fish,...I love you and respect you very much. But I will kill you dead before this day ends*" (O.M.S.p.54).

*“Hemingway's last decade was a period of disintegration. The African plane crashes ruined his physical health and filled him with splinters of morality. A fatal combination of physical and mental illness during the last year of his life accelerated his tragic descent from triumphs of *The Old Man and the Sea* and the Nobel Prize to the disastrous shock treatments at the Mayo Clinic that damaged his memory, intensified his depression and led his suicide. As Hemingway moved rather desperately from Idaho to Cuba to Spain, and from Ketchum to the Mayo, he seemed like a hunted animal, driven from his lair.”* (Meyers.p.539.)

A suicide attempt is an alarming sign that something is gravely wrong in a person's life.

Eight out of ten suicidal persons give some sign of their intentions. People who, threaten to commit suicide, are 30 times more likely than average to kill themselves. There are no rules for suicide or attempted suicide. But depression is the most alarming reason that anticipates suicide. There are other warning signs that act as harbingers to suicide such as Obsession with death, Dramatic change in personality or appearance, Irrational, bizarre behavior or overwhelming sense of guilt, shame or reflection. But why most or many of the greatest writers have ended up killing

themselves I don't think that it is specific to writers. I think that most people with great minds throughout history have had these personality traits.

When reading about the lives and deaths of the writers, the reasons for suicide, I guess, were either medical or mental. I suppose that many of them felt that they set themselves free when they died. Some felt older as individuals but still their soul mates of writers are still much younger and that is why they could not cope with and felt unable to continue writing due to their medical or mental deficiencies. As a consequence, perhaps, they felt their lives were not worth living beyond that point, the feelings which can be read in works they left behind. Nevertheless, others with so many dreams ahead of them cut their lives short deliberately.

#### **IV.3.1.Famous writers and suicide:**

Hemingway's life can be considered not only a tragedy, but also as story of triumph. Hemingway wrote these fitting words of conclusion in *The Old Man and the Sea* "*But man is not made for defeat...A man can be destroyed but not defeated. Hemingway was destroyed, even by his own hand, but not defeated*"(Hemingway,1952,p.114).

In 1960, Hemingway began to lose his battle with depression and suicide. He wrote to his friend E.A.E. Hotchner, "*I'll tell you, Hotch, it is like being in a Kafka nightmare. I act like cheerful like always but am not. I am bone tired and very beat up emotionally*"(Lynn,1987, p.581). He began to worry that his friends were plotting to kill him and that the FBI was monitoring him.

Depression was not the only abnormal mood state that Hemingway experienced. Hemingway's first major biographer, a man who knew him in life, referred to him as a "*temperamental manic depressive*"(Baker,1969,p.viii) and wrote that "*the pendulum in his nervous system swung periodically through the full arc from megalomaniatomelancholy*"(Baker,1969,p.291). Later, another wrote, "*his mood swung so fast from low to high and back down again that one could almost say he was simultaneously exhilarated and depressed*"(Lynn,1987,p.135)

There is a tragedy under every suicide or temptation of suicide story of these writers. I leave the reader the pleasure to find them out.

Here is a list of some famous authors who either committed or attempted suicide.

Kurt Vonnegut, known for his book *Slaughterhouse-Five*, a satire about his own experiences during World War II. Kurt Vonnegut's mother committed suicide in **1944**, overdosing on sleeping pills. Vonnegut considered himself a humanist and avoided religion in most of his works. He suffered from depression and attempted to kill himself in 1984. His own son Mark was diagnosed with bipolar disorder and some elements of schizophrenia.

Jack London *The Call of the Wild* and *White Fang* tales Jack London was a fierce man and addicted to socialist ideas. When his mother was pregnant with him, she tried to commit suicide by taking an overdose of laudanum and shooting herself in the head. The pistol misfired. London grew up to be a revolutionary – pushing for political assassinations and calling for the genocide of various races depending on his mood. It is believed London was bipolar – he was also an alcoholic, and frequently suicidal. He may or may not have killed himself with a morphine overdose.

