

The Concept of Death and Violence in Ernest Hemingway's Works

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ABSTRACT

The aim of this research is to investigate the concept of death and violence in Ernest Hemingway's works. It is a thematic analytical study which tries to find out essential features of the writer's literary activity and to explain why the above coupled with the essential messages on the concept of death and violence, portrayed in Hemingway's novels, are some of the reasons why his works have been rendered classics of the American literature. The method used is descriptive analytical method. In the first part descriptive method is followed, whereas in the second part analytical method is adopted. It tries to answer some questions, such as: How far Hemingway's character portrayal and writing style are determined by the concept of violence and death? Does the choice of words (diction) and plot structure (narration and chronology) is determined by the theme of death and violence? From the theoretical 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 violence. And the research recommends that, because of his distinctive writing style and simplicity, his works especially short stories should be taught to in universities and schools as well.

Key words: Grace under Pressure, Code Hero, stoicism, Suicide.

المستخلص :

تهدف هذه الدراسة لبحث مفهوم العنف والموت في أعمال الكاتب ارنست همقواي. فهي دراسة زو مغزي تحليلي تحاول ايجاد بعض الخصائص المهمة المرتبطة بنشاطاته الادبية ومن ثم شرح بعض الدلالات المرتبطة بقضية العنف والموت وتقديم الشخص، وكيف ساعد ذلك علي صيرورة اعماله من روائع الادب الامريكى. اتبع الباحث المنهج الوصفي التحليلي. علاوة علي ذلك تحاول هذه الدراسة للاجابة علي بعض الاسئلة من بينها: الي اي مدى أثر مفهوم الموت والعنف علي النمط الكتابي و توظيف الشخص؟ وهل اختياره للمفردات ودلالاتها و البنية السردية (الشكل والمضمون) لاعماله الادبية ناتجة عن مفهوم العنف والموت؟ فمن خلال الدراسات النظرية و التحليل الدقيق لاعماله توصل الباحث الي ان ارنست همقواي يعتبر من اميز كتاب القرن العشرين الذين تمركزت كتاباتهم في تناول قضية العنف والموت. ومن ثم يوصي الباحث بتدريس اعماله خاص القصص القصيرة منها لطلاب الادب الانجليزي في الجامعات والمدارس العليا لما لها من فوائد لتعلم مهارات الكتابة و عمق الفكرة وبساطة التعبير.

Introduction

American literature in the twentieth century exhibits two qualities which make it distinctive: in a sense it is individualistic in term of its rebellion against social, moral, traditional, cultural and literary convention. On the other hand, it is a search for a national vernacular so that writers might write in a way that is wholly American. It is also characterized by its diversity, more violence, more liberation outlook, brutality and death, more scientific in techniques, heterogeneous and cosmopolitan in its scope.

The rise of realism came strikingly after the civil war between the industrial north and agricultural south. Then in the twentieth century an opposing tendency came as a reaction

to realism comprising different forms of repudiation of external objectivity including psychological fiction, neo-romanticism, impressionism, symbolism, neostoicism and other forms of anti-realistic experiments.

Thus, in spite of the general cynicism, modern America is tremendously creative in literature, especially novel form. There is a kind of rejection of American traditional culture, and many literary men and novelists like: Ezra Pound, Gertrud Stein, T. S. Eliot, and Ernest Hemingway took the form of expatriation. They were also attracted by Europe with its lack of traditionalism and its more sophisticated attitudes towards literary production, especially novel.

Under such a condition the American novelist and Noble prize winner Ernest Miller Hemingway put himself into a towering fame, established what is called Hemingwayan style, with creative ideological themes which include phrases such as: Code of Moral, Grace Under Pressure, neostoicism, Death and Love, Man the Sinner, Brutality and Violence, and the Persistence of Desire. So, this research is aimed at discussing one of the crucial aspects of Hemingway's literary career; that is, Death and Violence in his Works.

Statement of the problem

With the communication revolution, American society become more mobile and homogeneous, and regionalism, the dominant mode of the 19th century literature, all but, vanished, except in the works of some writers. At the same time, American writers began to exert a major influence on world literature. After the world war, horror and the brutal reality of the war had a crucial impact on the American imagination. There were rapid changes in society, and rebellion changes in fiction. These changes have brought into beings many problems concerning understanding, analyzing, and relating American fictional production with the local color. There are many problems concerning expression, stylistic techniques, intersexuality, juxtapositions, structures, methodology of writing with different approaches. All of these different problematic aspects are going to be discussed throughout research.

