



GRADO EN ESTUDIOS INGLESES
TRABAJO DE FIN DE GRADO

THE NON-VIOLENT MESSAGE IN ERNEST HEMINGWAY'S WRITING

Presentado por DON DIMAS ENRIQUE ACOSTA RODRÍGUEZ

Línea temática: Literatura Norteamericana

Prof. Tutor: Manuel Brito Marrero

Curso Académico: 2014 - 2015

Convocatoria: Julio

To my lovely and supportive family,

and co-tutor Justine Tally

for her patience and dedication.

TABLE OF CONTENTS

- 1. Introduction**
- 2. Background Information**
- 3. Code Hero**
- 4. War**
 - 4.1 A Farewell to Arms*
 - 4.2 For Whom the Bell Tolls*
- 5. Hunting**
 - 5.1 The Old Man and the Sea*
- 6. Nature**
 - 6.1 The Sun Also Rises*
- 7. Bullfighting**
 - 7.1 Death in the Afternoon*
- 8. Conclusion**
- 9. Works cited**

1. INTRODUCTION

The purpose of this final project will be to investigate the message of non-violent that I personally consider that Hemingway throughout his books wanted to transmit to society, and have a positive effect on the students' approach to Ernest Hemingway. This work could both mean an added benefit, not only for the Faculty of Philology, but also for other Faculties of the ULL that recur to this author to learn about the history of the twentieth century, as he may be the most famous writer of this era.

There are several aspects to justify his message of non-violent and I have extracted them directly from his writing. These aspects involve war experience, human revival through nature, contest between animal and man, and ethics. Rather than reviewing certain novels chronologically with regard to the date of their publication, the organization of this project will center on recurring themes extended throughout his writing: the code hero, war, hunting, nature, and bullfighting.

In spite of the fact that Ernest Hemingway's writing involves topics that most of us would likely relate to conflict rather than to peace, a closer examination leads to the notion that his intention was far from that. He wanted to show the world a message of non-violent, and because he knew that writing could influence people's minds, he uses it as a tool to transmit his thoughts and his moral values.

The books I have selected clearly illustrate my topic: *A Farewell to Arms*, *The Sun Also Rises*, *Death in the Afternoon*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*. I have decided to choose these books because I consider them to be more suitable to my topic. Various critics support the underlying idea of Hemingway's non-violent ethics, which becomes even clearer through a close reading of the novels selected.

2. BACKGROUND INFORMATION

Ernest Miller Hemingway was born in Oak Park Illinois on July 21, 1899. He was the second of six children that Dr. Clarence Edmonds Hemingway and his wife Grace Hall Hemingway had. His mother studied music and instilled in him a love for this discipline. Clarence taught him how to fish and at just three years old he was able to handle a rod. He was also fond of music and sports. In the high school band he played the cello and practiced sports such as water polo, rugby and boxing.

Though he showed disinterest in classes, he was immediately noted for his literary skills working for the school newspaper. After high school he decided not to go to college as his parents wanted. In 1917 he moved to Kansas and started working as a reporter for the *Kansas City Star*. With the entry of the United States in World War I he tried to join the army, but he was rejected because of a defect in his left eye, but afterwards he got himself admitted as a volunteer ambulance driver in the Italian front in 1918 where he was seriously wounded by the Austrian artillery. This experience helped him to create one of his most remarkable novels, *A Farewell to Arms*, which was published in 1929. This novel depicts his experience at that time by recreating the frightful horrors of war.

During the twenties, he became a member of the expatriate Americans in Paris, and the so called Lost Generation, the term that was used to refer to those who participated in the First World War and felt that their life was empty and aimless. This experience served as a basis for writing his famous novel *The Sun Also Rises*, which was published in 1926. This novel is based on how people belonging to the Lost Generation lived their lives. Moreover, *The Sun Also Rises* also involves bullfighting, and it shows how much he was interested in this art. Likewise, *Death in the Afternoon*, published in 1932 reflects Hemingway's understanding that bullfighting was more than just a mere sport.

Hemingway also participated as a reporter in the Spanish Civil War, and this experience helped him to write his most ambitious novel *For Whom the Bell Tolls*, published in 1940, a book that reproduces the psychological conflict that people suffered during the Spanish Civil War, and the controversies that existed between those who supported the Republican party in contrast to those who supported the Fascist party. It was published in 1940. In 1951 he published what is considered by critics to be his most famous novel, *The Old Man and the Sea*, a book that reflects the struggles that mankind encounters with nature and the one that gave him a significant reputation for his high content of metaphorical meaning.

3. CODE HERO

In order to understand more precisely the non-violent message that Hemingway wants to extend throughout his novels, we must examine deeply one of the most important aspects

of Hemingway's style related to the thesis of this project: the so-called "code hero". The code hero is a fictional character that Hemingway uses throughout his novels and whose features appealed strongly to the people in the 1920s. This hero was a virile man whose affairs always dealt with drinking excessively, hunting and bullfights; at the same time he was educated, honest, proud, respectful and a nature lover. The code hero deals permanently with disadvantages that complicate his duty, and these difficulties exalt his determination. According to Richard Hovey, "Hemingway heroes stand for courage in midst of danger, grace under pressure, competence in and dedication to one's job, integrity, self reliance, and stoicism of the sort that is embarrassed by emotional sloppiness" (Hovey 4). If we take a closer look at Hemingway's main characters we realize that they strictly follow all these aspects that Hovey mentions. It seems to be that they only care about devoting their lives to accomplishing their tasks, not paying much attention to what might divert them from reaching their goals.

Hemingway was also a moralist, and he believed that the world was a hostile place in which in order to survive one must struggle. According to Gurko, "evil and violence have become organic parts of the condition of man and are no more avoidable than floods, earthquakes, and other natural disasters" (Gurko 293). This moral attitude has nothing to do with the nineteenth century's, in which the perception of good and evil resides in the election that one personally chooses. In a world so mistreated by the World War I and World War II one must learn how to handle the circumstances and to do so one must be tenacious, strong, courageous and ready to endure misfortunes. The importance of the code hero's character becomes progressively clearer, but is particularly evident in the character of Robert Jordan in *For Whom the Bell Tolls*. In this novel Hemingway comes to the dilemma of who is acting right, the Republican loyalists or the Fascist rebels. Robert Jordan's grandfather had fought for freedom on the northern side in the American Civil War and so did a remote ancestor in the Revolutionary War. Because of this, he believes that he also must fight for freedom. However, this matter quickly demoralizes him after what he sees in this war. Jordan figures out that both sides are corrupted and both use cruel methods that dehumanize them. There is an important dialogue in chapter ten, in which Pilar tells Robert Jordan and Maria the story of how she and her Republican supporters overthrow the Fascists that belonged to her town. She tells that they wanted to get rid of the Fascists by throwing them from a cliff passing down a line with all the Republicans hitting them with flails. Hemingway highlights the idea that things can turn really ugly even by means of a "cause":

Because the people of this town are as kind as they can be cruel and they have a natural sense of justice and a desire to do what which is right. But cruelty had entered into the lines and also drunkenness or the beginning of drunkenness and the lines were not as they were when Don Benito had come out. I do not know how it is in other countries, and no one cares more for the pleasure of drinking than I do, but in Spain drunkenness, when produced by other elements than wine, is a thing of great ugliness and the people do things that they would not have done. Is it not so in your country, Inglés? (*For Whom* 122)

Hate has taken over in this situation. And since the beginning of the story that Pilar is telling to Maria and Robert Jordan, we see how the situation gradually deteriorates. What was expected to be a normal execution, in which they would be treated with dignity, turns into a horrific episode of humiliation towards the Fascists, as things turn from bad to worse. Along with this, Hemingway tries to make us realize what a high level of hatred we as human beings can reach when we have the power. What was supposed to be done under the name of a cause has suddenly turned into a disgusting matter. That way he will make us see how bad war is, and he tries to take this situation as a lesson from which we, as readers, can learn. However, Hemingway also makes us aware of the endurance that people must have in a hostile world.