Hunter S. Thompson, The founder of Gonzo Journalism, His book *Fear and Loathing in Las Vegas* put him on a high pedestal. He was reckless to the point of suicide, indeed getting his start by riding with the Hell's Angels and doing an expose. When they realized his intentions, they beat him down. In his later years, Thompson lived in a rural compound in Colorado. He succumbed to a self-inflicted gunshot wound in **2005**. His suicide note read: "No More Games. No More Bombs. No More Walking. No More Fun.

Sylvia Plath suffered terribly from depression; during her college years she had both electroconvulsive and insulin shock therapy, and attempted suicide. She poured many of these experiences into her semi-autobiographical novel, *The Bell Jar*. She attempted suicide again in a car accident, and left her husband after she caught him cheating with another woman. She finally succeeded in killing herself, inhaling

carbon dioxide fumes from her oven. She was only 30, and left behind two small children.

John Kennedy Toole. All Toole's work was released posthumously. A professor at Tulane University, he attempted to sell his novel, the manuscript was not sufficiently plot driven to attract interest. Toole took his rejection dreadfully, gaining and enormous amount of weight, he quickly lost wit and good humor. After an argument with his mother, he went on a road trip, culminating in his suicide. In Biloxi, Mississippi, he ran a garden hose from the exhaust of his car in through the window and died. Years later, his mother convinced novelist Walker Percy to read *A Confederacy of Dunces*. Percy was blown away by the enormous potential of the manuscript, and used his influence to have it published. The book, a comic masterpiece, won the 1981 Pulitzer Prize for fiction.

Edgar Allan Poe, having lived through a great deal of personal tragedy, including the death of his wife in her early twenties. He turned to drugs and alcohol, and his intense melancholy and obsession with death can clearly be seen in his work, especially perhaps *The Raven*, a dirge of lost love that brought him to national prominence. He attempted suicide in **1848**. He was found delirious in a Baltimore tavern. He died on **October 7, 1849**. The cause of his death has remained a mystery to this day, with theories as unlikely as rabies considered.

Virginia Woolf, Woolf's most famous work was *Mrs. Dalloway*, a well praised novel that explored themes of mental illness, homosexuality, and existence itself. She suffered a number of nervous breakdowns, and was briefly institutionalized in **1904**, after her father died. She later reported sexual abuse at the hands of her half brothers that likely contributed to her psychological issues. World War II fueled her pain – her London home was destroyed by the Germans during the Lightning War On **March 28, 1941**, she drowned herself in the River Ouse, the pockets of her coat laden down with stones. Her body wasn't found for nearly a month. She left a heartbreaking suicide note for her husband.

Raymond Chandler, was the father of Philip Marlowe. *The Big Sleep*. He didn't publish his first novel until he was in his fifties. He was a hard drinking, somewhat irritable man who had a tendency toward clinical depression. When his wife, who was 18 years his senior, died in **1954**, he went off the deep end, attempting

suicide in **1955**. His mettlesome, minimalist prose has long been celebrated since his death in **1959**

David Foster Wallace, Wallace, a personal favorite, is best known for his novel *Infinite Jest*, a massive magnum opus of nearly half a million words. His work is not easily approached, but his keen perception and understanding has the uncommon ability to make readers feel less alone. Wallace suffered from crippling depression his entire life, and it was only through use of medication that he was able to operate. After experiencing bad side effects from his antidepressant, he attempted to wean himself off the drug. Unfortunately, his depression returned, and despite electroconvulsive therapy, the pain was too much for him to bear. He hung himself on **September 12, 2008**. Fragments of a novel he was working on for years were assembled posthumously and published under the title *The Pale King*.