The Objectives of the Research

This research is aiming at achieving the following objectives:

1. To probe the general characteristics of modern American fiction, especially novel, and to what extent it has contributed to the world literature.
2. Portraying Hemingway's novels with their different styles, techniques, ideas and to see how far Hemingway was able to coin different themes like Grace under Pressure, Death and violence in his fictional works.
3. To depict Hemingway's life and its resemblance to his literary career.
4. To investigate the different aspects of realism in American novel presented by Hemingway's novels: A Farewell to Arms, For Whom the Bell Tolls and The Sun Also Rises.
5. To investigate the thematic representation of death and violence in Hemingway's works.

The Questions of the Study

This research is intended to answer the following questions:

1. How is Hemingway's life reflected in his writing?
2. How far the character portrayal and representation is determined through the theme of death and violence?
3. Does the choice of words (diction) and plot structure (narration and chronology) is determined by the theme of death and violence?

4. How is the "iceberg principle" used in Hemingway's works?

The Methodology

This research is descriptive and analytical. However, the researcher has adopted a number of critical approaches in order to analyze the novels under consideration, including historical, psychological and formalistic approaches. In the first part descriptive method is followed, whereas in the second part analytical method is adopted.

Hemingway's Fame and Literary Reputation

Hemingway lived with the expectation of fulfilling his idea of ideal masculinity. This embraced the notion of honor, courage and strength as the most important factor in life by implying capability of acting with "grace under pressure", meaning to be able to act as a man even in the most brutal situation.

It seems that during his whole literary career Hemingway has focused on creating a strong public image as a stereotype of macho behavior and on increasing his fame as a celebrity. In his essay on Hemingway's style, Hugh Kenner¹ suggests that, the vital connection between detachment and emotion, between the substance and the surface of his art. In 1923 Hemingway abandoned journalism for fiction, lived an impoverished expatriate life in the attics and cafés of Paris. He boxed in Paris, skied in Austria, fished in Spain and tested his courage against the bulls in Pamplona. He described this world of men without women in his books, and suggested that the same courage and skill were required for both killing and creating. He had as Meyers² says: four attractive wives—one for each big book—fathered three sons, and became a model of how to live as well as how to write, of the art of life as well as the life of art.

Moreover he acts and writes like an intellectual and his glorification of machismo, blood sports, physical violence, war and death, made him appear to be far less intelligent than he actually was. His public image attracted a vast number of readers and his major novels achieved immense popular and financial success.

Saul Bellow³ praised him for his ability to withstand the threatening test of violent experience and sudden fame, and said his dramatic characters were an expression of his inner strength: Hemingway thinks of himself as a representative man, one who has had the necessary qualifying experiences. He has not been disintegrated by the fighting, the drinking, the wounds, the turbulence, the glamour, he has not gotten lost in the capitals of the world, nor has he disappeared in the huge continents, nor has he been made anonymous within the oceanic human crowd. He keeps the outlines of his personality

Norman Mailer⁴ saw him as a tragic figure wrestling, with destructive self-knowledge: "It is not likely that Hemingway was a brave man who sought danger for the sake of the sensations it provided him. What is more likely the truth of his own odyssey is that he struggled with his cowardice and against a secret lust to suicide all his life, that his inner landscape was a nightmare, and he spent his nights wrestling with the gods. It may even be that the final judgment on his work may come to the notion that what he failed to do was tragic, but what he accomplished was heroic, for it is possible that he carried a weight of anxiety with him which would have suffocated any man smaller than himself."

That is why Hemingway remains one of the most famous American novelists. It is, as Raeburn⁵ mentions, almost 'as though the 20th century itself has come to a sudden, violent, and premature end'

Like most middle class, argues Cawelti⁶ American boys at the turn of the century, young Hemingway was brought up on the tales of Horatio Alger, in which worthy, healthy minded lads rapidly ascended the ladder of success. Moreover, Ernest Hemingway

suggests Braudy⁷ emerged as a prime case of someone who was fatally caught between his genius and its popularity'. Towards the end of his life, the image of papa Hemingway outdoors, fishing or hunting or at war had come to supplant that of the dedicated artist at his desk.

In his book, John Raeburn⁸ emphasizes two basic points about Hemingway's fame: 'First, Hemingway became the most public of all American writers. Second and somewhat judgmental point is that, what happened was Hemingway's own fault.