There are also some clear examples in Hemingway's novels that deal with dignity and good behavior. After the horrific consequences of World War I people felt the need to identify themselves with someone who put aside those negative thoughts. This character would be useful because he embodies most of the characteristics that Americans lacked at that time. The pre-war ideas of moral values now were replaced because people came to the realization that they would no longer be useful. Generally, people believed that traditional moral codes such as Christianity and other ethics of great power would not save them from the disaster of the war. Hemingway himself was one of those who could not accept these old values, and this is reflected in his writing.

In his novel *The Sun Also Rises* we can see that Robert Cohn represents the old pre-war ethics, while on the other hand Jake Barnes, Mike Campbell and Bill Gordon, who participated directly in the war, represent the ethics that people adhered to at that time. One highly interesting passage is in chapter seventeen when Cohn realizes that Brett is in Pedro Romero's room. Cohn gets jealous when he sees that Brett is accompanied by another man and consequently attacks Pedro Romero; shortly afterwards he regrets what he has done and asks for forgiveness, "He nearly killed the poor, bloody bullfighter. Then Cohn wanted to take Brett away. Wanted to make an honest woman of her, I imagine. Damned touching scene" (174).

Robert Cohn is representative of the old ethics because he is a nonveteran. He feels disgusted with himself after what he has done, and by trying to shake hands he resembles the

manners of a person whose ideals are more related to someone who hasn't experienced the horrors and fears of the war. In contrast, Jake acts differently when Cohn asks him for forgiveness after he attacks Jake when he asked him where Brett was:

"I'm sorry, Jake. Please forgive me."
 "Forgive you hell."
 "Please forgive me, Jake."
 I did not say anything. I stood there by the door.
 "I was crazy. You must see how it was."
 "Oh, that's all right."
 "I couldn't stand it about Brett."
 "You called me a pimp."
 I did not care. I wanted a hot bath. I wanted a hot bath in deep water.
 "I know. Please don't remember it. I was crazy."
 "That's all right" (168)

We can see here that Jake does not care much about the matter of being beaten by Cohn. He disregards it and agrees to forgive Cohn instead of holding resentment. He acts peacefully towards Cohn disregarding his feelings and not considering the situation as a big deal. Within this, Hemingway spreads a nonviolent attitude. Jake has suffered much throughout his life due to his experience in the war, and this matter with Cohn is not really important to him. If we take a closer look at Jake, we come to the idea that he will not talk directly about his feelings, it would disregard the fundamentals from which the code hero is built. The personality of Jake is decoded by his actions.

Another example that deals with dignity and good-behavior is in his novel *For Whom the Bell Tolls*. In chapter number three Robert Jordan and Anselmo discuss religion, hunting and killing as they are on their way to check out the bridge that Jordan has been requested to detonate, and suddenly right wing planes fly above them. Robert Jordan, in order not to disturb Anselmo's mind calms him by saying that they are Republican planes:

"We have a formidable aviation," the old man said happily.
 "Yes".
 "Yes. And after we have won, you must come to hunt."
 "To hunt what?"
 "The boar, the bear, the wolf, the ibex."
 "You like to hunt?"
 "Yes, man. More than anything. We all hunt in my village. You do not like to hunt?"
 "No," said Robert Jordan. "I do not like to kill animals."
 "With me is the opposite," the old man said. "I do not like to kill men."
 "Nobody does except those who are disturbed in the head," Robert Jordan said. "But I feel nothing against it when it is necessary. When it is for the cause." (42)

We can see in this dialogue that Robert Jordan, as a man of honor and conviction, does not like hunting and does not enjoy killing people. He will only kill people if it is for a cause and he won't feel guilty about it. Hemingway wanted to show through this character the

characteristics that the code hero should have, and one of the most important characteristics is to fight for a cause instead of killing for mere pleasure. The characteristics of the real hero that people want to feel identified with should be those that take into account courage, honor and ethics.

Furthermore, another important characteristic of the code hero is that he is always presented as a man who suffers a lot, and this suffering enhances his manly ideals in a world presented as chaotic. According to Leo Gurko, “*The Sun Also Rises* consists of a world which is blank, hostile, or evil and a central character who struggles to come to terms with it” (Gurko 291). These circumstances that Robert Jordan must confront make life for him almost unendurable, but he faces the reality by accepting his fate with bravery, not wasting his time lamenting his bad fortune. What makes it even more difficult is his love for Lady Brett Ashley. Jake Barnes has suffered a wound in World War I that renders him sexually impotent, and to see his love having affairs with other men aggravates his suffering even more. At the end of the novel Brett says, “Oh, Jake, we could have had such a damned good time together”, to which Jake replies, “Yes. Isn’t it pretty to think so?” (216). Within this reply, Jake is accepting his fate and shows disinterest in it.

In Hemingway’s novel *The Old Man and the Sea* Santiago also reveals some important aspects related to the code hero as well. One of those important aspects is sharing with others, an undeniable principal that people should take into account. In this situation Santiago wants to thank the owner for giving him two sets of knives, forks and spoons, and the way he would like to do so is by giving him the belly of a big fish:

“Who gave this to you?”

“Martin. The owner.”

“I must thank him.”

“I thanked him already,” the boy said.

“You don’t need to thank him.”

“I’ll give him the belly meat of a big fish,” the old man said.

“Has he done this for us more than once?”

“I think so.”

“I must give him something more than the belly meat then. He is very thoughtful for us.”(6)

In the same way, *The Old Man and the Sea* also presents another fundamental related to the code hero: taking care of people. We normally grow up convinced that we should just mind our own concerns, and believing that whatever happens out of our environment is none of our business, to such an extent that our family and friends could be involved. We tend to think that it is appropriate not to interfere in someone else’s matters and so that we find the

perfect excuse to avoid helping others. However, one of the most important aspects that we may find in *The Old Man and the Sea* deals with this matter. The boy helps the old man all the time. He tries to do whatever is in his hands to make the old man's life more comfortable. He provides him with food, clothes, helps him to carry his ship's stuff to his shack and even supports him mentally:

Where did you wash? The boy thought. The village water supply was two streets down the road. I must have water here for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket. (6)

The relevance of the code hero in Hemingway's novels is really important to understand for the following topic that is related to war hunting, nature, and bullfighting because Hemingway's characters carry out their duties and behavior according to the moral and ethics that this hero entailed.

