# HEMINGWAY'S CREATIVITY

# HEMINGWAY'S CREATIVITY: A PROCESS OF RECUPERATIVE WRITING

By

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## Abstract

This thesis examines the writings of Ernest Hemingway (fiction and non-fiction) for the purpose of investigating what effect his creativity had on his life.

To discover the latter, one must also discover what elements motivated Hemingway's creativity, and how those elements appear, in turn, as metaphorical images and symbols in his works.

The forces motivating Hemingway to write are explored through an analysis of his life in the context of psychodynamic theory of object-relations. This life analysis from a psychodynamic standpoint is called 'psychobiography'. Through the psychobiography, Hemingway's emotional losses surface and we discover that, for the most part, frustrated parental attachment gives rise to a split-ego condition in Hemingway that he tries to unite.

This thesis concludes that Hemingway's creativity is a process of recuperative writing, restoring a sense of self-worth and wholeness into an enormously talented but emotionally split human being.

As a study in Humanities, this thesis attempts to explain that by understanding the forces motivating this skilled writer, we can have greater understanding of other artists and of our fellow human beings, in general. This thesis hopes to inspire appreciation for artists and not only the genius, but also the genesis, of their creativity.

Acknowledgements

It has been my good fortune to study at a university (McMaster) that provides an opportunity in the English department to explore cross-disciplines for a holistic approach to Humanities. Because of this innovative approach, combining the study of behavioural psychology of an author with his works, I was able to research this thesis on Hemingway's creativity with great enthusiasm. It was a rewarding experience.

I am indebted to Professor Andrew Brink, who through his course on psychobiography and the study of literature, inspired me to read more, to study more, and, I believe, to acquire a lifetime habit of exploring literature from a different but very humanistic perspective.

Dr. Brink was most helpful to me in the preparation of this thesis by making me aware of articles in periodicals that I may have overlooked. He supported my theories but was fair in his criticisms and often had the choice word to perfect my thoughts.

His sensitivity and professional dignity also helped to see me through some final rough moments and I am very grateful that I was able to prepare this thesis under his excellent tutelage.

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# INTRODUCTION

Two questions come to mind in the study of literature: What force motivates an author to write? (and) Why does an author write what he does? In essence, what is the relationship between an artist and his creation? From the reader's standpoint, a novelist's story can be entertaining and there is an aesthetic pleasure to be gained from an artist's construction of clear prose, as found, for example, in the works of Ernest Hemingway. But structure and tale aside, the student of literature might consider delving further, beyond the lines, in an attempt to find answers for the above two questions, for perhaps then the study of literature, which comes under the umbrella of Humanities, will serve the function of aiding the student to understand his fellow human beings in this and other phases of civilization. A work may stand on its own merits from an artistic perspective, but it cannot be separated from its creator if we are to understand humanity.

Assuredly, good writing takes talent, skill, and hard work but often we know of someone who seems to have the talent to write, is clever with rhetoric, yet feels no drive to compose. Such a person may not lack ambition but might display it in another arena of life. Is it possible, then, to have talent and not be creative? What stimulates creativity in an individual and distinguishes him or her from being merely a skilled possessor of talent? The answer to that question is that the creative person feels that he[1] must create. He has a need for self-expression above and beyond someone who has the ability to write but feels no pressing desire to do so. It would seem

[1] 'He' will be used in the generic sense hereupon.

that the latter individual feels already "composed", as it were, inside, and, therefore, there is, for him, no compulsion to write in order to re-arrange things on paper. Whereas, for the truly creative person, such as Hemingway was, the act of creativity takes priority in life often to the exclusion of other necessities, and thus can be considered as compulsive behaviour. Sometimes this compulsion to create is even greater than the need to eat, turning the writer into the proverbial "starving artist". The nourishment for existence is the act of creativity.

To discover why this need for self-expression motivates an author to write and to answer the question why he must write what he does, it is imperative to study the biography of the artist in question:

> There are few things more fascinating or informative than learning about the experience of other conscious beings as they make their way through the world. Accounts of their lives have a power to move us deeply, to help us imagine what it must have been like to live in different social and historical circumstances, to provide insights into the workings of lives, and perhaps, to provide a frame of reference for reassessing our own experiences, own fortunes, own possibilities of existence.[1]

From the study of an author's biography, many insights can be gained that will reflect his character or personality. Behaviour determines character but what factors determine behaviour?

From this point, it is necessary to do a psychobiographical study--an analysis of psychological aspects--that affect the behaviour of the author and formulate his personality. This kind of psycho-

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[1]William McKinley Runyan, Life Histories and Psychobiography (New York: OxfordU.P., 1984), p. 3.

biographical analysis can be done adequately in light of the psychodynamic theories that have been documented by reputable psychoanalysts of this century, such as Ronald Fairbairn, Melanie Klein, John Bowlby and Harry Guntrip (following in the footsteps of Freud, and by their own scientific development).[1]

Application of certain phenomenology to corresponding events in an author's life constitutes psychobiography. Thus, when a psychobiographical study is done on a creative person's life, any psychopathology or behaviour disorder that may be discovered and attributed to a mind that is not at peace, can be found in recurring symbols and images in the artist's work.[2] It is as though the artist, whether consciously or unconsciously, needs a healing experience and these attempts at "reparation" are evident by the process of creation, if not always by the finished product.

Psychobiographical study has its critics who insist that working in the field of psychobiography is futile due to inadequate historical evidence. Their argument is based on the fact that, as opposed to direct psychoanalysis, there is no patient to examine directly.

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[1] These are the principal British post-Freudian theorists, all of whom were concerned with problems of human development and creativity. They are especially important for showing us how early maternal attachment influences the tendency to depression or schizoid states in the development of personality. They take us beyond Freud's Oedipus theory into earlier phases of personality formation.

[2] Calvin S. Hall in A Primer of Freudian Psychology (New York: Mentor, 1979), p. 82, notes that Freud, a psychobiographer himself, "observed that da Vinci's interest in painting Madonnas was a sublimated expression of a longing for his mother from whom he had been separated at an early age."

Therefore, standard psychotherapeutic techniques such as examination of dream-material, the use of free word associations, and early childhood reports cannot be used. Some of these criticisms may be valid in some cases, in all, if we would consider as negative the factor that the patient is absent. However, occasionally there is a subject about whom much has been written and who has left behind personal material such as, diaries and letters, which account for many events and feelings in his life. The psychobiographer need not feel impaired in developing psychological interpretation of the behaviour and experiences of the subject for which there is adequate evidence. In fact, the psychobiographer has some advantages over the psychotherapist as Runyan points out. He notes that:

> . . . the psychobiographer has the advantage of having information about a person who has lived his or her entire life. Patients in psychoanalysis are often young, and may not yet have lived through important life experiences such as the rearing of children, the peak of their career, or the death of their parents.[1]

Ernest Miller Hemingway lived a full life, experienced all of the above, and his reactions to these experiences are well-documented and are revelatory of his personality. As a subject for psychobiography, Hemingway fits the definition that Runyan quotes from John Cody, as one who "has lived his entire life and has met death. Not only the development and mid-stages of his life are available for inspection but also its ultimate unfolding and final resolution."[2]

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[1] Runyan, Life Histories, p. 204.

[2] Ibid.

Thus, Hemingway's psychobiographer has an advantage in matters of examining an emotional evolution, (over the analyst whose living patient would still need to experience more of life.) The analyst of a living person would have more difficulty in discovering psychological patterns or themes in such a patients's life for many of the patient's reactions to life's situations would not yet be available for interpretation.

A further advantage for the psychobiographer over the psychoanalyst is that the evidence used in psychobiography is available to all. Runyan points out, and rightly so, that:

> . . . original interpretations may be critically examined and alternatives may be proposed and tested. In psychotherapy the data are typically not publicly available, which makes it less likely that such a corrective process can take place.[1]

Moreover, evidence gained in a psychobiographical study is not from the subject alone but from various sources who may give different perceptions of situations that the subject was in, which would shed new light on the subject's personality. Often this material is not released until after the subject's death. Furthermore, Runyan adds that:

> . . . if the subject is a literary or creative person, the psychobiographer has a wealth of creative material, perhaps expressing inner psychological states and conflicts, which may, with caution, be drawn upon in interpretation of the subject's personality.[2]

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[1] Runyan, Life Histories, p. 205.

[2] Ibid.

There is much in Hemingway's life material to suggest that his creativity originated from a need to heal in himself a sense of inadequacy which was, in part, fostered by the presssures on him by two very different parents. There are many instances, early and late, of failed relationships, and physical injuries, which represent losses in his life. These losses appear in his works as metaphors and frequently they appear to parallel, in form, the events in Hemingway's life, but as creative elements in themselves, they restore in Hemingway a sense of well-being. There is also evidence in Hemingway's life material of behaviour that ranged from manic to depressive with the obsession to write, paradoxically, as the most stabilizing, important, and fulfilling element in his dual macho/sensitive personality. The following brief summary is an overview of the context in which his personality developed.

Hemingway was born July 21 1899 in Oak Park, Illinois to "cultured" parents who placed a high value on morality, propriety and achievement. His life and experiences spanned the course of two world wars and the Spanish civil war, and he was involved in all three. His career as a creative writer began with journalism. Eventually, as a writer of fictional novels and short stories, Hemingway achieved world-wide acclaim and was the recipient of the Nobel and Pulitzer prizes in literature. Although he was a private person, Hemingway's machismo public image helped to make him a legend to this day. He made his home in places such as Toronto, Paris, Madrid, Africa, Hong Kong, Florida, and Cuba. His literature consisted mostly of heroes and their

aggressive behaviour ranging from boxers, matadors, and soldiers to hunters and fishermen. He married four times, to either older or emotionally-strong career women, and produced three children--all sons. Throughout his lifetime, Hemingway appeared to be accident-prone and suffered from various physical maladies which, it can be argued, appeared to be psychosomatic in nature. Spiritually, Hemingway occasionally relied on religion as a convenience in times of difficulty. He was raised a Protestant but converted to Catholicism after his second marriage, much to the dismay of his parents. It was his relationship with his parents that, to a large degree, influenced Hemingway's creativity.

Most psychoanalysts today would agree with Freud's concept that the unconscious mind often harbours thoughts and wishes that are harmful to the mental well-being of an individual. However, where some scientists (as stated earlier) differ from Freud is in the area of object-relations theory--that is, of what it is that drives a person to house certain negative feelings which he feels compelled to repress. Freud's theory of aggressive instincts and the tripartite ego (id,ego, and super-ego) concept, is challenged by these more current findings that object-relations (mother or father attachment) and the degree to which they are satisfactory or not, affect the ego of an individual, an ego that is not sectional to begin with, as Freud would have it, but whole. Through frustrated attachment or significant losses in object-relations the infantile ego fragments, and by identifying with the objects themselves it also splits into good and bad aspects. In recouping the emotional losses of parental love and thereby restoring

the ego or self, as worthy and whole, the creative personality attempts to fill the voids left by unsatisfactory object-relations. Thus, the process of creativity becomes therapeutic to the self, yet it is important to realize that the art is not merely a receptacle in which to place one's neurosis, but rather is a cerebration woven with symbolic images which replace the emotional losses. Those images, analyzed in the context of the author's background, show that they are indeed a means of repair for the artist and hence, constitute the self-therapeutic process of ego-reconstruction.

In examining the relationship between the author and his work. it is clear that Hemingway's writing was his life. His creativity as a writer was important to him as an expression of his personal worth and even as an expression of his masculinity, his potency, his virility. In June 1960, a year before his suicide, Hemingway was preparing a manuscript for Life magazine entitled "The Dangerous Summer", which was about matadors and bullfighting. As the piece grew considerably longer than the acceptable length of 40,000 words, Hemingway expressed severe distress to his friend Aaron Hotchner over the fact that Life would cut his words. In Papa HemingwayHotchner writes that Hemingway worried to the point that "he said he had nightmares over its emasculation of 70,000 words."[1] Furthermore, as his eyes began to fail, making his ability to write increasingly difficult, Hemingway, at sixty-one years of age suffered from an intense depression that he confided to Hotchner:

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[1]Aaron Hotchner, Papa Hemingway (London: Granada, 1968), p. 202.

> 'I'll tell you Hotch, although I move about as cheerfully as possible...it is like living in a Kafka nightmare. I act cheerful like always but am not. I'm bone tired and very beat up emotionally.'[1]

In April of the following year, Hemingway's doctor in Ketchum Idaho, Dr. George Saviers[2] contacted Hotchner after one of Ernest's unsuccessful suicide attempts. What this doctor related to Hotchner indicates how much of a therapeutic activity writing was for Hemingway. Without writing, he felt there was no longer a reason to live. Unlike some, who might enjoy the hobbies of retirement, Hemingway knew his life and his writing were inescapably one essence. Dr. Saviers expressed it this way:

> 'He says he can't write anymore--that's all he's talked to me about for weeks and weeks. Says there's nothing to live for. Hotch, he won't ever write again. He can't. He's given up. That's the motivation for doing away with himself.'[3]

Anthony Storr notes in The Dynamics of Creation that "occasionally, anxiety about being creatively blocked reaches such a pitch that the individual contemplates, and may, attempt, suicide."[4] Two months later, Hemingway, obsessed with writing and severely depressed at his inability to do so, died from a self-inflicted gunshot wound in the head.

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[1] Ibid.,p. 205.

[2] For confidentiality, Hotchner refers to this doctor by the pseudonym,'Vernon Lord'. Biographer Carlos Baker in Ernest Hemingway: A Life Story(New York: Avon, 1969), p. 708, names the actual person.

[3] Hotchner, Papa, p. 240.

[4] Anthony Storr, Dynamics of Creation (London: Secker & Warburg, 1972), p.221.

Hemingway's writings, both fiction and non-fiction, appear upon analysis, to be the workings of a mind troubled, an ego in need of repair, split and confused, wanting to feel whole. Images that stem from feelings of guilt and a sense of unworthiness appear to take on a healing effect in the writings. A sense of self-justification and search for identity is evident in the writings and in the process of creation itself. Why this author needed to write, why it became an obsession for him, sustained him, and averted depression until his untimely death, is the purpose of this study. By examining his life and his works from a psychodynamic standpoint, it becomes clear that this author's creativity is a result of not only a polished skill of his craft, but also arises from an inner need to feel worthy and thus, is Hemingway's psychotherapy of himself, at times conscious, at times denied, at times unconscious, and even at times, admitted. Hemingway's emotional suffering, eased by writing, is the impetus for creativity. As David in Hemingway's The Garden of Eden returns from a bout of writing and embraces Marita, his feelings express the mental well-being brought on by writing that was such a part of Hemingway's own life. The narrative seems to come from the spirit of Hemingway himself:

> They held each other and he could feel himself start to be whole again. He had not known just how greatly he had been divided and separated because once he started to work he wrote from an inner core which could not be split nor even marked not scratched. He knew about this and it was his strength since all the rest of him could be riven.[1]

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[1]Ernest Hemingway, The Garden of Eden (New York: Scribner's Sons, 1986), p. 183.

As a study in English literature, it would be expected to begin this examination of Hemingway's art with an exploration of the events in his life that contributed to and shaped his creativity. This, however, will be deferred because one must first understand the scientific basis of psychological theory in order to perceive why certain events in the author's life and his behaviour had such an impact on his creativity. Only by looking at psychodynamic theories can we make some speculative judgements about Hemingway's behaviour and subsequently see how events and feelings were dealt with through the process of creation and what clues of reparative explanation can be found in the finished or partially completed "fictional" products.

For this reason, chapter one will deal with current psychodynamic thought and the thesis will then proceed to a psychobiographical study, and on to the written works, which seem to bear witness to the fact that Hemingway constantly strove for feelings of mental well-being and wholeness in his life. The trade of being an artist was, for Hemingway, a vocation that sustained him and was his fight for survival in a world that otherwise threatened his sense of self. Why this author felt threatened in the first place, will be hypothesized in the following two chapters.

PART ONE

# Creativity and Behavioural Science

# Chapter One

A. Development of Psychodynamic Theory

object-relations vs instinct

Freud, Klein, Fairbairn, Bowlby, Guntrip

B. Schizoid Condition, Defenses, Effects of Mothering

C. Profile of Creative Personality in Defensive State

Winnicott, Bowlby, Storr

A. Development of Psychodynamic Theory

In Hemingway's art we see clear, clean prose. We also recognize that this prose deals with themes which range from futility and apathy to sadness and brutality, and from aggression to obsession and depression: for instance, The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, Death in the Afternoon, and The Old Man and the Sea, respectively, encompass this range of emotions. Acclaimed as a literary genius of this century, Hemingway was concerned with telling the simple truth in his stories. However, this truth came from a complex man who was anything but simple himself. His art is also complex and reveals far more about the psyche of this artist than is apparent on an ordinary reading. Deeper analysis will follow further on in this thesis. It is sufficient to say, at this point, that Hemingway's art is infused with a spirit and symbols that reveal, upon probing, an emotional nature of the artist that is filled with conflict. How this conflict affected his creativity and how his creativity was, in turn, his emotional sustenance, is worthy of investigation, as mentioned earlier, for the better understanding of humanity. The struggles and motivations of the 'greats' often help us to understand ourselves. Harry Guntrip in his thorough guide to the human personality expresses this well when he says:

> We have now arrived at the time when it is apparent that man's major problem is not how to understand and master his universal physical environment but to understand himself and find out how we can help one another to live self-and-other-

fulfilling lives.[1]

An examination of psychodynamic theory as formulated in the English object-relations school will provide a context in which to study the creative person and will show how early childhood development and defenses contribute to the creative urge in some persons. Their theory appears to apply especially well to Hemingway. Guntrip's definition of psychodynamic science directly refers to creativity psychologist's D.W. Winnicott's statement on environmental factors as the major contributory element involved in creativity. He sees the field of psychodynamic science as:

> the study of the motivated and meaningful life of human beings, as persons shaped in the media of personal relationships which constitute their lives and determine to so large an extent how their innate gifts and possibilities will develop and how...the 'maturational processes' develop in the 'facilitating' or so often 'unfacilitating environment' of the other important human beings.[2]

In the language of object-relations psychology, these other important human beings are sometimes termed 'objects' and are usually parents or early attachment figures. Stated simply, the Fairbairnian theory of object-relations (on which this Hemingway argument is based) implies a condition of internalizing a parental figure which is split into good and bad aspects and repressed within the self. From infancy, a child identifies with the parental figure, commonly the mother, and therefore

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[1]Harry Guntrip, Psychoanalytic Theory, Therapy, and the Self (New York: Basic Books, 1973), p. 147.