In calling particular attention to his bravery and unwillingness to compromise, Carlos Baker⁹ prints for the first time his definition of guts as Grace under Pressure, a phrase that became a famous ingredient of his legend. It is his art that makes him worth writing about.

Ross¹⁰ goes: 'to describe as precisely as possible how Hemingway, who had the nerve to be like nobody else on earth, looked and sounded when he was in action, talking between work periods- to give a picture of the man as he was, in his uniqueness and with his vitality and his enormous spirit of fun intact.'

He was the first American artist, who announces his prominence as argues Donaldson¹¹. He was determined to distance himself from the conventional image of the aesthete as an effete and a sexual creature, just as he had done, fictionally with the early story. As Donaldson observes, whether the subject was bullfighting, big-game hunting, or the battle for Madrid, Hemingway was as if writing about himself, and sketching towards an autobiography of the personality he chose to present to the public.

Moreover, Hotcher¹² adds that, Hemingway's presentation for himself may have owed something to altruism, but he may also have adopted his image to gain approval and attention, to prevent raids on his psyche, to prove himself against the most demanding tests, or for all these reasons. He was an extremely complex man whose actions could not conveniently be ascribed to single causes.

Nevertheless, in spite of his fame, like some American writers, Hemingway's suicide in 1961 offered a final act of cohesion in a world where the false and the true were hard to tell a part. Braudy¹³ writes, but he was far more famous, and hence far more subject to 'a fragmentation of self and public image' than the others. One of the things that caused him to take his life may well have been the disparity between universal fame and his fading powers.

Literary Reputation

It seems to me necessary to distinguish his popularity with the general public from his literary reputation proper among his fellow novelist and among critics. In both cases, his score is high, but for different reasons. He achieved popularity with common readers, first, of course, because he wrote romantic stories, which seemed as good as true, and secondly, because he extolled a new style of living, tougher, more daring, more heroic and idealistic, than one encountered in everyday life. Asselineaw¹⁴ agrees with what I have said. He says: True, the critics and literary men generally considered Hemingway rather immature and thought that he had little to say, but they did not mind, for he said it wonderfully. In short, they admired his style, that extraordinary style with punch in it, which takes the vernacular as its instrument and manages to make it express everything and anything, for, with this unpromising medium, he renders sensations in the most vivid way and at the same time succeeds in creating a fourth and even fifth dimensions, to take up his own word.

In the early 1920s he received sympathetic encouragement and practical help from Sherwood Anderson, Gertrude Stein, Ford Madox Ford, Ezra Pound and Scott Fitzgerald.

He was, as Meyers¹⁵ adds: 'the rising star of American literature and seemed to have the surest future. More importantly, he expresses his characteristic themes of violence, stoicism, war and death in perfectly controlled prose; and seems to exercise all emotion from his work while allowing it to move powerfully beneath the surface.

By presenting a succession of images,' writes Harry Levin¹⁶ 'each of which has its brief moment when it commands the reader's undivided attention, he achieves his special vividness and fluidity....He derives his strength from a power to visualize episodes through the eyes of those most directly involved.'

Tony Tanner¹⁷ adds: 'It is this elevation of intensity over continuity, the "now" over history, and the evidence of the senses over the constructs of the mind that determines the whole point of view and strategy of Hemingway's prose and explains his essential preoccupation with what we might call the "over sensitized hero." Criticism 'has played an unusually important part in Hemingway's career. He received almost universal praise in the 1920s and reached the peak of his contemporary reputation with 'A Farewell to Arms' in 1929, and *For Whom the Bell Tolls* (1940).

However, Jacqueline Tavernier-Courbin¹⁸ argues that: 'Hemingway's works covered his whole career and contained interesting analyses of his various phobias (fear of darkness, fear of death , fear of fear, morbid competitiveness, etc).' she showed that his heroes were projections less of what he was than of what he would have liked to be and indeed tried hard to become.

Thus, Hemingway, in my view, wanted readers to admire him and to bask in their admiration, though in his inmost heart he knew he was deceiving both the others and himself.

Ralph Ellison¹⁹ has described the psychological and aesthetic effect of Hemingway's life and language, and explained why he was an even more important model for him than the black novelist Richard Wright: Because he appreciated the things of this earth which I love.... Because he wrote with such precision.... Because all that he wrote was involved with a spirit beyond the tragic.... Because Hemingway was a greater artist than Wright.... Because Hemingway loved the American language and the joy of writing.

