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**"IS HEMINGWAY'S TRAGIC END
PREDICTABLE THROUGH HIS HEROES ? "**

M. A. THESIS

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1.0. INTRODUCTION

Winner of both the Pulitzer and Nobel Prizes, Hemingway is regarded by many to be one of America's greatest authors. Known for his abbreviated style and stories which picture men proving their identities in situations of conflict, he attempted to write what he lived or to live what he wrote. The main thing in his whole life was writing and his material was his experience. So his works are the reflection of all the events, knowledge and feelings that made up Hemingway's life. As Belma Ötüş remarks:

" Hemingway did not sit in his comfortable armchair by a cozy fire place and imagine the things he wrote about. He is neither like Daniel Defoe who after reading about adventures in his study in London, wrote the life of Robinson Crusoe on a desert island, nor he like the sweet grandmother Agathe Christie, who has no active relation to the murders she writes about, Hemingway writes about violence, it is because he is familiar with it. There is not a single work of his that does not have roots in a similiar experience in his life. He needed time, though, especially if the experience were a painful one, to come to terms with it, and finally recreate it on paper and get it off his chest." ¹

Hemingway wrote in order to tell honestly the things he found true about life. Life in Hemingway's novels is a drama played in a violent and meaningless world. Man is marked for failure and for death. All his life, he tried to search for truth and to find out "how to live" and "how to die". He had lived a full life but during the last years of his life, he suffered fits of depression made worse by an

(1) Belma Ötüş, *The Concept of Death in Ernest Hemingway*, (Ankara, Turkey: Doğuş, 1969), p.3.

increasingly serious stomach ailment and he spent months of hospitalization at the Mayo Clinic for hypertension and complications. In those days, Hemingway complained bitterly- to his personal physician, Dr. George Saviers; to old hunting companions like Poppy Arnold and Chuck Atkinson- that the words simply would not come. Day by day, writing was becoming impossible as he realized his own human weaknesses and frailties, so he had no reason to continue living. As the poet Richmond Lattimore expressed it, "he'd lost youth, lost art and mumbled till he knew/he mumbled, and so drew the trigger."²

He "invited" and received death by choice. On July 2, 1961, he committed suicide, repeating the act of his father who also killed himself with his Civil War revolver in 1929.

Hemingway's own death has been subject to much discussion, but suicide, I believe, was a topic that was constantly in Hemingway's mind and he mentioned it at least several times in each of his books and often referring to it as a family tradition, as the thing to do and the thing that must be done.

In this study, I have tried to examine some of his novels with the main characters by making references to the writer's own life in order to find out the evidences that help us to predict Hemingway's tragic end. I found it suitable and less complex to take his novels one by one to dig out incidents which little by little would lead me to the conclusion of Hemingway's final end. In this way it would be easier to make judgements because the novels I have taken under consideration in my study have not been taken at random but have been examined in chronological order.

When taken chronologically, there are a lot of autobiographical materials in everything Hemingway wrote and we, the readers, see that (2) Scott Donaldson, *By Force of Will* (New York: The Viking Press, 1977), p.304.

each of his important works clarifies as a definite stage of his life. For that reason, I found it necessary to analyze his private life somehow in detail and I tried to reveal the subject matter of my thesis by making references to the writer's own life in detail and I tried to reveal the subject matter of my thesis by making references to the writer's own life.



2.0 E.M. HEMINGWAY'S PRIVATE LIFE

Ernest Miller Hemingway was born on 21 July 1899 in Oak Park, a suburb of Chicago, Illinois, at 439 North Oak Park Avenue. Oak Park was "genteel strait-laced and rigidly Protestant." His father, Dr. Clarence Edmonds Hemingway, was a fervent member of the First Congregational church and his mother, Grace Hall, sang in the church chair.

Grace Hall loved music; she had a good contralto voice and could have made a professional career as a singer. Her husband, a hard working, successful doctor, preferred hunting and fishing. The education of their six children alternated between these two extremes. Ernest was given his first fishing-rod on his third birthday, a cello on his eighth birthday, and a shotgun when he turned ten.

The little boy stalked game with his shotgun round Bear Lake in northern Michigan, where the Hemingway family spent sometime every year. As far as Ernest was concerned, his valley was a paradise where he could walk bare-foot, run until he was breathless through the woods, and fish and hunt, far from the constricted atmosphere of his suburban home. Later, while he was still a student at Oak Park High, Ernest saw his first prize fight. He took up boxing and soon grew crazy about the sport.

In February 1916, Hemingway published his first literary work, **Judgment of Monitou**, the first of three stories, in *Tabula*, the school magazine. He also published several reports in the school's weekly, *Trafeze*. He had had the benefit of inspirational teaching from Miss Fannie Brigs, who taught the journalism course. When he graduated from Oak Park High the following year, he decided to earn

his living as a reporter. College was a possibility but he wanted to work for a year first. A friend of his uncle's helped him find his first job on the Kansas City Star. One of America's top newspapers, it had its own style handbook and Hemingway later acknowledged his debt to it: "Those were the best rules I ever learned for the business of writing. I've never forgotten them." 3

The United States entered the First World War on April 1917 and he tried in vain to sign up but his left eye, defective from birth, disqualified him for military service. However, he enlisted in the Missouri National Guard once he reached Kansas and remained on the lookout for opportunities to get to the front. When he learned that the Red Cross was looking for ambulance drivers to go to Italy, he volunteered. He sailed for Europe on 23 May 1918 and was posted to northern Italy in early June. On the night of 8 July. At Fossalta on the Piave, Ernest was seriously injured by a shell fired from an Austrian trench mortar. With his own legs peppered with shrapnel, he carried one of his Italian companions to safety and received further wounds from enemy machine-guns. "I died in that hole," he was to say later, describing what had happened. But there were compensations. He fell in love with Agnes Hannah von Kurowsky, the nursing sister who looked after him in the American Red Cross Hospital in Milan. She was to be the model for Catherine Barkley in *A Farewell to Arms*. And he was awarded the *Medaglia d'argento al valore*.

But by January 1919, the great adventure was over. E. Hemingway was back home in Oak Park. He had earned a medal for valour but he had lost his sleep. He kept on having nightmares about death. Then, in March, Agnes threw him over for an aristocratic Italian lieutenant. Hemingway fell into a deep depression.

(3) Norberto Fuentes, *Ernest Hemingway Rediscovered*, (London: Plexus, 1988), p.15.

It was January 1920 before he took another job, as a tutor, and in February he began doing freelance human interest stories for the Star weekly in Toronto. In October 1920 he moved to Chicago, in December became assistant editor of a monthly published by the cooperative society and started to enjoy life again. He met the writer Sherwood Anderson and in September 1921 he married his first wife, Elizabeth Hadley Richardson. Encouraged by Anderson, they decided to go to Europe; Hemingway had a contract with the Toronto Daily Star to cover Europe and the Middle East.

They arrived in Paris on 22 December 1921, bearing with them a letter of introduction from Sherwood Anderson to Getrude Stein. Ernest liked her immediately and dashed off a brief, pencilled note to Anderson, describing their meeting: "We love Getrude Stein" Getrude Stein was an important influence on Hemingway's work, encouraging him to concentrate on his literary output and heightening his sensitivity.

But he met other literary expatriates in Paris who taught him much about himself, about life and about the art of writing, among them Sylvia Beach, James Joyce and Wyndham Lewis. Ezra Pound became one of his best friends, but at the same time he was a ruthless critic of Ernest's work. Hemingway described their quarrels in an ironic yet affectionate way; "Ezra was right about half the time; when he was wrong, he was so wrong that it was completely apparent. But Gertude Stein was never wrong."⁴

The Hemingways lived reasonably well. Their Paris apartment was cheap, but they went skiing and travelled widely in northern Italy and Spain. Ernest's work for the Star also took him to several international conferences and to cover the aftermath of the Greco-

(4) *Ibid*, p.17.

Turkish War. During the winter of 1922, Hadley lost a suitcase in the Gare de Lyon: it was stolen from her railway carriage while she checked the rest of her luggage. The case contained not only their savings but Ernest's original manuscripts and copies of a novel and a number of short stories and poems. It was a personal disaster, of course, but no one will ever know the literary value of these unpublished works. Perhaps it forced the young writer to start all over again on a sounder basis.