Death and violence are omnipresent in Hemingway's works, as well as the emphasis on the typical Hemingway 'code hero', can all be traced to particular psychological and neurological disorders, as well as his early conflicts with death. It has been asserted that Frederic Henry's encounters with the priest show religious significance to *A Farewell to Arms* by pointing out the quest for meaning behind his careless life. "*In the end, with the death of Catherine, Frederic discovers that the attempt to find a substitute for universal meaning in the limited meaning of the personal relationship is doomed to failure*". (FTA p.31)

Many people who had actual contact with Ernest Hemingway have claimed that his suicide was related to the failing powers of his body, which was something he did not seem ready to deal with. There is something in this view, but one wonders whether the author had this purpose consciously in mind. But, it is perhaps, worst of all of his wounds, he held in his consciousness the suicide of his father. Hemingway, thus, did not die writing, nor of writing, nor from any of those wounds, he submitted to his own genetics.

Hemingway, of course, was almost destined for suicide. His father killed himself, and so did a brother and a sister. Evidence of his obsession with death and

destruction appears in his earliest writing and forms his grandiose theme until his last days of his life.

In his book "*By Force of Will*", Scott Donaldson said "*He blamed his father for committing suicide, because he saw it as cowardice, It was not suicide as suicide that got to him, but the idea of a guy running away from a fight.*"

In the end, Hemingway's was betrayed by his health and failed to avoid the trap that had been stretched to his father and he became subject to paranoid delusions.

## Conclusion

Hemingway's suicide left the puzzling question of why a man who had books, sporting skill, friends, women, wealth, fame, genius and the Nobel Prize would kill himself. For Hemingway, far more than for most men, the specter of age was a terrible specter indeed; the very virtues upon which he had based his life and his art were virtues of the young. Then, the simple explanation is that he had a terrible combination of physical and mental illness that was caused by his neglect (even destruction) on his own health and that he had lost his memory during medical treatment at the Mayo. *“He suffered from weight loss, skin disease, alcoholism, failing eyesight, diabetes, suspected hemochromatosis, hepatitis, nephritis, hypertension and impotence. His body was in ruins, he dreaded a decline into invalidism and a lingering death. He could no longer remember, he could no longer write, he was severely depressed.”*(Meyers.p.558.)

For scientific objectivity it must be said

Sadock emphasizes that suicides ran in the Hemingway family and the whole concept of “inevitable suicides”<sup>1</sup> *“suffers from what in cognitive psychology is known under the term of hindsight bias (i.e., “knew it all along”). This is very obvious from the Hemingway family suicides, because some of these actually took place after Ernest Hemingway’s suicide (1961) these suicides, as noted by Sadock. “seem to draw a gloomy picture on the odds of survival of Ernest Hemingway, but, of course, could not possibly have influenced his decisions and views of life. Coupled with the unpredictability of individual suicides, this type of cognitive bias in evaluating past events suggests the “inevitable suicides” concept is invalid”* (Sadock.p.221.)

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<sup>1</sup>Sadock's final assertion in reply to a concerned colleague from Malaysia by Manian (2012) that “to consider a suicide inevitable, the patient must have received the highest standard of treatment and that treatment must have failed. Inevitability assumes among many other factors, that everything that could have been done was done—and done correctly”

But why did he choose to kill himself rather than live with his diseases?

All what have been said about the complete frustration of Hemingway was true but not exactly that that made him commit suicide. Indeed all these ugly things were there for something but they only did add insult to injury because, in fact, death was always inside his mind, haunting him wherever he goes. "*Hemingway frequently discussed the question of suicide with friends, in letters and interviews as well as in his work. He told his Key West friend Jim Sullivan that he would kill himself, and even threatened to do so; but Sullivan thought that if he talked about it, he would never do it. Another factor that restrained him from the "big disgust" of shooting himself, he informed MacLeish in 1936, was the bad effect it would have on his sons*"( Harry Sylvester.p.57.)

Hemingway was sure it was right he should die that way. He has done what he knew was the right thing to do. And so his death, for him, was honorable.