[2]Ibid., p. 17.

his own ego is split into good and bad parts as well. This condition sets up ego conflict for the individual and in the creative personality the restoration of self-esteen is found in symbolic images that attempt to make whole this split-ego. Creativity becomes a necessary exercise in this search for wholeness.

Psychodynamics is, of course, just one branch in the field of psychology and it must be understood that Fairbairn's theories are a part of a long-standing and ongoing movement of thought in the psychodynamic exploration of human nature. However, the concept of personal relationships and their impact on the ego is of primary concern in the field of psychodynamics today. This study of Hemingway and his literature is based on these theoretical guidelines and is open to debate since it is true that, as Guntrip says quoting Leon Salzman, "psychoanalysis is a science, not a religion or a system of beliefs which [require] dedicated loyalty and ritualitic worship."[1]

However, the usefulness of psychology or psychoanalysis to society in gaining a better understanding of personalities is often through gaining an awarness of the unconscious motives of individuals. Psychologists Freud and Jung agree that what is in the unconscious mind is often spoken consciously as a symbol, the speaker being unaware of the true meaning. Calvin S. Hall in A Primer of Freudian Psychology states that "one is not aware of unconscious mental processes, but psychology can teach him about what is going on below the level of

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[1] Ibid., p. 23.

awareness ."[1] Hall continues to outline some examples that indicate a personality functioning from unconscious motives: (These examples, as we shall see later, also happen to be factors that affected Hemingway's life, and when he wrote he was not always aware of the 'why' involved but he did know that it made him feel better and was therefore something he had to do).

> For example, a person who has an accident is usually not aware that the accident may represent a desire to hurt himself. Yet this is precisely what a number of studies have shown. Or a person who has abnormal craving for food or liquor is ordinarily not conscious of the fact that the craving may grow out of a frustrated desire for love. Yet this is often the case. Even when a person learns that there is a relationship between accident proneness and feelings of guilt or between alcoholism and frustrated love, he probably does not become directly conscious of this relationship as it exists in him.[2]

According to Jung, it is human awareness that distinguishes the mature personality from the infantile one. He believes that the path towards awareness is identical with the process of individuation:

> Jung defines the term"individuation' as the psychological process that makes of a human being an 'individual'--a unique indivisible unit or 'whole man'.[3]

Combining the subjects of behavioural science with creativity, Jung wrote, "On the Relation of Analytical Psychology to Poetry" where he concedes that the "aspect of art which consists in the process of

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[1] Calvin S. Hall, A Primer of Freudian Psychology (New York: Mentor, 1979), p.55.

[2] Ibid., pp. 55-56.

[3] Violet S. deLaszlo, ed., Psyche and Symbol, by Carl Jung (New York: Anchor Books, 1958), p. xxvii.

artistic creation can be a subject for psychological study"[1], but he believes that does not apply to that which constitutes its essential nature. Jung cautions that a work of art should not be explained in the same way as a neurosis but grants that:

> . . . it has long been known that the scientific treatment of art will reveal the personal threads that the artist, intentionally or unintentionally, has woven into his work.[2]

He further contends that "the psychoanalysis of art differs in no essential from the subtle psychological nuances of a penetrating literary analysis."[3] However, if it can be shown that the work of art and the process involved in its creation is not just a composite of emotional symptoms but a very real method of sustaining the artist in question, the art takes on a new dimension as something that is not just a static "golden gleam of artistic creation"[4] but rather a process whose product functions as therapy.

The development of psychoanalytic thought, in this century, has shifted its focus from the "instinct" theories of Freud and Melanie Klein to the psychodynamic "object-relations" and "environmental" theories of Klein, Fairbairn, Bowlby and Guntrip. In attempting to find explanations for personality behaviour, the old libidinal(energy)

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[1] Carl Jung, The Portable Jung, ed. Joseph Campbell (New York: Penguin, 1985), p. 302.

[2] Ibid., p. 304

[3] Ibid.

[4] Ibid., p.306.

motives of the id (the most primitive part of the psyche), are no longer seen as viable, nor are the sources--sexual or aggression instincts; the libidinal motivations of the whole ego are examined and are based on experiences within interpersonal relations. Klein's thought bridges Freudian instinct theory with object relational thinking, as Guntrip explains:

> For Klein the baby is split from the start by nature, a battleground of life and death instincts. Bad-object fantasies basically represent the threat of the death instinct and this is its original experience, so that Melanie Klein naturally holds that the first object to be internalized must be the good object, the good breast, if the infant is to have any chance of stability.[1]

The effect of mothering is a common concern to all schools of psychological thought, but it is viewed from different perspectives, as will become clear further on in this chapter.

In assessing the emotional development of the personality we can begin in the middle with Melanie Klein's theories. Although she philosophically promotes the Freudian innate death-instinct, she, nonetheless, recognizes the importance of 'quality' ego experiences in object-relations, i.e. the infant's emotional adjustment and development vis-a-vis his mother. Whereas, Freud's theory is that "personality development is dominated by a fixed timetable of biological instinctive maturational stages, oral, anal and genital",[2]

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[1] Guntrip, Psychoanalytic Theory, p. 96.

[2] Ibid., p. 60.

Klein allows for mother-infant interaction. From Klein's position the centre of interest shifts from this oral, anal and genital scheme. Klein has a theory of reparation from child to mother, as Andrew Brink notes in his study on creativity: "In child development destructive and aggressive ideas do arise for which there must be compensation."[1] Although accepting the importance of object-relations, Klein's views lean more towards the instinctual behaviour that Freud promotes. Her views of the infant's experiences deal with the infant's internal world of fantasy and her theories allow only a secondary role to the external world:

> The infant can never experience the outer world directly, but only through the medium of the projection of its own innate death instinct, and its fear of and struggle against it. These internal bad objects first come into being as an introjection of the projected version of the infant's own innate badness and destructiveness, and they have now become worked up in its experience into parent images.[2]

Thus, as mentioned earlier, in Klein's view,the baby is split from the start by nature, and is a battleground of life and death instincts.

This is where Ronald Fairbairn differs in theory and totally rejects the view of a split ego from birth. Ernest Jones,in the preface to Fairbairn's text on personalities, states Fairbairn's position on psychoanalytic theory:

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[1] Andrew Brink, Creativity as Repair: Bipolarity and Its Closure (Hamilton: Cromlech, 1982), p. 28.

[2] Guntrip, Psychoanalytic Theory, p. 56.

> Instead of starting, as Freud did, from stimulation of the nervous system proceeding from excitation of various erotogenous zones and internal tension arising from gonadic activity, Dr. Fairbairn starts at the centre of the personality, the ego, and depicts its strivings and difficulties in its endeavour to reach an object where it may find support.[1]

Compared to Klein's theories, Fairbairn believes that:

> the infant is by nature whole and would remain so if protected long enough by good object relationships in his dealings with the real world, and primarily the mother.[2]

However, Klein and Fairbairn agree that the infant must reach and adjust to two fundamental object-relational positions in relations with his mother, and thereafter in all personal relationships. Klein calls them paranoid-schizoid and depressive states. These positions are not always clear cut and sometimes overlap, which causes ambivalence in relationships:

> In the paranoid position, the infant is in relationship but feels persecuted by his objects. In the depressive position he has overcome these difficulties and has become able to enter more fully into whole-object relationships, only to be exposed to guilt and depression over the discovery that he can hurt those he has become capable of loving.[3]

In the light of these non-biological theories, Freud's oral, anal, and genital phenomena, once regarded as the basic sexual

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[1] W. Ronald D. Fairbairn, Psychoanalytic Studies of the Personality (London: Tavistock, 1952), v.

[2] Guntrip, Psychoanalytic Theory, p. 97.

[3] Ibid., p. 61.

instinctive explanation of libidinal drive "now appear to be variations of symptoms, as emotional problems fasten onto one or another bodily organ to find bodily discharge in the conversion hysteria process."[1]

Furthermore, on the issue of aggression as an instinct, Harry Guntrip questions Freud's theory by explaining that "the biochemical state accompanying aggressive reactions results from a mental emotional experience."[2] This is important to note in the study of Hemingway for we know his life and his writing were filled with aggressive behaviour. Guntrip states that aggression is "a defensive reaction of a threatened ego"[3] rather than a biological instinct as Freud would have it. He expands the definition:

> Aggression is not primarily a dynamic organic pattern of behaviour; it is rather a dynamic personal pattern of behaviour, taking its origin in an emotional reaction of anger, itself a result of fear of some danger, both of which are emotional experiences that stimulate biochemical changes in the body. Aggression is a personal meaningful reaction to bad-object relations, to a threat to the ego, aroused initially by fear.[4]

In summing up Klein's theories, Guntrip states that Klein is still, nevertheless, more concerned with good and bad object-relations, love and hate, guilt and reparation rather than with ideas of quantitative gratification of instinctive drives.

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[1] Ibid., p. 62.

[2] Ibid., p.35.

[3] Ibid., p.84.

[4] Ibid., p. 37.

Following in Fairbairn's line of thinking of ego and object-relations is psychologist John Bowlby who merits mention for his theories of attachment and loss. According to Bowlby's studies, an infant looks to the mother for emotional sustenance and the growth of ego-strength depends on the degree of attachment available. Brink in Creativity as Repair shows the connection between creativity and Bowlby's theory of attachment frustration:

> When the attachment is frustrated in the nursing and caretaking routine--by illness, a mother's disrupted attachment or for similar reasons--frustration results. Reparation can move in either direction, most naturally being initiated by the mother; but the developing child, who feels guilt at his own rage, will probably also initiate reparative action. In the symbolic and actual rapprochments lie the beginnings of creative impulse...Creative tributes may or may not heal the rift between mother and child; when they do not, creativity easily becomes its own compensatory reason for being, so subtracted from originating conditions that they may well be forgotten. However this may be, signs of the originating circumstances are likely to be coded into the art produced. And an attitude of protest will be noticeable, protest being the first of Bowlby's series of reactions to frustrated attachment: protest, despair and detachment.[1]

Since object-relations theory actually deals with the effects of mothering on the individual ego, it is important to point out that the individual who suffered a mothering deficit, or even had an overbearing mother, develops certain defenses within a schizoid (ego-split) condition. These defenses lead to various behavioural patterns in order to avoid separation-anxiety from the mother.

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[1] Brink, Creativity as Repair, p. 29.

An individual could develop the following psychopathological defensive strategies against depressive or schizoid states: obsessional, paranoid, hysteric or phobic. The obsessional and the hysterical defences most readily mediate creativity. As Fairbairn knew, most artists have a high degree of ambivalent attachment to their mothers making obsessions frequent. Elaboration on the defenses and the schizoid condition will follow further on in this chapter. At this point, a comprehensive description of Fairbairn's libido theory in terms of object-seeking is useful.

To explain Fairbairn it is necessary to make comparisons with Freud. In Freud's view there exists a psyche divided into an id, ego and super-ego. The libido is the impulse energy stemming from the pleasure-seeking id which is controlled by the ego, and punished and repressed by the guilt-producing super-ego. Fairbairn rejects the impulse psychology and instinct-theory on the basis that "the ego is...an original structure which is itself the source of impulse-tension."[1] Where Freud has impulses, Fairbairn postulates the existence of structures --structures that are repressed as internal bad objects. In Fairbairn's theory, the libido is object-seeking. Since Guntrip presents Fairbairn's theory with striking clarity, I, therefore, quote his summary in almost its entirety:

> the infant...encounters unsatisfying parental experience, and it is the bad-object mother in real life who is first internalized in an effort to control her. Since she is not wholly

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[1] Fairbairn, Psychoanalytic Studies, p. 157.

> bad, the unsatisfying mother, after internalization, is split into a good mother and a bad mother and usually the good mother is projected back into the real external mother who is then idealized so as to make real life relations as comfortable as possible.[1]

Guntrip continues Fairbairn's explanation of repressed objects:

> The good object serves as a protection against the bad object externally, but internally the bad object is a threat to the good object, because of the hate aroused. Thus an internal situation of fear of harming the good object results, with feelings of guilt and depression. The bad object is itself split as an internal object into an exciting object and a rejecting object. The exciting object is then incessantly longed for, setting up the compulsive and emotional needs always found in chronic dependencies, and, in an attempt to control this situation, which there is no real way of relieving, the rejecting object is identified with.[2]

Identification with the rejecting object is often erroneously construed by some as the death-instinct as theorized by Freud. As we may infer from Fairbairn's theory, the desire to kill oneself is actually the desire to destroy the rejecting object which has become overwhelmingly persecutory and hence the bad self that is identified with it. This theory seems to explain Hemingway's behaviour and writings better as we shall see in the following chapters, replacing the death-instinct myth which has surrounded Hemingway, with a more positive approach.

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[1] Guntrip, Psychoanalytic Theory, p. 97.

[2] Ibid.

Fairbairn's theory is as follows:

> What Freud descibes under the category of 'death-instincts' would...appear to represent for the most part masochistic relationships with internalized bad objects. A sadistic relationship with a bad object which is internalized would also present the appearance of a death instinct. As a matter of fact, such relationships are usually of a sado-masochistic nature with a bias on the masochistic side of the scale; but in any case they are essentially libidinal manifestations.[1]

Guntrip explains how Fairbairn's structures fall into three categories, but first he states why the ego splits:

> This splitting of the object in the struggle to cope with unhappy real life experience leads to a splitting of the ego in the struggle to maintain relations with both the good and bad aspects of the mother and other family figures.[2]

The three basic fantasized figures, Guntrip says, can appear in many guises:

1) the tantalizing mother who excites needs without satisfying them, the exciting object;

2) the rejective, angry, authoritarian, antilibidinal mother who actively denies satisfaction, a mild form being the mother who says 'Don't bother me now, I'm busy', the rejecting object; and

3) the emotionally neutral, morally idealized mother whom the child seeks to view without much feeling, with whom needs are avoided so as to avoid her displeasure, and with whom conformity is accepted in hope of at least approval, the ideal object.[3]

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[1] Fairbairn, Psychoanalytic Studies, p. 79.

[2] Guntrip, Psychoanalytic Theory, p. 98.

[3] Ibid.

Fairbairn's theory is that the "ideal object is projected back into the real parent in the hope of living at peace in the outer world."[1]

From this object-splitting arises a parallel ego-splitting and behavioural problems result. Guntrip's statement, the libidinal positions of the split ego, suggests a mental picture of Hemingway, for these conditions, as will be shown in the next chapter, describe his behaviour at various times:

> 1) an infantile libidinal ego unceasingly stimulated by the exciting object, hungrily craving the personal relations without which the psyche cannot grow a strong ego, but manifesting in adult life as chronic overdependency, compulsive sexuality, and craving for appreciation;
>
> 2) an infantile antilibidinal ego identified with the rejecting object, an undeveloped childish conscience, negative and hostile, self-persecuting, inducing fear and guilt, the main source of resistance to psychotherapy,
>
> 3) a central ego conforming with the idealized parents, after the emotionally disturbing aspects of both objects and ego have been split off and repressed.[2]

Such is the crux of Fairbairn's theory of the ego and object-relations. His concern is "the preservation or if lost, the restoration of psychic wholeness, the safeguarding of the basic natural dynamic unity of the psyche developing its ego-potential as a true personal self."[3]

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[1] Guntrip, Psychoanalytic Theory, p.98.

[2] Ibid.

[3] Ibid.

B. Schizoid Condition, Defenses, Effects of Mothering

The word schizoid is derived from the Greek schizo meaning "to split". Fairbairn's theory of ego-splitting gives rise to a schizoid condition. (In creative activity, these ego splits are seen as bipolar images: opposites in conflict, needing to come together and be resolved). One important function of the ego is the discrimination between inner and outer reality. Also significant and indicative of mental health are the integrative functions of the ego in terms of perception of reality and the integration of behaviour. Fairbairn believes that "splitting of the ego has the effect of compromising the progressive development of all these functions."[1] One should keep in mind that there is, theoretically, an integration scale:

> . . . to help us understand how it is possible for any individual to display some schizoid feature under sufficiently extreme conditions, and how it comes about that some individuals manifest evidence of a split in the ego only in situations involving such readjustments as are involved in adolescence, marriage, or joining the army in wartime, whereas others again may manifest such evidence even under the most ordinary conditions of life.[2]

On such an integration scale, a schizophrenic would be at the lower end, a schizoid personality at a higher level, schizoid characters still at a higher level, and at the top of the scale would be a perfectly integrated individual.

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[1] Fairbairn, Psychoanalytic Studies, p. 9.

[2] Ibid., pp. 9-10.

An individual who displays schizoid features is one who has had (as seen in the Fairbairnian object-relation structures) unsatisfactory emotional relationships with his parents, particularly his mother- a mother who can be either possessive or indifferent. This type of individual often tends to regress in relationships and attach himself to a part - object, such as the breast, to restore the relationship to a simpler form. Guntrip notes that in his own treatment of many patients, those with a schizoid condition show problems with childhood development and relationships:

> I have never yet met any patient whose overintense sexuality and/or aggression could not be understood in object-relational terms, as resulting from too great and too early deprivations of mothering and general frustration of healthy development in his childhood. Pathological sex and aggression can then be seen as actually the persistence of the infant's struggle to become a viable ego, a personal self, by means of both good and bad object-relating.[1]

Matthew Besdine in "Cradles of Violence" describes certain mothering patterns, some of which create a schizoid condition with the resultant behaviour producing obsession, depression, and paranoia, as mentioned earlier. Besdine feels that in a culture mothering patterns are a "crucial ingredient that decisively affects the character structure, intelligence, achievement, creativity and even survival--in fact all aspects of child development."[2]

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[1] Guntrip, Psychoanalytic Theory, p. 40.

[2] Matthew Besdine, "Cradles of Violence", Neurosis of Our Time: Acting Out (Springfield: Charles C. Thomas, 1973), pp. 81-82.