In the early summer of 1923, he went to Spain to follow the bullfights for the first time, travelling all over country with a crew of toreros. In August, his first book **Three Stories and Ten Poems** was published privately in Paris in an edition of 300 copies, by the Contract Publishing Company. And in the same month he and Hadley returned to Canada. She was pregnant and distrusted Parisian hospitals. Hemingway visualized a two-year stay and took a full-time job with the *Star*. His first son, John Hadley Nicanor (named after his favourite bullfighter) was born in October that year in Toronto, and 31 December Hemingway resigned from the *Star*. The job and Toronto were suffocating, and on 19 January 1924 they were on their way back to Paris, where Hemingway planned to concentrate on his writing. In 1924, he worked mainly on his short stories and poems, but his approach was so new that he found it hard to get published. In the summer of 1925, he wrote the first draft of the **The Sun Also Rises**, his first novel, and in October **In Our Time** was published commercially and hailed with enthusiasm by Scott Fitzgerald and D.H. Lawrence. His star was definitely rising, but his marital situation was rapidly deteriorating- he had grown bored with Hadley. In November he wrote **The Torrents of Spring**, a satirical attack on Sherwood Anderson which diassociated him from his early

(4) *Ibid*, p.17.

mentor. In 1926 **The Torrents of Spring** and **The Sun Also Rises** were published by Scribners in New York. The latter established him as a major, influential American writer. From that time on, Scribners became his life-long publisher.

In 1926 he had begun an affair with Pauline Pfeiffer, a wealthy attractive, independent socialite, a woman vastly different from the increasingly domestic Hadley. That summer Hadley endured a menage a trasis, then inposed a trial seperation upon the lovers; she relented and admitted defeat before the 100 days was up. Although he loved Pauline, the parting from Hadley hurt Hemingway badly; he would always lookupon divorce as a confession of failure a personal defeat. He hated living alone. The idea of dying without a woman by hisside terrified him. He once said: "A man alone -even if he has been happy- dies in despair." ⁵ He married Pauline on May 1927in March 1928 Hemingway "grabbed her bay the middle" - which wasthe best way to handle a woman, he always insisted- and dragged her off to Key West, a tiny island off the tip of Florida.

Literary life in Paris was losing its sparkle, and Key West was the ideal place to relax. You could hunt and fish there; the air was clean and the sun shone most of the time. Ernest did a lot of boxing, swimming and walking to keep in trim. He also met two characters who were to play an important part in his life and in his work. During one of his first outings in the Gulf Stream, he came across a certain Captain Eddie "Bra" Saunders, who had looted a Spanish galleon. Eddie taught him deep sea fishing and gave him the idea for a novella, **After the Storm**. Subsequently, he met Joe Russell, who owned two of the things Ernest was to love best: a bar, Sloppy Joe's, and a boat, the Anita.

(5) Ibid, p.18.

That June, in Kansas City, Pauline gave birth to Hemingway's second son, Patrick and in October he published a volume of short stories, *Men Without Women*. By the end of November they were back in Key West, and Hemingway had completed the first draft of the novel **A Farewell to Arms**. He seemed very contented. Pauline, who had worked for *French Vogue* before their marriage, had happily given up her career to be a full-time wife and mother the year 1928 had been a good one for Hemingway, both in his private and in his professional life; but it ended tragically, On 6 December he learned that his father committed suicide.

The suicide and its aftermath heightened the bitterness he always felt towards his mother but he forced himself to concentrate on the revision of **A Farewell to Arms** and then he and Pauline travelled through Europe for the rest of the year, returning to Key West in January 1930, **A Farewell to Arms** had come out in September 1929 and its first printing of 31,000 copies sold out immediately. It was a critical success too and brought him to the high point of his career.

When the hurricane season hit Key West, he went north to hunt and fish in Wyoming. It was there, on 1 November 1930, that he had the first of long succession of car and plane crashes. He was hospitalized at Billings, Montana. During his seven-week convalescence, he let his beard grow and was delighted with the effect it produced on the startled Pauline: the beard made him look older, but also wiser and more respectable.

Pauline was pregnant again in February 1931, but that did not stop them travelling to Spain and France. Hemingway's youngest son, Gregory Hancock, nicknamed Gigi, was born in Kansas City in November 1931. Just before Christmas the family moved into a large, colonial-style house on Whitehead Street in Key West, bought by

Pauline's uncle. Here, Hemingway finished **Death in the Afternoon**, his comprehensive study of bullfighting. Published in September 1932, the book sold well initially, but it earned his first unfavourable reviews, including Max Eastman's famous "Bull in the Afternoon" article.

It was in the early thirties that the legendary Hemingway persona made its appearance. He found it difficult to handle the publicity his fame inevitably attracted. Getrude Stein once said of him: "He had compensated for his incredibly acute shyness and sensitivity by adopting a shield of brutality." And she added: "When this happened he lost touch with genius." ⁶

During 1932 and 1933 Hemingway began making regular trips to Cuba, frequently on fishing expeditions with Joe Russels of northern coast of the island. They established their headquarters at the Ambos Mundos Hotel in Havana, near the Floridita bar, where Hemingway was regular.

The writer took a keen interest in the Cuban people's struggle against the dictator Gerardo Machado. During the summer of 1933 Hemingway caught his first really big fish. He had given up journalism ten years before, but now he started writing a series of articles on hunting and fishing for *Esquire*. He was also writing the short stories published to hostile review under the title **Winner Take Nothing** in October 1933. He and Pauline were in Europe and Africa from August 1933 to March 1934. They spent the New Year in Africa and went on safari on the Serengeti plain. The safari got off to a bad start: Hemingway had an attack of amoebic dysentery and had to be rushed back to Nairobi. As soon as he recovered, he rejoined the party and bagged

(6) *Ibid*, s.23.

three lions and almost 30 other animals. On his return to Key West in spring, he built his own boat, the *Pilar*, and began work on **Green Hills of Africa**, his personal account of big-game hunting. Meanwhile, the first part of the Harry Morgan Soga, **One Trip Across** was printed in *Cosmopolitan* in April 1934.

In 1935 he won his first fishing contest at Bimini in the British West Indies. Foreigners were unpopular at Bimini, and Hemingway's victory provoked a number of quarrels. He decided to give the local fishermen a chance to vent their ill-feelings and offered \$ 200 to man who could stay in the ring with him for four rounds. No one managed to get hold of the prize money.

That year he published an article in the September issue of the communist journal *New Masses* titled *Who Murdered the Vets ?*. It exposed the needless death of hundreds of war veterans in the Matecumbe Keys during the tremendous hurricane that had devastated the area on 2 September 1935. **Green Hills of Africa** came out in October 1935 and again the reviews were unfavourable. The following February, *Esquire* printed **The Traders Return**, the sequel to the Harry Morgan Story. Later in 1936 Hemingway's best and favourite stories of Africa came out: **The Snows of Kilimanjaro** and **The Short Happy Life of Francis Macomber**.

Then in December 1936 Hemingway met the journalist and writer Martha Gellhorn at Sloppy Joe's. It was a mutual, instant attraction. Both of them tried to keep the affair secret, but they began planning to go to the Spanish Civil War together. Hemingway was to make four trips there as war correspondent for the N.A.N.A. (The North American Newspapers Alliance) between March 1937 and November 1938. Martha met him in Madrid in March 1937; she was working for *Collier's* magazine. They became lovers and, as Martha put it: "He's a romantic by

nature and falls in love very suddenly and deeply. There's a puritanical side to his nature which makes him dislike flirting. When he's in love, his greatest wish is to get married".⁷

During his first trip to Spain -between March and May 1937- he took part in the filming of the documentary *The Spanish Earth*. On his return to the United States, Hemingway made his first political speech - at Carnegie Hall on June 1937, before the League of American Authors Congress - and went to Hollywood to raise funds for the purchase of ambulances for the Spanish Republicans. He put the finishing touches to the Harry Morgan novel, **To Have and Have Not**, in June 1937 - the previous year he had written a third part - and then he set off once more for Spain. The book was published in the autumn and collected bad reviews but it sold 36.000 copies in the first five months. He wrote his only play, **The Fifth Column**, while his Madrid hotel was under fire in autumn of 1937.

By the time he left Spain in November 1938, Hemingway's second marriage was in ruins, but it was September 1939 before he and Pauline finally separated. Again he was suffering agonies of guilt. In this atmosphere he began to write **For Whom The Bell Tolls**. Much of it was written on the move: some of it at the Ambos Mundos Hotel in Havana and at Finca Vigia, a house which he and Martha rented in April 1939, outside the city. The novel came out in October 1940 to critical acclaim; it sold 500.000 copies in the first five months, and with the money Hemingway bought his Cuban house, Finca Vigia.

He got a divorce from Pauline and married Martha Gellhorn on 21 November 1940. But when they set off for the Far East to cover Chiang Kai-Shek's war against Japan in January 1941 their

(7) *Ibid*, p.27.

relationship was already strained. Hemingway was finding it hard to accept just how important Martha's career was to her. She had accepted the assignment from Collier's so he fixed himself up with the newspaper PM. The trip to China temporarily eased their difficulties, but when he returned to Cuba he began to drift. With Martha often away- she was a reporter in wartime England for some time - he spent more and more time fishing, enjoying his Cuban friendships, and hunting in Sun Valley, Idaho, his new autumn home.