4. WAR

As a man of action, Ernest Hemingway witnessed many of the conflicts of the twentieth century and he recorded them in his writings. The books that will be more useful for commenting on this topic are *For Whom the Bell Tolls* and *A Farewell to Arms* because they offer a portrayal of the physical and psychological consequences in the people that participated in World War I and the Spanish Civil War. In order to understand Hemingway's non-violent message in relation to war more precisely this section will be based the attitudes that were required to face the war: courage and fear, love and loss, determination and defeat.

4.1. *A Farewell to Arms*

A Farewell to Arms is a novel that recreates the painful emotions and disillusionment that Hemingway himself experienced during World War I. Through the character of Frederic Henry, the protagonist of the novel, Hemingway exhibits his struggle during his time on the Italian Front as an ambulance driver, how he was wounded and how he recovered in hospital. However, though this book shows the horrific experience of war, it is also a love story. Actually, what Hemingway wanted to show to his readers was the huge contrast that exists between war and love, two opposites that the protagonist must deal with constantly and that constitute the actual theme of the work. Through this juxtaposition Hemingway expresses to what extent war can be justified in a world where love should prevail in order to live a life in peace.

This polemical contrast between war and love is reinforced through the character of Frederic Henry. Henry is represented as a man who does not care about the war and who also pays no mind to what war can bring, even to the point that he does not pay attention to the fact that he may die. This fact is sustained in chapter number ten, when Rinaldi, his closest friend, asks him if he wants to be decorated for his heroic deed in the battle:

“You will be decorated. They want to get you the medaglia d’argento but perhaps they can get only the bronze.”

“What for?”

“Because you are gravely wounded. They say if you can prove you did any heroic act you can get the silver. Otherwise it will be the bronze. Tell me exactly what happened. Did you do any heroic act?” (59)

He rather shows himself as a stoic man who is indifferent to the war, even his response to Rinaldi may sound ironic: “I was blown up while we were eating cheese” (59). His stoicism is even highlighted when his beloved Catherine Barkley asks him why he has enlisted himself in the Italian army:

“What an odd thing to be in the army.”

“It’s not really the army. It’s only the ambulance.”

“It’s very odd though. Why did you do it?”

“I don’t know,” I said. “There isn’t always an explanation for everything.”

“Oh, isn’t there? I was brought up to think there was.”

“That’s awfully nice.” (19)

However, when love arises it seems like he leaves everything behind. Love seems to be the only remedy that can save him from the cruel reality he is living and he sees Catherine Barkley as his only hope to escape from the affairs of war:

“Let’s drop the war.”

“It’s very hard . There’s no place to drop it.”

“Let’s drop it anyway.”

“All right.” (24)

In a mad world people tend to escape from a reality that sometimes can be cruel, and in Henry’s case, Barkley functions as an antidote. What can characterize Henry is the fact that he lives two separate realities, the reality of war, and the reality of his love for Barkley, “a desire for order in an irrational world plus awareness that order rarely exists help characterize Frederic Henry” (Marcus 527). The desire for order that Marcus mentions makes reference to how Henry considers that things should be. He imagines how happy he would be if he were away from war:

I would go and see Catherine Barkley. I wish she were here now. I wished I were in Milan with her. I would like to eat at the Cova and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley. Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of Capri Bianca in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please. Because we would not wear any clothes because it was so hot and the window open and the swallows flying over the roofs of the houses and when it was dark afterward and you went to the window very small bats hunting over the houses and close down over the trees and we would drink the Capri and the door locked and it hot and only a sheet and the whole night and we would both love each other all night in the hot night in Milan. That was how it ought to be. (36)

On the other hand, the point that Marcus mentions about the awareness that order rarely exists makes reference to the war itself. Henry is aware of the fact that when he imagines himself and his beloved travelling to Milan and having a good time it is only temporary, after that he must face the actual state of things.

As mentioned above, the character of Henry shows a detachment from the war, and it seems to be that his pessimistic attitude towards it can be interpreted as if he were not concerned about the destiny of it. However, though he expresses disregard for it, it does not mean that he wants the war to continue; he rather believes that war is absurd and for this reason he feels a bit separated from the stupid circumstances that humanity can instigate for no reason:

“I cannot say it easily. There are people who would make war. In this country there are many like that. There are other people who would not make war.”
 “But the first ones make them do it.”
 “Yes.”
 “And I help them.”
 “You are a foreigner. You are a patriot.”
 “And the ones who would not make war? Can they stop it?”
 “I do not know.” (65)

Henry cannot find the reason why people make war, even to the point that he questions his own involvement in this war. However, he is a man of duty and as in most of Hemingway's novels that are concerned with war his famous code hero “repeatedly stresses that he was not made for thinking” (Marcus 530). He actually believes that he is made for obeying. Courage is what he really stands for: “Hemingway's heroes find their security not in any search for meaning but a more easily definable arena-male courage. They seek the courage to stand, undefeated, against the hammer blows of an irrational world” (Marcus 528):

“But I can't wait six months.”

The doctor spread his delicate fingers on the cap he held and smiled. "You are in such a hurry to get back to the front?"

"Why not?"

"It is very beautiful," he said. "You are a noble young man." (Hemingway, *Farewell* 90)

This paragraph presents how little he cares for possible repercussions. He shows his stoicism and his courage in this war, and he expresses it by saying that he would like to recover as soon as possible so that he can go back to the front. The significance of courage is what gives meaning to his involvement in this war:

In *A Farewell to Arms* two patterns exist. One tends toward the unreasonable onslaught of death from impersonal nature. Another tends toward the unreasonable onslaught of death from society, from an unnamed "they" or "it." Against unreason, against death, man can only assume a courageous, gallant stance, the stance of the initiate, the aware. (Marcus 532)

Although courage, determination and duty seem to be the main topics in this novel, the actual message that Hemingway wants to convey to his readers is that war offers more pointless loss and despair than success and benefits. Love is the actual purpose that makes our lives meaningful. Without love, our lives will be empty and worthless.

4.2. *For Whom the Bell Tolls*

For Whom the Bell Tolls is a novel about the Spanish Civil War. It describes the cruel reality of violence and conflict between the leftist Republicans and the fascist Nationalists. More than just a mere novel that exhibits the controversies and political differences that separate society at that time, it also deals with important questions that take into account vital moral values, as for instance: What can possibly justify killing people? To resolve this question is important to analyze three important characters that deal with this matter of killing: Pablo, Anselmo and Robert Jordan. Unlike Anselmo and Robert, Pablo does not care about killing, he considers it as part of his life. However, he is affected by the presence of danger. At the beginning of the war he was brave, and Pilar compares him to Finito, who was a great bullfighter of his time, "and thou wert more man than Finito in your time" (90). Yet, as the war proceeds he gradually becomes more cowardly and Pilar even compares him to matadors who have been gored and have lost their bravery:

"There is safety," Pablo said. "Within the danger there is safety of knowing what chances to take. It is like the bull fighter who knowing what he is doing, takes no chances and is safe."