Besdine categorizes mothering styles and shows that three of these styles tend to defeat the establishment of identity, which is, of course, a problem to a healthy ego. Besdine sees mothering as a continuum: Negligible/Reluctant/Average/Dedicated/Jocasta. Negligible mothering is characterized by extremes of deprivation in a one-to-one relationship. Reluctant mothering is sporadic, unreliable and basically reluctantly administered where the child is seen as a burden for a mother who seeks her own pursuits and satisfactions. The child is often reared by sitters or surrogates. The Jocasta mother is a dominating mother whose biological yearning for children is based on her emotional starvation. The Jocasta mother, having a weak or absent husband, often makes her child her chief love-object preventing the child's necessary growth towards separation--individuation, autonomy and a separate identity. Besdine gives a portrait of Jocasta-reared children and, as we shall see in the following chapter on Hemingway's life, much of what Besdine describes can be applied to Hemingway's personality and situation:

> Such Jocasta-reared children have a definite character structure marked by an unresolved Oedipus problem, the fear of love, strong ambivalence in human relations, strong paranoid trends, a tenuous ability to conform or accept authority, an underlying sense of guilt and masochism, a strong homosexual component, latent or overt, and high ambitions. They are usually oral and demanding, easily disappointed and regress readily to panic, furies, anger and rage, with states of emptiness, withdrawal and depression. The Jocasta-reared child differs from the emotionally deprived child in several important respects, among them his intelligence, his creativity and his leadership qualities. He is usually above average intellectually, may have unusual gifts and talents and frequently provides the leadership in rebellious movements.

> It is the personality found most frequently in geniuses and extraordinary achievers.[1]

Fairbairn theorizes that the schizoid individual experiences difficulty in emotional giving. He attributes this to an over-valuation of mental contents from early childhood. However, in attempting to overcome difficulties involved in emotional giving, Fairbairn states that individuals with a schizoid propensity avail themselves of two techniques: role-playing and exhibitionism. In role-playing the schizoid individual:

> ... is often able to express quite a lot of feeling and to make what appear to be quite impressive social contacts; but, in doing so, he is really giving nothing and losing nothing, because, since he is only playing a part, his own personality is not involved. Secretly he disowns the part which he is playing; and he seeks to preserve his own personality intact and immune from compromise.[2]

Hemingway was famous not only for his writing but also for his image of strength and virility, of being a "man's man". Many have said that he was role-playing and hiding a sensitive inner self (thus indicating a schizoid condition). As Anthony Storr states, the schizoid personality "wears a mask"; he mingles with people but does not mix and he plays roles which do not reflect his actual feelings. There is a divorce between thinking and feeling for the schizoid person and he carries into adult life attitudes and emotions which mature people have outgrown.[3] Such was the case with Hemingway.

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[1] Ibid., p. 87.

[2] Fairbairn, Psychoanalytic Studies, p. 16.

[3] Storr, Dynamics of Creation, p. 50.

Along with role-playing and closely related to it is the exhibitionistic technique. Exhibitionism is a defence against anxiety because it allows a technique for giving without giving, by means of substitution of 'showing' for 'giving'. Fairbairn points out in his text that "the attraction of literary and artistic activities for individuals with a schizoid propensity is partly due to the fact that these activities provide an exhibitionistic means of expression without involving direct social contact."[1] Fairbairn adds that just as an artist 'shows' or exhibits his pictures and indirectly reveals himself, so too, "the author reveals himself to the world from a distance through the medium of his books."[2]

A schizoid personality who has problems sustaining emotional relationships will sometimes substitute intellectualization. There is a tendency toward infatuation with an idea or political philosophy, being in love with love, as it were, or in love with a cause. This individual also has a sense of inner superiority to some degree and as an illustration, Hemingway's Robert Jordan in For Whom The Bell Tolls, comes to mind and his emotional politico-philosophical thoughts.[3] Fairbairn also believes that the tragedy for the individual

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[1]Fairbairn, Psychoanalytic Studies, p. 16.

[2]Ibid., p. 19.

[3]Jordan speaks of a 'crusade', 'the purging ecstasy of battle', fighting 'for all the poor in the world', with a 'deep and selfless pride' in Ernest Hemingway, For Whom The Bell Tolls, (New York: Scribner's Sons, 1968), pp. 235-236.

with a schizoid tendency is that in matters of love, he feels his love to be destructive of those he loves and he "becomes subject to a compulsion to hate and be hated, while all the time he longs deep down to love and be loved."[1] For Hemingway, this seems to be how he felt about Hadley, his first wife, and Grace, his mother, in each respective situation; this assertion requires discussion and more analysis in the following chapters, where it will also be shown that there is reparation in his art for these less than satisfactory feelings.

As Fairbairn's ego and object-relations structures of repressed libidinal and anti-libidinal states show, the ego necessarily identifies with the repressed bad object in the case of a split-ego or schizoid individual. Fairbairn also argues that"the more mature a relationship is, the less it is characterized by primary identification."[2] The identification is a failure to differentiate the object which sets up a compulsive element in the individual's attitude towards objects. For instance, The Old Man and the Sea deals with such a compulsion. It is from fear of isolation, or separation anxiety, that this compulsion to identify with the object comes into being.

Conflict and anxiety over separation from the object--a state that , it must be emphasized, is both desired and feared--may call into operation some combination of the four characteristic

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[1] Fairbairn, Psychoanalytic Studies, p.26.

[2] Ibid., p.42.

techniques of defence: the obsessional, the paranoid, the hysterical and the phobic. Fairbairn's theory includes the idea that if object-relations are unsatisfactory during the early years, an individual could develop these psychopathological characteristics later in life.[1] As we shall see, Hemingway's first critic was his mother. Subsequently, he felt threatened by all future literary critics[2] and he was obsessed with preserving the strength and unity of his ego with his writing, in spite of the way he felt threatened both from within and without. To use Fairbairn's defence terminology, he reacted in a paranoid way in later years to the attacks of the critics on his writing and on his very self.

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[1] Ibid., p. 46.

[2] According to Carlos Baker, in Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1969), pp. 280-281, Hemingway, "had defined critics as the lice that crawl on literature and had cited the cases of two well-known writers who had actually been destroyed by adverse reviews."

C. Profile of Creative Personality in Defensive State

Many psychologists have tried to explain creativity, arguing over its sources. Some do agree that it stems from an attempt to repair childhood losses. D.W. Winnicott believes that:

> . . . where creativity either comes into being or does not come into being...the theoretician must take the environment into account and no statement that concerns the individual as an isolate can touch this central problem of the source of creativity.[1]

Anthony Storr adds to this argument:

> it is not disputed that the artist may, in some instances, be driven to create because of childhood disappointments and dissatisfactions; among which the failure or absence of love relationships with parents are of great importance.[2]

Storr has found in his research that "creative work tends to protect the individual against mental breakdown."[3] When we consider that the human ego is vulnerable and tries to defend itself from unpleasant anxiety, we can understand that something must be done, and it is this something that becomes the process of creation:

> When the creative person is young and inexperienced, the effort required [to write] is considerable, and the reward likely to be meagre. One possible explanation is that, to use a psychoanalytic terminology, creative activity is employed as a defense.[4]

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[1] D.W. Winnicott, Playing and Reality (London: Tavistock, 1971), p. 71.

[2] Storr, Dynamics of Creation, p. 36.

[3] Ibid., p. 31.

[4] Ibid., p. 44.

Storr expands his profile of the creative personality to include not only people of schizoid condition but of depressive temperament as well. They, too, use their creative capacities in a defensive way. Storr's hypothesis that creative activity is used as a defence explains why creative people attach so much importance to their work and why it becomes like an addiction to them.

In Attachment and Loss, psychologist John Bowlby describes the depressive-prone individual who shows creative abilities and drives:

> He is likely to have had the bitter experience of never having attained a stable and secure relationship with his parents despite having made repeated efforts to do so, including having done his utmost to fulfill their demands and perhaps also the unrealistic expectations they may have had of him. These childhood experiences result in his developing a strong bias to interpret any loss he may later suffer as yet another of his failures to make or maintain a stable affectionate relationship.[1]

Bowlby's profile epitomizes Hemingway's personal position. In order to make up for his losses, the artist must create and for Hemingway, his creativity was a process of recuperative writing.

For a writer, then, creative activity is a way of controlling an inner world. He can communicate on his own terms (which seems to be an urgent need) and yet not be found in the process having his own person recognized. In creating his own world, the writer also gains an omnipotence. This type of schizoid creative person is actually compensating for opposite feelings:

> very often this omnipotent act of creation must act as a compensation for its opposite.

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[1] John Bowlby, Attachment and Loss Volume III: Loss, Sadness, and Depression (New York: Basic Books, 1980), p.247.

> the sense of being powerless in a Kafkaesque world of giants.[1]

Perhaps one of the most important aspects to understand about the creative person is that since his creativity reflects an inner reality and carries more importance than an external world, it also reflects his values. If the work is accepted, this means he is accepted, a fact that he may never truly believe in any situation with relationships.

In his text, Dynamics of Creation, Storr reiterates a theme that runs throughout this first chapter that a combination of opposites is characteristic of creative people and that creativity can be a means of self-justification for depressive individuals. Storr says that, in Kafkaesque fashion, the creative schizoid individual has "a need to create an all-embracing, explanatory scheme which would alleviate the discomfort of living in an arbitrary or contradictory world", but more importantly, the new syntheses pursued with such intensity is "as much an attempt to heal a split in the self as it is to comprehend the universe."[2]

Occasionally, a creative personality exhibits symptoms of being manic-depressive which is a combination of euphoria and depression alternating in cycles. Manic-depressives "never get it right" in their human relations since they tend either to be over-

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[1] Storr, Dynamics of Creation, p. 58.

[2] Ibid., p. 72.

bearing and too assertive or else submissive and ingratiating. Storr suggests that part of the compulsion to create may be motivated by the idea of making restitution for what was destroyed:

> A man who destroys the world which has been passed on to him by his mentors, who, by his very innovations, implies that his teachers are either wrong or insufficient, can assuage the sense of guilt which he feels at his rebellion by producing creative work which is acclaimed and recognized as valuable, if not by his teachers themselves, at least by those contemporaries who have insight enough to recognize him. For a man who rebels in this way is destroying, not so much anyone in the outer world as objects in the inner world which, as a small child, he made part of himself or introjected. He is rebelling against the standards he was taught, the beliefs in which he was reared, and the criteria by which he was brought up to live. This leaves a gulf, a void which has to be filled.[1]

A final question as to why the compulsion to create is never satisfied might be answered by saying that the self-discovery for the artist is never-ending. Storr suggests that ambivalence is hard to live with and that the psyche needs balance, harmony, congruity, and consistency. Thus the artist attempts to reconcile incompatibles to gain his identity, and each new creation is an affirmation of his identity.[2] As we find in Hemingway, a creator may identify with the main hero in his story, but many of his other characters express the repressed opposite natures. Generally, the creative person is more aware of a split-self than a non-creative person and he is constantly

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[1] Ibid., p. 83.

[2] Ibid., p. 223.

driven to heal the split. By identifying with the creator one can participate in the integrating process:

> He was completely integrated now and he took a good long look at everything. Then he looked up at the sky. There were big white clouds in it. He touched the palm of his hand against the pine needles where he lay and he touched the bark of the pine trunk that he lay behind.[1]

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[1] Narrator's description of Robert Jordan, last page, in Hemingway, Bell Tolls, p. 471.

# PART TWO

## Hemingway and His Art

# Chapter Two

## Psychobiography of Hemingway

As the first son of Grace Hall and Dr. Clarence Hemingway, Ernest was marked for heroism; he was named after Grace's father, Ernest Hall. Hemingway's maternal grandfather was a war hero , according to his daughter Grace, although he was discharged from service during the Civil War from a gunshot wound unrelated to regular duties. Grace worshipped her father and had hopes that his name-sake, Ernest, would be as great a man some day. Grace, herself, aborted a career as a New York opera singer to marry and raise a family with the young Dr. Clarence who earlier had failed his courses at Oberlin College and had returned "home in disgrace"[1] before attempting Rush Medical College.

Young Ernest was the second child in a family of four daughters. Another son was born to the Hemingways when Ernest was fifteen and almost grown. Ernest was attached to his mother in his early years, slept with her until he was five years old, and called his mother "Fweetee" which appears to be a child's pronunciation of 'sweetie'. Grace dressed Ernest in her own baby clothes and kept his hair long. She liked to pretend that he was a twin of his older sister, Marcelline. She called him her"Dutch dolly" but soon Ernest began to rebel and reject this label. After seeing Pawnee Bill's Wild West show, two-year-old Ernest, already conscious of a threat to his identity, stamped his foot at being called by this name. He said to his mother: 'I not a Dutch dolly, I Pawnee Bill. Bang, I shoot Fweetee."[2] In her "Memory Book", Grace's

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[1] Peter Griffin, Along With Youth: Hemingway, The Early Years (New York: Oxford U.P., 1985), p. 6.

[2] Carlos Baker, Ernest Hemingway: A Life Story (New York: Scribner's Sons, 1969), p. 5.

history of Ernest's early years, she wrote: When asked what he is afraid of, he shouts out fraid o nothing with great gusto."[1] His aspiration was to be taken for a man; yet in later years, Ernest was afraid of the dark and had to sleep with the light on.[2] It appears that Grace's smothering love and dressing him like a girl was confusing to the young child.[3]

Ernest loved his father very much, swam and fished with him at Windemere, the family's cottage in northern Michigan. He longed to identify with his father but was disappointed in Dr. Clarence's meekness and nervousness, and his inability to "stand up to" Grace, who clearly was the "boss" in the household. Ernest's parents gave the general impression that they created a model family, yet there was conflict at home.[4] The parents had separate bedrooms and Grace dominated her husband. She detested domestic chores and hired help to raise the children, while her husband often did the cooking. Grace had her own cottage built separate from Windemere so she could survive the burden of family. (Her pattern of mothering, according to Besdine, alternated between 'Reluctant' and 'Jocasta' types). Clarence, burdened with his own inner struggles, fatally shot himself when Ernest was twenty-nine years old.

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[1] Baker, A Life Story, p. 5.

[2] This condition appears as a problem for several of Hemingway's fictional characters, for example, Nick's sleeplessness in"Now I Lay Me".

[3] As an adult, this confusion of gender identity Hemingway was later to reveal in his stories, with characters wanting to experience gender change.

[4] This false impression Hemingway was later to consider as one of the greatest lies in his life. Griffin, Along With Youth, p. 15.

Young Ernest disappointed his mother by not being musically talented. She wanted him to play the cello with the family music group she formed. Hemingway says in an interview with George Plimpton:

> I used to play cello. My mother kept me out of school a whole year to study music and counterpoint. She thought I had ability, but I was absolutely without talent.[1]

Hemingway turned to writing in high school to overcome his musical deficiency and hoped his mother would be impressed.

As a "Jocasta" mother[2], Grace Hemingway's influence in her son's life was leaving its mark. Scott Donaldson, a Hemingway biographer, notes that Grace was "responsible" for Ernest Hemingway, that is, in shaping him: "From her he inherited his immense energy, his forceful personality, and his creative drive."[3] Grace felt that to mother well was to breast-feed a child well and then to expose him to her own artistic delights. She introduced Ernest to many of the arts and artists and he was later to say that the paintings of Cézanne influenced his writing style.[4] Yet, it was Grace who sparked that interest through her determination that Ernest distinguish himself in some way, and hopefully in a way that would meet with her approval and satisfy her pride.

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[1]Carlos Baker, ed., Hemingway and His Critics (New York: Hill & Wang, 1961), p.28.

[2]Characterized on page 28 of this thesis.

[3]Scott Donaldson, By Force of Will: The Life and Art of Ernest Hemingway (New York: Viking Press, 1977), p.292.

[4]Quoted in Ernest Hemingway, A Moveable Feast (New York: Scribner's Sons, 1964), p. 13, where Hemingway admits learning from Cézanne's paintings while in Paris. Also, Richard W. Murphy, in The World Of Cézanne (New York: Time-Life Books, 1968), p. 20, states that "the visionary genius of Paul Cézanne was nurtured in a childhood of emotional tension...Alternately plagued by fits of anger and depression, his imagination fired by morbid fantasies of violence and eroticism, he sought expression for his troubled feelings in painting...he was driven to continue painting..." (Hemingway was driven to continue writing).

Even in his personal letters, young Hemingway showed the creative talent of writing well, and his frequently used musical subject matter apparently stemmed from his mother's efforts to orchestrate the family, both literally and figuratively speaking. Ernest's humorous letter to a school teacher, describing the conditions of living in a tent, shows some of this talent and the need for harmony and integration in his life. Symbols of integration often appear as images from nature:

> Dear Miss Biggs-,
> It so lonesome up here that if I should see J. Carl Urbaur I would fall on his neck and loan him half a buck instantaneously! If it wasn't for the mosquitos and the fish I would go absolutely bats. Mosquitos are very companionable and I am trying to get a full chorus. I have captured a soprano, two basses, a baritone, and an alto, and if a good tenor can be secured there will be complete harmony in the tent.[1]

Frequently criticized by his parents, his need to prove his self-worth was important to Hemingway, and writing was his attempt at accomplishing this. Leicester Hemingway, writes in My Brother, Ernest Hemingway of the pressures that Hemingway was put under to succeed. He describes how Ernie at three would learn the Latin names of birds and how Grace would then show the boy off:

> Mother was quick to put him through the paces for any and all visitors...Mother, a severe critic, would beam with pride. Ernest must have felt that to excel was a very satisfying thing.[2]

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[1] Griffin, Along With Youth, p.30.

[2] Leicester Hemingway, My Brother, Ernest Hemingway (Cleveland: World Publications, 1961), p. 24.

As he was growing up, Hemingway spent every summer at Windemere. He discovered adolescent sex with the Indian girls in northern Michigan, but according to biographers Baker and Griffin, the only other girl Hemingway truly loved during his early years was his younger sister Ursula.[1] Hemingway's "Nick Adams" series of short stories describe those years in the woods and his experiences. Sex was not discussed at home but Hemingway learned from the Ojibways. Ernest was also fond of nicknames, calling himself Hemingstein, Wemedge, Oinbones and several others.[2]

After graduation from high school, Ernest got a job at the Kansas City Star as junior reporter but soon after signed up with the Italian Red Cross ambulance service and went off to the war in Europe. He had been excluded from regular service due to defective vision. Before he had left, however, he got word that his young Indian lover Prudence Boulton, ("Trudy", in all his stories) was made pregnant by a French-Canadian lumberjack and killed herself with strychnine poison. After this, Ernest was to experience many more losses of those he had cared for.