This last testimony is the real portrait of Hemingway as a man of no comparison throughout the twentieth century.

The Writing Style of Hemingway

Hemingway was the pioneer of a new style of writing that was certainly based on modernism, but was enriched by his own personal ability to write "live in action". He created a new kind of prose, which became a model to follow and is part of the reason why his style is still imitated all over the world. The main focus of his writing was the factual. He, as Lynn²⁰ claims: 'from almost the beginning of his writing career, Hemingway employed a distinctive style which drew comment from many critics. Hemingway does not give way to lengthy geographical and psychological description. His style has been said to lack substance because he avoids direct statements and descriptions of emotion.'

I think Hemingway's style is distinctive, and it may have influenced decades of writers. I think it is because Hemingway's style grew out of his own head, his own experiences, his own necessities for creating something in the way that he did so that he was not starting with his style, he was starting with sensibility. His main issue was to record the

bare actions and thoughts through a controlled use of words and a stylistic and bodily toughness, creating what has been defined as the "dispassionate understatement". He put down exactly the sights, sounds and smells that had evoked an emotion. It is through his synthetic but very exact use of words that Hemingway succeeds in telling only the surface of the story leaving the text full of hidden meanings, creating a subtext as we will see in his concept of iceberg theory of writing.

Hemingway's Iceberg Principle

Hemingway's theory of omission is widely referred to as the "iceberg principle." He explains this principle in chapter 16 of his 1932 book, *Death in the Afternoon*. Essentially, the principle states that by omitting certain parts of a story, a writer actually strengthens that story. The writer must be conscious of these omissions and be writing true enough in order for the reader to sense the omitted parts. When the reader senses the omitted parts, a greater perception and understanding for the story can be achieved.

In his works, prose style is as important to the work as the content. Hemingway's style includes the use of short, choppy sentences that are descriptive and have underlying meanings that are integral to the work. Hemingway uses this technique, the iceberg, to portray meaning and depth to a character without directly stating what the reader should be thinking. The Iceberg is a writing theory by Ernest Hemingway, **which he puts forward in *Death in the Afternoon***, as follows: If a writer of a 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 the iceberg is due to only one-eighth of it being above water. The writer who omits things because he does not know them only makes hollow places in his writing.

In other words, a story can communicate by subtext. For instance, Hemingway's *Hills like White Elephants* never once mentions the word "abortion," though that is what the story's characters seem to be discussing. At the end of *The Sun Also Rises*, Jake Barnes and Brett Ashley contemplate a life together. At the end of *A Farewell to Arms*, Frederic Henry walks back to his hotel alone in the rain. At the end of *For Whom the Bell Tolls*, Robert Jordan awaits his impending death. The fate of these characters is never directly stated. Hemingway doesn't tell the reader that Jake Barnes and Brett Ashley will never be together. Instead, it is "pretty to think" that they could have had a damned good life together. Hemingway doesn't tell the reader what lies in store for Frederic Henry after he leaves his dead lover in the hospital. Does his walk alone in the rain represent emotional freedom or devastation? Robert Jordan is surely to die at the end of *For Whom the Bell Tolls*, but Hemingway leaves the reader with the image of Jordan's "heart beating" against the forest floor.

To explain Hemingway's style in a few paragraphs in such a manner as to satisfy those who have read his articles and books is almost impossible. It is a simple style, straight forward and modest. He relates a story in the form of straight journalism, but because he is a master of transmitting emotion without embellishing it, the product is even more enjoyable.

Hemingway's Character Portrayal

In his character portrayal, Hemingway's hero is usually masculine, who is hard drinking; loves hunting, sports, sex, fishing, and bullfights; and many times has a war injury, faces the most brutal set of circumstances, violence and even death and still demonstrates grace

under pressure. A man can never act in a cowardly way. He must not show that he is afraid or trembling or frightened in the presence of death.

A basis for all of the actions of all Hemingway characters, especially the heroes is the concept of violence death. The idea of death lies behind all of the character's actions in Hemingway novels.

Hemingway's Heroes

The portrayal of heroism is an essential aspect of literature. Hemingway's protagonist is a recurring hero in a progression of novels and has become an exercise 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.

