College of Arts and Sciences

CUREJ - College Undergraduate Research Electronic Journal

University of Pennsylvania *Year* 2006

Metaphorical Illness in Hemingway's Works

Jessica E. Lahrmann
lahrmann@sas.upenn.edu

This paper is posted at ScholarlyCommons.
http://repository.upenn.edu/curej/6

For Jake Barnes of The Sun Also Rises, Robert Jordan of For Whom the Bell Tolls, Harry of "Snows of Kilimanjaro," and Nick Adams of "Indian Camp," illness and loss are an ever-present part of life. In these novels and short stories, Hemingway portrays characters suffering from physical illness and mental disease. Their ailments vary greatly, ranging from impotence-rendering war wounds to the voids left by the suicide of a loved one, yet the characters all seem to share a common experience. Not one of their injuries is ever completely healed. Hemingway seems to suggest that to live is to live with disease. Indeed, the world in which Hemingway lived was a world of illness. A part of multiple wars, unsuccessful relationships, and the "lost generation," Hemingway was, in a sense, perpetually illness-stricken. Whether or not one believes Hemingway's works to be autobiographical, his characters undoubtedly reflect Hemingway's experiences, connecting life and fiction. From a young age, Hemingway knew the pains of loss and illness, earning an inescapable knowledge of disease that influenced much of his work. The end of "Indian Camp" illustrates a young boy's thoughts on his first encounter with suffering:

> "Do ladies always have such a hard time having babies?" Nick asked.
> "No, that was very, very exceptional."
> "Why did he kill himself, Daddy?"
> "I don't know, Nick. He couldn't stand things, I guess."
> "Do many men kill themselves, Daddy?"
> "Not very many, Nick."
> "Do many women?"
> "Hardly ever."
> "Don't they ever?"
> "Oh, yes. They do sometimes."
> "Daddy?"
> "Yes."
> "Where did Uncle George go?"
> "He'll turn up all right."
> "Is dying hard, Daddy?"
> "No, I think it's pretty easy, Nick. It all depends."

> They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning.
>
> In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.[1]

Through the eyes and thoughts of Nick Adams, readers view pain entering the life of an inexperienced boy, possibly modeled after a young Hemingway. Nick's father assures him that not everyone kills himself. Yet, one of Nick's next questions is "Is dying hard, Daddy?" Nick suspects, even at his tender age, that death afflicts everyone. Still, surrounded by the calm lake, the vivacity of jumping fish, and the "chill of the morning," Nick feels too alive to acknowledge that he someday will die. Readers know better and understand that Nick's first experience with pain, watching a screaming woman give birth and her husband slit his own throat, will not be his last. Avoiding illness and pain 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. Creating characters that suffer from some of his own ailments, Hemingway was able to step outside his own pain and explore disease through literature. 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.

Ernest Hemingway, born in 1899, led a troubled life. The suffering he experienced due to injury, illness, love, and war undoubtedly inspired much of his writing, and ultimately culminated with his suicide in 1961. During his life, Hemingway took part in numerous wars, including World War I, World War II, and the Spanish Civil War. He suffered a number of accidents as well, both war-related and not. As an

---

[1] Hemingway, Ernest. "Indian Camp." Ernest Hemingway: The Short Stories. New York: Scribner, 1925: 95.

ambulance driver in 1918 for the Red Cross on the Italian front, Hemingway badly injured his leg and consequently spent months in a Milan hospital. While overseas in the 1940s, Hemingway also suffered a car crash (he was allegedly drunk), receiving a concussion and serious head gash that required 50 stitches. In 1954, while traveling to Europe and Africa, Hemingway and his fourth wife, Mary, were in two successive plane crashes. In the accidents, Hemingway fractured his skull, received a serious concussion, temporarily lost sight in his left eye and hearing in his left ear, dislocated his shoulder and arm, burned his face, arm and leg, cracked multiple spinal discs, paralyzed his sphincter, ruptured his liver, spleen, and kidney, and sustained other significant injuries as well. He also had a variety of less serious health problems throughout his life, including eye and vision troubles, a number of gashes from activities like horseback riding and fighting, an anthrax infection, grippe, kidney problems, hemorrhoids, and broken bones from car crashes. Alcoholism also had a profound effect on his life, elevating his blood pressure and cholesterol, deepening his depression, and causing aortal inflammation. Hemingway's deteriorating health compromised his writing, a loss that hurt him more deeply than any of his serious ailments. Perpetually afflicted by illness, Hemingway used writing and his numerous relationships to try to remedy his ailments. Writing, illness, and love were intimately connected in Hemingway's life and his literature. [2]

In December 1960, Hemingway was admitted to the Mayo Clinic, marking the beginning of the end of his life. He was admitted officially for high blood pressure, but in fact received treatment for severe depression and paranoia. On July 2nd, 1961, two weeks before his 62nd birthday, Hemingway, plagued with depression, paranoia, and

---

[2] Lynn, Kenneth S. Hemingway. New York: Fawcett Columbine, 1987.

alcoholism, shot himself. He had attempted to kill himself multiple times prior to his actual death. Several members of Hemingway's family also committed suicide, including his father, two of his siblings, and his granddaughter, suggesting that mental illness ran in his bloodline. Hemingway, troubled in love as well, was married to Hadley Richardson, Pauline Pfeiffer, Martha Gellhorn, and Mary Welsh, and had a number of flings and affairs. [3] For Hemingway and his characters, love has wounding and palliative properties. Whether one considers turbulent love to be a disease itself or a manifestation of other problems, it certainly represents an alternative sort of illness in Hemingway's life and literature.

Oscar Wilde once said, "Life imitates art far more than art imitates life." Whether one believes that Hemingway's life imitates his art or that his art imitates his life, undeniably his work is at least partially autobiographical. Injury, illness, and wounds figure prominently in much of Hemingway's life and fiction, often in similar forms. War wounds and other forms of injury afflict Jake in The Sun Also Rises, Robert and Maria of For Whom the Bell Tolls, the soldiers in "In Another Country," and Frederic in A Farewell to Arms. In his literature, Hemingway portrays war as disease-like, a destructive force that takes the direction and meaning from characters' lives and rendered a whole generation "lost." To cope with their losses, many of Hemingway's characters drink excessively. Alcoholism is a widespread motif and, like love, it has disease-like and curative properties. Drinking serves both as an escape mechanism for dealing with illness and injury as well as a disease itself. Alcoholism played a similar part in Hemingway's life. Romance, like drinking, is a metaphorical illness and cure in Hemingway's writing. Romances in "The Snows of Kilimanjaro," The Sun Also Rises,

[3] Ibid.