In Europe, Hemingway was wounded while carrying a soldier to safety and spent a long while recuperating at a hospital in Milan. He wrote many letters home, always conscious of an image to present to

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[1] Griffin, Along With Youth, p. 115, writes of their emotional attachment.

[2] Baker, A Life Story, p. 76. One could infer in the light of this study that Hemingway's use of these nicknames demonstrates his fragmented identity and that 'Nick Adams' is, indeed, another 'nickname' for himself.

his readers, whether mother or father. Through his letters, Hemingway's parents each received the impression of their Ernie that he knew they wished for--the perfect son, and he role-played the part well. While at the American Red Cross Hospital, Hemingway fell deeply in love with nurse, Agnes Von Kurowsky, who was eight years older than he was. They made plans to marry. Hemingway was decorated for valor and war newsreels with Ernest in a wheel chair went out to America. Meanwhile, Dr. and Mrs. Hemingway " followed that newsreel around Chicago, seeing it in every theatre it played in."[1] They were delighted to have their son a hero.

After the war, Hemingway returned to America to build a love nest for himself and Agnes. Meanwhile, Agnes wrote him that she had fallen in love with an Italian Major. She felt that their relationship had been a mistake. Hemingway was crushed at this news and it was his sister Ursula who comforted him over the loss of this relationship. Ursula would stay in his room and sleep with him so he would not be lonely in the night.[2] Ernest continued to heal his broken heart, as he put it, by "women and booze"[3], and his writing.

Hemingway's parents frowned on his lifestyle and "regarded his writing as pointless, as another sign of the waste and futility of his existence."[4] Ernest went afterwards to work in Toronto as

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[1]Griffin, Along With Youth, p. 232, quoting E. Wagenknecht, school friend of Hemingway's.

[2]Carlos Baker, ed., Ernest Hemingway:Selected Letters, 1917-1961 (New York: Scribner's Sons, 1981), p.697.,Ernest to Arthur Mizener.

[3]Griffin, Along With Youth, p.16.

[4]Leo Gurko, Ernest Hemingway and The Pursuit of Heroism (New York: Thomas Y. Crowell Co., 1968), p.14.

a reporter for the Toronto Star Weekly in 1920 to escape his family's disapproval. His father wrote to Ernest before he left the north of Michigan for Toronto. Dr. Hemingway pursued Ernest as a "chum" in view of the fact that Grace had now built her own neighbouring cottage at Walloon Lake, leaving her husband lonely and bewildered. He writes:

> My Dear Ernest,
> I have not heard from you for some time and surely want you to continue as my "chum" and keep me in your confidence. I am very busy with the extra duties about the place and the extra cold weather, keeping the furnace going and water hot to try and please a lot of very particular sisters and a mother who is always glad when everything is 'Right!'
> We are anxious to know if you are to be home for Christmas? I surely wish you were to be, as then I would have someone to hook up with.[1]

This letter is obviously from a lonely man who felt as though he was one of Grace's children, rather than husband, and that his son and daughters were his siblings. Feeling guilty from a sense of responsibility to his father, Ernest returned the following summer to the cottage, but Dr. Hemingway had to remain at home in Oak Park because of medical obligations. Ernest offered to take his place and help Grace with chores about the summer home.

However, Grace was disappointed with Ernest. She claimed he did not fulfill his duties. Biographer Griffin writes that actually "the cause of Grace's distress had nothing to do with Ernest's reluctance to help around the place"[2], but that it irritated her that

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[1] Griffin, Along With Youth, p. 128.

[2] Ibid., p. 131.

gossip in Walloon Village had it that Ernest was meeting a friend, Katie Smith, at night in the fields to make love. Grace was jealous of Ernest's involvement with women. (Years later, Katie remained friends with Hemingway and married his friend John Dos Passos. She was later decapitated in a motor accident.) The summer of Ernest's twenty-first birthday, Grace organized a party, inviting Hemingway's friends from Kansas City. After the party, Grace handed Ernest a letter in which she insisted that Ernest pay more attention to her wants and needs or he should leave home for good. Ernest did not give in to her demands. He decided to turn to his army friend, Bill Horne, to make a home with him in Chicago. Grace's letter is as follows and shows her attempt to manipulate her son and to instill guilt in him, as well as making him feel that he would never measure up to her expectations:

> Unless you, my son Ernest, come to yourself; cease your lazy loafing and pleasure seeking; borrowing with no thought of returning; stop trying to graft a living off anybody and everybody; spending all your earnings lavishly and wastefully on luxuries for yourself; stop trading on your handsome face to fool little gullible girls, and neglecting your duties to God and Your Saviour, Jesus Christ; unless; in other words, come into your manhood, there is nothing before you but bankruptcy--you've overdrawn. The account needs some deposits, by this time, good-sized ones in the way of gratitude and appreciation. Interest in Mother's ideas and affairs. Little comforts provided for the home. A desire to favor any of Mother's peculiar prejudices, on no account to outrage her ideal. Flowers, fruit, candy or something to wear, brought home to Mother with a kiss and a squeeze. The unfailing desire to make much of her feeble efforts, to praise her cooking, back up her little schemes. A real interest in hearing her sing or play the piano, or tell the stories that she loves to tell--a surreptitious paying of bills, just to get them off Mother's mind.

> A thoughtful remembrance and celebration of her birthday and Mother's Day--the sweet letter accompanying the gift of flowers, she treasures it most of all. These are merely a few of the deposits which keep the account in good standing.[1]

Grace is putting Ernest in the role of husband with her demands, a husband who must also earn and buy her love. She continues:

> Purity of speech and life have been taught you, from earliest childhood. You were born of a race of gentlemen, men who scorn to accept anything from anybody without rendering a just equivalent. Men who were clean mouthed, chivalrist [sic] to all women, grateful and generous. You were named for the two finest and noblest gentlemen I have ever known. See to it that you do not disgrace their memory. Do not come back until your tongue has learned not to insult and shame your mother. When you have changed your ideas and aims in life you will find your mother waiting to welcome you, whether it be in this world or the next--loving you and longing for your love.[2]

One can see by this letter that Grace did not offer the unconditional love a child expects from a mother. It was a love that he must prove himself worthy of. Hemingway set out to prove his worthiness to be loved, in many of the stories he would write, not in spite of, but because of his love/hate relationship with Grace.

In Chicago, Katie Smith introduced Hemingway to Hadley Richardson, an intelligent and sensitive young woman visiting her from St. Louis. Like Grace, Hadley excelled in music but unlike Grace, Hadley loved Ernest's writings. Hadley was eight years older than Ernest. They fell in love and corresponded with each other. They also made plans to

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[1]Griffin, Along With Youth, pp. 133-134.

[2]Ibid.

marry. Hemingway would often complain to Hadley about feeling depressed to which she replied that all the poison from "whence all your badness comes...is all parental stuff."[1] In Hadley, Ernest found the maternal void filling up. As Griffin states:

> For Ernest, Hadley offered willingly what he had been denied by Grace and Agnes. Hadley loved him unreservedly. There was no need to earn love as Grace had made him try to do. And, unlike Agnes, Hadley was a serious, intelligent woman with a great capacity for self-sacrifice, especially for the man she loved.[2]

Ernest was able to earn extra money by hiring himself out as a sparring partner for middlewights in a Chicago club and Hadley received money from her grandfather. Ernest also resented the fact that what might have been his college money, through his grandfather's will, went instead to Grace's new house and cottage for herself.

Ernest and Hadley became engaged and made plans to go to Europe after their wedding. But until that time Ernest found himself often very depressed and confided to Hadley that he had some guilt feelings over his affair with Katie Smith, whom he had left for Hadley.[3] He was beginning to feel that his love could hurt others.

Before they married, Ernest wrote a story for Hadley and mailed it to her. Hadley was delighted, or course, and thought of it as the best prose he had ever written. It was entitled "The Current--A Story".

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[1] Ibid., p. 157.

[2] Ibid., p. 245.

[3] Ibid., p. 195.

It is autobiographical in the sense that it reveals the emotions of Hemingway, his need to be a champion, to prove himself, because 'that is what a woman expects.'[1]

The story is about an extremely handsome young society gentleman who proposes marriage to a young lady. She rejects him on the grounds that he is "too handsome" and calls him a philanderer who also is incapable of sticking to anything and being successful. Before sending him away, she tells him that she will consider him only if he tries "anything hard." She says to him: "Be a champion, old boy."

The young man, Stuyvesant Byng, leaves the lady, Dorothy Hadley, and discusses with his friend, Sam Horne, what he will do. He decides the hardest thing to do would be boxing. He hated the fighting and the punishment, in fact, "he hated the whole thing." After several months of training and some less important fights, he finally has the big fight with a formidable opponent called Ape:

> The Ape slugged away. How easy it would be to quit! Then he'd have peace and this would all be over. No, there was a current somewhere. He must go with the current. That was all that mattered, the steady current. The current that made things move. Dorothy was here too. Why, he wondered?

Earlier in the story, when Stuy was proposing to Dorothy, he explained his feelings of love as a current:[2]

> I loved you from the time you were a little red-haired kid till now. It's been the big thing in my life. It's been the big strong current.

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[1]Entire story in Griffin, Along With Youth, pp. 200-209.

[2]The 'current' seems to be Hemingway's act of creativity and a symbol of integration, drawn from nature, that keeps him from giving up the 'fight' on life.

> It's like a river. The current always flows along, but the wind on the surface makes white caps, and it may look as though the river is flowing the other way. But the white caps are only on the surface. Underneath, the current flows strong, always the same way. My love for you has been the current, and any other girls have only been little waves on the surface. Don't you see, dear?

Eventually Stuy wins the fight by a knockout and Dorothy accepts him. She holds him in her arms and sobs her approval:

> "You're so homely and beautiful with your smashed bloody face. And I love you so. Oh why did you take to fighting? Oh I love you so! You're not a philanderer. You're much nicer than the dying gladiator. Oh I'm talking nonsense! But I love you, Stuy. And Oh Stuy, you won't ever fight again,will you?" He pressed her close to him and grinned through his gory mush of a face. "Don't worry dearest. Don't worry."

This story that Hemingway sent to Hadley appears to be based on his relationship with his mother. The letter, that Grace wrote her son asking him to leave home until he does something with his life that would meet with her approval, seems to be the basis for the events that occur in the story. Even Stuy's discussion of the situation with his friend, Sam Horne, parallels the time Hemingway, after the disagreement with his mother, went to live with Bill Horne. The ending of the story where the young man has won the fight and the love of the woman by being a 'man' and a hero, is also similar to another story that Hemingway wrote some years later. Griffin writes that:

> There was one story from his youth Ernest was never quite able to tell. In an almost incoherent draft, a precursor of For Whom The Bell Tolls, he reveals how much it would have meant if Grace Hemingway had not made him try to earn her love.[1]

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[1]Griffin, Along With Youth, p. 222. Story summarized pp. 222-225.

This story is about Orpen, a soldier in battle. When there is a lull in the fighting he thinks of his hands and how he always wanted to be a famous pianist. He recalls being at home in the music room and playing for his mother. But now his hands are used to "play" the machine-gun.

Orpen becomes wounded and slightly delirious. He sees the battle as a symphony and the men who run and fall as men in an orchestra who rise up and sit down.

As he slips into a deeper delirium, Orpen thinks he is dead and finds himself in Valhalla, the Hall of Heroes, which is higher than heaven. All the heroes there enjoy killing for fun. Orpen wants out of the place but knows "You had to pretend to like it." Orpen withdraws and wanders off and finds steps leading down from Valhalla to heaven. He finds a country path that reminds him of home. He finds a door he recognizes, goes in and greets his mother. His mother shows him the piano and he feels happy but remembers that he must fight in Valhalla tomorrow. He tells his mother that "to cut, to slice is the greatest joy of man." His mother just smiles knowingly and Orpen insists that his mother believe how much he enjoyed warfare. But when she does not, "somehow before he knew it he was on his knees before her and she was holding his head." Feeling like a little boy, Orpen then confesses to her: "It wasn't wonderful mother. It was horrible. I wanted to stay and do my music. I don't want to be in Valhalla!" His mother shows him the medals she saved which he was awarded for his hero's death. She now promises that he can stay and work on his music. Orpen was so happy thinking that he was truly in heaven that he dances.

Hemingway writes that "It was a curious dance--great high leaps in grace note form with quaver duration. Orpen leapt high in the air--higher than ever before." But soon Orpen experiences a pain in his chest from battle, as a small rectangular piece of shrapnel is removed from his chest. He begs, "Tell them I don't want to go back to Valhalla." And a woman replies, "No, you won't have to."

This story shows Hemingway's need for his mother's true affection and his repugnance over being forced into the role of hero. Yet we know that he became obsessed with heroism and was constantly driven to prove himself as worthy in his personal life. We see this same drive in the characters of his fiction. For Orpen, the end of the dream where the woman tells him that he will not have to be a hero any longer, is the subconscious wish of being accepted for himself. It strongly suggests the inner conflicts that troubled Ernest throughout his life. Leonard Glass, in his article "Man's Man/Ladies' Man", states that when defeated, the Man's man will feel exposed as inadequate, small, weak, a little boy--unmanned,[1] which is what happens to Orpen, this character of Hemingway's imagination (when propelled by the subconscious).

Meanwhile, once Hemingway and Hadley married, they seemed happy and made their long anticipated move to Paris in the winter of 1921. Ernest had letters of introduction from Sherwood Anderson to other writers living in Paris. Fortunately, Hemingway's status grew to being "foreign correspondent with the Toronto Star", leaving him time to work on his novels and short stories as well as his journalistic duties. When Hadley became

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[1]Leonard Glass, "Man's Man/Ladies'Man: Motifs of Hypermasculinity", Psychiatry, no. 47 (1984), p. 275.

pregnant, they returned to Toronto in 1923 for the birth of their son, John. Ernest felt "too young" to be a father. A few months later, they returned to Paris where Gertrude Stein and Alice B. Toklas became the godparents of little "Bumby".

Ernest began making a name for himself in the Parisian literary circle and he cut all ties with the Toronto Star. His life and writing were going well. There was only one problem--his parents did not like his writing, even though A Sun Also Rises became a best-seller.[1] Brother Leicester writes:

> But at home, Ernest was trying to toss snowballs through a brick wall in attempting to get our parents to understand what he had written and the value of writing it was concerned.[2]

Carlos Baker in Ernest Hemingway: A Life Story states that:

> Grace was a good deal more forthright as was her custom. She was glad to know that his book was selling, even though it seemed to her "a doubtful honor" to have produced "one of the filthiest books of the year."[3]

In his study on creativity, Andrew Brink notes that:

> . . . a man with a dominant mother, whose control he fears, splits her into good and bad aspects, protecting himself by assigning her an ideal madonna nature to cover for the sense of threat he also experiences from her. If the threat is strong enough, he may feel compelled to vilify more than idealize his mother, setting a pattern for the treatment of other women. Thus the Madona-Whore paradox is set up. If he

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[1] Hemingway was later to write in his Journal that The Sun Also Rises "is a treatise on basic loneliness and the inadequacy of promiscuity." Written 1952, quoted in Baker, Selected Letters, p. 767.

[2] Leicester Hemingway, My Brother, p. 98.

[3] Baker, A Life Story, p. 180.

> marries, the obsessional will probably in time transform his idealized wife into the impinging mother he learned to dread. Madonna becomes whore until a new madonna is selected and the process repeated.[1]

Hadley was a perfect wife but her girlfriend, Pauline Pfeiffer, spent time with the Hemingways in Europe and soon became Ernest's lover. Baker details that:

> ...when Hadley remarked one day that she had reason to think he was in love with Pauline, his face flushed and he drew himself up. Hadley, he said, should not have mentioned the matter. By bringing it out into the open, she had broken the chain that might have held them together. His implication , as Hadley caught it, was that the real fault was hers for having spoken.[2]

Pauline, an American, was a fashion editor for the Paris edition of Vogue magazine. She was a determined woman, a staunch Catholic, and several years older than Hemingway. Baker says that Ernest entered "that schizophrenic state of being in love with two women at once."[3] Hadley said that she would agree to a divorce if Pauline and Ernest would stay apart for a hundred days. They agreed and Pauline went back to America. Ernest wrote her during that time that he thought seriously of suicide to save Hadley the necessity of a divorce.[4] Before their divorce Ernest told Hadley that "she was

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[1]Brink, Creativity as Repair, pp. 72-73.

[2]Baker, A Life Story, p. 168.

[3]Ibid., p. 164.

[4]Ibid., p. 176.

the best, truest, and loveliest person Ernest had ever known."[1] Ernest was plagued with guilt and it seems never entirely recovered from losing Hadley. In several of his works, references are made to this emotional loss.[2] In May 1927, Ernest married Pauline in a Catholic ceremony. Meanwhile, back home in Oak Park Illinois, mother Grace Hemingway, made headlines herself "as a landscape painter at the advanced age of fifty-two."[3]

When Anthony Storr speaks of the creative obsessional personality, he notes that precision in the use of words is valuable, but that it can be carried to an extreme when it becomes ritualistic. Hemingway, when writing, would type standing up and he would leave several spaces between each word. This obsession would suggest, that to Hemingway, each word was significant in its honesty and as worth-while as he himself needed to feel in spite of his mother's disapproval. The ritual of this technique appears to be one form of self-justification of his creativity. According to Storr, such "obsessional behaviour is... esentially defensive."[4]

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[1] Ibid., p. 178.

[2] References to loss of Hadley in Hemingway, A Moveable Feast, p. 210: "When I saw my wife again standing by the tracks as the train came in by the piled logs at the station, I wished I had died before I ever loved anyone but her." Harry,in Ernest Hemingway, "The Snows of Kilimanjaro", Ernest Hemingway, The Short Stories (New York: Scribner's Sons, Scribner Classics, 1966), p.64, the narrator, tells us: "thought about alone in Constantinople that time, having quarrelled in Paris before he had gone out...he had whored... failed to kill his loneliness...had written her, the first one who left him, a letter telling her how he had never been able to kill it...how what she had done could never matter since he knew he could not cure himself of loving her."