Then, in August 1942, with the States now Britain's ally in Second World War, Hemingway created the Crook Factory, a private undertaking whose self-appointed mission was to investigate the pro-Nazi factions in Cuba. Its headquarters were at Finca Vigia and until April 1943 its undercover agents-fishermen, priests, waiters, pimps, and whores - collected information on the Spanish Falangists on the island. The organization was finally disbanded and Hemingway concentrated all his efforts on sub-hunting. The idea was to identify and to harrass any German submarines that might be lurking in the area.

This sport continued sporadically until March 1944; in May he arrived in London on assignment as war correspondent for Collier's. Martha had been urging him to play a more immediate role in the conflict. Soon after he arrived, he was involved in a serious car accident, and was reported dead by several newspapers. It was also in London in May 1944 that he met and fell in love with Mary Welsh. Martha had joined him in London but things were very bad between them.

Between June and December 1944, Hemingway covered the European conflict for the magazine officially, he was attached to Third Army, but he also went out on reconnaissance and bombing raids with the RAF, and as he followed the Forth infantry Division's advance across Normandy in August, he refused to remain merely on

onlooker. His articles became a pretext to remain at the front.

"How come a man of your age and intelligence, with so many battle - scars on him, has only a captain's rank ?" ask one of French Resistance fighters he met.

"Look, mon vieux, I'll tell you the simple and painful truth. I just never learned to read and write,"⁸ replied Hemingway.

Eventually, he was so involved in the business of fighting that the army was forced to court martial him for violating the Geneva Convention. (He was also awarded the Bronze Star for his services as a war correspondent in 1947.) His name cleared - with the help of some careful use of truth - Hemingway rejoined Colonel Lanham and the Fourth Infantry Division and was with them for the fierce fighting in the Hurtgenwold in November- December 1944.

By early January 1945 he was back in Paris with Mary Welsh. His third marriage was effectively over and Mary was making up her mind whether or not to marry him. He did not stay in Europe to see the Armistice, but returned to Finca Vigia in March 1945 after a brief stop-over in New York. Mary joined him here but he was having trouble readjusting to peace and the pain of yet another failed marriage, and one night in June, after too many daiquiris at the Floridita, he had another serious car crash on the way home to the Finca.

On 14 March 1946, with the divorce through he married Mary Welsh. She was the daughter of a Minnesota lumber - dealer, and had gone to Northwestern University before working for the Chicago Daily News as a society reporter.

In 1946 he started to work on two projects: **The Garden of**

(8) Ibid, p.3.

Eden (published in 1986) and the first part of his proposed **World War Two** trilogy (published after his death as *Island in the Stream*). His health was deteriorating and his drinking had increased. Progress was difficult and slow. From 1947 to 1952 some of the people who had been closest to Hemingway were to die: First, his editor Maxwell Perkins; then his mother; then Pauline Pfeiffer and his publisher Charles Scribner. And his second son, Patrick suffered a serious illness in 1947.

He continued to write and also did a bit of conspiring against the Dominican dictator, Trujillo: In October 1947, an entire police squadron descended on Finca Vigia and confiscated all his firearms.

The Hemingways set off on a trip to northern Italy in September 1948, and he revisited the places to which he had been posted in 1918. In December, during a hunting party, he met and fell in love with the young and beautiful Adriana Ivancich.

He was back in Cuba for summer of 1949 but was in Europe again from November to March 1950. And he was writing **Across the River and into the Trees**, the novel Adriana had inspired, was panned by reviewers when it came out in September 1950. Adriana and her mother arrived for a three month stay at the Finca soon afterwards and were embarrassed by the publicity associated with the book. A bitter and despondent Hemingway resumed work on the part of his war trilogy, putting it aside to write the novella **The Old Man and The Sea**, which he completed just after Adriana left Cuba. It was published in book form in September 1952, restoring his popularity as a writer, getting rave reviews, and becoming a best seller. The story of Santiago, the old fisherman, also won him the Pulitzer Prize in May 1953. The following month the Hemingway sailed for Europe and spent some time in Spain - Hemingway was planning on appendix to *Death in the Afternoon* before

travelling on to Mombasa and his second safari. Look magazine was paying him handsomely for an article and a picture story, to be shot by Earl Theisen. He didn't enjoy the assignment and took time out to go "native" conducting the ritual courtship of Debba, a young Wakamba girl. His long succession of car and plane accidents continued. Twice in January 1954 planes carrying him and Mary crashed and on the second occasion the newspapers announced his death. From his hospital bed in Nairobi, after the second, much more serious incident, he sent a telegram echoing Mark Twain's famous words to the press: "The reports of my death are greatly exaggerated."⁹

Only partly recovered from his injuries, he returned to Cuba in July via Venice (where he met Adriana for the last time) and Spain.

On 28 October 1954, Hemingway was awarded the Nobel Prize for Literature. A crowd of Cuban friends invaded Finca Vigia. He welcomed them with jokes, drinks and huge buffet lunch. Afterwards, he made a speech: "You know, there isn't just one Cuba but several Cubas. As in ancient Gaul, one can divide the island into three categories of people: those who don't get enough to eat, those who do get enough to eat, and those who overeat. After this lovely luncheon, there is little doubt that we belong to the third category, at least for the time being."¹⁰ He ended by declaring that he would give his Nobel medal to shrine of the national saint, the Virgen de la Caidad del Cabre, adding that no one could steal the \$ 35.000 prize from him for the good reason that he had not yet received it.

By now he was deeply depressed by the slowness of his recovery; he was often in terrible pain, so he asked the USA Ambassador to Sweden to collect his prize and sent a short address to the Swedish

(9) Ibid, p.33.

Academy instead: "Writing, at its best, is a lonely life. Organizations for writers palliate the writer's loneliness but I doubt if they improve his writing. He grows in public stature as he sheds his loneliness and often his work deteriorates. For he does his work alone and if he is a good enough writer he must face eternity, or the lack of it each day."¹¹ He gave a big party for his friends at the Finca on the day the ceremony was held in Stockholm.

During the mid 1950's his working life was spent writing short stories and his long African journal neither of which he judged fit for publication, and becoming involved in the filming of **The Old Man and the Sea**. He was in Europe from September 1956 to January 1957, and he set sail again for Spain in May 1959, a month after Fidel Castro's troops entered Havana. He had a commission from Life magazine to write a series of articles on bullfighting entitled **The Dangerous Summer**. When he returned to Havana in early November, he publicly declared his support for the revolutionaries.

In the spring of 1960 he completed his memoir of life in Paris in the early twenties: **A Moveable Feast**. He had been working on it since the autumn of 1957. He met Castro in May 1960, during a fishing contest that had been named after him.

Hemingway left Cuba for the last time in July 1960. He was already showing signs of mental illness, his health had collapsed and he was forced to rely more and more on alcohol. In August he went to Spain alone but he cut his trip short to return to Ketchum, Idaho. On 30 November, he was admitted to the Mayo Clinic for the first time, he was released on 22 January 1961, re-admitted on 25 April and released

(10) *Ibid*, p.35.

(11) *Ibid*, p.36.

again on 26 June. While in the clinic, he underwent gruelling electric shock treatment and after his first confinement he found his memory had gone and he couldn't write any more. On the morning of 2 July 1961 he tripped the trigger of his double - bared shotgun and was instantly killed.



3.0 HEMINGWAY AS A NOVELIST

As Thomas Kral remarks:

"Reporter, soldier, short story writer, novelist, playwright, deep sea fisherman, and big game hunter, Hemingway was a man whose unique mastery of the art of writing influenced the style of an entire generation of writers. That influence spread far beyond the borders of United States and far beyond the English language. It is an influence that persists today" ¹²

Archibald Macleish, the American poet, once observed: " The reason that Hemingway meant so much to us was that his work reflected truthfully and without rhetoric the faults and virtues and the essential humanity of the people among whom he lived and that the power and vividness of his writing was such that his work could and did break through barriers of language and fogs of misrepresentation to touch men everywhere" ¹³

His career and his fiction can be best explained perhaps by his beliefs. Like Emerson, he felt that man is at his best when he plants himself on his instincts. Like Thoreau, man should live natural, active life, enduring adversity without complaint. The aim of life, his fiction tells us, is not to win, since man cannot beat the invincible winner, death, but to play well.

The subjects Hemingway is interested in and the themes which seem more real to him are fishing, boxing, bullfighting, war, love and death. He has a certain attitude to life, he is interested in honour,

(12) Thomas Kral, **Portraits in Words**, (Washington: United States Information Agency, 1985), p.54.

(13) Ibid, p. 55.

endurance and courage. The Hemingway hero struggles against life by means of these principles. We witness the idea of "grace under pressure" again and again in his stories and novels. The famous passage of Chapter Twenty-Seven in **A Farewell to Arms** is presumably the best way to start to appreciate the theory behind Hemingway's style:

" I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We had heard them sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of places were all you could say and have them mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates" ¹⁴

During the wars, like millions of others, Hemingway had seen what horrors could be perpetrated in the name of patriotism or glory, and one of the reasons his writing made such an impact on the generations following the First World War was the way in which it seemed to be restoring the integrity to language, ruthlessly cutting out any vague rhetoric, any false appeal to the emotions, any abstract speculations

(14) E. M. Hemingway, **A Farewell to Arms**, (Oxford : Heinemann Educational Books Ltd, 1985), p. 161-162.