A Farewell to Arms, and For Whom the Bell Tolls can be perceived as injurious. However, Hemingway portrays love not only as problematic, but also curative. For both the characters and their author, love, like alcohol, acts as both problem and solution. In addition to its ability to injure, romance has the ability to ease former wounds. The love between Robert and Maria in For Whom the Bell Tolls, the most genuine love relationship in Hemingway's literature, has a unique curative power for both characters. Ranging from love to gangrene, a variety of metaphorical injuries pervade Hemingway's works. In their abundance, the characters' ailments suggest life is comprised of pain and the search for healing.

In her book, Illness as Metaphor, Susan Sontag acknowledges and analyzes the metaphors and lore surrounding disease. Her general argument is that illness is simply illness, nothing more or less. But, in describing the stereotypes that stem from disease, Sontag explores the assumptions that readers inevitably succumb to when reading literature focused on injury and illness. Readers often believe that "Disease is what speaks through the body, a language for dramatizing the mental: a form of self-expression." [4] In literature, illness is not simply illness. With literary illness come metaphor, cultural judgment, and significant effects on the plot. In addition to the metaphorical significance wounds and sickness have in Hemingway's short stories and novels, illness also has unique functions in the plots and texts themselves.

One of Hemingway's short stories, "The Snows of Kilimanjaro," is an especially powerful example of how illness serves as metaphor for the human condition. In the story, disease is not only a physical impediment, but also an outward manifestation of inner injury. The plot focuses on a deteriorating man, Harry, as gangrene slowly

---

[4] Sontag, Susan. Illness as Metaphor. New York: Picador, 1977: 44.

consumes his body. Harry's disease could never be dismissed as random or coincidental. It is a purposeful choice on Hemingway's part to illustrate Harry's moral and creative decay. Harry, having lived in the lap of luxury for years after marrying a woman he doesn't love for her money, has lost the ability to write. In choosing a life of excess and sloth, Harry has wasted his talent and mind. Thus, gangrene not only rots Harry's flesh, but also serves as metaphor for moral and mental decay. Once a dedicated artist, Harry has allowed himself to rot. It is fitting, therefore, that gangrene eats away at him, a physical manifestation of his decaying soul and mind.

In "The Snows of Kilimanjaro," Hemingway does more than simply illustrate a character suffering from gangrene. He additionally chooses to use "infected" words and language. Rotting and destruction are the subjects of significant wordplay throughout the story, both in dialogue and Hemingway's descriptive narration. Deteriorating on a cot, Harry rants about his wife, Helen, and his inability to write, "You rich bitch. That's poetry. I'm full of poetry now. Rot and poetry. Rotten poetry." [5] Deterioration spreads through the pages and Harry's mind; gangrene's destruction of Harry's body and Harry's neglect of his talent culminate in an all-encompassing deterioration. After years of soft living, Harry's once sharp mind has worn away, capable now only of "rotten poetry."

In addition to the idea of rotting, Hemingway also employs the concept of "destruction." In the following passage, the couple's banter illustrates the two types of destruction in the story:

> "You don't have to destroy me. Do you? I'm only a middle-aged woman who loves you and wants to do what you want to do. I've been destroyed two or three times already. You wouldn't want to destroy me again, would you?"

---

[5] Hemingway, Ernest. "The Snows of Kilimanjaro." Ernest Hemingway: The Short Stories. New York: Scribner, 1925: 58.

> "I'd like to destroy you a few times in bed," he said.
> "Yes. That's the good destruction. That's the way we're made to be destroyed. The plane will be here tomorrow…Then, in town, they will fix up your leg and then we will have some good destruction. Not that dreadful talking kind." [6]

Hemingway puts forth two forms of destruction in "The Snows of Kilimanjaro." The first is fairly straightforward: gangrene rots Harry's body, luxury decays his mind, and Harry's verbal abuse repeatedly destroys his wife. In these examples, destruction is the concept of breaking things down, destroying a body, a person, a mind. However, Hemingway also points to sex as destruction, as the previous excerpt demonstrates. This perspective is less common in the story's language, but it nevertheless illustrates an important and bizarre duality: the idea of the orgasm and destruction as one. In Freudian psychology, sex can be viewed as animalistic destruction. The natural desires of the id conquer those of the superego and sex destroys the superficial facades we don day to day to conform to the regulations of society. Hemingway does not explore these Freudian notions specifically, but the idea of sex and death as intertwined has deep roots in literature, medicine and psychology. "The Snows of Kilimanjaro" ends with Harry's vision of ascending to the top of Kilimanjaro, "all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro," a sort of soul orgasm before he dies. [7] The helicopter ascends toward the sun, bringing Harry to a mortal pinnacle.

In addition to gangrene, "richness" also has a disease-like role in Harry's life. Hemingway's juxtaposes wealth with gangrene and destruction; wealth is excess whereas gangrene is decay, yet Hemingway portrays both as disease. Harry emphasizes his wife's previous life of luxury and her rich blood. He describes his relationship with his wife as

---

[6] Ibid: 63.
[7] Ibid: 76.

"selling out:" "He had traded [his writing ability] for security, for comfort too, there was no denying that…she would have bought him anything he wanted…He would as soon be in bed with her as any one; rather her, because she was richer." [8] Harry's flashbacks also exude this notion of plentitude: "He remembered…riding all day through field of the poppies that they raised for opium and how strange it made you feel." [9] This memory in particular suggests abundance, likening wealth and luxury to drugs. Interestingly, the memory morphs to a war scene, corpses disemboweled on a fence, directly afterward. Just as Harry's life of overabundance with Helen ends with destruction by illness, this flashback progresses from luxury to death. The language of destruction previously described emphasizes the protagonist's deteriorating existence, while the rich language of his flashbacks (the stories he never wrote) and his wife's life represent past affluence and the rich talent he neglected for money. Fields of poppies and other opulent scenes contrast sharply with the deteriorating present, emphasizing Harry's current state as he dies, stinking and rotting in a tent.

In "The Snows of Kilimanjaro," gangrene serves as rich metaphor for Harry's dysfunctional choices and deterioration. In Hemingway's literature on the whole, injury and disease serve as physical manifestation of social and mental dysfunction. In Illness as Metaphor, Sontag begins with an in depth look at the metaphorical significance of certain diseases. Readers and nonreaders alike view diseases as having non-physical meaning, according to Sontag. She explains how two illnesses, cancer and tuberculosis, are interpreted:

> As once TB was thought to come from too much passion, afflicting the reckless and sensual, today many people believe that cancer is a disease of insufficient passion,

[8] Ibid: 62.
[9] Ibid: 65.