[3] Baker, A Life Story, p. 188.

[4] Storr, Dynamics of Creation, p. 96.

Leicester, in his biography, further explains Ernest's feelings on the subject of writing and of his parents' negative reaction to his work:

> Ernest said he was sorry if he caused our parents to worry, and urged them not to because, though his life might smash up in many ways, he would always do all he could for the people he loved. And though they might never like any of his work, it was probable that in the future they might find something they liked very much. In any case, he asked them to realize that he was sincere. He felt that Dad had been very loyal while Mother had not been loyal at all. But he assured her he knew it was because she felt she had to correct him in a path that to her seemed disastrous. He hoped they could drop all that. If our parents believed everything they heard, he supposed they would often believe that he had disgraced them. But he was sure that, with a little shot of loyalty for an anaesthetic, they would survive his disreputability and find, in the end, that he had not disgraced them at all.[1]

The above statements attest to the fact that (to use Fairbairnian terminology) Hemingway had to project into his mother an 'ideal object' status in order to have peace.[2]

Hemingway's obsession with writing as a means of feeling whole and staving off depression is evident in this interview with George Plimpton. When asked by Plimpton about a writing schedule, Hemingway had this to say:

> You write until you come to a place where you still have your juice and know what will happen next and you stop and try to live through until the next day when you hit it again. You have started at six in the morning,

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[1] Leicester Hemingway, My Brother, p. 102.

[2] 'Ideal object' characterized on pp. 22 & 23 of this thesis.

> say, and may go until noon or be through before that. When you stop you are as empty, and at the same time never empty but filling, as when you have made love to someone you love. Nothing can hurt you, nothing can happen, nothing means anything until the next day when you do it again. It is the wait until the next day that is hard to get through.[1]

Thus, the emphasis on creativity as repair, and even as a sexually satisfying ritualistic process, comes from Hemingway's own admission, although, he rarely liked to discuss the emotional support he gained from writing; he had a fear of biographers relating his fiction to his real life. He felt the critics would underestimate his talent, his art, and besides, he felt that delving into his past would hurt many people still living.

After Hemingway's marriage to Pauline, he found himself impotent for a while. He speculated that his impotence was due to the divorce from Hadley. Pauline suggested that they pray, after which he found he was no longer impotent, and consequently, he became a Catholic. The ritual of prayer appears to have expiated a great deal of guilt from his mind.

Ernest and Pauline eventually made their home in Key West, Florida and had two sons together, Patrick and Gregory. During that time, Ernest's ("apparently" autobiographical) novel A Farewell to Arms was written--the account of a young soldier wounded in Italy, and his romance with a beautiful nurse who leaves him. Only, in this story, the nurse dies in childbirth rather than rejecting him outright. However, the loss of Agnes, in real life, stimulated the birth of this novel and filled the void of being unworthy of her love with a sense of control and accomplishment. Hemingway controls the hero as he gets to walk away from the relationship.

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[1]Baker, Hemingway and His Critics, p. 22.

It was also during this time that Hemingway's father committed suicide. Biographer, Jeffrey Meyers explains that:

> Ed Hemingway [Clarence's nickname] killed himself, despite his religious beliefs, because he had lost a good deal of money, was seriously ill and psychologically depressed.[1]

Meyers also notes that "After his father's death he [Ernest] frequently considered the possibility of suicide."[2] He also wrote to his editor, Max Perkins, that "his father was the one he really cared about."[3] Hemingway attempted to deal with this loss by writing more than ever. The losses in his life had continuously increased: his mother's affection and support, Prudence, Agnes, Hadley, and now his beloved father, as well. Somehow he felt responsible for these unhappy events and, at the same time, his creativity increased. He wrote a book called Death in the Afternoon. It was an informative book about the bullfighter's art. Critic Anthony Burgess states that Hemingway, in making the bull into a "stiff-upper-lip hero" is exteriorizing "certain movements of his own soul." Burgess' point is well taken even though he lacks compassion:

> The obsession with death and killing seems to spring out of guilt, and we divine that he has not got over his abandonment of a loved wife. There is a certain hysteria, expressed in uncharacteristic loose and repetitive writing, as well as in a gratuitous parade of Goya-like images of destruction. He appears to want to

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[1]Jeffrey Meyers, Hemingway: A Biography(New York: Harper&Row, 1985), p. 209.

[2]Ibid., p. 210.

[3]Baker, A Life Story, p. 199.

> make the reader feel unclean and uncomfortable because that is the way he feels himself.[1]

Burgess continues to write that:

> Perhaps the most embarrassing aspect of the work, as of much of Hemingway's later work, is the endless need to prove virility, not a notable trait of the genuinely virile.[2]

The Hemingways went on African safari, by way of France and Spain. On safari, Ernest did a great deal of shooting while Pauline, who was nicknamed, "Poor Old Mama", watched. This adventure appears to have inspired Hemingway's story, "The Short Happy Life of Francis Macomber". It is about a couple on safari with a British guide. The husband, Francis, shows himself to be a coward at the shooting, and the wife admits to an affair with the guide because of her disgust over having a cowardly husband. However, by the end of ths story, Francis redeems himself and bravely kills the animals. Now that he is a hero, for a brief moment, his wife, in the pretense of shooting a buffalo, shoots her husband in the head and kills him. Noteworthy in this story is the British guide's thoughts on American women. These thoughts seem to parallel Hemingway's own feelings about his mother and how she treated her husband, as well as himself:

> They are...the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive and their men have softened or gone to pieces nervously

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[1] Anthony Burgess, Ernest Hemingway and His World (Norwich: Jarrold and Sons, 1978), p. 63.

[2] Ibid., p. 67.

> as they have hardened. Or is it that they pick men they can handle? They can't know that much at the age they marry, he thought. He was grateful that he had gone through his education on American women before now because this was a very attractive one.[1]

Hemingway was known to call his mother Grace "an all-time all American Bitch", and blamed her for his father's death.[2] After he separated from Pauline, he blamed Pauline for being predatory, and stealing him from Hadley.

Martha Gellhorn entered Hemingway's life when she interviewed him in Key West. She was a writer--foreign correspondent, and a strong independent woman. He made her his third wife in 1940 after they became lovers in Spain during the Civil War. He felt "Poor Old Mama" Pauline got what she deserved, although he claimed to still love her. Bernice Kert in The Hemingway Women writes:

> And since Pauline had stolen him from Hadley, so went Ernest's logic, she had simply got what she deserved.[3]

Martha and Hemingway made their home in Cuba. Martha continued her work as war correspondent in the Mediterranean while Ernest covered Europe and several times was involved in flying bomber planes. He began to show signs of paranoia and that "other correspondents, unless they were genuinely friends, were out to get him" so he kept his pistol handy.[4]

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[1]Hemingway, The Short Stories, p. 8.

[2]Donaldson, By Force of Will, p.220.

[3]Bernice Kert, The Hemingway Women (New York: W.W. Norton, 1983), pp. 344-345.

[4]Leicester Hemingway, My Brother, p.265.

Although Ernest respected Martha's writing, he did not appreciate the fact that she was busy with her career and neglecting him. According to Patrick Hemingway, Ernest's son, Martha divorced Ernest because she was upset that he sat in Cuba doing nothing and was reluctant to go to World War II.[1] Again, Ernest was'expected' to be a hero.

Hemingway met Mary Welsh while in Europe covering the war. She, too, was a writer but was also very devoted to Ernest. They remained married for seventeen years until Ernest took his own life. He was both kind and cruel to Mary and often felt guilty about his behaviour.[2] He saw many other women including whores and hoped that "Miss Mary" , as he called his fourth wife, would understand.

Carlos Baker, in his biography, comments on some of the love-making passages in Hemingway's novel Across the River and Into the Trees and points out Hemingway's emotional problems:

> The atmosphere was darkened, however, by a strange psychological malaise, as if Ernest were using the pages of his novel as the equivalent of a psychiatrist's couch. Even the bold talk in his letters about knocking Mr. Shakespeare across the ring and into the front seats might have been construed as more of the same: an exercise in self-assurance to restore his flagging courage.[3]

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[1] Patrick Hemingway, "Islands in the Stream: A Son Remembers", Ernest Hemingway: The Writer in Context ed. James Nagel,(Madison: U. of Wisconsin, 1984), p.15.

[2] Mary Hemingway, How It Was (New York: Alfred A. Knopf, 1976), chap. 12.

[3] Baker, A Life Story, p. 477.

Philip Young, critic, remarks that when Hemingway was asked by journalist Earl Wilson what the name of his analyst was, Ernest, who detested psychiatry, "accurately replied with a laugh: 'Portable Corona No. 3.'"[1]

In his later years, Hemingway grew a beard and was called "Papa" by many who knew him well. This nickname was, again, one of the many that he had given himself over the years. Perhaps he had not only internalized his own father as suggested by the object-relations theorists, but also attempted to replace him in physical appearance. (He did assume financial resposibility for the family after his father's death). He also had a favourite name for younger female acquaintances--he called them "Daughter"--perhaps because he had wished for, and lacked, a daughter himself. Although Hemingway was known to have many sexual experiences with women, there is much in his life to suggest that he would have preferred non-sexual appreciation of them, as seen in his platonic and awe-inspiring relationships with Marlene Dietrich and Adriana Ivancich.[2]

Over the years, his drinking increased as did his paranoia and various illnesses. He became constantly depressed and was labelled by psychiatrists as "depressive-persecutory".[3] He had to undergo several electro-convulsive treatments at the Mayo Clinic. Doctors also felt that Hemingway suffered from obsessions and delusions. Psychiatrist

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[1] Philip Young, Ernest Hemingway:A Reconsideration (New York: Harcourt, Brace & World Inc., 1966), p. 165.

[2] Baker, A Life Story, p. 476.

[3] Hotchner, Papa Hemingway, p.230.

Dr. Howard Rome defined this condition:

> An Obsession is an idea that obtrudes itself on the psyche. The person is aware of its lack of logical basis and regards it as alien to his ego or self, but he succumbs to it in order to avoid the anxiety that he experiences if he challenges or ignores it. A delusion... is a false belief that is impervious to logical and factual demonstration of its falsity.[1]

Nevertheless, Hemingway had his own theories on the "destructive" rather than therapeutic elements of E.C.T. He confided to Aaron Hotchner how the treatments destroyed his memory and his ability to write:

> What these shock doctors don't know is about writers and such things as remorse and contrition and what they do to them. They should make all psychiatrists take a course in creative writing so they'd know about writers.[2]

Throughout his lifetime, Hemingway endured much but was always able to survive the depressions and self-doubts with his creativity--his writing. When he was no longer able to write and express those feelings that justified his existence , he followed his father's path to death by shooting himself.

Hemingway said about his writing: "Truly...it is a tough metier; no matter how you love it. I love it more than anything."[3]

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[1] Hotchner, Papa Hemingway, p. 244.

[2] Ibid., p. 234.

[3] Baker, A Life Story, p. x.

After seeing in chapter one how unsuccessful object-relations can distort one's mind, distort a positive self-image and consequently 'split' one's ego, we have seen, in this chapter, how Hemingway, himself, suffered those very kinds of personal problems. In this chapter, we have analyzed how certain losses in his life also contributed to a need for filling the voids he felt inside. The creative act of writing was, for him, the healing process, the justification of his self-worth, and of his very existence.

An artist with a split ego will often produce images in his work that indicate a bi-polarity, even further fragmentation, and metaphors that indicate a search for identity. These factors, as mentioned earlier, are seen as defenses against raging depression and obsession.

The following two chapters will examine a <u>random</u> sampling of Hemingway's works of short stories and novels to illustrate that the search for identity and self-worth is representative of his work, in general. Also, an examination of Hemingway's first and last great novels, will show that over time that need to feel better about himself simply increased in a compulsive way. Overall, the patterns will indicate how the violence he frequently writes about, whether consciously or unconsciously, is necessarily intended to heal; by destroying the 'bad' self which is identified with the internalized 'bad' object, he is gaining an appreciation for his own goodness and thereby, healing the split into the original state of wholeness that (according to Fairbairn's contention) we are all born with. In addition, we will see symbols of integration in the writing as an outcome of the bi-polarity; the integration brought about by the recuperative process of writing produces that ego wholeness that Hemingway deserved.

# Chapter Three

## Patterns of Attitudes and Behaviour in the Short Stories and Novels: A Restoration of the Self

Innumerable studies have been done on Hemingway; his private life, his public image and his stories have been dissected even twenty-five years posthumously. Over the years, attitudes about Hemingway and his art have been shifting. Researchers Irwin and Marilyn Yalom had this to say about Hemingway in 1971:

> Like all latter-day romantics, his material is psychologically, if not factually, personal: Hemingway's loves, needs, desires, conflicts, values, and fantasies swarm nakedly across the written page...
>
> All available evidence suggests that the public and private Hemingways are merged: the Hemingway of private conversations, of letters, and of notebooks is identical with the Hemingway who careened across the pages of newspapers and journals and the many Hemingways who fought, loved, and challenged death in his novels and stories.[1]

In his own day, Hemingway's 'friend' and critic, Max Eastman reviewed Death in the Afternoon and accused Hemingway of developing 'a literary style...of wearing false hair on the chest,[2] calling Hemingway's virility into question. Clifton Fadiman, in response to the book of short stories, Winner Take Nothing said it was not enough "that these stories were as honest and uncompromising as ever. Ernest had developed his stories about sport and sudden death to the saturation point. Why did he not now go on to something else?[3] What these gentlemen such as Eastman and Fadiman did not understand is, in part, explained by Jeffrey Meyers:

> Throughout his life Hemingway associated intellect, art and culture with the aesthetes of the 1890's

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[1] Irwin Yalom, & Marilyn Yalom, "Ernest Hemingway--A Psychiatric View", Archives of General Psychiatry 24 (June 1971) : 487.

[2] Baker, A Life Story, p. 242.

[3] Ibid., p. 246.

> with homosexuals and with the sissified music pupils of his mother. He outwardly suppressed the sensitive side of his nature and chose instead to cultivate a virile image. He wrote about the Indians and violence of Michigan, rather than the stuffy culture of Oak Park, because he wished to remember and recreate his father's world.[1]

But even more so, Hemingway's compulsion to be that "tough guy" or to write about one, seems to stem from the aggressive reaction to fear--fear of being unlovable--after having internalized both the good and bad aspects of his parents and identifying with the bad aspect. Baker writes about translator Ivan Kashkeen's astute impressions of Hemingway and his art:

> 'You read the joyless tale of Hemingway's favourite hero,' wrote Kashkeen, 'ever the same under his changing names, and you begin to realize that what had seemed the writer's face is but a mask[2]... You imagine the man, morbidly reticent, always restrained and discreet, very intent, very tired, driven to utter despair, painfully bearing the too heavy burden of life's intricacies.' The very mirthlessness of his spasmodic smile, said Kashkeen, betrayed the tragic disharmony inside Hemingway, a psychic discord that had brought him to the edge of disintegration.[3]

Yet another side of Hemingway is present and his sensitive nature explored if we can allow ourselves to accept some of the female characters as extensions of his own self. More analysis of this to come. It appears that much of the controversy about Hemingway

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[1]Meyers, Hemingway: A Biography, p.17.

[2]Refer to page 29 of this thesis for Storr's characterization of schizoid personality.

[3]Baker, A Life Story, p.277.

is rooted in a lack of understanding of the psychodynamics--the workings of his mind--that bring about his writing and how he must write what he does, repeatedly, out of necessity. Dramatist Tom Stoppard , in describing a paragraph from "Big Two-Hearted River", comments positively on the effect of repetition in Hemingway's writing:

> This bothered me because as a journalist I was going to a lot of trouble trying to avoid repeating words, and the repetition of 'stream' 'upstream', 'shadow', and 'angle' at first jarred like music that had gone wrong. It was an education to me that there were different kinds of music and that prose could make a more interesting kind of noise in the brain.[1]

It seems quite purposeful that this repetition and fishing imagery brings integration of self to Hemingway. Although Stoppard's comments are welcome and accurate, they accept rather than attempt to explain. Perhaps, then, with the understanding of how Hemingway may have been adversely affected by unsuccessful object relationships, other contemporary critics can appreciate the man and his art with greater compassion by having this kind of insight into his creativity.

More recently, Hemingway specialist James Brasch states: "You simply cannot take an incident out of fiction and say that it explains something in the man's life."[2] Professor Brasch is correct in believing that the fiction does not necessarily explain the artist in question, but, to reiterate, in understanding the artist first, and his life, his choice of subject matter and attitudes become more readily

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[1] Tom Stoppard, "Reflections on Ernest Hemingway', Ernest Hemingway: The Writer in Context ed. James Nagel, (Madison: U. of Wisconsin, 1984),p. 23.

[2] James Brasch, quoted in The Hamilton Spectator (Ontario), 14 June 1986, p. C2.

comprehensible and shed new light on the interpretation of the works. After all, as much as we would like to see the art as a separate entity, it is undeniably coloured by the psyche of its human creator, whether consciously or unconsciously directed. The writer writes from knowledge and invention and it would appear, paradoxically, that the invention has the truer spirit of the author and would have a greater range of emotions that could be unleashed, than would the portrayal of straight fact and event as Hemingway had been taught as a young reporter. Thus, the combination of both knowledge and invention in his fiction, appears to stimulate Hemingway's imagination and soothes his hurts, repairs his losses. Furthermore, whether real or imaginary, the events in his fiction, are still, nevertheless, his. Psychologically, the combination of words, through metaphor, symbol, and imagery, explain the story of his heart and work as a therapeutic means of negotiating settlements of his childhood. It is his own music for peace and harmony within.

In her comments in Rolling Stone on The Garden of Eden, Hemingway's granddaughter Lorian discusses this self-therapeutic element of Hemingway's creativity:

> The Garden of Eden might have been 'just personal': perhaps a huge exercise in self-analysis that kept Hemingway's mind inviolate for a time. He knew himself and his work better than anyone, and if there were demons or changelings in either, he exorcised them in his own way.[1]

If Hemingway's Garden of Eden is meant, however, to be a paradise,

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[1] Lorian Hemingway, "Ernest Hemingway's Farewell to Art," Rolling Stone, June 1986, p. 72.

then it appears to be as Pico Iyer says in "How Paradise is Lost--and Found," that perhaps the search for paradise may really come down to nothing more than a search for a paradise within."[1] In Hemingway's case, that search seems never ending when we examine his writing.