"Until he is gored," the woman said bitterly. "How many times have I heard matadors talk like that before they took a goring." (58)

He even loses his honor, confessing to Pilar that he is afraid to die, "This cowardice clearly affects his commitment to the cause of the Republic; his cowardice has made him care

only about what is best for his own survival and not for the survival of the Republic” (Achorn 26). This attitude upsets Pilar to the point that she won’t let him sleep with her, reinforcing once again the importance of honor that Hemingway wanted to highlight in his writings:

“I am afraid to die, Pilar”. He said. “*Tengo miedo a morir*. Dost thou understand?”
 “Then get out of bed,” I said to him. “There is not room in one bed for me and thee and thy fear all together.”
 “Then he was ashamed and was quiet and I went to sleep but, man, he’s a ruin.” (95)

Anselmo, on the contrary questions himself to what extent killing someone is worthy, “Anselmo was a very good man and whenever he was alone for long, and he was alone much of the time, this problem of the killing returned to him” (205). He even strengthens this idea considering his own enemies as equals:

The fascist are warm, he thought, and they are comfortable, and tomorrow we will kill them. It is a strange thing and I do not like to think of it. I have watched them all day and they are the same men that we are. I believe that I could walk up to the mill and knock on the door and I would be welcome except that they have orders that come between us. Those men are not fascists. I call them so, but they are not. They are poor men as we are. They should never be fighting against us and I do not like to think of the killing. (201)

Through this character Hemingway shows that what is really important is not that he is afraid to die, but that he still sustains his honor and his commitment to the cause of the Republic. Despite being afraid it is reasonable to feel so and it does not mean that he has lost his honor, “Because this fear is natural and in most cases cannot be helped, the important thing and therefore the honorable thing...is not to let this fear prevent you from doing your duty to the Republic (Anchorn 27). Unlike Pablo, he won’t let his fears interfere in his duty and this is clearly shown in chapter 28 when he passes by El Sordo’s camp and sees that the corpses have been decapitated:

Walking alone in the dark, with a fear like a freezing of his heart from the feeling the holes of the bomb craters had given him, from them and from what he had found on the hill, he put all thought of the next day out of his mind. He simply walked as fast as he could to bring the news. And as he walked he prayed for the souls of Sordo and of all his band. It was the first time he had prayed since the start of the movement.
 “Most kind, most sweet, most clement Virgin,” he prayed.
 But he could not keep from thinking of the next day finally. So he thought: I will do exactly as the *Inglés* says and as he says to do it. But let me be close to him, O lord, and may his instructions be exact for I do not think that I could control myself under the bombardment of the planes. Help me, O lord, tomorrow to comport myself as a man should in his last hours. (338)

The character of Robert Jordan unlike Anselmo has a higher level of courage in this novel. He shows a lack of interest for possible bad consequences, even acting calmly in situations of stress:

“Are you sure your nerves are all right?” Pilar said to Robert Jordan.

“Yes,” he told her. “I am sure that my nerves are all right and I think that when we terminate this of the bridge you would do well to go to the Gredos.”(156)

In addition, he also states that he is not afraid to die. The character of Robert Jordan could easily represent the ideal matador that Hemingway describes in *Death in the Afternoon*, the one who has the most common degree of bravery being the ability temporarily to ignore possible consequences” (53):

“And you have this same faith?”
 “In the Republic?”
 “Yes.”
 “Yes,” he said, hoping it was true.
 “I am happy,” the woman said. “And you have no fear?”
 “Not to die,” he said truly.
 “But other fears?”
 “Only of not doing my duty as I should.” (Hemingway, *For Whom* 96)

The only really important thing that matters to him is to perform his duty right and thus consider himself as someone with honor. “The fact that he has an actual fear of not being able to defend the Republic shows how passionate he is for what it stands for and therefore how committed he is to the cause of defending it” (Achorn 30). This theme of honor is one of the most important subjects that Hemingway wants to transmit in this novel and through the character of Robert Jordan he exhibits it.

Another important aspect in this novel is that it presents a clear anti-fascist attitude. As a Republican, Hemingway considered that fascism was a threat not only for Europeans, but also for the rest of the world and it is also represented in the character of Robert Jordan:

“But are there many fascist in your country?”
 “There are many who do not know they are fascists but will find it out when the time comes”
 “But you cannot destroy them until they rebel?”
 “No,” Robert Jordan said “We cannot destroy them. But we can educate the people so that they will fear fascism and recognize it as it appears and combat it.” (216).

Hemingway considered that Fascism was like a plague, something they must put a stop to because it can infect people’s minds and brings wicked fortune. The solution that he gives is that they must educate people in order not to trust fascism. However, Hemingway also wants to show in this novel that no matter which political side you support in the war, both sides have been corrupted. In chapter 18 Robert Jordan feels cynical about this war. Gaylord’s, a prestigious restaurant in Madrid where all the Republicans gather, is like a place of refuge where they discuss important matters about the war. When remembering this place, Robert Jordan somehow doubts the Revolution by saying that in that restaurant you not only

find Spaniards but also Russians. All these Russians have been sent there from the Comintern (communist international) as a way to instruct them in military terms. Jordan feels cynical because he somehow believes that the Russian Government is taking advantage of this war to prepare people for later wars:

Gaylord's was the place where you met famous peasant and worker Spanish commanders who had sprung to arms from the people at the start of the war without any previous military training and found that many of them spoke Russian. That had been the first big disillusion to him a few months back and he had started to be cynical to himself about it. But when he realized how it happened it was all right. They were peasants and workers. They had been active in the 1934 revolution and had to flee the country when it failed and in Russia they had sent them to the military academy and to the Lenin Institute the Comintern maintained so they would be ready to fight the next time and have the necessary military education to command. (Hemingway, *For Whom* 237)

He knew that there was always lying in a war, and though Gaylord was a corrupted place he learned to enjoy it and not to doubt that what he was really for in that war was not only to support the Republic while considering the Fascists as the enemy. He was aware that both sides were influenced by political interests so he stayed in that war only to accomplish his duty. What he really considered important in this war and what Hemingway wanted to emphasize was the sense of comradeship. Community is all that matters to Robert Jordan and his clan even to the point of giving up their own selves for the sake of the cause. One of the best examples of this comradeship is Joaquín; after he tells María, Pilar and Robert about how his family was executed they comfort him by saying that they are his family now:

“That is as a brother,” Maria said to him. “I kiss thee as a brother.”
The boy shook his head, crying without making any noise.
“I am thy sister,” Maria said. “And I love thee and thou hast a family. We are all thy family.”
“Including the *Inglés*,” boomed Pilar. “Isn't it true, *Inglés*?”
“Yes,” Robert Jordan said to the boy, “We are all thy family, Joaquín.”
“He is your brother,” Pilar said. “Hey *Inglés*?”
Robert Jordan put his arm around the boy's shoulder. “We are all brothers,” he said. The boy shook his head. (146)

Within this, the sense of comradeship, Hemingway wants to show that this novel does not only take into account matters related directly to the Spanish Civil War in terms of politics, in fact, politics rather take a secondary role. He even despises the war and though Robert Jordan and his clan fight in it they do it for a cause, they even also emphasize on several occasions that the fascists are like them, treating them as equals in terms of humanity. Hemingway wants to show people through the way of acting of the characters the important moral attitudes we should apply to ourselves in our society, which are being faithful to ourselves not betraying our ideals, and caring for others. However, caring for others does not

only apply to people but it also makes reference to animals. The next section discusses to what extent Hemingway considers it ethical to kill animals.