After the First World War, and in the confused decade that followed, Hemingway's prose offered something clean refreshingly lucid and direct and honest. It is obvious that he was deeply influenced by war in the First World War. He was wounded several times and saw so many dead that it is no accident that he wrote so often about death. Hemingway once said:

"I've read somewhere that my heroes are neurotic. But people forget that life in his world of ours is dirty. We usually think of a man as neurotic when things go badly for him. The bull is neurotic when he's in the arena, whereas he's sane in the fields. That's all."

15

As he said, the man who survives violence is remarkably different from the man who has never experienced it. He does not understand why it happened to him. The injury creates distrust, upsets confidence in social and personal values, religious belief and the traditional sense of security.

As W. M. Frohock, a literary critic, remarks :

"From the beginning, what stirred Hemingway most was violence, and the emotions he wrote about were those stimulated by pain and killing- war, and bullfighting, and big game- hunting to kill rather than for sport, and love represented as something itself similar to violence." 16

Life in Hemingway's novels is a drama, played in a violent and meaningless world in his works. He often writes about people who

(15) Norberto Puentes, *Ernest Hemingway Rediscovered*, (London: Plexus, 1988), p.56.

(16) Thomas Kral, *Portraits in Words*, (Washington: United States Information Agency, 1985), p.58.

are very close to death, for example, bullfighting in Spain, soldiers, an old deaf man who attempts suicide, a sick child who is going to die, a woman dying in childbirth. With the words of Ben Ray Redman:

" His heroes and heroines are men and women who, seeing clearly what they are up against as actors in the human drama, are able, not only take it, but to endure gallantly."¹⁷

For Hemingway, honour, endurance and courage are set of principles and in a highly compromising world of tension and pain these principles enable a man to conduct himself well in the losing battle that is life and to show, in a well-known phrase, "grace under pressure".

Hemingway observed and wrote what he saw realistically and as briefly as possible. Accordingly to him, as he once said:

" ... the hardest thing in the world to do, ... is to write straight honest prose on human beings. First, you have to know the subject, then you have to know how to write."¹⁸

As we know, it is as important for a writer to know what to omit as to decide what to include, and part of Hemingway's genius was his ability to omit a very great deal, leaving only those bare essentials which carry an impact cut of all proportion to their apparent simplicity. According to Hemingway, the reason behind this shadowy aspect is to secure the maximum effect through the minimum means, to see how much he can express in the fewest possible words. For Leo Gurko, he was constantly testing his language to see how large a weight of thought and emotion it could carry, not by dissipating these over a diffuse arena of words but concentrating, even telescoping them in the lightest

(17) Thomas Kral, *Portraits in Words*, (Washington: United States Information Agency, 1985), p.59.

(18) Carlos Baker, *Hemingway: The Writer As Artist*, (Princeton, 1964), p.199.

possible space.

When Samuel Putnam asks Hemingway in the late twenties for a definition of his aims, the answer is:

" Put down what I see and what I feel in the best and simplest way I can tell it." 19

E.M. Hemingway doesn't tell us what he is feeling or what we, the readers, ought to feel. He very seldom moves insideh is characters heads and hearts to give us long internal surveys of their thoughts and feelings, or their stream of consciousness. The characters in the book differentia themselves and imprint themselves on our memories by their gestures, conversations, changing appearances. He makes us see, and hear and feel and he does it, not by directing our responses or summarizing those of his characters, but by putting the objects, the equipment, the weather, the places, the people before us in a series of cleanly defined, carefully seperated, perceptions and notations.

What made Hemingway important was that from the beginning he had made a careful and a conscientious formula for the art of the novel. This meant that he had merely exploited the war theme or carefully cultivated the advantages of the readers' acquired tastes, but had honestly worked within his own experience, and he had only to resist the tempration to make it something less than honestly his own in order to gain success and financial security.

We can say that Hemingway taught us to see the world in a new way, a way which reflected the 20 th century view of reality which is different for every individual, which must be found by every individual. It is for this reason that Hemingway is considered by many to be the most realistic novelist of all.

(19) Samuel Putnam, *Paris Was Our Mistres*, (New York, 1947), p.128.

4.0 EVIDENCES DETECTED IN HIS VARIOUS NOVELS TO PREDICT HIS TRAGIC END

As Norberto Fuentes remarks:

" Hemingway wanted to live his life to the full: to travel to get to know people, to meet his destiny head on. But he also needed to preserve his private world. He tried to solve the dilemma by dividing his life up into separate compartments and disguising some of those compartments very carefully. He would discourage potential biographers by asserting that the only valid book was the one which described every facet of a man's life every moment and every act of his existence - obviously an impossible task. And yet he did reveal a great deal of himself in his writings." ²⁰

As indicated above E.M. Hemingway, a novelist, created fiction by using real - life characters and situations. It was an approach which he first began to develop in his earliest days as a prospective writer for the **Kansas City Star**. His stories are drawn from real - life incidents in which he is an onlooker or a participant. His works can be called fiction only because he somehow modifies the original events. They are condensed, heightened versions of the facts, a reworking of the raw material which contrives to reveal the essential truth of events.

We recognize Hemingway disguised in the hero, Jake Barnes in **The Sun Also Rises**, Robert Jordan in **For Whom the Bells Toll**, Harry Street in **The Snows of Kilimanjaro** and Frederic Henry, hero of his great novel about the First World War, in **A Farewell to Arms**. It is him who is wounded in the leg, who is given those medals, and

(20) Norberto Fuentes, **Ernest Hemingway Rediscovered**, (London:Plexus, 1988), p.142.

who goes home, like his hero, disillusioned. He writes about himself again when he describes Santiago, the hero of **The Old Man and The Sea**, with the cracks in his hands from the fishing tackle and the "benign skin cancer caused by the reverberating sunlight on tropical seas." We know that this old man, who dreams of lions as he lies dying, is none other than Ernest Miller HEMINGWAY himself.

Consequently, in this study, I have tried to examine some of his novels through the main characters by making references to the writer's own life in order to detect the evidences that help us to predict Hemingway's tragic end.



4.1 THE SUN ALSO RISES

When we read the novels written by E.M. Hemingway, we see that his works are the reflection of all the events, knowledge and feelings that make up Hemingway's life. One of his novels, **The Sun Also Rises**, which became a best seller and made its author's reputation, is about the heroes who are psychologically and spiritually undermined after First World War.

The First World War was a war the like of which the world had never seen, a war which shattered the traditions, ideals and faith of whole generation. When the war ended in 1918, there remained a whole generation for whom the world would never again offer the security of the pre - World War year. The physical wounds healed comparatively fast, but the psychological effects were long - lasting if not perpetual. The book Hemingway wrote in this period, *The Sun Also Rises*, pictures the sterility of post - war Europe.

After the First World War, Europe become filled with a lot of Americans aimlessly drifting about, writing occasionally. Hemingway, Fitzgerald, Pound, Stein like fictional Jake Barnes, Robert Cohn, Brett Ashley, Frances Clyne, Mike Campbell and many others in the novel are there. They drink a lot and while away their time with bizarre pastimes. This aimlessly drifting group of expatriate Americans, writers and ex - fighters come to be called the "Lost Generation".

E.M. Hemingway who is considered to be one of the members of the "lost generation" is wounded several times and comes to the brink of death. While he is talking about the war years, and explaining the situation he is in, he expresses himself with this sentence: "I died in that hole." It is obvious that he is deeply influenced by war.

Hemingway's life after First World War can be called "death-in-life". He is disappointed and lost.

Hemingway, in **The Sun Also Rises** which is all about the lost generation and expatriates in Paris, puts the point forward very successfully, the reality of the human situation in his time by means of the characters' speech and their way of living, especially by Jake Barnes who is the narrator as well as the hero. Jake is emasculated in the war. His wound leaves him physically and spiritually unmanned. Jake is not a powerless man, but it is impossible to turn his love - especially the love that he feels for Brett Ashley - into an action any longer. Although he has a sexual power, he has to live without any sexual experiment. The other characters like Robert Cohn, Mike Campbell, Brett Ashley, Frances Clyne are also lost and try to learn to live with "nada" in a world where love and religion are dead.