In 1986, the American Arts & Entertainment cable television network, presented The Hemingway Play.[2] It is a psychological study of the artist. Four characters meeting in a Spanish café each represent a different stage in Hemingway's life; there is confrontation with the various "selves" and an attempt made at understanding and forgiving other parts of the self. What is interesting about this approach of the televised play is that Hemingway's writing functions in a similar manner. Various characters, (even as in dream-like fashion) seem to express some facet of Hemingway's own psyche. In those instances, the ego is not only split but fragmented. Like the shatterings of a mirror, the images are different shapes and sizes but all relate back to the one creator who needs to feel whole but is divided in many ways.

In his non-fictional A Moveable Feast, Hemingway writes about the events in his life in Paris in the 1920s. He tells of a long conversation with Gertrude Stein where she points out to him the vulgarity of male homosexuality, while justifying lesbianism. Hemingway recalls feeling sad and confused by this woman who was a mentor and mother-image to him. He remembers rushing back to his young wife by

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[1] Pico Iyer, "How Paradise is Lost- and Found," Time, June 1986, p. 92.

[2] The Hemingway Play, writ. Frederic Hunter, dir. Don Taylor, prod. Norman Lloyd, Arts & Entertainment, May 1986.

way around a park which is locked up. He is upset that the park is locked and at this point he feels a stronger urger to write, to work hard and he admits to the positive healing effect creativity has in his life: "Work could cure almost anything I believed then, and I believe now."[1] What is it that he needed to cure? What feelings were locked out in his life that gave him such anxiety? After the discussion with Stein, one could speculate that the topic of homosexuality and its expression, and possible self-confrontation as a threat to his split ego may have presented problems for Hemingway at that time.[2]

The compulsion to write as a means of self-justification Hemingway only admitted to a few very close friends, but his novels carry the same message as this one he wrote to his publisher Charles Scribner in a letter of 1940:

> I have to write to be happy whether I get paid for it or not. But it is a hell of a disease to be born with. I like to do it. Which is even worse. That makes it from a disease into a vice. Then I want to do it better than anybody has ever done it which makes it into an obsession. An obsession is terrible. Hope you haven't gotten any. That's the only one I've got left.[3]

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[1]Hemingway, A Moveable Feast, p. 21.

[2]This is not to imply that Hemingway was a latent homosexual but stereotypically speaking, writers are 'sensitive types' who must be able to crawl into another's skin and experience his or her feelings. This natural ability and sensitivity of an artist, he may have himself misconstrued as homosexual or strictly'female', to the point of anxiety.

[3]Baker, Selected Letters, pp. 503-504.

Hemingway's fictional heroes share the same philosophy of creativity. Feelings of guilt (real or imagined) are confessed to and eased by writing. Robert Jordan justifies demolition and assassination by writing:

> You took to it a little too readily if you ask me, he told himself. And what you will be like or just exactly what you will be suited for when you leave the service of the Republic is, to me, he thought, extremely doubtful. But my guess is you will get rid of all that by writing about it, he said. Once you write it down it is all gone.[1]

Harry in "The Snows of Kilimanjaro" feels writing "could work the fat off his soul"[2] and he is bitter about his inability to write any longer. Consequently, he finds relief from his psychic pain of not writing (which is represented by the physical pain of a gangrenous leg), only in death. Thomas Hudson, the artist in Islands in the Stream, who like his creator Hemingway has three sons to share his summers with, also knows the therapeutic value of creativity:

> He had long ago ceased to worry and he had exorcised guilt with work...He had been able to replace almost everything except the children with work.[3]

Nick Adams, grown in "Fathers and Sons" and thinking of his father, a suicide, (as Ernest's father had been) confesses the need to purge for self-restoration:

> Now, knowing how it had all been, even remembering the earliest times before

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[1] Hemingway, For Whom the Bell Tolls, p. 165.

[2] Idem, The Short Stories, p.60.

[3] Idem, Islands in the Stream (New York: Scribner's Sons, Bantam, 1970), p.7.

> things had gone badly was not good remembering. If he wrote it he could get rid of it. He had gotten rid of many things by writing them.[1]

On the other hand, in Green Hills of Africa, Hemingway gives a brief account of a rare time in his life where there was contentment and thus no pressing desire to write. It is during a period of recuperation from illness:

> I was completely happy. I had been quite ill and had that pleasant feeling of getting stronger each day...I lay in the shade with a breeze in the trees and read with no obligation and no compulsion to write...I would not even write a letter.[2]

However, a large part of this book is an obsession with writing, the process of creativity and writers, as much as it deals with Hemingway's safari in Africa. He admits:

> What I had to do was work.. I did not care, particularly, how it all came out... To work was the only thing, it was the one thing that always made you feel good...[3]

The healing process, the integration of Hemingway's ego, in this book is his descriptions of nature. The descriptions are meditative and therapeutic and reflective of Hemingway's inner world: "I had loved country all my life; the country was always better than the people. I could only care about people a very few at a time."[4]

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[1] Hemingway, The Short Stories, p.491.

[2] Idem., Green Hills Of Africa (New York: Scribner's Sons, Scribner Classics, 1963), p. 55.

[3] Ibid., p. 72.

[4] Ibid., p. 73.

A sampling overview of Hemingway's short stories will show how much of his own suffering Hemingway needed to put into his work. Some of the incidents he writes about actually took place; many of them he invented. But the main point is that behind fictionalized events and characters is Hemingway's own spirit in 'apparent' concealment. The sensitive and vulnerable man whose emotions, fears and disappointments are in the stories, writes in an allusive way in the attempt to make sense out of his feelings and heal the mental anguish. Hemingway changed the style of the novel from the full metaphorical prose of the nineteenth-century to the straightforward realism of the twentieth-century. Yet his mind created from suffering and produced works of art that not only impressed the public and literary world but also, by his own admission, sustained him. Peter Buckley, photojournalist, writes in Ernest:

> Some men displayed their pain; Ernest kept his in, using it only when he wrote. Pain was one of his important tools, but Ernest did not debase it by drawing attention to himself. Ernest drew a sharp line between his life and his work; he wanted his stories to be seen but he wanted to be left alone; only his writing mattered; only his ability to turn himself into a story was important. It was as if Ernest had said, "Don't look at me. Look at my words."[1]

In "The Doctor and the Doctor's Wife", Hemingway recreates a scene in Nick and Dr. Adam's life that might have taken place in his own youth. As the doctor's wife lies in her darkened separate room,

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[1] Peter Buckley, Ernest (New York: Dial Press, 1978), p. 138.

she sanctimoniously questions the doctor on his actions. During this time, Hemingway writes, the doctor cleans his shotgun. One might wonder, at this point, what is in the doctor's mind as his wife carries on her end of a righteous conversation. Would he like to use the shotgun on her for constantly belittling him or on himself for putting up with her comments? The tension of the scene is set. Moments later the doctor exits meekly after putting the gun away. He covers his bitterness by an apology for slamming the door and goes to find Nick whom the mother has requested to see. The Hemingway family comes to mind, especially Grace's treatment of Clarence. Grace would remove herself to a darkened room leaving the family feeling guilty for causing her headaches. There she would remain while giving orders. His mother's treatment of his father and her apparent rejection of himself by physically removing herself from his presence, often caused Ernest grief. However, in the story, the father and son defy the mother's orders and go off together in the woods, which for Hemingway is a symbol of integration and well-being.

In "Indian Camp", Hemingway writes about the pain of childbirth for an Indian woman and the pain suffered by her husband for bringing her to this point.[1] The husband slits his own throat while young Nick is in the room with his father, Dr. Adams, in attendance. There is much duality in evidence in this story, from the gentleness of Dr. Adams to the violence in the cabin; the birth and suicide both brought about by a knife--one cut of the stomach to remove a baby, and another cut of the throat to remove a man's life. The story begins with two rowboats and

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[1]This seems to be Hemingway's personal comment on how one's 'love' could hurt another.

two Indians waiting. The tragedy and the joy in the cabin take place in upper and lower bunks where the Indian man and his wife lie, respectively. Nick questions his father about suicide and why it happens. His father replies: "I don't know, Nick. He couldn't stand things, I guess."[1] This type of schizoid or 'split' feeling seems to be Hemingway's way of working through his own anxieties. However, in spite of the violence described, this piece of writing has a metaphorical fusion at the end. The last two short paragraphs have a circular image of wholeness and integration:

> 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.[2]

After Nick's break-up with Marge in "The Three-Day Blow", he gets drunk with Bill at the cottage, passes a mirror and notes that it was not his face that looked back at him. This also seems to indicate a split-ego:

> On his way back to the living room he passed a mirror in the dining room and looked in it. His face looked strange. He smiled at the face in the mirror and it grinned back at him. He winked at it and went on. It was not his face...[3]

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[1] Hemingway, The Short Stories, p. 95.

[2] Ibid.

[3] Idem., p.121.

The young men drink to comfort themselves. They drink to fishing, Hemingway's apparent symbol of integration:

> Bill had poured out the drinks.
> "That's an awfully big shot," Nick said.
> "Not for us, Wemedge," Bill said.
> "What'll we drink to?" Nick asked,
> holding up the glass.
> "Let's drink to fishing," Bill said.
> "All right," Nick said. "Gentlemen,
> I give you fishing."
> "All fishing," Bill said. "Everywhere."
> "Fishing," Nick said. "That's what we drink to."[1]

Furthermore, as they step outside, into nature's yard, the pain of a lost relationship for Nick subsides even more:

> Outside now the Marge business was
> no longer so tragic. It was not even
> very important. The wind blew everthing
> like that away.[2]

Also, the use of the nickname Wemedge in this story is just another indication of Hemingway's own personality permeating the literature and providing comfort for his own personal losses.[3]

The lies that Hemingway felt were a part of his family life[4] surface in several of his stories. "Soldier's Home" and "The Snows of Kilimanjaro" deal with the lies that heroes are expected to tell.

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[1] Ibid.

[2] Ibid., p. 125.

[3] This seems to be similar to his break-up with Katie Smith.

[4] Refer to footnote 4 on page 39 of this thesis.

In "Soldier's Home", Krebs "did not want to tell any more lies"[1] but nevertheless lies to his mother that he does indeed love her. Krebs, like Hemingway himself, feels forced by a Jocasta-type mother to oblige her and keep up appearances. Harry, in "The Snows of Kilimanjaro", in similar circumstances with his wife, feels forced to live with deceit:

> How could a woman know that you meant nothing you said; that you spoke only from habit and to be comfortable? After he no longer meant what he said, his lies were more successful with women than when he had told them the truth.[2]

"A Clean, Well-Lighted Place" tells of the pain of loneliness and despair, feelings that increasd in Hemingway's own life as he got older. The schizoid condition is in evidence here, the feelings of meaninglessness, of nada[3]. The ego-split is apparent when the older waiter tells the younger: "We are of two different kinds".[4] The attempt at reparation in this story is in the comfort of the idea that if suffering is 'only insomnia', "many must have it "[5] so one is not so frightfully alone.

In "Now I Lay Me" Nick talks about his defenses against the anxiety of not being able to sleep. He would fish in the trout stream in his mind. The ritual involved in the fishing is the same kind of ritual Hemingway uses for writing, to ward off a sense of fear of

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[1] Hemingway, The Short Stories, p.147.

[2] Ibid., p. 59.

[3] Nada means 'nothing' in Spanish. Hemingway parodies The Lord's Prayer with the use of this word, in this story.

[4] Hemingway, The Short Stories, p.382.

[5] Ibid., p.383.

being unworthy resulting from a fear of isolation. The fishing, through the writing, would bring ease from discomfort not only for Nick but also for Ernest:

> Sometimes I would fish four or five
> different streams in the night;
> starting as near as I could get to
> their source and fishing them down stream.[1]

The "source" of these streams for Nick and Ernest seems to be a symbol for a mother or her breast. Her presence, closeness and provided security is something that Ernest lacked. He was either rebuffed by Grace or overwhelmed by her. The streams that run from the source could be interpreted as mother's milk which, according to Grace, was plentiful, but in actuality, lacked warmth. In the Fairbairnian model of exciting and rejecting object, which stem from repressed bad objects, the following passage, as it continues, fits into Hemingway's personal situation, although it is fairly safe to say that these images and what they symbolize would not be at the forefront of Hemingway's mind but be subconsciously activated:

> Some nights too I made up streams,
> and some of them were very exciting,
> and it was like being awake and dreaming.
> Some of those streams I still remember and
> think that I have fished in them, and they
> are confused with streams I really know.[2]

(Of course, the streams he really knows would represent actual streams, while those dreamed about would be the symbolic, as just discussed.) It is interesting to note that for Nick thoughts of girlfriends did not

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[1] Ibid., p. 364.

[2] Ibid.

sustain him as much as did the thoughts of those streams:

> Finally though, I went back to trout-fishing, because I found that I could remember all the streams and there was always something new about them, while the girls, after I had thought about them a few times, blurred and I could not call them into my mind and finally they all blurred and all became rather the same and I gave up thinking about them almost altogether.[1]

Aside from the short stories, Hemingway's attitude towards love and women is emphatically expressed in several of his novels. In four of his major works of fiction, Hemingway's men receive unconditional love from their women, but women that they are not married to, not able to keep by stories' end, for one reason of another. The loves are idealized and then lost as if the heroes or the writer himself does not deserve to have them.

In The Sun Also Rises Brett loves Jake in spite of his sexual incapacity and even in view of the fact that there are many other lovers available to her. Jake is the only one she loves unconditionally even if they cannot consummate their love. The writer needed to be loved unequivocally, as Brett loves Jake, or as a mother should love and look upon a son. The following passage suggests maternal admiration:

> She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after every one else's eyes in the world would have stopped looking.[2]

In writing of this kind of exceptional love, Hemingway is perhaps able to restore some loss of love in his own life if he identifies

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[1] Ibid., p. 371.

[2] Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1970), p. 26.

himself with Jake. Along the same pattern, Catherine in A Farewell to Arms is prepared to give up her own personality for the love of Frederic: "I want what you want. There isn't any me any more. Just what you want."[1] Maria in For Whom the Bell Tolls loves Robert Jordan to the point of obliterating her own identity: "We will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other."[2] And the young Renata in Across the River and Into the Trees loves the ageing Colonel Cantwell unconditionally. This young woman that the Colonel calls 'Daughter' in Hemingway style, has no limits to her love and loves him with all his problems: "I love your hand and all your other wounded places."[3]

Hemingway seems to be emphasizing that this is how love should be, the love of mother, sister, or wife, or perhaps even the love of self. Yet lovely as these fictional women are, Hemingway makes it clear that they are not as the'American-bitch' type seen in "The Short Happy Life of Francis Macomber"; Brett and Catherine are English; Maria, Spanish; and Renata, Italian. For Hemingway, American women in fiction or real life seem to remind him of his own mother and to fall into the category of disappointment:

> All the danger they ever seemed to
> have is that they can break your
> bloody heart, marry you, or give you the clap.[4]

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[1]Ernest Hemingway, A Farewell to Arms (New York: Charles Scribner's Sons, Scribner Classics, 1957), p. 106.

[2]Idem, Bell Tolls, p.262.

[3]Idem, Across the River and into the Trees (New York: Charles Scribner's Sons, 1970), p.141.

[4]Baker, Selected Letters, Hemingway to Marjorie Rawlings, p. 449.

Interestingly enough these women mentioned above do not appear as the type that a young man would marry,[1] even though the heroes all flirt with the idea of marriage. Brett and Maria are both boyish with very short hair and have sexual "pasts", Brett's due to promiscuity and Maria's due to rape. Catherine, in her role as nurse is motherly and nurturing, and Renata at eighteen years of age is like a daughter to the fifty year old Colonel. The pattern shows that there is an inherent impossibility for establishment of true long-range heterosexual commitment. Hemingway appears to be expressing the dependency of the infantile libidinal ego, an ego that craves appreciation and love but is never completely satisfied, for these elements are ultimately elusive to him. Although Hemingway had four wives, they, too, became part of love relationships that did not last and, for the most part, the wives with the exception of Martha were motherly in his regard or like buddies, such as Pauline.

The love element presents itself like a fantasy in the fiction and also as Hemingway's own plea to be loved. He wants to be considered worthy and lovable, much like the Colonel in Across the River:

> Please know I love you and that I wish
> to be delicate and good. And please stay
> with me always now.[2]

Yet, on the opposite side, Hemingway knew that love could hurt others as it had Hadley and Pauline, and even Mary at times. Fairbairn would describe this as infantile anti-libidinal energy, negative and self-

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[1]This statement, of course, refers to general social attitudes before the sexual revolution of the 1960s.

[2]Hemingway, Across the River, p. 165.

persecuting like Harry's in "The Snows of Kilimanjaro":

> He had never quarrelled much with this woman,
> while with the women that he loved he had
> quarrelled so much they finally, always,
> with the corrosion of the quarrelling, killed
> what they had together. He had loved too much,
> and he wore it all out."[1]

Hemingway's negative attitude to women can be summed up in the Catherine figure of The Garden of Eden. She appears as a combination of Hemingway's mother, four wives, and even one-time acquaintance, Zelda Fitzgerald. David calls her 'Devil Woman'--she appears as the 'American bitch' he called his mother, hostile towards his work; she is the small size of Mary and wears her hair in similar fashion; she is independent and stubborn like Martha; she exhibits the bisexual characteristics of Pauline and has her wealth; she destroys his work similar to Hadley's once losing his manuscripts; and she behaves irresponsibly or 'crazily' like Zelda. If she is all women, then she is Hemingway's 'Eve'--she is Mother and brings about his suffering as he felt Grace had. All other relationships failed after that one.