5. HUNTING

The novel chosen for this section is *The Old Man and the Sea*, which tells the story of an old man who struggles to catch an enormous marlin. It was the last book that Hemingway wrote and published before killing himself in 1961. Hemingway wrote this volume while living in Cuba and his love for fishing and his life in Cuba inspired him to write it. When reading this publication one might think the argument is simple and meaningless. However, this story has been praised for its great metaphorical sense to convey themes like determination, love for nature and the struggle for survival.

5.1. *The Old Man and the Sea*

This novel will be analyzed from the position that Santiago takes in relation to animals. The critic Glen Love criticizes this character for the large number of animals that he kills throughout. He considers the killing to be unnecessary, taking into account not only the marlin itself that Santiago struggles to catch, but also the sharks that he kills on his way towards the port that mercilessly devour the marlin, “Love condemns excessive killing in Hemingway’s personal hunting practices and finds Hemingway’s Santiago in *The Old Man and the Sea* too willing to kill the sharks and other animals of the sea that oppose his interests” (Hediger 36). Despite the fact that from an ethical point of view this excessive killing might be considered an unnecessary behavior, this section will be based upon defending why Santiago had to kill so many animals in the story.

Ethics is a word that most of us would agree comprehends many dimensions. In *Hunting, Fishing, and the Cramp of Ethics in Ernest Hemingway’s The Old Man and the Sea, Green Hills of Africa and Under Kilimanjaro*,” Ryan Hediger from the University of Colorado at Boulder came to the idea of the duality of ethics, distinguishing two different kind of ethics: universal ethics and individual ethics. Universal ethics comprehend how society should behave according to our universal comfort. On the other hand, individual ethics refers to what is good for oneself. This duality comes into conflict when what is good for all of us could affect oneself. This is the case of Santiago in *The Old Man and the Sea*. Santiago lives in a poor town in really pitiful conditions. He owns a little shack and his

belongings don't go beyond his boat and the equipment that he utilizes to perform his humble job. He must suffer the consequences that living in a poor place like Cuba brings. Poverty affects him constantly even to the point that the boy "Manolin" provides him with food and clothes. It seems to be that fishing and Manolin's benevolence are his only hope for survival. Santiago here represents individual ethics. The circumstances under which he is living are that of a little poor town near the coast in which hunting is crucial for the survival of the inhabitants. According to Hediger, people belonging to different contexts refuse to accept different conclusions about hunting, and this is the main reason why Santiago may be considered as someone who does not accept the general ethics that most people would consider more appropriate, "For example, knowing how overfished today's oceans are, an individual might decide to avoid killing fish even to eat them, at least until populations recover" (Hediger 42). This example illustrates the general ethics that most people would rather follow in our society. However, Hemingway's posture in *The Old Man and the Sea* was not to encourage people to kill animals for pleasure, but to represent the struggle for survival.

It is important to note that Santiago does not catch the marlin for the love of hunting, but he rather wants to have it to sell its meat, which will provide him with economic support. The marlin becomes really important for Santiago, and this is the main reason why he must kill the sharks, as they are interfering with his job. From a general ethical point of view, people would consider that this is an unnecessarily excessive killing but we must understand that according to Santiago's circumstances he must defend his fish. In addition, it is also important to mention that Santiago idealizes the marlin all the time, describing him as a great opponent. He kills the marlin, but always treating him with respect, dignity and praising him for his great bravery and determination: "Fish," he said, "I love you and respect you very much. But I will kill you dead before this day ends" (19).

Hediger also believes that what might be ethical for us nowadays was not in the past, and also depends on the local limitations because "ethical principles are subject to change based on local conditions of time and place" (Hediger 37). We live in a time where a lot of organizations that protect the animals are starting to grow in importance more than before. With these organizations they would help animals to find a better place in society. People who support veganism and vegetarianism would probably find novels like *The Old Man and the Sea* inappropriate for readers. However, if given the circumstances of time-place under which Santiago fictionally has lived, we somehow find his behavior towards the animals logical, as he needs them for survival.

Another non-violent aspect in this novel is the sense of brotherhood that exists between Santiago and Manolin. Santiago constantly claims how much he needs the boy. Within this, Santiago is stating that we all as humans need each other, because if we belong to a community we will be better and we will feel strong enough to face the challenges to which life submits us. This also implies the weakness of the individual self in contrast with the power of nature. “The extent and importance of the nonhuman in this novel is signaled both by the length of the fishing account and by Santiago’s persistent longing for Manolin’s help” (Hediger 49). Another remarkable situation in this book that highlights this point is when Santiago encounters a little warbler that has been travelling for a long distance and stays on the line that Santiago uses to hold the marlin. In this circumstance, Santiago treats the bird as if it were human. He talks to the bird as if he felt the necessity to comfort his loneliness. This situation illustrates the necessity that humans require in order to live a happy life. We as human beings are emotional, rational and sociable, and without the company of other beings we could not develop those qualities. However, Alexander Hollenberg also insists on the otherness that Santiago feels in relation to nature. “Santiago tells the bird that he is with a friend, the marlin gives a sudden lurch that pulls the old man down on to the bow, reminding us that Santiago’s way of seeing the world is fallible” (Hollenberg 28).

In these situations Hemingway is suggesting to us that nature does not care for us and acts according to its will. The lurch of the marlin and the bird’s silence when Santiago talks to him, are clear examples of this. This illustrates the otherness that Santiago feels, and though Santiago is desperately looking for a traveler friend, nature does not fulfill his human needs; it rather remains the same regardless of the situation that the old man is suffering. Furthermore, the setting of the situation located in a vast ocean far away from civilization stresses the idea of this otherness. However, the otherness that Santiago feels throughout the novel does not mean that there is a division between man and nature.

In order to understand this point more in depth, we must deal with the changes that the modernist era affected the way of thinking of humanity. The modernist era is characterized by the connection that people believed there was between humans and the environment. This way of thinking is more specifically known as biocentrism, which would be the opposite of anthropocentrism, a movement whose fundamentals are mainly based upon the importance of human beings in the universe regardless of nature. Alexander Hollenberg calls on Roger King’s definition of biocentrism to employ this term in relation to *The Old Man and the Sea*:

[B]iocentrism is constituted through its challenge to an anthropocentric ethic that focuses exclusively on human definitions of value and weighs the harm to nonhumans or the disruption of ecosystems only insofar as these constitute a cost of benefit to human beings. (Qtd. Hollenberg 30)

Within this, Hollenberg wants to note that there is a profound connection between man and nature in *The Old Man and the Sea*. This connection with the sea and its creatures help Santiago to overcome its tragedy. Success and failure are two equal facets that occur in this story. At the end the sharks had devoured all the flesh of the animal and that does not affect the unity that Santiago feels with nature; even though he feels lonely, it is not completely, in fact, he talks to the animals and treats the marlin with dignity and respect. That Santiago tries to humanize some elements in this novel somehow is a way to escape from the loneliness that continually pursues him. However, he feels a connection with nature rather than as someone competing with it, and this is the reason why he, at the end, does not think he has been defeated. Nature for Hemingway has a real value, and for this reason the next section will be dedicated to discuss the importance that nature took in his life.