The notion that the so-called "*Hemingway hero*" as he is defined was pretty close to being Hemingway himself.

## General Conclusion

American literature is considered as an extension of British literature. Thanks to some writers, American literature acquired its own characteristics. Prominent American writers modeled the American literature and made it distinct and independent from other literatures. American literature readers are different from British and from other readers of English language. From **1900** to **1950** American literature was influenced by three events that took place during this period. The world wars and the industrial revolution had a great impact on American literature. New styles in various arts were born, portraying the new era.

Americans may be said to have an obsessive fascination with death and death-related phenomena. Death and dying are brought directly into homes via the medium of television. According to DeSpelder and Strickland (2002), in an average issue of TV Guide, approximately one-third of the listings “*describe programs in which death and dying feature in some way*” (p. 35)

*“Humor is a mechanism that allows for the violation of taboos regarding the discussion of death related topics”* (Mannino 1997). Various plays of jokes deal with death, dying, and the dead. Mannino (1997) identifies “*two major varieties of death humor. The first is humor associated with the body. This includes jokes about cannibalism, funerals, undertakers, burials, and necrophilia. The second type, humor associated with the personality, includes jokes about suicide, homicide, memories of the departed, grief, executions, deathbed scenes, last words, and the personification of death*”.

The contemporary United States is frequently described as a death-denying society. Some scholars have observed that “*recent generations of Americans lack the first hand familiarity with death and dying that their ancestors had*”.

Oaks and Ezell indicate that “*many Americans express a great deal of death anxiety. On the other hand, many Americans also have an obsessive fascination with death, dying, and the dead*” (Oaks and Ezell 1993)

Similarly, many of the outrageous stories that appear in supermarket tabloids such as the Weekly World News and the Sun “*appear to have no purpose other than catering to accident watchers*” (Bird 1992:54)

War is directly linked to literature and different cultures writers have made from war a nice literary image, and from death that emerges from war, a good and heroic, even beautiful literary art. Paradoxically, there is nothing uglier than death. Yet, death in wartime can arouse an aesthetic response. Death can never been closer than wartime, it is omnipresent, it becomes daily life.

That is why, ‘death’ is the only available theme that can be turned into a variety of literary forms: poetry, drama, memoirs and especially prose. In Green Hills of Africa, Ernest Hemingway describes his free associations reading Leo Tolstoy’s Sevastopol during a respite from hunting in particular that he thought about what a great advantage an experience of war was to a writer. “*It was one of the major subjects and certainly one of the hardest to write truly of and those writers who had not seen it were always very jealous and tried to make it seem unimportant, or abnormal, or a disease as a subject, while, really, it was just something quite irreplaceable that they had missed*”.(Paul, Steve,2007.p21.)

By **1935**, when Hemingway first published his reflection on this principal subject-war-. He confessed that the Great War was the path that led him to fame and his literature was the juice squeezed off his participation in this War .Moreover, Hemingway’s Portrayal of the retreat from Caporetto, as John Dos Passos indicated, had been likened with some of the best prose “*written since there was any English language.*” ( John Dos Passos,1966,p.16.) –

After the apparition of A Farewell to Arms, in **1929**, Malcolm Cowley acknowledged that Hemingway “*expressed, better than any other writer, the limited viewpoint of his contemporaries, of the generation which was formed by the war and which is still incompletely demobilized.*” (Malcolm Cowley.1950.p.6)

Critics acknowledged that Hemingway's making profit by emerging reputation on the topic indicates his great ability to transform the little experience of a driver in the American Red Cross into some of the marvelous fiction, portraying World War I and its aftereffect. Moreover, T. S. Matthews praised, noting that "*the description of the War, in the first part of A Farewell to Arms, is perhaps as good a description of war just behind the front as has been written.*"(Matthews,1933,p.24)