In expressing these emotions through his characters, Hemingway is able to erase some hostility from his mind about actual personages but more importantly, it suggests an attempt at reconciliation with himself. For instance, in the fiction there is often a theme of androgyny, of male-female blending and coming together. This can function as and suggest two things: On the one hand, this can be perceived as a good sign to recognize the male and female elements

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[1] Hemingway, The Short Stories, p.64.

in oneself and to accept them. On the other hand, it shows a primary identification with a loved object which prohibits essential differentiation for individuation. To be at one with the love-object is to fear separation, fear autonomy, fear ego-splitting. The instances of androgyny, therefore, highlight the aspects of bipolarity found in the split-ego schizoid condition.

In A Farewell to Arms Frederic says to Catherine: "You always feel trapped biologically."[1] It is difficult to understand why he feels trapped biologically when it is she who is pregnant. He is not referring to Catherine's condition either because Frederic makes this comment in answer to her question. Occasionally it is hard to distinguish in the dialogue just who is speaking to whom--man to woman or vice-versa. Evidently, Hemingway must feel that it makes little difference because as the author, he appears to be entertaining both the male and female psychological aspects of his consciousness. Catherine offers: "We really are the same one and we mustn't misunderstand on purpose."[2]

Hemingway appears to be searching for integration and closure of bipolarity which is health-producing, but it is more than possible that he is unaware of what is happening at this level, only that it makes him feel good. It is possible, then, that he is identifying with the love-object due to an ego-split in his own mind and this identification prevents (as mentioned before) the anxiety of separation. It can be interpreted either way, but evidently as the events in this

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[1] Hemingway, A Farewell To Arms , p. 139.

[2] Ibid.

novel recreate some of the events and feelings in Hemingway's own life, (such as his love and loss of nurse Agnes Von Kurowsky) it would seem that this writing was a necessary exercise in feeling worthy and whole, because of negative past experiences.

Similarly, the androgyny and bipolarity is evident in The Garden of Eden. Catherine wants to be a boy and wants David to change into a girl. Strangely enough, Catherine also wants to make love to the new 'Catherine'. Here is simply a case of loving the self--the feminine self, that Hemingway may be trying to project. Elsewhere in the novels there is plenty of aggression and killing which is, from the psychological standpoint, a killing of the bad self. Yet here Hemingway explores, with some hesitation on David's part, the other self, which also is worthy of love--that self that young Ernest rejected when Grace called him her 'summer girl', showered love on him and dressed him in a pretty dress and floral hat at age three.[1]

Again, in Across the River the androgyny and bipolar images are present. Renata wants to become a part of the Colonel: "I want to be like you. Can I be like you a little while tonight?"[2] and later: "'I'm you now', she said"...[3] The Colonel looks at her portrait and is not sure what he sees: "'Portrait, he said. Boy or daughter or my one

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[1] Picture in Buckley, Ernest, p. 5.

[2] Hemingway, Across the River, p.142.

[3] Ibid., p. 156.

true love or whatever it is; you know what it is, portrait'".[1] The Colonel also admits to having a good side and a bad side and talks to his image in the mirror: "'You beat-up miserable. Should we rejoin the ladies?'"[2] Hemingway appears to be showing compassion for both sides of the Colonel and for himself. He was (at the time of writing) similar in appearance to the Colonel and, at age fifty, was also infatuated with the young Italian girl Adriana, whom he called "Daughter". Hemingway sees clearly both sides that the Colonel does not:

> He did not notice the old used steel
> of his eyes not the small, long extending
> laugh wrinkles at the corners of his
> eyes, nor that his broken nose was like
> a gladiator's in the oldest statues. Nor
> did he notice his basically kind mouth
> which could be truly ruthless.[3]

Jordan in For Whom the Bell Tolls also shows a split-self needing reconciliation:

> No, himself said. You have no right to forget
> anything. You have no right to shut your eyes
> to any of it not any right to forget any of it
> nor to soften it not change it.
> Shut up, he told himself. You're getting
> awfully pompous.
> Nor ever to deceive yourself about it, himself
> went on.[4]

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[1] Ibid., p. 173.

[2] Ibid., p. 112.

[3] Ibid.

[4] Idem., Bell Tolls, p. 304.

Jordan is dealing with perceptions of his inner and outer worlds, which is a way for Hemingway to examine his own feelings.

In addition, Islands in the Stream continues this same type of look at inner and outer realities that a whole ego needs to be able to distinguish. Hudson sees his boys swimming and thinks of painting them. Their bodies cast shadows on the beach as they gracefully swim outward. Hudson swims out to meet them and gets a different impression as they struggle on their way inward, fighting the waves:

> With his head on the same level theirs were on, it was a different picture, now, changed too because they were swimming against the breeze coming in and the chop was bothering both Andrew and David, who were swimming raggedly... It was not real difficulty. It was just enough to take away any illusion of being at home in the water as they had looked going out.[1]

The closure of this bipolarity follows:

> They made two different pictures and perhaps the second was the better one.[2]

In social and literary circles, the subject of Hemingway has often brought discussion of his having a 'death-wish.'[3] Given the man's 'hard living' and eventual suicide, especially including the aggressive nature of his written subject matter, this seems to be the general feeling of the public. Although aggression and violence are common themes in Hemingway's works, if one applies Fairbairnian theories, Hemingway's aggression can then be seen as a reaction to fear--a fear of losing one's identity. Mostly, the aggression is a killing off

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[1] Ernest Hemingway, Islands in the Stream (New York: Bantam,1970), p. 66.

[2] Ibid.

[3] Personal experiences of S. Valevicius

of the repressed and internalized 'rejecting object' that the 'bad' self is identified with.

Harry in "The Snows of Kilimanjaro" expresses the reason for aggression when he says: "It's trying to kill to keep yourself alive, I imagine."[1] Therefore, rather than a 'death-wish' there is, for Hemingway, a struggle to live and only to kill what has been introjected as bad into his split-ego. In his death-dream, Harry reaches the summit of Kilimanjaro. For Hemingway, this is a piece of writing that would undoubtedly elevate him to heights of health in his mind--a mind that very well may have been as gnawed on by internal problems as Harry's external gangrenous leg is devoured by the hyena. It is interesting to note that the hyena who is known for a distinct laughing sound "started to make a strange, human, almost crying sound"[2] after Harry's death. The cry of the hyena appears to be symbolic of the release from Hemingway's psychic pain.

In similar violent fashion, one passage in Death in the Afternoon describes a bull-killing witnessed in the slaughter house by a boy and his sister. The bull's eyes are dug out and spat in, his spinal marrow severed by a dagger and his testicles cut off, roasted,and later eaten by the children.[3] There are equal passages of violence in other works. Why did Hemingway write like this? One could assume that he found it

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[1] Hemingway, Short Stories, p.58.

[2] Ibid., p. 76.

[3] Idem., Death in the Afternoon (New York: Charles Scribner's Sons, 1960), p. 25.

necessary to 'work something through' as a purging. He may be destroying his own cojones (testicles) or those of his father by these violent references. Ernest felt his father lacked cojones and betrayed him by his violent suicide. In addition, through internal identification with Grace, Ernest blamed himself for his father's end. Thus, by all the images of aggression, Hemingway is trying to feel better, recoup some losses and destroy the bad inner self and mother. Bitterness against frivolous wives, which Hemingway felt Grace was to his father, is evident in Colonel Cantwell's statement that one should, "Buy them new hats or shoot them...".[1] This is reminiscent of young Ernest's saying to his mother: "Bang, I shoot Fweetee", after being made to wear her hats as a young child.

Another illustration of violent images appears in Green Hills of Africa. The behaviour of a wounded hyena is analogous , in some respects to the apparent self-destructive element in a person with ego-split conflicts and internalized bad-objects that he must rid himself of:

> It was funny to see a hyena shot at a great distance...to see him go over backwards, to see him start that frantic circle, to see that electric speed that meant that he was racing the little nickelled death inside him. But the great joke of all, the thing M'Cola waved his hands and laughed, ashamed even of the hyena; the pinnacle of hyenic humour, was the hyena, the classic hyena, that hit too far back while running, would circle madly, snapping and tearing at himself until he pulled his own intestines out, and then stood there, jerking them out and eating them with relish. 'Fisi',

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[1] Hemingway, Across the River, p.169.

> M'Cola would say and shake his head in delighted sorrow at there being such an awful beast. Fisi, the hyena, hermaphroditic, self-eating devourer of the dead...[1]

As far as his father was concerned, Hemingway ultimately forgave him as David in The Garden of Eden comes to terms with his father.[2] Like Jordan in For Whom the Bell Tolls Hemingway "understood his father and he forgave him everything and he pitied him but he was ashamed of him."[3] Unfortunately, as he also internalized his father (as well as mother), Hemingway was ashamed of himself and it was his writing that provided him with self-justification. Even though many images appear destructive, they create in him a sense of well-being:

> What Catherine had said about the stories when she was trying to hurt him had started him thinking about his father and all the things he had tried to do whatever he could about. Now, he told himself, you must try to grow up again and face what you have to face without being irritable or hurt that someone did not understand and appreciate what you wrote. She understands it less and less. But you've worked well and nothing can touch you as long as you work.[4]

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[1] Ernest Hemingway, Green Hills of Africa (New York: Charles Scribner's Sons, Scribner Classics, 1963), pp. 37-38.

[2] Idem., The Garden of Eden, p.247.

[3] Idem., Bell Tolls, p. 340.

[4] Idem., The Garden of Eden, p. 211.

# Chapter Four

## Emotional Losses and Gains

## in

## The Sun Also Rises and The Old Man and the Sea

In Dynamics of Creation Anthony Storr argues that creativity is sometimes an expression of wish-fulfillment and he cites Freud as saying that such a writer "desires to win honour, power, wealth, fame, and the love of women; but he lacks the means for achieving these satisfactions."[1] Hemingway achieved all of the above and lived the exciting, often glamorous and adventurous lifestyle of the characters in his novels. The difference for Hemingway where wish-fulfillment does play a part is in the emotions expressed pertaining to love. All too often it is idealized and fantasized as we have seen in the last chapter. But by now it is a well-known and well-documented[2] fact that Hemingway's writings are of an autobiographical nature and drawn from his own personal experiences. The physical locale in each novel is a territory with which he is very familiar, be it the woods of northern Michigan, the hills of Africa, the waters of Cuba, the cafés of Paris or the bull-rings of Spain. However, what Hemingway "seems" to be exploring in his works are the areas of his mind where he can find his own space, his identity, and finally, his peace.

Storr explains that to induce a suitable state of mind--a protection against the persecutory dangers of the outer and inner worlds, the creative individual, in a defensive obsessional state often resorts to the use of ritual. Hemingway revealed ritualistic and obsessional behaviour both in his manner of working and in the

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[1] Storr, Dynamics of Creation, p. 21.

[2] Jeffrey Meyers, one of the latest Hemingway biographers, cites in Hemingway: A Biography, at least 36 pages of autobiographical elements in Hemingway's writing.

events of his fiction. The ritualism of bull-fighting in The Sun Also Rises and Santiago's obsession with bringing in the marlin in The Old Man and the Sea give expression in acceptable ways to impulses that may have had destructive origins.

The Sun Also Rises is a novel, whose title is positive suggesting warmth and integration, yet much of it is filled with depression and apathy. It begins with a description of a "forgettable" man, Cohen, and ends with a sense of futile disappointment and resignation--Jake and Brett unable to unite sexually. But, as a therapeutic work of art, symbols of integration making sense out of confusion are there.

In the middle of the book, in the following passage, there is a feeling of coming to terms with 'Oak Park' and the family problems that had always bothered Hemingway. In a metaphorical sense the landscape described below makes good the problems in his mind of tangled relationships and smooths the way for restful thoughts:

> It was a beech wood and the trees were very old. Their roots bulked above the ground and the branches were twisted. We walked on the road between the thick trunks of the old beeches and the sunlight came through the leaves in light patches on the grass. The trees were big, and the foliage was thick but it was not gloomy. There was no undergrowth, only the smooth grass, very green and fresh, and the big gray trees well spaced as though it were a park.[1]

It is as though, in spite of family problems from Oak Park, Hemingway, at least temporarily, in the writing, no longer feels threatened. Hence, this passage is like an oasis in Hemingway's mind, for the feelings surrounding it, which come before and after, seem to represent confusion and uncertainty to him which he must explore and work through.

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[1] Hemingway, The Sun Also Rises, p. 117.

The existence of opposites--indicative of split-ego conflict--is prevalent in the novel. Jake Barnes, a Hemingway persona by way of description and mannerism, appears to have two personalities, one public, one private: "It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing."[1] Jake admits to being in a state that psychoanalyst Fairbairn would describe as schizoid. He shows one face to his acquaintances as though role-playing, pretending to be a man who is sure of himself and friendly with the group. Yet, he merely tolerates his associates as one who, in withdrawn schizoid fashion, mingles but does not really mix with the crowd. He also indicates a lack of self-esteem: "Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people."[2] He is aware of the dichotomy in his life: "There is no reason why because it is dark you should look at things differently from when it is light. The hell there isn't."[3] The role-playing of pretending to have a good time is something Jake would like to walk away from: "I stood up. I had heard them talking from a long way away. It all seemed like some bad play."[4] Hemingway says in Death in the Afternoon that "people in a novel, not skillfully constructed characters, must be projected from the writer's assimilated experience,

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[1] Hemingway, The Sun Also Rises, p.34.

[2] Ibid., p.146.

[3] Ibid., p. 148.

[4] Ibid., p. 192.

from his knowledge, from his head, from his heart, and from all there is of him."[1] On that basis, Jake, like Hemingway himself, needs affirmation of his self-worth. Bill tells him that he is a "good guy" and Jake denies it. Bill must emphasize it: "Listen. You're a hell of a good guy, and I'm fonder of you than anybody on earth."[2] It is not difficult to imagine that since he is the creator of these sentiments, that this could be Hemingway's conversation with himself--a necessary affirmation.

Depression accompanies the schizoid state, and this novel,too, has a depressing atmosphere, even during fiesta time which Hemingway describes in oxymoronic terms as a "wonderful nightmare."[3] The feelings expressed of futility and apathy seem to convert the pages of the novel into a schizoid frame of mind, depressed and searching for ease. The style of diary-like narrative suggests a defensive technique in order to avoid further anxiety. Writing that says what we did and where we went and what we ate and how I felt through it all, seems to be author Hemingway's attempt to control depression. Bill tells Jake: "Get tight. Get over your damn depression."[4]

There is also a paranoid obsessional technique that Hemingway makes use of in the novel. Jake is obsessed with the fact that one must pay for everything one gets in life, including friendship. This reflects Hemingway's experiences with his mother when she offered love that had to be paid for in gestures of appreciation , setting up in

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[1]Hemingway, Death in the Afternoon, p. 191.

[2]Idem., Sun Also Rises, p. 116.

[3]Ibid., p. 222.

[4]Ibid., p. 223.

Ernest a sense of paranoia:

> I had been having Brett for a friend. I had not been thinking about her side of it. I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came. That was one of the swell things you could count on.[1]

Further evidence of this feeling of paranoia comes through when Pedro Romero tells Brett that the bulls are his best friends. When she asks if he kills his friends he replies: "Always...so they don't kill me."[2] Indicating the existence of a split-ego, Hemingway, who it must be said exploits his different characters as reflecting his various defences, shows a need to kill that part of himself which is harmful to a good and healthy ego. Killing the bulls is akin to purging the hostility associated with the internalized bad object, his mother, and his own identification with that aspect of her.

The defensive technique of ritual which is part of obsessional behaviour appears in the genre of bull-fighting itself. Hemingway's own much verbalized desire for precision in writing is reflected in Pedro Romero's style of handling the bulls: "Romero never made any contortions, always it was straight and pure and natural in line."[3] Both Hemingway and Romero show an obsession for an honest style in their art. Hemingway knew his own personal image and family life were shrouded in falsities and pretense. Therefore, to feel whole and

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[1] Ibid., p. 148.

[2] Ibid., p.186.

[3] Ibid., p. 167.

not divided, he developed obsessional techniques to safeguard his mental well-being, as each written piece of work became a reinforcement of his good self.[1] Like his hero, Romero, he would not tolerate falsity in his art and mocked those who did:

> The others twisted themselves like corkscrews, their elbows raised and leaned against the flanks of the bull after his horns had passed, to give a faked look of danger. Afterward, all that was faked turned bad and gave an unpleasant feeling.[2]

The above statement could very well be Hemingway's commentary on his self and life. Writing provided truth for him since he believed there was nothing fake in it as he knew there to be in relationships. Peter Buckley notes in Ernest that in dealings with his mother, Ernest announced that his mother was filled with "false purity and false love."[3]

Bull-fighting as ritual and as a protective force against anxiety comes forth in Jake's description of Montoya. This passage can be interpreted as Hemingway's divided self, the inner and outer worlds, struggling for unity in an outer world that does not understand his real self. One need only substitute the word 'writing' for bull-fighting to see Hemingway's defences in action. The mental union of Jake and Montoya appears to be a psychological representation of two aspects of Hemingway's ego, attempting to heal a split in the self:

> He smiled again. He always smiled as though bull-fighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about. He always smiled as though

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[1] See page 36 of this thesis regarding Storr's comments on creativity and the affirmation of identity.

[2] Hemingway, Sun Also Rises, p. 168.

[3] Buckely, Ernest, p. 149.

> there were something lewd about the secret to outsiders, but that it was something that we understood. It would not do to expose it to people who would not understand.[1]

The symbolic integration occurs when Jake describes the interaction between Romero and the bull:

> The bull charged and Romero waited for the charge, the muleta held low, sighting along the blade, his feet firm. Then without taking a step forward, he became one with the bull...[2]

In spite of all the depression and apathy, there is a positive element of spiritual proportion here, giving the author the sense of well-being that he symbolically searches for elsewhere throughout the story.

The search for identity and the need for self-justification are important factors in the novel. Hemingway, who prided himself in controlling his writing to have it say just what he wished, is the master director of the feelings of his characters. Many of these characters reflect his own desires or concerns. Cohen, the reluctant boxer who needs to prove his masculinity and strength, would rather be a sensitive man and often cries for the unrequited love of Brett. Brett, who dresses and behaves like a young man while engaging in sexual liasons with several men seems to be insecure in her sense of self. Bill, a writer, is ashamed of his profession: "'Tell him I'm ashamed of being a writer.'"[3] Mike, a drunk, a bankrupt and a cuckhold, is also demonstrating ego weakness.