6. NATURE

Hemingway believed in the power of nature as a cure for the problems that humans suffer and this is shown throughout his work. His main characters normally look for inspiration in nature during challenging moments. Characters like Jake Barnes in *The Sun Also Rises*, Robert Jordan in *For Whom the Bell Tolls*, Santiago in *The Old Man and the Sea*, and the Lieutenant Frederic Henry in *Farewell to Arms*.

6.1. *The Sun Also Rises*

Instead of extracting Hemingway's features in relation to nature from his most important works, this section will only focus on Hemingway's novel *The Sun Also Rises*, because many critics—Terry Gifford, Glen A. Love, David Savola—are convinced that this novel has little concern with ecological considerations and believe that its main theme deals exclusively with the aimless circumstances that people belonging to the lost generation undergo. To prove this wrong, this section will analyze the characteristics that make it a novel concerned with ecology rather than anthropology.

Many critics assert that readers normally don't pay much attention to the ecological message that we could subtract in certain literary books, and they argue that they normally are more concerned about the anthropocentric message. Glen A. Love, an environmental critic in literature supports this view:

While critical interpretation [...] tends to regard ego-consciousness as the supreme evidence of literary and critical achievement, it is eco-consciousness which is a particular contribution... of nature-writing, and of many other ignored forms and works passed over because they do not seem to correspond to anthropocentric. (Qtd. Savola, 25)

This view states that we as readers are sometimes so self-centered that we assume that when reading a book our main concern has do to with human matters. This is the case of Hemingway's book *The Sun Also Rises*. Almost everyone that reads this novel believes that it is about the Lost Generation. Despite this, *The Sun Also Rises* is deeply concerned with environmental reflections. The literary critic Savola argues that "the novel presents the main characters as aimless, displaced persons without a secure sense of meaning or value in cultivating a more intimate connection with the natural environment" (Savola 26). According to Savola, there is an ecological and anthropological connection between man and nature, and he believes that Hemingway wanted to make us realize the importance of nature in our lives. We as humans tend to think that our natural environment has been created for our comfort, not regarding its independence from us. Hemingway wanted people to notice that in moments of despair, as was the case of the people belonging to his generation, nature can help us make our lives meaningful. Furthermore, Hemingway himself, in a 1926 letter to Maxwell Perkins says: "The point of the book to me was that the earth abideth forever, having a great deal of fondness and admiration for the earth and not a hell of a lot for my generation" (qtd. Savola 26). This statement is enhanced in the epigraph of the novel, where he quotes a biblical passage from Ecclesiastes:

"You are all a lost generation."

Gertrude Stein in conversation

"One generation passeth away, and another generation cometh; but the earth abideth forever... The Sun also ariseth, and the sun goeth down, and hasteth to the place where he arose... The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits... All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."

Ecclesiastes (*Sun*)

The epigraph's point is to contrast the unavoidable death of each generation with the endurance of nature. Generations come and go and our lives are insignificant in comparison to

the eternal cycle of sunrise and sunset, the moving of the wind and the flowing of the rivers into the sea. He includes this fragment from the book of Ecclesiastes to balance Gertrude Stein's statement. Somehow, Hemingway was sickened by the pointless life that people of his generation brought and he believed in nature as a therapy to cure their negativity.

In addition, according to Savola, the novel has also clear allusions to the pastoral convention that make clear Hemingway's awareness of the importance of nature:

The novel has the use of pastoral convention built into its very structure. *The Sun Also Rises* is not only a "damned tragedy with the earth abiding forever as the hero", as the author claimed, but is also a critique of pastoral. The novel tests the pastoral vision, acknowledges its enduring attraction, and interrogates its limitations. (Savola 27)

The use of pastoral convention that we recognize in this novel is employed to contrast the city life with the rural life. The life in the city is presented as a life of complication and corruption whereas the rural life is represented as more simple and honest. One aspect that clarifies this point in relation to the pastoral mode is the pattern of retreat and return. According to Terry Gifford, "pastoral involves some form of retreat and return, the fundamental pastoral movement, either within the text, or in the sense that the pastoral retreat returned some insights relevant to the urban audience" (qtd. Savola 29). The main characters of this book make a tour from the urban city of Paris to the countryside. In this travel we can see that there is a huge change in mood when they leave the city, especially with the characters of Jake Barnes and Bill Gordon. Since the very beginning, when they ride the bus that will take them to Burguete, both of them engage in friendly conversation with the peasants and also share drinks with them. The peasants, whom both meet on their journey, are celebrated by praising their friendly, generous and polite manners. While living in Paris, Jake constantly feels depressed and in order to escape from the reality he is suffering he drinks excessively. Though he also drinks on this journey, he does not do it extravagantly; even his love for Brett or the remembrance of his impotence, which constantly torment him in Paris, does not affect him in this rural area. It feels like the pointless life they encounter in the city has faded away and now they can appreciate the peace and relief that Burguete provides.

One of the aspects of enormous relevance about the change of mood that both Jake and Bill experiment when they are in Burguete is that they talk more openly about everything, even to the point that Bill mentions Jake's impotence in a conversation:

"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 cafés."

“It sounds like a swell life,” I said. “When do I work?”
 “You don’t work. One group claims women support you. Another group claims you’re impotent.”
 “No,” I said. “I just had an accident”... He had been going splendidly, but he stopped. I was afraid he thought he had hurt me with that crack about being impotent. I wanted to start him again. (100)

Bill reproaches Jake that his life has no meaning and Jake in response is not really affected by what Bill has said. When Bill tells him that he is impotent he does not even get mad, and encourages him to continue with the conversation as he considers that he is giving a great point of view. He has completely disconnected from his life in the city and readers infer the point that he feels more happy living in a rural place rather than in the city.

Another important aspect related to the therapeutic value that nature can provide to people is the connection that Jake and Bill experience on this trip. They feel more united and have a more direct talk, this talk is more profound and they even discuss how lucky they are to be alive; “Oh”, said Bill, sucking the drumstick from a piece of newspaper, “how should we know? We should not question. Our stay on earth is not for long. Let us rejoice and believe and give thanks” (*Sun* 106). Somehow this point summarizes the perspective that Hemingway wanted to give in this novel. Instead of complaining for how short our life is we should feel grateful for being alive and enjoy our time living as long as it takes. These kinds of conversations are more likely to be discussed surrounded by nature than in the city because people do not feel the stress that normally an urban place would bring.