> afflicting those who are sexually repressed, inhibited, unspontaneous, incapable of expressing anger. [10]

This idea of disease as a bodily sign of dysfunction is a theme woven into a number of Ernest Hemingway's novels and short stories. In "The Snows of Kilimanjaro," Harry suffers and ultimately dies from gangrene in his right leg. But his leg is not the only infected aspect of the story; his writing and his relationship are dysfunctional as well. The infection acts as a physical symptom of his rotting talent and "love." Harry mockingly analyzes the origin of his physical infection in response to Helen's unrelenting inquiries:

> I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infect. Then, later when it got bad, it was probably using that weak carbolic solution when the other antiseptics ran out that paralyzed the minute blood vessels and started the gangrene.[11]

Even in describing his own disease, Harry patronizes his wife with his matter-of-fact tone. Additionally, this quote points to Harry's neglect. His lack of attention to his wound and failure to properly treat it led to his physical deterioration, just as his neglect of his talent led to his mental decay. Lines later, he tells his wife that he has never loved her, alluding to another festering infection left untreated.

He sees his "rich bitch" and her "bloody money" as a disease that has destroyed his ability to write and, consequently, his body as well. [12] Harry claims that he became involved with Helen to spy on the wealthy, to write about them from an informed stance. However "each day of not writing, of comfort, of being that which he despised, dulled his ability and softened his will to work," contaminating his mind just as the gangrene

---

[10] Sontag. Illness as Metaphor: 21.
[11] Hemingway. "The Snows of Kilimanjaro": 55.
[12] Ibid: 54

pollutes his body. [13] Flashbacks, well-written stories Harry never had the chance to write, intermittently surface in the story as he drifts in and out of consciousness, acting as a momentary escape to the past. In this way the story itself, a piece about stories unwritten, is therapeutic for Harry, who is no longer able to write.

Hemingway deliberately selected gangrene as Harry's misfortune because of its extensive metaphorical value. Sontag discusses gangrene, though briefly, and its similarities to cancer: "…it starts from nothing; it spreads; it is disgusting…[but] causality is clear with gangrene [while] cancer is understood as mysterious, a disease with multiple causes." [14] Harry's infection has a specific source: neglect. It is not a result of old age, or an ambiguous cancer spreading unseen; it is stinking, decomposing flesh that cannot be ignored. Physical deterioration forces Harry to escape: "Attempting to compose before he decomposes altogether, Harry turns from the corrupt and corrupting present and continually revisits past events he considers worth writing about." [15] Each of these flashbacks depicts a memory in a style that can best be described as uncontaminated. Harry's memories come back to him as objective truths, making the lie he has lived and his physical body more corrupt by comparison. In the end, death is the only way for Harry to rid himself of his omni-faceted infection.

Harry's infection in "The Snows of Kilimanjaro" contrasts sharply with Jacob Barnes's injury in Hemingway's The Sun Also Rises. The two characters' ailments have disparate sources. Harry's gangrene arises because of a neglected thorn scratch, whereas Jake's physical disability is the result of war. The exact cause of Jake's wound is vague; Jake simply says, "Well, it was a rotten way to be wounded and flying on a joke front like

---

[13] Ibid: 59
[14] Sontag: 85
[15] Davis, Cynthia J. "Contagion as Metaphor." American Literary History. 2002 Winter; 14 (4): 833.

the Italian." [16] Thus, Harry's ailments are a result of carelessness and neglect while Jake's are due to war. Because of the nature of their physical problems, readers are likely to infer that Harry is worthless while Jake's life seems more substantial due to his involvement in World War I. Interestingly, Hemingway's diction, however, implies that the war injury was needless and avoidable when he calls Jake's side of the war "a joke front." [17] Perhaps then, though an untreated thorn scratch seems far more careless than war, Hemingway is suggesting the two are similar. It seems reasonable that Hemingway would hold such an opinion because of his own bitter feelings toward war, having participated in World War I (like Jake Barnes), World War II, and the Spanish Civil War as well, suffering multiple injuries.

In The Sun Also Rises, the protagonist and narrator, Jacob Barnes, is a World War I veteran who suffered an injury to his genitals. His handicap spurs much metaphorical interpretation. Many readers assume that Jake's injury results in total emasculation and choose to examine his character in light of the novel's bullfights. In doing so, readers often liken Jake to the steer, a castrated creature, gored by a bull during Jake's visit to Pamplona. Many critics have incorrectly assumed that Jake's injury is Hemingway's way of alluding to the futility of manhood without procreation. It is important to note, however, that the real-life model for Jake did not lose his testicles. Though this is never explained in the novel itself, in a letter, Hemingway clarified that the model for Jake was "a young man whose penis had been shot away but whose testicles and spermatic cord remained intact." [18] Thus, frankly, Jacob Barnes could have "balls," manhood in all senses. He may just have incomplete means to assert his

---

[16] Hemingway, Ernest. The Sun Also Rises. New York: Scribner, 1926: 38.
[17] Ibid.
[18] Rudat, Wolfgang E. H. "Sexual Dilemmas in *The Sun Also Rises*: Hemingway's Count and the Education of Jacob Barnes." The Hemingway Review. Spring 1989: 2.

masculinity physically. Jake is unable to act on his sexual urges or consummate romantic feelings even though he may not technically have been castrated. He, however, can still be figuratively considered a eunuch in the sense that he is unable to consummate his desires.

The characters' actions and plot are also tacitly imbued with the moral and physical injuries of the post World War I generation. Jake's handicap is just one of many disabilities Hemingway illustrates in The Sun Also Rises. The society in which Jake exists is consumed by the effects of the war-- shattered faith, love, and manhood. In A Moveable Feast, a garage manager reprimands an employee for fixing Gertrude Stein's car improperly, telling him "You are all a *generation perdue*." [19] Gertrude Stein, who elucidates the mechanic's comment to her young, close friend, Hemingway:

> "That's what you are. That's what you all are," Miss Stein said. "All of you young people who served in the war. You are a lost generation."
> "Really?" I said.
> "You are," she insisted. "You have no respect for anything. You drink yourselves to death…" [20]

Stein coined the term "lost generation" to refer to a group of American literary figures living in Paris in the 1920s and 30s. Renowned members of this group include F. Scott Fitzgerald, Sherwood Anderson, Sylvia Beach, Waldo Pierce, and of course Stein and Hemingway. Hemingway himself knew several of these renowned members, including Fitzgerald and Stein, who figure prominently in A Moveable Feast. Aside from the famous people referenced, the term is generally used to signify the young generation coming of age in the wake of World War I, especially the expatriates therein. The Great

---

[19] Hemingway, Ernest. A Moveable Feast. New York: Scribner, 1964: 29.
[20] Ibid.