As Bill Gorton, the only happy and strong character in the novel, says to his close friend, Jake :

" You are 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 cafe's." ²¹

We see that the Hemingway hero, after the war, has become a different man. All his spiritual values have been undermined. Like real Hemingway fictional Jake Barnes, one of the victims of the First World War, whose confident idealism had been swept away until what was left seemed only nothing, tries to cauterize his wound through friendship with the people he meets. He lives in Paris with an

(21) E.M. Hemingway; **The Sun Also Rises**, (London: Collins, Glasgow, 1987), p.96.

international group of expatriates, a dissolute collection of amusing but aimless people - all of them, in one way or another, blown out of the paths of ordinary life by the war. There is nothing Jake can do for himself.

As Bill Gorton remarks, Arthur Mizener, a literary critic, also mentions in **A Time of Harvest**:

" This generation was 'lost' in the sense that all the maps were useless and that they had to explore a new - found land for themselves ... It was, however, anything but lost in the sense that it felt despair at this situation. " ²²

In **The Sun Also Rises**, the conversation between Robert Cohn and Jake Barnes expresses A. Mizener's ideas better.

" Well, I want to go to South America "

" Listen, Robert, going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that. "

" But you've never been to South America. "

" South America hell ! If you went there the way you feel now it would be exactly the same. This is a good town. Why don't you start living your life in Paris ? "

" I'm sick of Paris, and I'm sick of the Quarter. " ²³

As we see, the psychological effects of the World War years are too strong that men will survive disillusionment all their lives and cannot find true freedom in anywhere else. After the war, Hemingway's life is always transformed by the experience and his sense of values

(22) "The Lost Generation" in **A Time of Harvest**, (New York: Hill and Wang, 1962) p.74.

(23) E.M. Hemingway, **The Sun Also Rises**, (London: Collins, Glasgow, 1987), p.13.

changes. For that reason, both Hemingway and his hero cannot free himself from thinking about the scene full of horror, violence and death over and over again. What is more, Hemingway and his hero cannot get rid of the experiences which have damaged him - whether asleep, in the nightmares which repeat the wounding in the battlefield, or awake, in writing of the incidents which hurt. **In *The Sun Also Rises***, Hemingway expresses his own feelings in the words of Jake Barnes:

" ... But I could not sleep. There is no reason why because it is dark you should look at things differently from when it is light. The hell there isn't! I figured that all out once, and for six months I never slept with the electric light off. " 24

I would say that the brutality and chaos of the battlefields explain the psychology of the hard-drinking, sexually promiscuous people in ***The Sun Also Rises***. So the tragic end of E.M. Hemingway as one of the members of such kind of a generation called "lost" is not surprising.

Another point is that "love" which makes life meaningful is also dead for characters in ***The Sun Also Rises***. As a result of his war wound, Jake Barnes is physically emasculated. Robert Cohn and others like him cannot command the love and respect of a woman. The female characters have lost their femininity by replacing their natural warmth with masculine freedom. Love is not possible for them either. It is inevitable that man has no ambition and no plans for the future in such kind of a world where love and religion are dead. For that reason, the book Hemingway wrote in this period, ***The Sun Also Rises***, abounds in images of stuffed animals and references to the taxidermist. Jake's British friend Bill says :

(24) *Ibid*, p.123

" See that horse - cab ? Going to have that horse - cab stuffed for you for Christmas. Going to give all my friends stuffed animals. I'm a nature writer." 25

When he hears that Brett is going to marry Michael, he starts thinking of a wedding present and says:"

What'll I send them ? Think they'd like a couple of stuffed race - horses ? " 26

As indicated above, he could never find a more appropriate present for such kind of a couple. When Jake and Bill arrive at the inn in Buurguete, facing them is a tableau that mirrors their condition.

" There was one panel of rabbits, dead, one of pheasants, also dead, and one panel of dead ducks" 27

Looking at stuffed animals we see a semblance of life, but they have been killed and then stuffed; they are dead inside like the men who somehow survives the horrors of the war. So, the stuffed animals in **The Sun Also Rises** are the symbols of men who are dead inside as a result of the wound or symbolic death. In a world where love and religion are dead, the hero has to hit the bottom in his hard - drinking, sexually promiscuous world and will survive disillusionment.

After the war, Hemingway like fictional Jake Barnes is never the same again. Especially in the last days of his life, he feels no love for God or man and he feels completely isolated like his heroes in **The Sun Also Rises**. So he drowns his pain in drink. As a reaction to the shock of the wound resulting from the discovery of death and "nada", the post - war generation has a desire to live fully and to get the most out of life. As

(25) *ibid*, p.63.

(26) *ibid*, p.64.

(27) *ibid*, p.93.

Jake Barnes says :

" ... I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about." 28

Later, through the years Hemingway came to conclude that since the ultimate end is nothingness, what counts is to live well while you live and to die well when it is time to die. He calls life "grace under pressure." For Hemingway:

" Life is like a baseball field and we play in a league in which we neither ask for a handicap nor give one. It's a tough league, but the ball is the same for everyone. The pitches may vary, but all of them can be used for the championship trials. Excuses and arguments are pointless. The only thing is to get on with the game." 29

As Hemingway and his hero, Jake Barnes, point out, the important thing is to learn to live knowing that it is all a nothing, but that something is still possible.

But in the last days of his life nothing is possible for E.M. Hemingway because of the situation he is in. The main thing in his whole life is writing, but day by day, it is becoming impossible. For E.M. Hemingway:

" Once writing has become your major vice and greatest pleasure only death can stop it. ... Worry destroys the ability to write. III health is bad in the ratio that it produces worry which attacks your subconscious and destroys your reserves" 30

(28) Ibid, p.124.

(29) Norberto Fuentes, **Ernest Hemingway Rediscovered** (London: Plexus, 1988), p.56.

(30) Çeviri Dergisi, (Haziran 1987, Sayı:1), p.15.

So there is no need to struggle to "play well" and Hemingway decides to go away to avoid scenes and to retain his self-respect. As Jake Barnes, the main hero of *The Sun Also Rises*, says:

"Nobody ever lives their life all the way up except bullfighters." ³¹

For Hemingway, no other characters but it is the bullfighter, Pedro Romero, who seems to abide in the novel. He is ready for the challenge as no wounded hero is. He is the embodiment of manliness and self-respect. His dignity depends on his inner strength. But the other characters who are dead inside like stuffed animals will survive disillusionment and keep having nightmares about death.

So the tragic end of E.M. Hemingway as one of the members of such kind of generation called "lost" is not surprising.

(31) E.M. Hemingway, *The Sun Also Rises* (London: Collins, Glasgow 1987) p.12

4.2. A FAREWELL TO ARMS

E.M. Hemingway's second novel, **A Farewell to Arms** was published in 1929 and was a great success in all literary circles. It became a best-seller and a successful film. In Collier's Encyclopedia, the significance of the novel is summarized with this sentence:

" A powerful and skillfully constructed work, in turn grimly realistic and neoromantic, it ranks with his first novel among the best fiction he has written." ³²

As indicated above, "the novel is grimly realistic and neoromantic" because every material that makes us see, hear and feel is provided from Hemingway's own experiences in the First World War:

" When Hemingway came to the war he was still an innocent boy who could hardly differentiate war from sport, and who was looking forward to adult experience as he might have done a fishing trip. His initiation into what war really meant, what adults could do to each other in their "games", was shattering. Hit by an Austrian trench-mortar shell and shortly afterwards machine-gunned in the knee, he was near death. Indeed he once said "I died then", and the three Italian soldiers with him were killed. Hemingway himself in due course had over two hundred fragments of steel taken from his right knee. This was only the first of many wounds he received in a life that proved to be incredibly injury-prone, but it was the one he never forgot. From a state of innocence he had passed in a moment of unforgettable pain into a state which, for a while, he actually thought was death; life which had seemed to be such an open field of

(32) Çeviri Dergisi, Cilt 1, Sayı 1, (İstanbul: ABC Kitabevi, 1987), p.5.

exciting possibilities suddenly turned into nightmare as the healthy young American boy woke up to find himself desperately wounded and lying among corpses." 33

It will not be very daring to say that Frederick Henry, main hero of **A Farewell to Arms**, is none other than E.M. Hemingway. It is him who is wounded in the leg, who is given two medals, and who goes home, like his hero, disillusioned. In outline it is a simple story of an American lieutenant, Frederic Henry, in the Italian army who is forced to desert it and of his British mistress serving in Italy as a nurse, Catherine Barkley, who dies bearing his child.

In **A Farewell to Arms**, Hemingway disguised in the hero, Frederic Henry, tries to give every single detail of the scene full of horror, violence and death and reflects the basic futility of the First World War as seen by an American outsider. When Frederick Henry, the narrator, describes his life with the army in Italy, he wants to display the horrors of war and to show how weapons are used and lots of people get killed in name of patriotism or glory. So, by putting the objects, the equipment, the weather, the places, and the people with every single detail, Hemingway makes us feel the brutality and chaos of the battlefields that explain the psychology of the characters and also the narrator himself.

The conversation between Frederic Henry, an ambulance driver, and an Italian soldier who wants to be hospitalized out of the war with a self-inflicted wound is very striking:

"What's the trouble??