Ernest Hemingway occupies a highest rank in the pedestal of American literary history by virtue of his revolutionary role in the sphere of twentieth century American fiction. Nevertheless, Hemingway's style of writing and his authenticity can never emanate from his own geniality alone, it is the contribution of many facets of success.'*Mark Twain, the War and The Bible were the major influences that shaped Hemingway's thought and art.*'( Mary S. David. 1983 p.315)

Hemingway's literary originality was, mostly shaped by these cultural and literary influences. During his life in Paris, Hemingway also acquainted other prominent writers such as Fitzgerald, Sherwood Anderson, D.H. Lawrence and even T.S. Eliot. '*All or some of them might have left their imprint on him.*' (Ibid. p.312)

Hemingway also acknowledged that he had learnt a great deal from the writings of Joseph Conrad. His early life, spent in Michigan, gave him a typical style in his writing to some extent. The most important influence that left a deep impact on his genius was the horrific experiences which he himself had experienced in the two World Wars.

Hemingway was also influenced by family members' involvement in war. Marcelline membered, for example, that "*all of us Hemingways had been brought up on tales of bravery and heroism in the Civil War told to us by Grandfather Hemingway*"and his Grand Army of the Republic friends. (Dorothy.1927,p.92)-

All what have been stated above about Hemingway's genius and creativity is easily known by the general public and literary professionals, but the reality, seen by some critics, is actually far from that. Hemingway carefully analyzed every story,

every sentence, and every word to ensure that it all had function and purpose within the story. He cared more about his readers rather than about the story itself.

Hemingway knew how to touch the feelings of the Americans. Hemingway knew much better than any other writer what the admiration of his people was. He knew that the 'HERO' is worshipped in America.

As for every nation in the world a hero. The hero is often seen as the highest form of human being. What is a 'hero'? Many nominations are given to the 'hero' such as idol, champion, martyr and model. Concisely summed up in the Merriam-Webster Dictionary (Hero, 1c, n.d.), a hero is "a man admired for his achievements and noble qualities. One who shows great courage". This image has another description in the Oxford Dictionary (Hero, 1, n.d.), where in only "a person, typically a man, who is admired for their courage, outstanding achievements or noble qualities", In short, the one who is able to gain the admiration of people deserves to be named 'hero'.

Very selective writer he was, Hemingway scope of writings was never void from violence, death or suicide. He has always tried to represent the American hidden aspects through a character's personality, their thoughts, memories and feelings that exist in their mind.

Hemingway, through his characters, depicts the many different hard and unbearable diseases. They are just signs of sadness and pain, suffering and frustration. They are part of the human condition. They are Hemingway's characters, and Hemingway himself. As Hemingway writes in *Death in the Afternoon*, "...*all stories, if continued far enough, end in death, and he is no true storyteller who would keep that from you.*" Most of Hemingway's art conveys that there is no true cure.; wherever there is joy, fear is there, whenever there is contentedness, pain is there, and whenever there is hope, struggle is there : one cannot survive if he does not accept that coexistence, and which is seen in Hemingway's writing as one: It is life. The life how Hemingway have always seen.

*"Of all animals, man is the only one that is cruel. He is the only one that inflicts pain for the pleasure of doing it." –(Mark Twain)*

*"We have enslaved the rest of animal creation and have treated our distant cousins in fur and feathers so badly that beyond doubt, if they were to formulate a religion, they would depict the Devil in human form." –( William Ralph Inge)*

Spain seems to be a pilgrimage of violence and blood, as sports there is scored by blood, it has become, for humanitarians, a stereotype of crimes, domestically and internationally. Can Spain try whether or not human beings there, can overcome their violent traditions and construct new identities no longer rooted in violence toward other species?

Thousands of people from around the world cover the streets of Pamplona for the Encierros—the annual "*running of the bulls*." The cruelty to animals is a cause for celebration and joy, they attend the pitiless spectacle while others torture and kill bulls during the eight days of the San Fermin festival.