War inflicted injury on the human condition as a whole, leaving many in a futile search for a meaning and a cure in their postwar world.

All of the characters in The Sun Also Rises are members of the lost generation. Their losses, ranging from appendages to loved ones, leave the characters morally and psychologically aimless. Brett wanders from man to man trying to amuse herself. Jake travels without purpose, helpless to do anything but drink and watch others be merry. Jake's physical injury is symptomatic of this generation-wide epidemic, a sort of moral impotence and aimlessness. Just as Jake's war injury leaves him sterile, the war leaves its participants barren and unproductive. Jake will never be able to produce offspring or have a family. He can love, but never truly "have." This futility is omnipresent in The Sun Also Rises. The best the characters can do is to travel, drown in alcohol, and distract themselves from their stunted lives.

This stunted livelihood is also manifest in Jake's romantic relations with Lady Brett Ashley. He and Brett have undeniable feelings for one another, yet his injury keeps them from consummating their love. Like the paralyzed stores between his legs, his love for Brett exists but is perpetually hindered. This frustration, endemic to the whole generation, however, is also what allows Jake and Brett to have a relationship at all. Although Jake's injury prevents him from physically having Brett, in all other senses, he is the only man to truly "have" her. She skips from relationship to relationship, bringing each affair to the brink of destruction before fleeing. However, each attempted romance only leads her back to Jake's arms. He is her platonic safe haven. If he were not injured, Brett would toss him aside as well. The novel ends:

> "Oh, Jake," Brett said, "we could have had such a damned good time together."
> Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.

"Yes," I said. "Isn't it pretty to think so?" [21]

Jake resigns himself to the nature of their love, seemingly aware that it is his physical disability that allows their relationship to exist at all. The non-physical nature of their friendship makes Jake the constant man in Brett's life. Due to his injury, Jake's masculinity is not threatening. Unlike Pedro Romero, the young robust bullfighter who wants Brett to feminize herself, Jake can accept Brett's "manliness" because there is little point to him trying to exert his own.

Brett lost her abusive husband during World War I to dysentery, yet this loss only seems to strengthen her. Brett takes on a sort of masculinity herself rather than showing vulnerability. She wears her hair in a "manly" fashion, uses men sexually, calls herself a "chap," and consistently asserts herself in an independent and headstrong manner. Hemingway paints a vivid picture of her "…her hair was brushed back like a boy's. She started all that. She was built with curves like the hull of a racing yacht." [22] Brett's body is strong, yet attractive, exuding physically the independence she asserts behaviorally. Wolfgang Rudat, in his article titled "Jake's Odyssey: Catharsis in *The Sun Also Rises*," notes that Brett's comment, "…we could have had such a damned good time together," [23] "coming from a female British aristocrat, is of course anything but a sign of femininity" because of her boldness and use of the word "damned." [24] Jake's response, "Isn't it pretty to think so?" takes on a conventionally feminine tone, illustrating the sex role reversal present throughout the novel. [25] While Brett is continually portrayed as a masculine

---

[21] Hemingway, Ernest. The Sun Also Rises: 251.
[22] Ibid, 30.
[23] Ibid, 251.
[24] Rudat, Wolfgang E. H. "Jake's Odyssey: Catharsis in *The Sun Also Rises*." The Hemingway Review. Fall 1984: 33.
[25] Hemingway. The Sun Also Rises: 251.

woman, Jake appropriately, undergoes a gradual feminization. Initially, he is aggressive, especially toward Robert Cohn, and is territorial about Brett. Later, however, he adopts a more passive manner and even uses feminine language. In an earlier version of the novel, Jake's response was "It's nice as hell to think so," a more "manly" assertion. [26] Hemingway changed "nice as hell" to "pretty" for the final version, showing that he desired Jake to sound softer in the end of the novel. Late in the novel, Jake, no longer possessive, also helps Brett to seduce Pedro Romero, a youthful object of her lust. By the end of the novel, Jake accepts the shortcomings of his disability and lets go of some of the masculinity he is unable to assert.

Lady Brett Ashley plays a significant role in Jake's emasculation. Like Jake's war injury, Brett, like many of Hemingway's female characters, has a psychologically castrating effect on the men who love her. This theme is reminiscent of notions of sex as destruction in "The Snows of Kilimanjaro." Men's intense emotions for Brett often cause them to fight amongst each other. In "Kilimanjaro," Helen's life of luxury and her loveless marriage to Harry cause Harry's destruction. Though destructive by different means, women, through Brett, are portrayed as damaging in The Sun Also Rises as well. Rudat points out that Robert Cohn calls Brett "Circe," comparing her to Circe of The Odyssey who turns men to swine with her seductive spells. [27] Drunk and belligerent with love's intoxication as well as alcohol, Cohn engages in brawls with a number of Brett's other lovers, including Mike, Romero, and even his close friend, Jake Barnes. Brett weakens men by heightening their desires, turning men into animals and against each other, like Circe. In doing so, Brett strips them of their masculine unity. She sleeps around, though one man at a time, performing sexually as a man would stereotypically

[26] Rudat, Wolfgang E. H. "Sexual Dilemmas": 5.
[27] Rudat, Wolfgang E. H. "Jake's Odyssey: Catharsis in *The Sun Also Rises*": 35.

do, turning the men in her path into hopeless monogamist saps. Brett specifically targets Jake, though certainly not with malicious intent. In the ending scene, Brett presses aggressively into Jake as she speculates about what they could have had, taunting him with unattainable love as well as her bodily presence. Assuming the masculine role Jake is unable to fill, Brett emasculates Jake psychologically. Love in Hemingway's literature seems a constant power struggle.

Marriage has similar parasitic and emasculating qualities in A Moveable Feast. Hemingway's marriage to Hadley during the novel is mostly happy, but readers view women's destructive power through Hemingway's illustration of another "bad love," F. Scott Fitzgerald's marriage to Zelda. Zelda possesses Helen's ability to drain Harry's talent ("Snows of Kilimanjaro") as well as Brett's talent for emasculation (The Sun Also Rises). Jealous of her husband's talent, success, and fame, Zelda coaxes the advances of other men to make her husband jealous as well. In doing so, she takes his time and mind away from his work:

> Zelda did not encourage the people who were chasing her and she had nothing to do with them, she said. But it amused her and it made Scott jealous and he had to go with her to the places. It destroyed his work, and she was more jealous of his work than anything. [28]

Zelda's attempts to sabotage Fitzgerald's work are certainly far more malicious than Helen's destruction of Harry. Harry arguably destroyed his own talent, allowing a life of sloth to erode his mind and writing ability. Fitzgerald shows no evidence of such wastefulness. His wife's efforts to make him jealous and injure his career are the only maladies he suffers. In addition to taking away his writing time and sense of security in