Within this, Hemingway wants to transmit a non-violent message in relation to nature. Certainly, *The Sun Also Rises* depicts bitter persons who are always complaining about their empty lives as they have lost their faith. However, that loss of faith is harmonized and renewed when they come in contact with nature.

7. BULLFIGHTING

Hemingway was also really fond of bullfighting. In order to discuss this topic this section will be based on his most important book related to this field, *Death in the Afternoon*, which serves as a guide to the traditions and ceremonies of Spanish bullfighting. This book attempts to convince people that he did not consider bullfighting to be a mere sport, but a ritual. He considered it art and this is the main emphasis in this section, to make people understand that he did not enjoy seeing people or animals die but he rather enjoyed the ritual that it entails.

7.1 *Death in the Afternoon*

Hemingway's novels deal constantly with death. Almost all of his novels are tragedies and some include his passion for the art of bullfighting. Hemingway believed that bullfighting was a tragedy. He finds in bullfighting an important metaphor that explains that not only the bullfighter but humanity must confront death, just like the bullfighter before the bull. The world for him was like a bull ring and the only way to survive was fighting. However, in spite of his dealings with death Hemingway was not afraid of it; he would look at death as an occurrence that sooner or later one must face and for this reason, he appreciates the courage that bullfighters have in the ring:

The only place where you could see life and death, i.e, violent death now that the wars were over, was in the bull ring and I wanted very much to go to Spain where I could study it. I was trying to learn to write, commencing with the simplest things, and one of the simplest things of all and the most fundamental is violent death. (Hemingway, *Death 2*)

He believes that to confront death is crucial to strengthen one's personality and to deal with it is really important to improve our lives. However, Hemingway also believes that though, in order to be a bullfighter one must be really brave, cowardice plays an important role. Within this, he wants to show his readers that we must not fear death, as it is part of our lives and inevitably will come. What Hemingway wants to convey with this message can be connected to the attitude of the code hero, "the solution to the problem of fear is to confront your fear and stand up to mortal danger. By doing so, you can eliminate all the suffering inflicted upon you by fear of dying" (Achorn 10):

Nearly all bullfighters are brave. Some are not. This seems impossible since no man who was not brave would get into the ring with a bull, but in certain special cases natural ability and early training, commencing the training with calves where there is no danger, have made bullfighters of men with no natural courage. There are only about three of these. I will go into their cases later and they are among the most interesting phenomenons of the ring, but the usual bullfighter is a very brave man, the most common degree of bravery being the ability temporarily to ignore possible consequences. A more pronounced degree of bravery, which comes with exhilaration, is the ability not to give a damn for possible consequences; not only to ignore them but to despise them. (Hemingway, *Death 58*)

Bravery was crucial for the correct performance of the act. He considered that if the bullfighters were not brave they would fake the act. To be brave for him implies that one must believe in what he is doing and why he is doing it and because of that those who did not enjoy their acts would have to pay the consequences. Yet the intention of *Death in the Afternoon* far beyond dealing with bravery is to instruct those who do not know anything about bullfighting,

servicing as a guide, but also to show them the huge metaphorical meaning that it involves and, at the same time, to show why he is so profoundly attached to the Spanish culture.

The main reason why Hemingway appreciates this culture is because he believed that Spanish people were interested in death: “the matador, from living everyday with death, becomes very detached, the measure of his detachment of course is the measure of his imagination and always on the day of the fight” (Hemingway, *Death* 56). Hemingway himself was a writer who never wrote anything that he did not experience in real life; his writings made the reader experiment a real event with fictitious characters based on real events, and thereby the experiences that he has lived turn into the essential element of his writing. It is important to point out that Hemingway started to have a better understanding of death when he worked as an ambulance driver during World War 1 on the Italian Front. There he was seriously wounded by a bomb that required his staying in hospital for several months: “His wound gave him a new outlook on life. It forced him close enough to death to appreciate the *unescapable* reality of death” (Achorn 8). This fact explains why his writings often deal with death:

I thought they would be simple and barbarous and cruel and that I would not like them, but that I would see certain definite action which would give me the feeling of life and death that I was working for. I found the definite action; but the bullfight was so far from simple and I liked it so much that it was much too complicated for my then equipment for writing to deal with and, aside from four very short sketches, I was not able to write anything about it for five years and I wish I would have waited ten. However, if I had waited long enough I probably never would have written anything at all since there is a tendency when you really begin to learn something about a thing not to want to write about it but rather to keep on learning about it always and at no time, unless you are very egotistical, which, of course, accounts for many books, will you be able to say: now I know all about this and will write about it. Certainly I do not say that now: every year I know there is more to learn. (Hemingway, *Death* 3)

He was so fascinated by the spectacle that he witnessed the first time that he ever saw a bullfight and became so attached to it that he could find an expression in connection to his near-death experience. It is also important to notice that Hemingway did not enjoy seeing the animals suffer, but rather paid more attention to the meaning of the act:

When I first saw bullfights the only part that I did not like was the banderillas. They seemed to make such a great and cruel change in the bull. He became an altogether different animal when the banderillas were in and I resented the loss of the free, wild quality he brought with him into the ring; that quality that reaches its greatest expression when he faces the picadors. When the banderillas are in he is done for. They are the sentencing. The first act is the trial, the second act is the sentencing and the third the execution. But afterwards when I learned how much more dangerous the bull becomes as he goes on the defensive, how, after the banderillas have sobered him and his speed of foot has been cut he aims every horn stroke, as a hunter aims at an individual bird in a covey rather than shooting at them all and missing, and finally, when I learned the things that can be done with him as an artistic property when he is properly slowed

and still has kept his bravery and his strength I kept my admiration for him always, but felt no more sympathy for him than for a canvas or the marble a sculpture cuts or the dry powder snow your skis cut through. (Hemingway, *Death* 99)

He bases this idea on the fact that this performance is focused on the principles of its tradition. According to Kenneth Lynn, “Hemingway considered matadors as exemplary figures combining bravery, skill, and virtue” (qtd. Kroupi 115). What Hemingway meant with virtue was that the bullfighter does not kill the bull to witness its pain and suffering, but is rather focused in the ritual that he and the bull must face. It is also relevant to notice that bullfighting has a lot of connections with Christianity.