Bullfighting in Spain can be associated with animal abuse. Bullfighting is common in other Latin countries such as Portugal, Mexico, Columbia, Venezuela, Ecuador and Peru; it also is popular in southern France. There are over 400 bullrings throughout Spain, seating anywhere from **1,500** to **20,000** spectators and over 40,000 bulls are killed each year in Spanish bullfights and fiestas. Probably few people know how a bullfight proceeds, how violent and unfair a "*fight*" it is.

Needless to go into details for respect of your feelings.

*"Compassion for animals is intimately connected with goodness of character; and it may be confidently asserted that he who is cruel to animals cannot be a good man." (Arthur Schopenhauer)*

*In novels such as Death in the Afternoon, Ernest Hemingway popularized bullfights for a global audience and uncritically embraced fatuous Spanish romanticizations of this vicious blood sport. For Hemingway, bullfighting epitomized athleticism, artistry and courage. Hemingway saw bullfighting as "the only art in which the artist is in danger of death." He spoke of "the emotional and spiritual intensity and pure classic beauty that can be produced by a man, an animal, and a piece of scarlet draped on a stick." When the stick pierces the animal's body, and the red blood runs into the sand or grass, the aesthetic process deepens; the blood is beauty and the beauty is blood. I might say this is enough to make a fascist proud, but contempt for animals transgresses all political ideologies and party lines to register as a general disorder within the human species.(Steven Best)*

Much philosophical—pardon the utterance—ugly Spaniards and other fans of la corrida tender, bullfighting is nothing but outrageous, barbaric, bald-faced, despicable, sickening display of humanity at its worst.

If strong protest is made against those who sell their literary products soiled with animals blood. Then, what kind of protest one can send to those who sell their literary products and the blood of the human race refuse to leave their noses?

One should praise Woolf, Eliot, and Lawrence. These three modernists did not try to write about heroic deeds nor about the bravery of soldiers massacring other soldiers. Depicting the rage of the hero and the glee he feels when he wins a battle are not of their concerns. They preferred standing on the other side of war; the side where victims are torn and heads are rolling on the ground; they wrote about effects on civilians veterans. The tragedy of war, Apart from the daily risk of death in various awful forms—going over the top to be shot by machine guns, being buried alive in a shell crater, or suffocated by gas.

Eliot's poems The Waste Land and "The Hollow Men" expressed his idea that the whole of British society, his reality, has been changed for the worse because of war. Modris Eksteins, in his outstanding cultural history of the war and its

consequences, *Rites of Spring: The Great War and the Birth of the Modern Age*, went into details depicting the conditions civilians lived in the trenches

Do Hemingway's literary works serve humanity?

Ernest Hemingway protagonists fight to kill with deadly seriousness exactly as some people eat or read or go to church. Fighting was their obligation and their duty and their joy. It would be better, for Ernest Hemingway to stand behind the protagonists in stories, where defeated and oppressed, humiliated and squeezed or waiting their turn to be executed or standing on the line to get thrown into gas chamber. It would be better for him to depict the mother's feelings when their babies are burnt alive

Hemingway, I guess, was on the same wave length with the ancient Greeks who placed great importance in the belief that a mortal man could secure immortality for himself by "*entering into close contact during his life with the powers of death*" (*Farnell 1921*).

Or perhaps he was haunted by the popular beliefs that warriors risking their own lives were meant to show their "superhuman status" and power over death.

Scholars believe this mysterious potency of the battlefield death comes with a voluntary submission to the danger of death. As they explain, "*participation in war allows one to confront death immediately and, what is more important, intentionally*". (Moore and Williamson 2003.p.12.)