[28] Hemingway. A Moveable Feast: 183.

his marriage, Zelda also emasculates Fitzgerald. Fitzgerald confides in Hemingway that Zelda has made him insecure about his physical manhood:

> Zelda said that the way I was built I could never make any woman happy and that was what upset her originally. She said it was a matter of measurements. I have never felt the same since she said that and I have to know truly.[29]

In The Sun Also Rises, Jake is physically emasculated by a war injury. In A Moveable Feast, Zelda does the injuring. By convincing him that his genitals are inadequate, she takes away Fitzgerald's sense of manhood and confidence, both of which are essential to his success as a writer. Of course, her complaints about Fitzgerald are entirely fabricated, as Hemingway confirms when he looks at his friend's manhood and announces, "There's nothing wrong with you…Zelda just wants to destroy you." [30] In making this statement, Hemingway could very well be speaking about Helen of "The Snows of Kilimanjaro" and Brett of The Sun Also Rises. Even Maria of For Whom the Bell Tolls hurts Robert's ability to complete his work at times. Each of these women, like Zelda, impairs her significant other.

At first glance, Hemingway seems to portray love, marriage, and women as inevitable paths to heartache and injury. Yet, one must consider the female characters in Hemingway's work that do not intend to wound those they love. In "In Another Country," a short story that revolves around injured soldiers and rehabilitation in a hospital, the major angrily explains the cost of marriage after his wife dies of pneumonia:

> "Why must not a man marry?"
> "Don't call me 'Signor Maggiore.'"
> "Why must not a man marry?"

---

[29] Ibid: 190.
[30] Ibid: 191.

> "He cannot marry. He cannot marry," he said angrily. "If he is to lose everything, he should not place himself in a position to lose that. He should not place himself in a position to lose. He should find things he cannot lose." [31]

Even though the major seems to have loved and been loved by his deceased wife, their relationship still pains him in the end. The absence of love is painful, yet having love creates eventual pain as well. Hemingway suggests that, in terms of the human condition, we are all damned if we love and equally damned if we don't. The major heart-wrenchingly conveys a belief that runs through the majority of Hemingway's work: nothing good lasts. In allowing himself to marry, a man inevitably becomes vulnerable, especially if he is truly in love. The major suggests that one should avoid love to avoid heartache. However, Hemingway chooses risk again and again in his own life and literature, opting for life, pain, and love rather than emptiness. Thus, not all women are necessarily injurious, but love always proves painful because it is inevitably lost.

In For Whom the Bell Tolls, Hemingway further explains the duality between love and pain. In "The Snows of Kilimanjaro," Harry's describes his relationship with Helen as a parasitic disease, sucking away at his productivity and livelihood. But, for Robert Jordan and Maria, love is not the source of physical and mental deterioration that it is for Harry. Instead, love is an emotion of excess, comprised of feelings and desires so intense that those who experience it die. After Robert and Maria make love, sublimely uniting their bodies and hearts, each cites "death" as part of their amazing experience:

> "Maria, I love thee and thou art so lovely and so wonderful and so beautiful and it does such things to me to be with thee that I feel as though I wanted to die when I am lovely thee."
> "Oh," she said. "I die each time. Do you not die?"
> "No. Almost. But did thee feel the earth move?"
> "Yes. As I died. Put thy arm around me, please."

---

[31] Hemingway, Ernest. "In Another Country." Ernest Hemingway: The Short Stories. New York: Scribner, 1953: 271.

> "No. I have thy hand. Thy hand is enough." [32]

Despite its conventional negative connotation, death here is discussed as a positive experience. Robert is so happy in Maria's love that he "wants to die." Maria, playing on the double meaning of death as orgasm, says she "dies each time" they sleep together, equating love making with death. This death is by no means life-ending. Instead it seems to result from excessive feelings of life, experiencing vitality to the fullest. The love-death Maria and Robert share is an emotional climax. The couple embodies an orgasmic duality between love and death that stands as a sensual haven in an environment obsessed with war and desensitized killing. Discussing recent lovemaking, Robert and Maria verbalize the ambiguity between their love and death:

> "But I loved it more [than last time]. One does not need to die."
> "*Ojala no,*" he said. "I hope not."
> "I did not mean that."
> "I know. I know what thou meanest. We mean the same."
> "Then why did you say that instead of what I meant?" [33]

Each character's interpretation of the word "die" in the conversation is telling. Maria, optimistic despite the turmoil she has been through, uses "die" to signify climax. Robert represents a future and healing for Maria, a means to escape the trauma of her rape. Using "die" to mean orgasm is reflective of her hopefulness and optimism. Robert's feelings for Maria are more practical, despite the intensity of his love for her. He realizes it is likely that he will die in the next few days, that they will never survive the blowing of the bridge, much less move to Madrid and start a life together. He interprets Maria's use of the word "die" to mean actual death. Just as Harry and Helen in "The Snows of

---

[32] Hemingway, Ernest. For Whom the Bell Tolls. New York: Scribner, 1940: 160.
[33] Hemingway. For Whom the Bell Tolls: 263.

Kilimanjaro" attach different meanings to the word "destroy," Robert and Maria view love from different perspectives. It is fitting, according to their outlooks on love, that it is pragmatic Robert who dies in the end of the novel, and hopeful Maria who survives. The reality of love, however, exists somewhere between their views. The dual meaning of the word "orgasm" in Robert and Maria's conversation is reminiscent of a larger theme in Hemingway's literature: love is death and love is life. Most importantly, however, avoiding love is avoiding life.

In "The Snows of Kilimanjaro," Harry gives up his love of writing, his life, and his potential as an artist for a corrupt relationship with Helen. His choice rots away his mind and finally his body. Robert, however, chooses to keep Maria at a distance at times, not allowing his relationship to invade all aspects of his life. Knowing that war might indeed be the force that separates him from Maria, he is unwilling to love her and participate in the destructive acts of war simultaneously. After Robert shoots a cavalryman, Maria asks him to express his feelings:

> "Say that you love me."
> "No. Not now."
> "Not love me now?"
> "*Dejamos.* Get thee back. One does not do that and love all at the same moment."
> "I want to go to hold the legs of the gun and while it speaks love thee all in the same moment."
> "Thou art crazy. Get thee back now."
> "I am crazy," she said. "I love thee."
> "Then get thee back."
> "Good. I go. And if thou dost not love me, I love thee enough for both." [34]

For Maria, love heals the unseen scars of her past. Thus, in times of pain or violence, she reaches out for affirmation of Robert's feelings to ease her own hurt. After he shoots the soldier, Maria literally runs to him and begs to be near him. However, Robert rebuffs her

[34] Ibid: 270.

efforts, telling her to go assist Pilar. He feels a need to maintain separation between love and war, unlike Maria. He says "One does not do that and love all at the same moment," explaining to Maria that it is not that he does not have feelings for her, but rather that he cannot accommodate both worlds at once. Maria, on the other hand can only accommodate pain because of her love. Rather than die slowly from a war injury, Maria tells Robert, "I would rather have thee shoot me… Promise if there is ever any need that thou wilt shoot me." [35] This request is clear manifestation of her need to make Robert a part of all the painful aspects of her life. While Robert would rather keep love and war separate, Maria infuses everything possible with her love for Robert. In mixing love with her pain, she ameliorates the hurt she has experienced.