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[1] Hemingway, Sun Also Rises, p. 131.

[2] Ibid., p.220.

[3] Ibid., p.175.

It appears that Hemingway is identifying with his characters. They represent some of the problems he feels within himself. He identifies in some respects with Cohen, the forgettable character. Perhaps it is the need to be remembered and appreciated: "I never met anyone of his class who remembered him. They did not even remember that he was middle-weight boxing champion."[1] Here is a character who "cared nothing for boxing...but learned it painfully... to counteract the feeling of inferiority."[2] Like Cohen, Hemingway, at this writing, "internally had been moulded by the two women who had trained him",[3] mother and wife--Grace and Hadley, respectively. Through Cohen, 'Hemingstein' (as he sometimes called himself)is able to see that "you can't get away from yourself by moving from one place to another."[4] The problems one faces are often internal.

Among the feelings that Hemingway explores for himself through the writing of this novel are those of sexual identity and orientation. Jake experiences sexual dysfunction through a war injury. He is in love with Lady Brett Ashley who is by all accounts a very boyish individual. They cannot make love. The sexual dysfunction releases Jake from the "obligation" of having sex with women, which is a change. But more importantly, the wound prohibits Jake from having sex with the boyish

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[1] Ibid., pp. 3-4.

[2] Ibid., p. 3.

[3] Ibid., p. 45.

[4] Ibid., p. 11.

Brett. With her 'hair...brushed back like a boy's'[1] and wearing a 'man's felt hat'[2], Brett's masculine speech and behaviour makes her appear very much like one of the homosexual young lads that she associates with:

> She was smoking a cigarette and flicking the ashes on the rug. She saw me notice it. 'I say, Jake, I don't want to ruin your rugs. Can't you give a chap an ash-tray?'[3]

Like forbidden homosexual lovers, Jake and Brett vow: "We'd better keep away from each other."[4] The theme of homosexuality is hidden by the convenient wound. When Jake muses on his condition, his thoughts are ambiguous and could be interpreted as pertaining to an unorthodox sexual orientation, thought by a moralistic society to be a human imperfection:

> I was pretty well through with the subject. At one time or another I had probably considered it from most of its various angles, including the one that certain injuries or imperfections are a subject of merriment while remaining quite serious for the person possessing them.[5]

Yet, there is a strong repulsion for the homosexual which suggests an ambivalent attitude:

> I was very angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant,

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[1] Hemingway, Sun Also Rises, p. 22

[2] Ibid., p.28.

[3] Ibid., p. 57.

[4] Ibid., p.26.

[5] Ibid., p.27.

> but I wanted to swing on one, any one,
> anything to shatter that superior, simpering
> composure.[1]

The anger at these men with "white hands, wavy hair, white faces, grimacing, gesturing, talking" with whom Brett was "very much with them"[2], appears to stem from a feeling of resentment that Jake has. The homosexuals are free to be themselves while Hemingway, as Jake, must posture as a model of masculinity and conceal the feminine nature of his personality or any emotional rapport he might have with someone of the same sex.

For Hemingway to make his main hero impotent yet in love with a boyish woman seems like a brilliant camouflage for expressing homosexuality, if that were his intentions; it has its own built-in censorship. It would never be expressed or tolerated in Hemingway's own life or the society of his family. But through the writing he can choose to create a state that brings him vicarious exploration but mostly integrates the male and female elements of his nature. The integration is not complete for just as Hemingway grew up in Oak Park society where as Peter Buckley says, "everybody grew up to be his own policeman"[3], so, too, the symbols at the end of the novel are significant. As much as this novel was considered by many including Grace as being radical and immoral, it does adhere to

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[1]Hemingway, Sun Also Rises, p. 20.

[2]Ibid.

[3]Buckley, Ernest, p.98.

her establishment rules after all:

> '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?'[1]

The horse and policeman symbolize the tension between the sexual element and law and order. As the policeman raises his baton, a phallic-like image, he is directing traffic, which is further indication of restraint over the sexuality. This would indicate that even had there been possibility for a homosexual relationship, if only in the mind, the idea must come to a sudden halt (as does the car) because it is against convention, and against all that mother Grace and her religious teachings would have instilled in Ernest. All Jake and Brett can do is think about it.

Hemingway censors his own fantasies, but he also seems to be exploring the question of whether he will still be loved if he appears feminine or sensitive(a condition symbolized by Jake's lack of male genitalia)--if he cannot function as a 'man' or 'come into his manhood' or be a hero as Grace would have had him be as she set out in her letter to him on the occasion of his twenty-first birthday.[2] Thus, the figure of Jake and his relationship with Brett affords Hemingway the opportunity to explore platonic and unconditional love without the"expected"sexuality and "machismo".

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[1] Hemingway, Sun Also Rises, p.247.

[2] Grace's letter quoted on pages 45&46 of this thesis.

Anthony Storr notes that the creative individuals who show neurotic symptoms also pride themselves on a masochistic endurance of pain. Storr states: If one cannot succeed as a man, one can at least suffer like one."[1] Santiago, in The Old Man and the Sea ascribes to this masochistic philosophy as he claims to suffer and endure like a man.

The Old Man and the Sea, Hemingway's shortest novel, focusses on an old man's obsession to prove his worth as a great fisherman. To be a great fisherman, Santiago would then be a hero, having conquered what arises from the sea. In turn, this heroism would confirm his masculinity from which his self-worth stems.

The first sentence makes the presence of obsession clear: "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish."[2] The element of depression is also in the novel, a constant emotion which gives impetus to the obsession, but also functions as a continuous reminder of forces undermining the old man's efforts. Hemingway's descriptions of the sail conjures up the feelings of depression: "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat."[3] There is evidence of a split-ego conflict for everything about the old man is old except, as Hemingway points out,

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[1] Storr, Dynamics of Creation, p. 20.

[2] Ernest Hemingway, The Old Man and the Sea (New York: Charles Scribner's Sons, 1980), p. 9.

[3] Ibid.

"his eyes and they were the same colour as the sea and were cheerful and undefeated."[1] In a sea of problems, those eyes are symbols of wholeness and integration--two elements functioning as one.

The old man's only associate,aside from the fish, is the young lad Manolin who used to fish with the old man but now is forbidden by his parents to do so. The best Manolin can do for Santiago now is to steal some food for him and visit him at his shack.

There is a sense of bipolarity in the novel : the old man and the young boy; struggle to achieve heroism and struggle to fend off cowardice; the good fish (marlin) and the bad fish (sharks); the good hand and the bad hand, and obsession overcoming depression.

Many readers (this author included) see this novel on one level as being a metaphor for Hemingway's attempt to write that "big" novel that will prove to everyone, including himself, his true worth. As the old man sets his lines for fishing, Hemingway sets his "lines" of words, and after catching the big fish, Santiago has to fight off the sharks which can be seen as a metaphor for Hemingway's literary critics.

As much as these symbols try to explain The Old Man and the Sea, there seems to be something much deeper between the lines, as it were, more a trip into the depths of the unconscious and a struggle in the amniotic waters, in order to seek self-justification. Harry Guntrip in discussing the schizoid personality, maintains the "they are the people who have deep-seated doubts about the reality and viability of their very 'self', who are ultimately found to be suffering

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[1] Ibid., p.10.

from varying degrees of depersonalization, unreality, the dread feeling of 'not belonging' of being fundamentally isolated and out of touch with their world."[1] Guntrip adds that the schizoid problem often proves to be a defense against the emergence of a deep and devastating experience of inner isolation and constitutes the problem of whether one is or has a self. Guntrip also states that when the Winnicottian labelled condition of ego-relatedness is lacking, "the unfortunate individual's whole life is a struggle by all kinds of superficial relationships, techniques of dealing with people and events, and role-playing, to manufacture the feeling of being a genuine person."[2] We see in looking at Hemingway's life the public persona of virile man and champion; we see this same type of man in much of his fiction but Hemingway was attempting to hide a sensitive and isolated inner being. He needed to feel whole and this is evident in his creation of The Old Man and the Sea.

The emphasis on being a man is everywhere in the novel--the kind of man that is brave, long-suffering and heroic--the kind of man that mother Grace would have had Ernest be, and the kind of man that his father was not. Santiago identifies with the marlin: "He took the bait like a male and he pulls like a male and his fight has no panic in it. I wonder if he has any plans or if he is just as desperate as I am?"[3]

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[1] Guntrip, Psychoanalytic Theory, p.148.

[2] Ibid., p.149.

[3] Hemingway, The Old Man and the Sea, p. 49.

And later Santiago says to himself: "Keep your head clear and know how to suffer like a man. Or a fish, he thought."[1] In describing the fish, Hemingway conjures up a phallic image:

> But he was that big and at the end of this circle he came to the surface only thirty yards away and the man saw his tail out of water. It was higher than a big scythe blade and a very pale lavender above the dark blue water. It raked back and as the fish swam just below the surface the old man could see his huge bulk and the purple stripes that banded him. His dorsal fin was down and his huge pectorals were spread wide.[2]

Juxtaposed with this sense of maleness is a recognition of a sensitivity which Santiago allows himself after many years of posturing as a tough man: "'Thank you', the old man said. He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride."[3]

Santiago is obsessed with "what a man can do and what a man endures."[4] Hemingway writes: "The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it.[5] This last passage confirms Storr's theory of self-discovery being never-ending.[6]

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[1] Ibid., p. 92.

[2] Ibid., p. 90.

[3] Ibid., pp. 13-14.

[4] Ibid., p. 66.

[5] Ibid.

[6] Refer to page 36 of this thesis.

While fishing, the old man thinks about when he was called "Santiago El Campeon", the boxing champion of the community. He also recalls being a boy and playing with lions in Africa. And many times while isolated in his boat, the old man wishes that the boy Manolin were with him, but realizes that Manolin's parents had forbidden him to join him. This longing for the youth suggests one aspect of Hemingway's self that is lost to him. The gentleness of Manolin, who is not ashamed to cry for the old man, appears to be Hemingway's tears for himself, for that unfulfilled need to be loved and accepted unconditionally, due to the many times that Ernest's parents disapproved of him as Manolin's parents do. In his loneliness at sea, Santiago, while trying to endure, is attempting to discover his identity and worth. Santiago's consciousness is Hemingway's attempt to restore a split ego. Noteworthy is the precision of the following words as Hemingway describes Santiago's efforts to bring in the whole fish:

> He lay in the stern and steered and watched for the glow to come into the sky. I have half of him, he thought. Maybe I'll have the luck to bring the forward half in. I should have some luck.[1]

Hemingway seems to be looking for a sense of 'inner' direction and a way of bringing both parts of himself, symbolized by the fish, together. Yet, the depression follows: "No, he said. You violated your luck when you went too far outside."[2] The identification and obsession with

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[1] Hemingway, The Old Man and the Sea, p. 116.

[2] Ibid.

the fish, however, is clear: "'Fish,' he said softly, aloud, "I'll stay with you until I am dead.'"[1]

Hemingway also shows Santiago's obsession with his hands: "Why was I not born with two good hands? he thought. Perhaps it was my fault in not training that one properly."[2] Santiago talks to his hands and about his hands, and deals with parts of his body as though they were all separate entities apart from himself:

> Now he knew there was the fish and
> his hands and back were no dream.
> The hands cure quickly, he thought.
> I bled them clean and salt water will
> heal them. The dark water of the true
> gulf is the greatest healer that there
> is. All I must do is keep the head clear.
> The hands have done their work and we sail well.[3]

The bipolarity in the representation of one good hand and one bad hand suggests the bipolarity in Hemingway's psyche that he is attempting to bring together. Also, the sea is often both good and bad as one's mother might be, and more specifically, as Hemingway's own mother was during his lifetime. In this instance, the sea co-operates in the healing, but still presents obstacles, in the way of sharks, which oppose Santiago's efforts to bring in the whole fish. Hemingway's description of the sea is further evidence of the split that he would like to reconcile:

> He always thought of the sea as <u>la mar</u>
> which is what people call her in Spanish
> when they love her. Sometimes those who love

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[1] Hemingway, <u>Old Man and the Sea</u>, p.52.

[2] <u>Ibid</u>., p. 85.

[3] <u>Ibid</u>., p. 99.

> her say bad things of her but they
> are always said as though she were a
> woman. Some of the younger fishermen,
> those who used buoys as floats for their
> lines and had motorboats, bought when
> the shark livers had brought much money,
> spoke of her as el mar which is masculine.
> They spoke of her as a contestant or a
> place or even an enemy. But the old man
> always thought of her as feminine and as
> something that gave or withheld great favours,
> and if she did wild or wicked things it was
> because she could not help them. The moon
> affects her as it does a woman, he thought.[1]

Here Santiago's thoughts of the sea parallel Hemingway's attitude towards his mother. His mother withheld the great favour of love when he needed it and he thought of her as a "bitch" but ultimately he had to excuse her faults, as Fairbairn would say, so his ego could cope. After Hemingway's father died, he set up a trust fund for his mother to care for her and when she herself died in her late '70s, Ernest did not attend her funeral but while in Cuba, where he lived, "he saw to it that the bells at a nearby Catholic Church tolled at dawn the day she was buried."[2]

In commenting to critic Malcolm Cowley, on a review of The Old Man and the Sea, Hemingway, (seemingly) unwittingly explains how the sea, who represents Mother, symbolizes the Madonna/Whore complex--a syndrome that some men, like himself, spend an entire lifetime caught in:

> The thing you speak about of Melville
> and the malignity of Nature is interesting
> because in the other books I try to show,
> never having thought of that, that the sea
> is a puta[whore], but she is our mother...

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[1] Ibid., p. 30.

[2] Griffin, Along With Youth, p. 225.

> I can remember in some of the other books where the boys were arguing about the ocean. How she did nothing wrong. It was always the things that were done to her, the way they were done to a woman by the moon and the winds. She traps you by seeming so fair and attractive, but you are a fool if you are trapped.[1]

Santiago in The Old Man and the Sea gets his marlin but by the time he pulls it to shore, it is nothing but a skeleton for the sharks have eaten it. Nevertheless, he appears to have achieved what he set out to do and that is to fight for his self-esteem, and for Hemingway, an attempt at the same. To write of strength is to reward the'good self' in the struggle for wholeness. Sheridan Baker, in his criticisms, accurately notes that The Old Man and the Sea "makes positive the gulf of Hemingway's despair. It is a triumph of will and intuition from the man slipping into the gulf."[2] Regarding Hemingway's suicide, Sheridan Baker says "it was the ultimate act of self-pity, a mercy killing of the poor self by the self, in the teeth of all it had been."[3]

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[1]Quoted in James D. Brasch, "Invention from Knowledge", Ernest Hemingway: The Writer in Context ed. James Nagel, (Madison: U. of Wisconsin, 1984), p.220.

[2]Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation (new York: Holt, Rinehart,& Winston, 1967), p.133.

[3]Ibid.

# CONCLUSION

Hemingway took his writing very seriously; he also took his life with all its stages and emotions and turned it into art. He created something the world has recognized as first class prose--creativity itself being a positive energy--to destroy the negative feelings he experienced. His background of emotional losses, i.e. frustrated parental attachments and love relationships as seen through the psychobiography apparently set up in him a threatened and split ego, which in Fairbairnian terms is whole to begin with. The reparation to restore his ego to wholeness, and to provide at least temporary relief from anxiety, is what Hemingway's creativity flourished from. His skill in the use of words is without question a great talent but his choice of subject matter--whether violent or seen as peacefully idealized situations--seems to be necessarily a healing process to recoup his emotional losses.

His fishing scenes that he writes about are perhaps the most closely associated with his restoring his sense of self. Fishing and writing are closely aligned for him, for his well-being, for that peace of mind and sense of integration. Hemingway shows this even in his non-fiction:

> The bait fisherman's best time is the early spring. The fly fisherman comes into his own in the later spring and summer.
>
> Just now he is contributing to the prevailing unrest of labor owing to a vision of a certain stream that obsesses him.
>
> It is clear and wide with a pebbly bottom and the water is the color of champagne. It makes a bend and narrows a bit and the water rushes like a millrace. Sticking up in the middle of the stream is a big boulder and the water makes a swirl at its base.

> Those are the two kinds of trout-fishing. Ontario affords the very best of both kinds. I would go on and write some more. But there are too many trout fishermen in Toronto. The city would be paralyzed. Imagine the havoc in offices and families if they all left the city tomorrow.
>
> Everything would be tied up, from the street cars to the Parliament House.
>
> Besides, I can't write any more just now. I'm going trout fishing.[1]

Perhaps this is the best way to remember Ernest Hemingway--as a man whose writings also contained humour--and just to be able to write as he did in the above passage shows the positive therapeutic aspect of his creativity. The above passage, although extracted from actual journalistic writings, is almost identical in nature to some of the "fiction" as we have seen.

This study has examined how Hemingway's craft (analyzed in the context of psychodynamic theory) sustained him throughout a turbulent physical and emotional life. We have seen how metaphorical images created by Hemingway appear to destroy a "bad" self which was identified with a "bad object" (internalized bad parent). Elsewhere images bring about a search for identity and a sense of integration. We have seen bipolarity in his works, contrasts indicative of the split-ego schizoid condition as explained by the object-relations theorists and other psychoanalysts. We have seen his struggles and we have seen his rewards. We have seen how nothing meant as much to him as his creativity for self-justification.

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[1] Ernest Hemingway, Ernest Hemingway, Dateline: Toronto, ed. William White (New York: Charles Scribner's Sons, 1985), pp. 15 & 16.

Although Hemingway's creative activity did not prevent his eventual suicide, it was the reason he was able to cope with his emotional problems for as long as he did. In fact, as mentioned in the Introduction of this thesis, there is strong evidence that the suicide, itself, was a direct result of an increasing physical inability to write.[1]

Hence, this thesis has attempted to show how in the study of Humanities we can have a greater appreciation not only for Hemingway's skill and style in writing, but in knowing what motivated him to create as he did, we can, then, also hope to gain a greater understanding of other artists, as well, and human nature, in general. We can approach their art and literature with greater compassion when we understand the deeper significance and personal value it has for the artist. And finally, from this perspective of understanding, through his creativity, Papa (Hemingway) has left a universal legacy.

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[1] Refer to page 9.

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