" - the war."

" How you like this goddam war ? "

" Rotten."

" I say it's rotten. Jesus Christ, I say it's rotten."

.....

" Listen, lieutenant. Do you have to take me to that regiment ? "

" Yes."

"Because the captain doctor knew I had this rupture. I threw away the goddam truss so it would get bad and I wouldn't have to go to the line again."

" I see."

.....

" If I go back they'll make me get operated on, and then they'll put me in the line all the time."

.....

" You wouldn't want to go in the line all the time, would you ? " he asked.

" No."

" Jesus Christ, ain't this a goddam war ?" ³⁴

Obviously, the conversation makes it clear to us that the final effect of war is pessimism, despair and feeling of nothingness. The soldier's fear and disillusion is strongly felt by Frederick Henry as one of the victims of this dirty war, but there is nothing to do for him; not only for him but also for the million of others who take part in the same drama.

Hemingway who comes to the brink of death many times, and

(34) E.M. Hemingway, *A Farewell to Arms*, (London: Richard Clay Ltd., 1989), p.35-36.

comes into close contact with all different forms of death in war expresses his own feelings about war through the words of the mechanic Passini:

"There is nothing worse than war. "

Defeat is worse." I said

"I do not believe it." Passini said still respectfully.

"What is defeat? You go home."

"Tenente", Passini said "There is nothing as bad as war. We in the auto-ambulance cannot even realize at all how bad it is. When people realize how bad it is they cannot do anything to stop it because they go crazy." ³⁵

So, the effect of war on people is so strong that it is impossible to accept any of the conventional moral attitudes or political assumptions current in their own country for Passini and also the other characters who suffer from the terror and horror of war on the Italian front. What Passini means when he is asking "What is defeat?" is very clear that everything is meaningless. Hemingway, the narrator, and his characters know that "winner takes nothing" so the end is emptiness and nothingness. Man's fate is suffering and death.

In **A Farewell to Arms**, fictional Frederic Henry like real Hemingway comes to the brink of death many times and comes into close contact with different type of death-wounded soldiers dying from grenades, bombs or machine gun; soldiers shot for deserting; outside the range of fire threat of drowning. For that reason both Hemingway and his hero cannot free himself from thinking the scene full of horror, violence and death over and over again life long. Especially the day he

(35) Ibid, p.49.

is wounded is the experience that he never forgets :

" There was a great splashing and I saw the star-shells go up and burst and float whitely and rockets going up and heard the bombs, all this in a moment, and then I heard close to me someone saying, "Mamma mia ! Oh, mamma mia! I pulled and twisted and got my legs loose finally and turned around and touched him. It was Passini and when I touched him he screamed. His legs were towards me and I saw in the dark and the light that they were both smashed above the knee. One leg was gone and the other was held by tendons and part of the trouser and the stump twitched and jerked as though it were not connected. He bit his arm and moaned "Oh Jesus shoot me Christ shoot me. Stop it. Stop it. Stop it I made sure Passini was dead. ... I knew that I was hit and leaned over and put my hand on my knee. My knee wasn't there. My hand went in and my knee was down on my shin. I wiped my hand on my shirt and another floating light came very slowly down and I looked at my leg and was very afraid. "Oh, God," I said, "get me out of here." " 36

As clearly seen this horrible experience has badly damaged him and makes him feel disappointed. Consequently it is not easy for him to forget the scene of horror and the moment of the injury as a man who is both physically and morally wounded. Rather, in **A Farewell to Arms**, Frederic Henry like real Hemingway cannot help having nightmares which repeat the wounding incident in Italy. When Frederic Henry is in hospital in Milan, what he says helps the reader to understand the situation he is in:

" I woke sweating and scared and then went back to sleep trying to stay outside of my dream." 37

(36) *Ibid*, p.53-54.

(37) *Ibid*, p.81.

But trying to stay outside of his dream or having the light on even when he sleeps cannot be real solution for both Hemingway and his hero, Frederic Henry, because they are aware of the nothingness overlaps them.

However, in a world full of death and brutality, the only thing that makes Henry's life meaningful is the love tha the feels for an English nurse, Catherine Barkley. But even the love that they feel for each other cannot stop them talking and thinking about death. Because there is death everywhere and they are aware of the fact that there is no end to it. So, the brutality and the chaos of the battlefields explain the psychology of the characters. As Catherine Barkley says to Frederic Henry:

" There's only us two and in the world there's all the rest of them. If anything comes between us we're gone and then they have us. "

" They won't get us." I said "Because you're too brave. Nothing ever happens to the brave."

" They die of course."

" But only once."

" I don't know. Who said that ? "

" The coward dies a thousand deaths, the brave but one ? "

" Of course. Who said it ? "

" I don't know. "

" He was probably a coward. " she said

"He knew a great deal about cowards but nothing about the brave.

The brave dies perhaps two thousand deaths if he's intelligent. He simply doesn't mention them." 38

As indicated in the conversation above, Henry and Catherine who are close to death know that there is no meaning and security in the man's life. Man's life is suffering and death. So, in a novel we often come across the characters who are in despair since they are always on the edge of nothingness. As we understand through the words of Henry, it is really difficult to live with the feeling of absurdity:

" I was always embarrassed by the words sacred, glorious and sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stock-yards at Chiago if nothing was done with the meat expect to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have them mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates." ³⁹

As we see the war in the story is really symbolic of all life and life's absurdity. And main character, F. Henry as are flection of real Hemingway knows that man is in despair because he is always on the edge of nothingness. After seeing the chaos and cruelty and desolation of war, F.Henry escape sfrom Italian Army and wishes to turn to

(39) Ibid, p.162.

Catherine's arms. He meets her at Stresa. At the beginning everything seems working properly but the situation suddenly changes and at the end of the novel he has to say "farewell" to the arms of his beloved one. Despite of her bravery, she dies after a difficult Caesarian delivery. Henry loses everything with the death of Catherine. The emptiness of his life and the feeling of NADA is strongly felt after losing the only person in the world he cares. As F. Henry says:

" If people bring so much courage to this world the world has to kill them, so of course it kills them. The world breaks everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry." 40

Only through the words of F. Henry, Hemingway expresses his own feeling. For him, life is a drama played in a violent and meaningless world. The aim of life is not to win since man cannot beat the invincible winner, death, but to play well.

What Hemingway said about **A Farewell to Arms** in 1948 is really important in order to get the world view of the writer, himself:

" During the time I was writing the first draft my second son Patrick was delivered in Kansas City by Caesarean section, and while I was rewriting my father killed himself in Oak Park, Illinois ... I remember all these things happening and the fine times and the bad times we had in that year. But much more vividly I remember living in the book making up what happened in it every day. Making

(40) Ibid, p.216.

the country and the people and the things that happened I was happier than I had ever been ... The fact that the book was a tragic one did not make me unhappy since I believed that life was a tragedy and knew it could have only one end. ⁴¹ So, through the years Hemingway comes to conclude that since the ultimate end is nothingness, there is nothing to do except trying to do his best and to find out how to live in it.

During the last years of his life, Hemingway just like Henry loses everything that makes his life meaningful and decides not to struggle and prefers committing suicide instead of living with the feeling of NADA.

(41) Carlos Baker, Hemingway: **The Writer as Artist** (New Jersey Princeton University Press, 1952), p.78.

4.3. THE SNOWS OF KILIMANJARO

The Snows of Kilimanjaro, one of Hemingway's best shortstories, was published in 1936. In investigating Hemingway's concept of death, the book proves itself to be a very good fiction since the story takes place in the last day of a man's life.

In **The Snows of Kilimanjaro**, a young writer leads a sterile existence with his rich wife. As the story begins Harry, the main character of the book, and his wife are on a hunting expedition in Africa, but the man is lying very sick with a gangrenous leg and to crown it all, they are stuck there waiting for the airplane. While Harry, a disappointed writer, lies dying on a camp-bed, he recalls his past life and thinks of all the works he will leave unwritten. As Robert W. Stallman, a literary critic, remarks:

" The story is about an artist - or potential artist - who died spiritually the day he traded his integrity for security, and here he is dying now with a gangrenous leg ... His gangrenous leg is a symbol of his moral gangrene as creative writer. Obversely put, writing is a struggle, an act of labor and pain ... But Harry never exerted himself, never tried because he feared he might fail ... That he recollects his fragmented past, experiences he failed to recreate into formed literary works, that he recollects all that he has missed out on as potential artist, evokes the ironical poignancy of Harry's situation." 42

As indicated in the extract above, **The Snows of Kilimanjaro** is the story of the writer Harry who has sold his dignity and integrity. Harry, who is the closest representative of Hemingway

(42) Contemporary Literary Criticism, Hemingway, Vol.19, p.212.

himself, is a disappointed writer. So, the interior monologues, flashbacks and dialogues of Harry Street expresses the feelings of Hemingway and also his situation that is distressing and full of problems in the last days of his life.