Hemingway mixes love and death in other aspects of the story as well. The characters of For Whom the Bell Tolls exist in a world in which killing is equated with loving and love kills. The gypsy explains his whereabouts to Robert after missing an important part of their mission:

> "I tracked [these rabbits]," the gypsy said. "I got them both. They had made love in the snow….Before daylight I heard the male thumping in the snow. You cannot imagine what a debauch they were engaged in. I went toward the noise but they were gone. I followed the tracks in the snow and high up I found them together and slew them both."[36]

For the two rabbits, lovemaking actually serves as a signal for death. Additionally, if they had not been distracted by one another, they might have been able to run and avoid their demise. It is tempting to compare the tryst between these two creatures to the relationship between Robert and Maria. Perhaps their love too is inherently self-sacrificing. One cannot help but wonder if Robert would have survived if he had not

[35] Ibid: 171.
[36] Ibid: 274.

found Maria. While he slept with Maria, Pablo ran away with supplies essential to the success of their mission. He also had to make a trip back to meet up with Maria after blowing the bridge rather than simply escaping quickly on his own. Perhaps, although their love has curative properties for Maria's traumatic emotional ailments, the relationship seals Robert's fate. Again and again, in Brett, Helen, and now Maria, readers see female characters in Hemingway's literature impair the men who love them. The choice to love brings difficulty, yet again and again the characters choose to love and live.

However, not all women in Hemingway's novels share the same role. Pilar of For Whom the Bell Tolls in particular plays a unique part. A wise, strong, and hardy woman, Pilar acts as caretaker for many members of her Republican band. She cooks for the group, organizes many guerilla efforts, and fosters a special relationship between Maria and Robert. Though Pilar herself has suffered and sacrificed for the Republic, she nonetheless has a desire to heal others as well, giving counsel and helping those around her to work through their problems. Robert goes so far as to dub her the psychiatrist of the group:

> Maria was sound enough now. She seemed so anyway. But he was no psychiatrist. Pilar was the psychiatrist. It probably had been good for them to have been together last night. Yes, unless it stopped. It certainly had been good for him. He felt fine today; sound and good and unworried and happy. [37]

Pilar, aware of the abuse Maria suffered, encourages a relationship between Maria and Robert to help Maria overcome her inner wounds. As Wolfgang Rudat explains in his essay, "Hemingway's Rabbit: Slips of the Tongue and Other Linguistic Games in *For Whom the Bell Tolls*," "Pilar has sent [Maria] to Jordan because a positive sexual

[37] Hemingway. For Whom the Bell Tolls: 137.

experience with him might cure Maria of the trauma caused by the Fascist's gang-rape."[38] The relationship mitigates some of Robert's internal wounds as well. After years of demolition work and destructive war, Maria awakens thoughts of his previous life and a possible future with her as well. Pilar counsels Robert regularly on Republic matters and relationship concerns. Here, she questions Robert about his physical relations with Maria:

> "Did you make love?" the woman said [to Jordan].
> "What did she say?"
> "She would not tell me."
> "I neither."
> "Then you made love." The woman said. "Be as careful with her as you can."
> "What if she has a baby?"
> "That will do no harm." The woman said. "That will do less harm." [39]

Pilar checks on the relationship's progress and even advises Robert about his concerns. She seems to know that the love between them "can do no harm," that even an unexpected pregnancy would be a blessing. Her only caution to Robert is that he should be careful with Maria. If one views Robert's love for Maria as a sort of medicine, then it is Pilar who first prescribes and regulates the treatment.

Love undoubtedly has curative powers in the novel. Partnered with death, love serves as a pain-easing transcendence from a world of war. Both as a distracting oasis and as a gentle killer, love allows characters in For Whom the Bell Tolls to escape the pain of their past and present. In the heat of a fight, Sordo's horse receives a mortal wound and Sordo finds it necessary to lovingly save his animal companion:

---

[38] Rudat, Wolfgang E.H. "Hemingway's Rabbit: Slips of the Tongue and Other Linguistic Games in *For Whom the Bell Tolls*." The Hemingway Review. Fall 1990, Vol. 10 Issue 1: 6.
[39] Hemingway. For Whom the Bell Tolls: 88-9.

> …when his horse was hit so that he wheezed in a slow, jerking, climbing stagger up the last part of the crest, splattering the snow with a bright pulsing jet, Sordo had hauled him along by the bridle, the reins over his shoulder as he climbed. He climbed as hard as he could with bullets spatting on the rocks, with the two sacks heavy on his shoulders, and then, holding the horse by the mane, had shot him quickly, expertly, and tenderly… [40]

Hemingway does not write about killing just as murder. In certain scenes, yes, characters brutally kill others that they do not know. However, much of the killing that occurs is merciful. Sordo's horse is a clear example of this kind of deliverance; Sordo goes to a great deal of trouble to drag him out of the open and kills him "quickly, expertly, and tenderly." He does not abandon the horse to die on its own, but rather ends his pain as quickly as possible. Lieutenant Berrendo shooting Joaquin is another example of a merciful killing. Berrendo seems to pity Joaquin and kills him with compassion, though they fight for opposite sides:

> Joaquin was bleeding from the nose and from the ears. He had known nothing and had no feeling since he had suddenly been in the very heart of the thunder and the breath had been wrenched from his body when the one bomb struck so close and Lieutenant Berrendo made the sign of the cross and then shot him in the back of the head, as quickly and as gently, if such an abrupt movement can be gentle… [41]

Joaquin is clearly suffering from internal bleeding. Such injury is reflective of the hidden injuries of other characters, like Maria who quietly carries painful memories and hidden scars. However, Joaquin's injury has become outwardly visible as well, causing bleeding from his nose and ears. Berrendo knows he must kill Joaquin because they are enemies, however he does not torture Joaquin. Berrendo kills Joaquin quickly and gently, just as Sordo kills his horse. Throughout the novel, Hemingway shows that killing has a curative element and, furthermore, that killing can be done with heart.