According to Kroupi, “bullfighting is connected to Christianity through Christian martyrs [...] In other words, the tragic fate of countless martyrs who died for their faith in Christ is already hidden within the religious dimension of a *corrida*” (115). All the most important bullfights take place in dates that honor various saints, “the dates coincide with national religious festivals and the times of the local fairs or ferias which usually commence on the Saint’s day of the town” (Hemingway, *Death* 37). Even the ritual itself has certain religious implications as for instance the term *veronicas*, which makes reference to a throw that the bullfighter makes holding the cape with both hands, and which constitutes the base of bullfighting. The origin of the name comes from the likeness between the way of presenting the cape and the handkerchief with which Veronica, according to the Gospels, dried the face of Jesus of Nazareth:

That man was the matador and the slow passes that he made were called veronicas and the half pass show the matador’s skill and art with the cape, his domination of the bull and also to fix the bull in a certain spot before the entry of the horses. They are called veronicas after St. Veronica who wiped the face of Our Lord with a cloth and are so called because the saint is always represented holding the cloth by the two corners in the position the bullfighter holds the cape for the start of the veronica. (Hemingway, *Death* 66)

Hemingway believed that bullfighting was a religious metaphor, “bullfighting can be interpreted as man’s fight for salvation within the arena of society, within the bounds of the Christian Church” (Kroupi 114). From a religious point of view, Hemingway was concerned about redemption of mankind, and he understood the process of this ritual in that way. It is important to bear in mind that this art originated in Spain around 711 A.D. and it was first performed for the crowning and celebration of King Alonso VIII. However, people often associate bullfighting with animal cruelty and they argue that these animals are being

innocently slaughtered not taking into account that this is a Spanish tradition and its morality is open to interpretation:

Decadence is a difficult word to use since it has become little more than a term of abuse applied by critics to anything they do not yet understand or which seems to differ from their moral concepts.

Old lady: I always understood it to mean that there was something rotten as there is at courts.

Madame, all our words from loose using have lost their edge but your inherent concepts are most sound. (Hemingway, *Death* 71)

Another important aspect that Hemingway finds in the art of bullfighting is honor. In *Death in the Afternoon*, Hemingway represents what he learned about the Spanish culture, and he considers that honor is a word that is both connected with bullfighting and the Spanish people. According to Allen Josephs, the real subject of this book “was not just *toreo* itself but his discovery of Spain and the Spanish way of life that were best exemplified in *toreo*” (qtd. Achorn 2). Through bullfighting, the Spanish people find a way to express values that characterize their society. This honor system is attached to bullfighting as much as it is to the people of Spain:

Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter’s honor. In Spain honor is a very real thing. Called pundonor, it means honor, probity, courage, self-respect, and pride in one word. Pride is the strongest characteristic of the race and it is a matter of pundonor not to show cowardice. (Hemingway, *Death* 91)

To highlight this point Hemingway even despises those who did not fight with honor. In Spain, as it has been explained above, people feel a fascination for death, which at the same time gives them a better appreciation of life. This appreciation leads them to value ideals like courage and grace. In order to obtain those goals, in bullfighting one must believe in what he is doing to perform the act properly; otherwise, the bullfighter will disgrace the act and will make people think that he is betraying the moral attitudes that bullfighter must have. “We can take the individual as a representation of the culture that shares his views and conclude that Spain values the achievement of transcendence of mortality for the same reason as Hemingway” (Achorn 7):

But once his honor is gone you cannot be sure that he will do his best or that he will do anything at all except technically fulfill his obligation by killing his bull as safely, dully, and dishonestly as he can. Having lost his honor he goes along living through his contracts, hating the public he fights before, telling himself that they have no right to hoot and jeer at him who faces death when they sit comfortable and safe in the seats, telling himself he can always do great work if he wants to and they can wait until he wants. (Hemingway, *Death* 91)

For all these reasons, Hemingway did not consider the act of bullfighting just like a mere sport. He rather believed that it was a ritual in which man and bull must face each other

in a death match, to value the appreciation of death that people of Spain praise and to feel the contact of it from a religious point of view. This aspect could also be related to the code hero commented on the first section, because of the importance of living an honorable life and the respect for nature (the bull) even as the matador leads him on to death.

8. CONCLUSION

In the previous sections I have made an analysis of Hemingway's most famous ideas that have contributed to support the non-violent message that is extended throughout his greatest novels. In the same way, after reading Hemingway's most famous works I have come to the conclusion that what he really wanted was to encourage people not to live their lives by following the strict guidelines that society has imposed on us, but rather to go outside and find their own path by themselves, thus showing that everyone has their own way of constructing their own lives according to their will, making a life lesson for themselves to create the person that they really want to be. This could explain somehow why most of Hemingway's characters look for inspiration in nature.

This investigation illustrates that Ernest Hemingway was worried about transmitting a non-violent message to society and to do so I have raised important points that deal with relevant moral values. These values take into account: to be courageous in disadvantaged situations, to be honorable and avoid cowardice, which Hemingway himself considered one of the most unfortunate attitudes that a man can have—as the sense of comradeship in World War I— through which he encourages us not to think of ourselves in egocentric terms but to find in the community a profound sense to our lives. Moreover, this author also encourages to feel the connection that there is between man and nature especially for those who find meaningless their lives, to hunt not for pleasure but for need and also to question the controversy that bullfighting can cause to people who believe that bullfighting is animal cruelty while he considered it a religious ritual.

At the same time it should also help the readers to find a more in-depth understanding of Hemingway's writings. This is particularly important since the general purpose of this investigation is not only to examine Hemingway's writings to find what values actually inform his texts but also to illustrate what readers can expect to learn from this great 20th-century author.

9. WORKS CITED

- Achorn, Nias. "Honor in the Face of Death: Hemingway's Moral Code in *Death in the Afternoon* and *For Whom the Bell Tolls*." Diss. University of New Hampshire, 2012. 18 Jun 2015. Web. <<http://scholars.unh.edu/cgi/viewcontent.cgi?article=1000&context=honors>>.
- Gurko, Leo. "The Achievement of Ernest Hemingway." *The English Journal* 41.6 (June 1952): 291-298. Print.
- Hediger, Ryan. "Hunting, Fishing, and the Cramp of Ethics in Ernest Hemingway's *The Old Man and the Sea*, *Green Hills of Africa*, and *Under Kilimanjaro*." *The Hemingway Review* 27.2 (Spring 2008): 35-59. Print.
- Hemingway, Ernest. *Death in the Afternoon*. New York: Scribner, 2003. Print.
- . *Farewell to Arms*. London: Arrow, 1929. Print.
- . *The Old Man and the Sea*. 29 Apr 2015. Web. <<http://www.arvindguptatoys.com/arvindgupta/oldmansea.pdf>>.
- . *The Sun Also Rises*. London: Vintage, 1927. Print.
- . *For Whom the Bell Tolls*. London: Arrow, 2004. Print.
- Hollenberg, Alexander. "The Spacious Foreground: Interpreting Simplicity and Ecocritical Ethics in *The Old Man and the Sea*." *The Hemingway Review* 31.2 (Spring 2012): 27-45. Print.
- Hovey, Richard B. *Hemingway: The Inward Terrain*. Seattle: U of Washington P, 1968. Print.
- Kinnamon, Kenneth. "Hemingway and Politics." *The Cambridge Companion to Ernest Hemingway*. Ed Scott Donaldson. Cambridge: Cambridge UP, 1996. 149-169. Print.
- Kroupi, Agori. "The Religious Implications of Fishing and Bullfighting in Ernest Hemingway's Work." *The Hemingway Review* 28.1 (Fall 2008): 107-121. Print.
- Marcus, Fred H. "*A Farewell to Arms*: The Impact of Irony and the Irrational." *The English Journal* 51.8 (November 1962): 527-535. Print.
- Savola, David. "'A Very Sinister Book': *The Sun Also Rises* as Critique of Pastoral." *The Hemingway Review* 26.1 (Fall 2006): 25-46. Print.