All these are considered to be one character at different stages as Rovit²³ states: There are two Hemingway's heroes: Nick Adams hero (tyro) and the code hero (tutor). The generic Nick Adams character, who lives through the course of Hemingway's fiction, appears first as the shocked invisible voice of the miniatures of *In Our Times*; he grows up through Hemingway's three volumes of short stories, and at least four of his novels, sometimes changing his name into Jake Barnes, Fredric Henry, Mr. Frazer, Macomber, Harry, Robert Jordan, Richard Cantwell, and Santiago.

It is inferred from what Rovit mentions; Hemingway's hero takes a large variety of fictional forms, but in each of his manifestations, he is professionally developed.

They gain skills, endurance, courage and honor, which are some characteristics which these heroes are equipped to evaluation. Rovit adds: The code which does concern Hemingway and his heroes is the process of learning how to make one's passive vulnerability into a strong, rather than a weak position, and how to exact the maximum amount of reward (honor, dignity) out of these encounters..... the code is the ethic, or philosophic perspective, through which Hemingway tries to impart meaning and value to the seeming futility of a man's headlong rush toward death. And the Hemingway code does more than erect a barrier of resignation or stoicism between man's struggles and ultimate values.

It is inferred from what Rovit mentioned that the real Hemingway hero consists of two lessons: the ability to make realistic promises to one, and the ability to forgive one self's past. The characters in all Hemingway's stories reveal much about how he feels about men and the role they should play in society. So, the Hemingway hero is a man whose concepts are shaped by his view of violence and death, that in the face of death a man must perform certain acts and these acts often involve enjoying or taking the most he can from life. The Hemingway man is a man of action. But his actions are based upon a concept of life (Grace under Pressure). And this leads us to the hero through which Ernest Hemingway represents his concepts of life, (the Code Hero).

Hemingway's Code Hero

Indigenous to almost all of Hemingway's novels and in fact to a study of Hemingway in general is the concept of the Hemingway hero, sometimes more popularly known as the "code hero." When Hemingway's novels first began to appear, they were readily accepted by the American reading public. Part of this reception was due to the fact that Hemingway had created a new type of fictional character whose basic response to life appealed very strongly to the people of the 1920s.

For many decades, Hemingway and the code hero have been synonymous, and the numerous historical revisions focusing on his psychosexuality, gender politics, and the like, have done little to erode this association in the minds of many readers.

Broer and Holland²⁴ say: The idea of the code hero was born out of necessity, as a means of coping with an unsettling or absurd world, and as we now grapple with the postmodern condition, the concept is not only relevant but, perhaps, more necessary than ever. Because the code hero is grounded in the existential being in the world, in contradistinction to a world of absolutes, it offers the potential for transcendence beyond or escape from arbitrary and restrictive cultural and ideological conventions.

Lastly, another distinguishing quality of the classic Code Hero is the capacity to truly live life to the fullest by embracing every opportunity and experience. However, this code hero is usually associated with some characters who act as consumers. Lilburn²⁵ mentions that all the characters are consumers of something: Brett consumes men, Bill and Mike consume alcohol, and Robert Cohn consumes himself, in a sense, in the gradual dismantling of his manhood.

Thus, through the course of character portrayal Hemingway is able to show how he developed the style which is characterized by a photographic realism through the deeds, actions and the reactions of his heroes. Thus, Hemingway characters representation is determined by the concept of death and violence. And the uses of different technique are there to reflect overall skeleton of his literary works.

Great Themes in Hemingway's Works

"Man is not made for defeat." This is one of many quotations of Ernest Hemingway that reflects not only his personal outlook on life, but many facets of his works of novels and short stories.

Life and death, violence, brutality and love, fishing, war, sex, bullfighting, stoicism, grace under pressure and the Mediterranean region Hemingway brought a tremendous deal of what is middle class Americanism into literature, without very many people recognizing what he has done.

Grace under Pressure

In Hemingway's novels, heroes are often involved in activities that risk death- in fact; they might be said to court death. To be a hero, Hemingway believes that a man must display grace under pressure. Hemingway's code hero is usually characterized by the concept of grace under pressure throughout his fictional career. The principal ideals in the code are honor, courage, and stoic endurance through stress, misfortune, and pain (Grace under Pressure). The hero's world is often violent and disorderly. The term "grace under pressure" is often used to describe the conduct of the Hemingway code hero. Robert Jordan of *For Whom the Bell Tolls* fits this mould in many ways, although he is more thoughtful, and less physical than other Hemingway heroes, such as Jake Barnes in *The Sun Also Rises* and Harry Morgan in *To Have and Have Not*. In *A Farewell to Arms*, although less important in this novel than in his 1926 novel *The Sun Also Rises*, Hemingway maps out what it means to be a hero. Chiefly, the "Hemingway hero," as literary criticism frequently tags him, is a man of action who coolly exhibits "grace under pressure" while confronting death.