---

[40] Ibid: 305.
[41] Ibid: 322.

Hemingway also shows love itself to be a cure for Maria's traumatic past. In the beginning of the novel she is unveiled to readers as a timid, obedient creature, hairless and vulnerable to the world that abused her. As the love affair between Robert and Maria begins, Robert takes to calling her "rabbit," a name reflective of her insecure nature. Clever Hemingway highlights her fragility by making her hairless, playing on the words "hair" and "hare." The abuse she suffered did not just make her a rabbit; it made her a hairless rabbit:

> At that time I wore my hair in two braids and as I watched in the mirror one of them lifted one of the braids and then pulled on it so it hurt me suddenly through my grief and then cut it off close to my head with a razor. And I saw myself with one braid and a slash where the other had been. Then he cut off the other braid but without pulling on it and the razor made a small cut on my ear and I saw blood come from it. Canst thou feel the scar with thy finger? [42]

Each hair-cutting slash drew blood, equating loss of hair and loss of blood. Maria's short hair can be seen as a sort of scar, a mark of the loss she has suffered that must "grow out" and heal. Maria also speaks of an inner soreness that may be a scar from the rape she experienced. In "Rabbit Stew and Blowing Dorothy's Bridges: Love, Aggression, and Fetishism in *For Whom the Bell Tolls*," Carl Eby comments "by pairing the scarring of Maria's genitals with the scar left by her haircut, Hemingway plainly constructs the chopping of her hair as a sadistic castration." [43] Both outwardly and internally, Maria carries the mark of physical and psychological pain. However, Robert has the ability to erase her scars.

---

[42] Ibid: 351.
[43] Eby, Carl. "Rabbit Stew and Blowing Dorothy's Bridges: Love, Aggression, and Fetishism in *For Whom the Bell Tolls*." Twentieth Century Literature. Summer 1998, Vol 44 Issue 2: 7.

Robert cures Maria using a variety of therapeutic techniques. In response to her inability to make love because of her soreness, Robert comforts her, "That is nothing…It is possible thou wert hurt once and now there is a scar that makes a further hurting. Such a thing is possible." [44] In acknowledging her hidden scars, Robert helps her to face her past and accept the present. Additionally, in loving Robert, Maria feels she is able to erase the abuse she experienced. When Robert asks her, "Dost thou wish [to make love]," her response is "Yes. Everything. Please. And if we do everything together, the other maybe never will have been." [45] Maria takes an active role in initiating sexual contact with Robert in subsequent scenes, taking back the control that she lost in the Fascists' rape. Robert asks her, "You want?" and she affirms her desires: " 'Yes,' she said almost fiercely. 'Yes. Yes. Yes,'" affirming her wants and needs in a way she was not allowed to do when her innocence was taken. [46] Such interaction is therapy for this "rabbit." Additionally, her recovery is aided by Robert's view of her as pure. He reassures her, "I love thee Maria…No one has done anything to thee." [47] Not only does being with Robert erase her scars, but also their significance is alleviated by his acceptance. Their love is about the present, today, and now, leaving the past and ignoring the future for the sake of what is real in the moment. The second time they make love, Robert's thoughts emphasize the now:

> …this was what had been and now and whatever was to come. This, that they were not to have, they were having. They were having it now and before and always and now and now and now. Oh, now, now, now, the only now, and above all now, and there is no other now but thou now…Now and forever now." [48]

---

[44] Hemingway. For Whom the Bell Tolls: 343.
[45] Ibid: 72.
[46] Ibid: 73.
[47] Ibid: 71.
[48] Ibid: 379.

With his healing love, his acceptance of her scars, and his focus on the present, Robert Jordan is able to help Maria cure herself of her past.

Hemingway believed that work and writing, like love, have healing properties. In A Moveable Feast, Hemingway asserts, "Work could cure almost anything, I believed then, and I believe now." [49] The protagonist of A Moveable Feast is a young Hemingway, poor and frequently defeated as a struggling writer. However, despite adversity, his daily routine consisted of working and writing in a specific café. He could have chosen to find some other, more immediately financially lucrative line of work, yet he focuses solely on writing. As if in response to readers' bewilderment at his dedication, Hemingway explains, "The one who is doing his work and getting satisfaction from it is not the one poverty bothers." [50] Though he sometimes does not even have enough money to eat, Hemingway sustains himself on his work and the satisfaction it yields. Writing cures the burdens he would otherwise have to bear. In a letter to his good friend and advisee, A.E. Hotchner, Hemingway writes "writing is the only thing that makes me feel that I am not wasting my time sticking around," indirectly affirming the idea that another career choice would have been unsatisfactory. [51] One might find it curious that Hemingway chooses love and work to be the two main curative forces in his novels. Love and work seem, to many of us, to be disparate elements of our lives. However, Hemingway openly admits to Hotchner, "writing is my true love." [52] Thus, it is fitting that the two, in different novels, possess the ability to ease his characters' many physical and internal injuries.

---

[49] Hemingway. A Moveable Feast: 21.
[50] Ibid: 50.
[51] Hotchner, A.E. Dear Papa, Dear Hotch. Columbia and London: University of Missouri Press, 2005: 174.
[52] Ibid: 45.

In "Snows of Kilimanjaro," however, the protagonist, Harry, has neither love nor talent as he dies atop the mountain. Consequently, he is unable to cure his deteriorating physical and mental state. Marrying for money, Harry chose a life of inertia over his writing talent. Harry explains his self-destruction: "He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook." [53] According to Hemingway's philosophy that writing has curative powers, Harry might have helped himself by making use of his talent. However, by accepting the life he despises, Harry "…dulled his ability and softened his will to work so that, finally, he did no work at all." [54] He becomes diseased both inside and out, allowing his mind and body to disintegrate. Furthermore, without either of Hemingway's loves, love of writing or genuine love for another, recovery is hopeless for Harry. Harry's flashbacks, coherent stories that he never was able to write, represent dreams of a cured state in which he could fulfill his potential. Stepping outside the plot of the short story, one can acknowledge its irony. "The Snows of Kilimanjaro" is a story about a story that couldn't be written, a piece of writing about a dying writer. Ironically, Hemingway composes a story about a decomposing man. Thus, in a sense, writing is a cure for Harry. Though he is dying, the story immortalizes him, allowing him to live despite his rotten and rotting state.