Like real Hemingway, fictional Harry Street starts life full of curiosity, hope and yearning for truth. But going to war in his youth, he becomes demoralized and the story, Harry's interior monologues, flashbacks show that his memories as well as his dreams are full of death:

" ... Williamson, the bombing officer, had been hit by a stick bomb someone in a German patrol had thrown, and screaming, he had begged everyone to kill him. He was a fat man, very brave, and a good officer, although addicted to fantastic shows. But that night he was caught in the wire, with a flare lighting him up and his bowels spilled out into the wire, so when they brought him in, alive, they had to cut him loose. Shoot me, Harry. For Christ sake shoot me ... But he had always remembered Williamson that night." ⁴³

As we see, the psychological effects of the World War years are too strong that Harry, one of the members of "lost generation", cannot help thinking about the scene full of violence, horror and death. So, Harry's recollection of the past is certainly given here for us, the readers, in order to reveal that he, as a writer, has enough material to be able to write good stories but he prefers to live a debauched life on his wife's money and let his talent go to seed. Harry knows that what has happened is no one's fault but his own. As Harry Street says:

" ... This rich bitch, this kindly caretaker and destroyer of his talent. Nonsense. He had destroyed his talent himself. Why

(43) E.M. Hemingway, *The Snows of Kilimanjaro*, (London: Collins, Glasgow, 1977), p.26.

should he blame this woman because she kept him well? He had destroyed his talent by using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook." 44

The only meaningful activity in Harry's life is writing, but he is prevented from it as a result of his present plight. As a member of lost generation he will never be at peace with himself and he is a failure as a husband, lover and the worst of all as a writer. While he is lying very sick with a gangrenous leg, he is aware of the fact that he is slowly dying and it is too late for him to accomplish something:

"Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either. Maybe you could never write them, and that was why you put them off and delayed the starting. Well he would never know, now." 45

So, the thought of not being able to write the books and stories he promised himself makes him so depressed that there seems to be no hope for him in the future. Like the main hero of the story, Hemingway, whose literary production dwindles almost to nothing during the last years of his life, expresses his own feelings in the words of Harry Steet:

"There was so much to write. 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 he had watched it and it was his duty to write of it, but now he never would." 46

(44) *Ibid*, p.15.

(45) *Ibid*, p.9.

(46) *Ibid*, p.20.

For Hemingway, the main thing that makes his life colorful is "writing". "Writing" means everything to him but during the last days of his life he cannot write, and consequently he loses his self-respect. So, the life which is called "grace under pressure" by E.M. Hemingway turns to a losing battle.

Two months before committing suicide, the conversation between Hemingway and his close friend, A.E. Hotchner, helps us to get the point and the main reason why he committed suicide.

"Papa, why do you want to kill yourself?"

He hesitated only a moment; then he spoke in his old deliberate way:

"What do you think happens to a man going on sixty-two when he realizes that he can never write the books and stories he promised himself?"

"But how can you say that? You have written a beautiful book about Paris, as beautiful as anyone can hope to write. How can you overlook that?"

"The best of that I wrote before. And now I can't finish it."

"But perhaps it is finished and it is reluctance..."

"Hotch, if I can't exist on my terms, then existence is impossible. Do you understand? That's how I've lived, and that is how I must live - or not live."

"But why can't you just put writing aside for now? You have always spent a long time between books. **Ten years between To Have and Have Not and For Whom the Bell Tolls** and then ten years more until **Across the River**. Take some time off. Don't force yourself. Why should you? You never have."

"I can't."

"But why is it different now ? May I mention something ? Back in 1938 you wrote a preface for your short stories. At the end of it you said you hoped you could live long enough to write three more novels and twenty-five more stories. That was your ambition. All right -**For Whom the Bell Tolls, Across the River** and into the Trees and **The Old Man and the Sea**, not to mention the unpublished ones. And there's more than twenty-five stories, plus the book of Paris sketches. You've fulfilled your covenant- the one you made with yourself - the only one that counts. So, for God's sake Why can't you rest on that ?"

"Because - look, it doesn't matter that. I don't write for a day or a year or ten years as long as the knowledge, that I can write is solid inside me. But a day without that knowledge, or not being sure of it, is eternity."

"Then why not turn from writing altogether ? Why not retire ? God knows you have earned it."

"And do what ?"

"Any of things you love and enjoy. You once talked about getting a new boat big enough to take you around the world, fishing in good waters you've never tried. How about that ? Or that plan about the game preserve in Kenya? You've talked about the tiger shoot in India- Bhaiya's invitation - there's that. And at one time we talked about your going in with Antonio on the bull ranch. There's so damn many things ..."

"Retire ? How the hell can a writer retire ? Dimaggia put his records in the book, and so did Ted Williams, and then on a particular good day, with good days getting rarer, they hung up their shoes. So did

Marciano. That's the way a champ should go out. Like Antonio. A champion cannot retire like anyone else."

"You've got some books on the shelf ..."

"Sure. I've got six books I declare to win with. I can stand on that. But unlike your baseball player and your prize-fighter and your matador, how does a writer retire? No one accepts that his legs are shot or the whiplash gone from his reflexes. Everywhere he goes, he hears the same goddamn question - What are you working on?" 47

As indicated above, Hemingway cannot get away from the fact that there will be no hope for him in the future. Consequently, "death" becomes the only way of escape or solution to get rid of his problems. As Harry Street, a representative of Hemingway himself, says:

"... all he felt now was great tiredness and anger that this was the end of it. For this, that now was coming, he had very little curiosity. For years it had obsessed him; but now it meant nothing in itself. It was strange how easy being tired enough made it." 48

At the end of the story, Harry dies in his sleep. He has a dream-vision that the plane is there they put him in it. The plane soars and they start going over the hills and climbing higher and higher, headed toward the square top of the Kilimanjaro. As Belma Ötüş Remarks:

"So his soaring and achieving the summit - death - is a mystic ascension leaving behind decay and senselessness; getting above it all, Harry is not victimized by death. His inner struggle ends in victory, in his awareness of lack of meaning in life. He knows life

(47) Çeviri Dergisi, Cilt 1, Sayı 1 (İstanbul: ABC Kitapevi, 1987) p.107-108.

(48) E.M. Hemingway, **The Snows of Kilimanjaro** (London: Collins, Glasgow, 1977), p.9.

ends in death and what leads to death is senseless and accidental - just a stretch and carelessness" ⁴⁹

So, why the dried and frozen carcass of leopard in the snow of the western summit of Kilimanjaro is emphasized by the writer in the opening paragraph of the story is clear: The leopard loses its way and dies trying to reach the House of God, or immortality. And Harry Street, the hero of *The Snows of Kilimanjaro* never wakes up from his strange nightmare and dies without reaching the Ngaje Ngai. Like the leopard, Hemingway ultimately feels unable to complete his task and as a result he "invited" and received death by choice.

(49) Belma Ötüş, *The Concept of Death in Ernest Hemingway*, (Ankara, Turkey: Doğuş, 1969), p.50.

4.4. THE OLD MAN AND THE SEA

In 1952, E.M. Hemingway published *The Old Man and The Sea*, the most important and famous work for which he was awarded the Pulitzer Prize given each year for distinguished American fiction. And then, in 1954 the Swedish Academy awarded him the Nobel Prize for Literature for "his powerful, style-forming mastery of the art of modern narration, as most recently revealed in *The Old Man and the Sea*."

The novel is the heroic tale of an old Cuban fisherman, Santiago, who hooks a giant marlin, only to lose his magnificent catch to sharks. As Clinton S. Burhans remarks:

"The Old Man and the Sea can be interpreted as a parable of mankind, showing man's life as a struggle against unconquerable natural forces, a struggle in which through dignity, a kind of victory is won in defeat" ⁵⁰

As we came across in most of his works, we see the reflection of Hemingway's mature view of the tragic irony of man's fate in this novel. He writes about himself again when he describes Santiago. He is none other than E.M. Hemingway with the cracks in his hands from the fishing tackle and the "benign skin cancer caused by the reverberating sunlight on tropical seas."

Santiago, who is the embodiment of honour, courage and endurance, after eight-four days without a fish, ventures far out to sea alone and hooks a giant marlin in the Gulf Stream. For two days and two nights the old man holds on while he is towed farther out to sea, finally he brings the fish alongside, harpoons it and hashes it to his skiff.

(50) Study-Aid Series on *The Old Man and the Sea*, (London, 1971), p.57.48

Almost at once the sharks begin to take his prize away from him. He kills the muntil he has only his broken tiller to fight with. Then they eat all and reduce it to a skeleton. Santiago showed an example of his struggle against unconquerable natural forces through dignity and courage, although he loses the fish at the end because of the sharks.

As indicated above, the story of the old man's struggle with the fish is the reflection of Hemingway's struggle against obstacles as a writer in his real life. The inevitable end in both Hemingway's life, and fictional Santiago is the same. The old man loses his fish and Hemingway loses his life.