Love, War, and Loss.

Ernest Hemingway often dealt with themes of love and war in his novels and short stories. In his works, he explored the various aspects of love and war, including sexual initiation, sexual guilt, falling in love, falling out of love, and accepting the responsibilities of love. In his changing concept of love, Hemingway was especially attracted to the relationship which exists between sexual love and death. Thus, many of his fictional works provide an exploration of the relationship between passion and destruction, love and death. In this regard, loss of love and inability to love are also important themes in Hemingway's work.

Hemingway's first important novel, *The Sun Also Rises*, is directly concerned with the inability to love. The story centers on Jake Barnes, an American journalist who is living in Paris during the 1920's. Jake is in love with an Englishwoman named Brett Ashley. Death however, separates these two, as it does the piratical Harry Morgan and his wife in *To Have and Have Not* (1937), failing writer Harry Walden and his wife in "*The Snows of Kilimanjaro*" (1935), beautiful people on safari Francis and Margo Macomber in the short story "*The Short Happy Life of Francis Macomber*" (1936), and guerrilla dynamiter Robert Jordan and his young lover Maria in his novel of the Spanish Civil War, *For Whom the Bell Tolls* (1940). The middle-aged, dying Colonel Cantwell and his teenage Countess Renata in *Across the River and Into the Trees* are similarly separated by Cantwell's fatal heart attack.

In posthumous novels similar couples are painter Thomas Hudson and his actress ex-wife, separated first by divorce and then by death in *Islands in the Stream* (1970), as well as troubled newly weds David and Catherine Bourne in *The Garden of Eden* (1986).

Ernest and his first wife Hadley in the posthumous memoir novel of 1920s Paris, *A Moveable Feast* (1964), also find trouble in marriage and impending separation. Even *The Old Man and the Sea* (1952), very nearly a book without women, characterizes the old Cuban fisherman Santiago as a man who finds the death of his wife still so painful to contemplate that he keeps her photograph flat on a shelf under his folded spare shirt rather than in full view so that he will not be reminded of the loss of her.

In all of these works, it is the love and often the memory of its loss that is a core element in the appeal to a reader. It is in *A Farewell to Arms* that the First World War is most directly treated, and the loss of love through Catherine Barkley's death in childbirth is not merely paralleled by the war. Images of war, disease, and death are set in counterpoint against the passing seasons in the mountain landscape of northern Italy in the novel's famous opening chapter.

The Spanish Civil War of *For Whom the Bell Tolls* offers another tale of love and war, but the stakes of this war are different, and the lovers perhaps more positively viewed than those of *A Farewell to Arms*. The novel's protagonist, Robert Jordan, is a university instructor of Spanish from Montana who has come to fight for the Spanish Republic in the mountains north of Madrid.

In *A Farewell to Arms* the soldiers who work under Frederic Henry's command become individuals, yet they are not at the center of the novel's concerns. In *For Whom the Bell Tolls*, where the novel's epigraph, taken from John Donne, proclaims "No man is an Island, intire of it selfe," the individual members of the band become even more individualized and contribute more to Robert Jordan's fate. It is true of the depictions of the Spanish

countryside in *The Sun Also Rises* and *For Whom the Bell Tolls*, where the beauty of the landscape is often in contrast with the ignorance or savagery of mankind.

Eventually, whether we think of love or of war or of wilderness as we read the great themes in Hemingway, it probably is loss that produces the final effect upon the reader. There is no question that Hemingway as writer is a realist in subject matter as well as a modernist in form.

Violence, Illness and Death

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*," violence, illness and death are an ever-present part of life. In these novels and short stories, Hemingway portrays characters suffering from physical illness and mental disease. Hemingway seems to suggest that to live is to live with disease (Grace under Pressure). Indeed, the world in which Hemingway lived was a world of illness. A part of multiple wars, unsuccessful relationships, and the "lost generation,"

Avoiding violence, illness, pain and death is impossible in the world of Hemingway's literature, just as it was for Hemingway in his own life. To Hemingway, writing itself was a coping mechanism. Just like their creator, his characters' only possible course of action is to find a way to cope with the pain inherent in the human condition. Romances in *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls* can be perceived as injurious.