In For Whom the Bell Tolls, writing is viewed as therapeutic as well. Robert Jordan hopes to someday free himself from his life of demolition through writing. He assures himself that, just as a new love erases Maria's past abuse, "…[he] will get rid of

---

[53] Hemingway. "Snows of Kilimanjaro." The Short Stories: 61.
[54] Ibid: 59.

all that by writing about it…Once you write it down it is all gone." [55] Writing and work also allow individuals to aid others and better the world that has injured them. After receiving a mortal wound, Jordan laments his departure from the world and expresses hope that he has had an effect: "…I hate to leave it, is all. I hate to leave it very much and I hope I have done some good in it. I have tried to with what talent I had. *Have, you mean. All right, have.*" [56] By using his talent, Robert Jordan is able to contribute to a cause, giving his life significance that Harry's could never have. Harry's disease is an illness of neglect and loss. He realizes, "He had been in [the world] and he had watched it and it was his duty to write of it; but now he never would." [57] Whereas Robert leaves his world with hope, Harry leaves it grieving. After attaining Maria's love and using his talent to aid a cause, Robert possesses the antidotes that Harry lacks.

One would be hard-pressed to name a Hemingway character with a "normal" lifestyle or mentality. Love, body, country, and mind are all at least somewhat infected. The diseases come in disparate forms such as war, physical injury, and even love, yet they disable the characters in similar ways. In his short stories and novels, Hemingway depicts the injured nature of humankind. No one is spared pain or death. Living, for Hemingway's characters, is a struggle to accept and survive. In A Moveable Feast, a young Hemingway, provoked by discussion of Joyce's blindness, alludes to the universality of death and pain:

> "Everybody has something wrong with them," I said, trying to cheer up the lunch.
> "You haven't." [Walsh] gave me all his charm and more, and then he marked himself for death.
> "You mean I am not marked for death?" I asked. I could not help it.
> "No. You're marked for Life." He capitalized the word.

---

[55] Hemingway. For Whom the Bell Tolls: 165.
[56] Ibid: 467.
[57] Hemingway. "Snows of Kilimanjaro": 66.

> "Give me time," I said. [58]

Responding, "give me time," Hemingway casually acknowledges that only time stands between him and death and all its "markings." Injury and disease are problems that afflict every individual and the world in which he or she lives. Hemingway certainly bore his share of injuries and diseases. He was afflicted by virtually every disease his characters experience. Yet, like Jake in The Sun Also Rises, Hemingway seemed to accept and survive many of his troubles. As A.E. Hotchner points out in Dear Papa, Dear Hotch, pain and accidents actually kept Ernest and Mary Hemingways' marriage together:

> …[Mary's] ectopic pregnancy and miscarriage in August 1946 precluded her from bearing a child, and ill health, accidents, alcohol, and animosity jaded their relationship and began to accelerate the aging process of both Hemingways. In the end, it was not an abiding love that bound them but accident and circumstance—plane crashes, concussions, broken bones, the Cuban revolution, and Ernest's mental disease. There was never an opportune time for Mary to depart, and the longer she remained, the more determined she became to reign as the final Mrs. Hemingway. [59]

For better and for worse, the injuries Mary and Ernest Hemingway endured made their marriage last. Mary was Hemingway's caregiver in his declining years. His failing health brought out her love and dedication, a positive effect reminiscent of the love and loyalty of Hemingway's literary caretakers. 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. If he were sexually capable, Brett likely would have left him like all the other men in her life. Thus, it is Jake's "disease" that allows them to maintain a relationship. In this way,

---

[58] Hemingway. A Moveable Feast: 126-7.
[59] Hotchner, A.E. Dear Papa, Dear Hotch: 3.

some relationships in Hemingway's works are actually strengthened by the adversity of illness.

Hemingway, through his characters, illustrates the many different genres and functions of disease. More than just inflictors of sadness and pain, disease and injury are part of the human condition. They are undeniable truths that give life to humanity, Hemingway's characters, and Hemingway himself. As Hemingway writes in Death in the Afternoon, "…all stories, if continued far enough, end in death, and he is no true storyteller who would keep that from you." [60] Part of Hemingway's art is acknowledging that there is no true cure. Vitality and death, contentedness and pain, disease and survival all coexist in Hemingway's writing as one: life.

WORKS CONSULTED

Davis, Cynthia J. "Contagion as Metaphor." American Literary History. 2002 Winter; 14 (4): 828-836.

[60] Hemingway, Ernest. Death in the Afternoon. New York: Scribner, 1996: 122.

Eby, Carl. "Rabbit Stew and Blowing Dorothy's Bridges: Love, Aggression, and Fetishism in *For Whom the Bell Tolls*." Twentieth Century Literature. Summer 1998, Vol 44 Issue 2: 7.

Hemingway, Ernest. "A Clean, Well-Lighted Place." Ernest Hemingway: The Short Stories. New York: Scribner, 1925. 379-383.

Hemingway, Ernest. A Farewell to Arms. New York: Scribner, 1929.

Hemingway, Ernest. A Moveable Feast. New York: Scribner, 1964.

Hemingway, Ernest. Death in the Afternoon. New York: Scribner, 1996.

Hemingway, Ernest. For Whom the Bell Tolls. New York: Scribner, 1940.

Hemingway, Ernest. "Indian Camp." Ernest Hemingway: The Short Stories. New York: Scribner, 1925. 89-96.

Hemingway, Ernest. "My Old Man." Ernest Hemingway: The Short Stories. New York: Scribner, 1925. 189-206.

Hemingway, Ernest. "The Snows of Kilimanjaro." Ernest Hemingway: The Short Stories. New York: Scribner, 1925. 52-77.

Hemingway, Ernest. The Sun Also Rises. New York: Scribner, 1926.

Hemingway, Ernest. "Wine of Wyoming." Ernest Hemingway: The Short Stories. New York: Scribner, 1925. 450-467.

Hotchner, A.E. Dear Papa, Dear Hotch. Columbia and London: University of Missouri Press, 2005.

Kramer, Peter D. "There's Nothing Deep About Depression." The New York Times Magazine. 17 Apr 2005: 50-53.

Lynn, Kenneth S. Hemingway. New York: Fawcett Columbine, 1987.

Rudat, Wolfgang E.H. "Hemingway's Rabbit: Slips of the Tongue and Other Linguistic Games in *For Whom the Bell Tolls*." The Hemingway Review. Fall 1990, Vol. 10 Issue 1: 6.

Rudat, Wolfgang E. H. "Jake's Odyssey: Catharsis in *The Sun Also Rises*." The Hemingway Review. Fall 1984: 33.

Rudat, Wolfgang E. H. "Sexual Dilemmas in *The Sun Also Rises*: Hemingway's Count and the Education of Jacob Barnes." The Hemingway Review. Spring 1989: 2.

Sontag, Susan. Illness as Metaphor. New York: Picador, 1977.