During the last years of his life, Hemingway, a disappointed writer, just like his main character in **The Old Man and The Sea** tries to battle and overcome the obstacles to attain his previous success in writing. The old man battles against the fish with courage and faces his loss with dignity. Although fictional Santiago is physically exhausted like real Hemingway, he is quite hopeful for his mentality. At the same time, he feels himself very courageous, dignified and hopeful against unconquerable natural forces. Hemingway expresses his own feelings in the words of Santiago:

" I may not be as strong as I think, "the old man said. "But I know many tricks and I have resolution." 51

So, through the words of Santiago we understand that Hemingway who realizes his own weaknesses and frailties makes an effort in order to be able to overcome them and believes that he has to go on writing which makes his life meaningful. But, in reality "writing" which is defined as a struggle, an act of labor, and pain by Robert W. Stallman, a literary critic, causes him to commit suicide. As Santiago

(51) Ernest Hemingway, *The Old Man and the Sea*, (London: Collins, Glasgow, 1990), p.17.

remarks:

" ... everything kills everything else in some way. Fishing kills me exactly as it keeps me alive." 52

So, the significance of fishing for an old fisherman is identified with the significance of "writing" for Hemingway as a writer in **The Old Man and the Sea**. The old man, like Hemingway is not one to accept defeat. Like other Hemingway heroes, his philosophy is:

" Man is not made for defeat ... A man can be destroyed but not defeated." 53

As Philip Young remarks:

" As always the code hero, here Santiago, comes with a message, and it is essentially that while a man may grow old, and he wholly down on his luck, he can still dare, stick to the rules, persist when he is licked, and thus by the manner of his losing win his victory." 54

Throughout the novel, Santiago is given heroic proportions. He is a "strange old man", still powerful and stillwise in all the ways of his struggle. As Philip Young remarks: After he hooks the great marlin he fights him with epic skill and endurance by saying:

" I will show him what a man can do and what a man endures." 55

For Hemingway what counts most in existence is the dignity and courage with which we conduct ourselves in the process of being

(52) Ibid, p.91.

(53) Ibid, p.89.

(54) William Van O'Connor, **Seven Modern American Novelists**, (Minneapolis: The University of Minnesota Press, 1959), p.168.

(55) Ernest Hemingway, **The Old Man and the Sea**, (London: Collins, Glasgow, 1990), p.55.

destroyed by life and the world. And when the sharks - the symbols of death and obstacles - come, he is determined to fight them until he dies. Santiago:

"I'll stay with you until I am dead." ⁵⁶

So, we come across a character who has made a firm decision to struggle and will not let anything to stop him. As Clinton S. Burhans remarks:

"They are the qualities which define man's true place in a world of violence and death indifferent to him, and they are the context which gives the experiences of the old fisherman, its ultimate significance as the reflection of Hemingway's culminating concept of the human condition- his tragic vision of man. For in his understanding that "it is enough to live on the sea and kill our true brothers". The fellow creatures who share life with us and whom he loves, the old man is expressing Hemingway's conviction that despite the tragic necessity of such a condition, man has a place in the world. And in his realization that is going alone and too far out, "beyond all people in the world", he has ruined both himself and also the great fish, the old man reflects Hemingway's feeling that in his individualism and his pride and his need, man inevitably goes beyond his true place in the world and thereby brings violence and destruction on himself and on others." ⁵⁷

Like Santiago, Hemingway never completely gives up struggling and he never accepts retiring as a writer. Because "writing" (just like "fishing" for Santiago) is what he does best and what he likes best to do. In 1954, a portion of his acceptance speech as a Nobel

(56) Ibid, s.43.

(57) Study-Aid Series on *The Old Man and the Sea*, (London, 1971), p.265.

prize- winner summarizes his attitude toward his work:

" For he (the writer) does his work alone and if he is a good enough writer, each book should be a new beginning where he tries again for something that has never been done or that others have tried and failed." 58

As indicated above, "each book should be a new beginning" and Hemingway makes this point clear for his readersthrough the words of an old Cuban fisherman, Santiago:

"The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it." 59

In *Seven Modern Amerikan Novelists* , Philips Young, a literary critic, reveals what he thinks about his speech for the readers:

" Like Hemingway, Santiago is a master who sets out his lines with more care and precision than his competitors, but he has not had any luck in a long time. Once he was very strong, the champion, yet his whole reputation is imperiled is now, and he is growing old. Still he feels that he has strength enough; he knows the tricks of his trade; he is resolute and he is still out for the really big success. It means nothing that he has proved his strength before; he has got to prove it again, and he does. After he has caught his prize the sharks come and take it all away from him, as they will always try to do. But he caught it, he fought it well, and he did all he could ... " 60

(58) Thomas Kral, *Potraits in Word*, (Washington: United States Information Agency, 1985), p.56.

(59) Ernest Hemingway, *The Old Man and the Sea* (London: Collins, Glasgow, 1990), p.56.

(60) William Van O'connor, *Seven Modern American Novelist*, (Minneapolis: The University of Minnesota Press, 1959), p.169.

But, unfortunately, in the last years of his life the situation he is in prevents him from writing which makes his life meaningful, and causes him to feel close to despair. In **The Old Man and the Sea**, Santiago, who hooks a giant marlin after a run of bad luck, compares himself to the fish and expresses his feelings in that way:

" I wonder if he has any plans or if he is just as desperate as I am." 61

So, the thought of not being able to write the books and stories that he plans affects his emotions and his mental state. Consequently, his every attempt fails and he realizes the fact that there seems to be no possibility of comfort and success. The conversation between the boy, Manolin, who used to help Santiago before transferring to another boat on the insistence of his father, and an old Cuban fisherman expresses the writer's own feeling clearly:

" They beat me, Manolin, " he said. "They truly beat me."

" He didn't beat you. Not the fish."

" No. Truly. It was afterwards." 62

As indicated above, we understand that the sharks which have the symbols of invincible death take it all away from him. And day by day he becomes so sick and weak that he no longer cares if he lives or dies. As Santiago, a representative of Hemingway himself, says :

" Come on and kill me. I do not care who kills who." 63.

As is clearly seen, he invites and receives death by choice. He does not want death slowly to capture and master him. Unfortunately, "death" becomes the only solution to get rid of his problems. As Santiago says:

(61) Ernest Hemingway **The Old Man and the Sea**, (London: Collins, Glasgow, 1990), p.40.

(62) *Ibid*, p.107.

(63) *Ibid*, p.79.

" He took all his pain and what was left of his strength and his long-gone pride and he put it against the fish's agony." ⁶⁴

And in 1961, he tripped the trigger of his double-barelled shotgun and killed himself thinking that:

" Perhaps killing was a sin ... but then everyting is a sin. Do not think about sin. It is much too late for that and there are people who are paid to do it." ⁶⁵

So, he dies accomplishing something and what he does isthe greatest victory that Hemingway wins.

(64) Ibid, p.80.

(65) Ibid, p.90.

5.0 CONCLUSION

During the last years of his life, the source of frustration for E.M. Hemingway was that his literary production had dwindled almost to nothing. As a writer, as opposed to journalist, his career seemed to have come to a halt. And everyone was more or less aware of the fact. His past achievements must have seemed like an immense wall that he would have to try to scale once again, without help from anyone.

Consequently, he preferred to die while he was still strong to accept or refuse. He did not want death slowly capturing and mastering him. He invited and received death by choice. On the morning of July 2nd 1961 he tripped the trigger of his double - bared shotgun and was instantly killed.

In Paris, during the twenties, Hemingway wrote a poem called Montparnosse. It begins as follows:

" No suicide is real. A young Chinese boy killed himself and is dead.
His mail still arrives at the Dome."

Under the glass top of a table at the Finca Vigia visitors can see hundreds of unopened letters from all parts of the world. As Norberto Fuentes remarks:

" He killed himself and is dead, He still gets mail at Finca Vigia."

He died, but accomplishing something. As Edward L. Galligan feels that "Hemingway teaches how to live in this world. He is a prophet like figure who works the miracle of converting the pessimism into optimism. And his greatness lie in what he discovered about how to live in awareness of reality of death." 66

(66) Thomas Kral, **Portraits in Words**, (Washington: United States Information Agency, 1985), p.56

Hemingway was, and remains, the peoples writer as Max J.Herzberg; the literary historian, remarks:

" In all probability Hemingway's technical achievement has been great enough so that his better books would survive of only for the style in which they were written ... His techniques, his attitudes, his sensitivity to spirit of the age, and to violence, which has played such a role in it, conspired to establish him as one of the greatest of modern writers, and the best of his work seems likely to secure him a permanent and prominent place in the history of American letters." ⁶⁷

(67) Edward L. Galligan, *Hemingway's Staying Power*, (Massachusetts Review, 1969), p.439.

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