Wartime governments have to convince the public that war is right. Therefore, a positive image of the battlefield death was created for political purposes. This helped society accept the reality of war, Moreover, religious leaders boost that positive image that a battlefield death ensures that a warrior's soul will be taken to Paradise. And that the fighters who perish while fighting for a great cause do not die. Moreover, those in support of the suicide bombers cause would likely see this person as a hero. The honorable death of the hero on the battlefield can be regarded as beautiful. Death in war is not considered a force of destruction, but rather the

implementation of a warrior's life. In this aspect, the majority of literary works of wartime, death is always highly praised

Unlike in Hemingways' narratives discussed above, Borowski did not emphasize the heroic deeds of a protagonist facing the enemy. Instead, he wrote about a hideous existence in extremely dehumanizing conditions, and he focused on moral decline.

The samples for describing individual's mass destruction are those of an appalling spectacle in which the individual is thrown into the background and lost among a pile of bodies, misshapen and unrecognizable from the rest. This type of description of mass death presents the reader with an example of the ugly.

Borowski undertakes the theme of communal death in the gas chamber, which he describes as "*disgusting and ugly.*"

*"I go back inside the train; I carry out dead infants; I unload luggage. I touch corpses, but I cannot overcome the mounting, uncontrollable terror. I try to escape from the corpses, but they are everywhere: lined up on the gravel, on the cement edge of the ramp, inside the cattle cars. Babies, hideous naked women, men twisted by convulsions". (1976, p.45)*

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<sup>1</sup>The first-person narrator situates the omnipresent death in a descriptive tone

Borowski still remembers an attractive fairy girl who refused to be sent to the work camp and instead chooses to die in the gas chamber. Thus, she avoided a shameful life at a concentration camp is ultimately the reason for her decision to sacrifice her life. What makes her different, and thus heroic for Borowski, is her awareness of the hopelessness of her situation and her refusal to go on living within it. From that situation, Hemingway would inspire heroism and here would he paint a lovely image of a heroine. Yet, there is a mixture of beauty and breathless horror in her death:

*Here, standing before me, is a girl, a girl with enchanting blonde hair, with beautiful breasts, wearing a little cotton blouse, a girl with a wise, mature look in her eyes. Here she stands, gazing straight into my face, waiting. And over there is the gas chamber: communal death, disgusting and ugly. And over in the other direction is the concentration camp: the shaved head, the heavy Soviet trousers in sweltering heat, the sickening, stale odour of dirty, damp female bodies, the animal hunger, the inhuman labour, and later the same gas chamber, only an even more hideous, more terrible death....(Borowski1976,p.44)*

At the end I can say that Ernest Hemingway, indisputably succeeded literary but failed humanly.

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# ***I).Ernest Hemingway bibliography***

*This is a list of works by Ernest Hemingway (1899–1961). This list includes his novels, short stories and non-fiction as well as film and television adaptations of his works.*

## ***Works***

*(Titles published after 1961 are posthumous.)<sup>[1][2]</sup>*

### ***Novels***

- *(1926) The Torrents of Spring*
- *(1926) The Sun Also Rises*
- *(1929) A Farewell to Arms*
- *(1937) To Have and Have Not*
- *(1940) For Whom the Bell Tolls*
- *(1950) Across the River and into the Trees*
- *(1952) The Old Man and the Sea*
- *(1970) Islands in the Stream*
- *(1986) The Garden of Eden*

### ***Nonfiction***

- *(1932) Death in the Afternoon*
- *(1935) Green Hills of Africa*
- *(1962) Hemingway, The Wild Years*
- *(1964) A Moveable Feast*
- *(1967) By-Line: Ernest Hemingway*
- *(1970) Ernest Hemingway: Cub Reporter*
- *(1985) The Dangerous Summer*
- *(1985) Dateline: Toronto*
- *(1999) True at First Light*
- *(2005) Under Kilimanjaro*

### ***Letters***

*Ernest Hemingway Selected Letters 1917–1961*

*The Cambridge Edition of the Letters of Ernest Hemingway*

- *(2011) The Letters of Ernest Hemingway: Volume 1, 1907-1922*
- *(2013) The Letters of Ernest Hemingway: Volume 2, 1923-1925*
- *(2015) The Letters of*