In "*The Snows of Kilimanjaro*," Hemingway does more than simply illustrate a character suffering from gangrene. In *The Sun Also Rises*, the protagonist and narrator, Jacob Barnes, is a World War I veteran who suffered an injury to his genitals. He is physically emasculated by a war injury. Even Maria of *For Whom the Bell Tolls* hurts Robert's ability to complete his work at times. At first glance, Hemingway seems to portray love, marriage, and women as inevitable paths to heartache and injury. Living, for Hemingway's characters, is a struggle to accept and survive.

Characters like Maria of *For Whom the Bell Tolls* and Catherine of *A Farewell to Arms* serve as caregivers to those they love. Hemingway depicts another positive effect of illness in *The Sun Also Rises*; Jake and Brett's seemingly impossible love affair is kept somewhat platonic by Jake's war injury. In this way, some relationships in Hemingway's works are actually strengthened by the adversity of violence, illness and an eventually death.

The metaphysical concern about the nature of the individual's existence in relation to the world made Hemingway conceive his protagonists as alienated individuals fighting a losing battle against the odds of life with courage (code hero), endurance (stoicism) and will as their only weapons (Grace under Pressure). Hemingway, in his novels and short stories, presents human life as a perpetual struggle which ends only in endurance of violence, brutality (Grace under Pressure) and eventual death. And all these works are more or less bound by the concept of violence and death which is shaped by the theme of grace under pressure. In a world of pain and failure, the individual also has his own weapon to assert the dignity of his existence.

Conclusion

Perhaps no figure in American literature of the twentieth-century dominated the literary landscape, as Ernest Hemingway did during the twentieth century and after. Often embracing a life of danger from bullfighting and boxing to hunting wild game in Africa,

including two successive plane crashes on safari, Hemingway's life was a constant adventure with several violent, brutal and near death experiences. His first books are episodes in the experience of a young whose sensitivity has been violated in various ways, physically, emotionally, and spiritually. Common to almost all of Hemingway's novels is the concept of the Hemingway hero, sometimes known as the "code hero..

The Hemingway hero is a man whose concepts are shaped by his view of violence and death, that in the face of death a man must perform certain acts and these acts often involve enjoying or taking the most he can from life (grace under pressure).

Hemingway code hero exemplified by the expatriate of the lost generation Jake Barnes in *The Sun Also Rises* (1926), the soldier Frederic Henry in *A Farewell to Arms*, the American dynamist with the guerilla fighters Robert Jordan in *For Whom The Bell Tolls* (1940), and the fisherman Santiago in *The Old Man and the Sea* (1952), involves qualities of stoicism, courage, honor, endurance, and self-control. There are also psychological effects of violence depicted in Hemingway's novels and short fiction, which are ever-present in his descriptions of war, bullfighting, big-game hunting, and surviving in the wilderness, violence and death. His fiction is at its strongest in its portraits of male characters struggling to define their identities and find honor in a chaotic world by means of grace under pressure.

His distinctive writing style is characterized by economy and understatement, and had a significant influence on the development of twentieth century fiction writing. There are some characteristics of his writing style: Stark minimalist nature, grade school-like grammar, austere word choice, unvarnished descriptions, short, declarative sentences, uses language accessible to the common reader. His protagonists are typically stoical men who exhibit an ideal described as grace under pressure. Many of his works are considered now as classics of American literature.

Results

The following results are reached:

1. Although there are a number of novelists reached a distinguished level in their literary career during and after the twentieth century, Ernest Hemingway is the most influential novelist who climbed the ladder of fame and reputation without question , who ended up suicidally six years after wining the Noble Prize for Literature.
2. His character portrayal and representation and the characteristics of his writing style are determined through the theme of death and violence.
3. The choice of Hemingway's words (diction) and plot structure (narration and chronology) are determined by the theme of death and violence.

Recommendations

The researcher recommends that Hemingway's novels to be studied in depth, especially by scholars of English literature and students as well. Moreover, the researcher recommends that, in order to understand and appreciate the underlying ideas of Hemingway, it is important not to look at his works with a mere natural admiration for an individual who fights the good fight in a world of reality overshadowed by the concept of death and

violence, but as a pivotal figure in literature and his works have to be taught in our institutions of higher education.

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