## **Collections**

- (1923) *Three Stories and Ten Poems*
- (1925) *In Our Time*
- (1927) *Men Without Women*
- (1933) *Winner Take Nothing*
- (1938) *The Fifth Column and the First Forty-Nine Stories* (This collection include the one in "In Our Time" and "Men Without Women")
- (1947) *The Essential Hemingway*
- (1961) *The Snows of Kilimanjaro and Other Stories*
- (1969) *The Fifth Column and Four Stories of the Spanish Civil War*
- (1972) *The Nick Adams Stories*
- (1979) *88 Poems*
- (1979) *Complete Poems*
- (1984) *The Short Stories of Ernest Hemingway*
- (1987) *The Complete Short Stories of Ernest Hemingway*
- (1995) *The Collected Stories (Everyman's Library)*
- (1999) *Hemingway on Writing*
- (2000) *Hemingway on Fishing*
- (2003) *Hemingway on Hunting*
- (2003) *Hemingway on War*
- (2008) *Hemingway on Paris*

## **Adaptations**

### **US/UK film adaptations**

- (1932) *A Farewell to Arms* (with Gary Cooper, Helen Hayes)
- (1943) *For Whom the Bell Tolls* (with Gary Cooper, Ingrid Bergman)
- (1944) *To Have and Have Not* (with Humphrey Bogart, Lauren Bacall)
- (1946) *The Killers* (with Burt Lancaster)
- (1947) *The Macomber Affair* (with Gregory Peck, Joan Bennett)
- (1950) *The Breaking Point* (with John Garfield, Patricia Neal)
- (1950) *Under My Skin* (with John Garfield)
- (1952) *The Snows of Kilimanjaro* (with Gregory Peck, Susan)

### **Television productions<sup>[1]</sup>**

- (1959) *For Whom the Bell Tolls* Playhouse 90 (with Jason Robards, Jr., Maria Schell)
- (1959) *The Killers* CBS Buick Electra Playhouse (with Ingemar Johansson, Diane Baker)
- (1960) *The Fifth Column* CBS (with Richard Burton, Maximilian Schell)
- (1960) *The Snows of Kilimanjaro* CBS (with Robert Ryan, Ann Todd)
- (1960) *The Gambler, the Nun, and the Radio* CBS (with Richard Conte, Eleanor Parker)
- (1960) *After the Storm* (not completed)
- (1965) *For Whom the Bell Tolls* BBC (with John Ronane, Ann Bell)

- Hayward)
- (1957) *A Farewell to Arms* (with Rock Hudson, Jennifer Jones)
- (1957) *The Sun Also Rises* (with Tyrone Power, Ava Gardner)
- (1958) *The Old Man and the Sea* (with Spencer Tracy)
- (1962) *Hemingway's Adventures of a Young Man* (with Richard Beymer)
- (1964) *The Killers* (with Lee Marvin)
- (1977) *Islands in the Stream* (with George C. Scott)
- (2008) *The Garden of Eden* (with Mena Suvari, Jack Huston)

### ***Anthologies***

- (1942) *Men at War: The Best War Stories of All Time* edited, with introduction by Hemingway, although he is not the primary author.
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- (1979) *My Old Man* (with Warren Oates, Kristy McNichol)
- (1984) *The Sun Also Rises* 20th Century Fox (with Hart Bochner, Jane Seymour)
- (1990) *The Old Man and the Sea* (with Anthony Quinn)

*In 1958, Hemingway also acquired the rights to Frederick Russell Burnham's memoir, *Scouting on Two Continents*, to be produced for television by CBS with Gary Cooper, but Hemingway died before production.*

### ***Other film adaptations***

- (1956) *The Killers* (directed by Andrei Tarkovsky)
- (1999) *The Old Man and the Sea* (directed by Aleksandr Petrov)

## **II). The mentioned Novels and Essays**

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## **VII). Articles**

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## **X). Webliography**

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