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Theme of Dignity in the Work of Ernest Hemingway
Bachelor’s Diploma Thesis

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I declare that I have worked on this thesis independently, using only the primary and secondary sources listed in the bibliography.

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Author’s signature
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Introduction

“There is no one worthy of eating him [marlin] from the manner of his behaviour and his great dignity,” (64) says Santiago in *The Old Man and the Sea*. This remark suggests that the fish has more dignity than the people who would eat it. The aim of this study is to thoroughly explore the theme of dignity in the work of Ernest Hemingway and to establish its effects.

According to the Oxford Dictionary the term “dignity” means “the quality of being worthy or honourable; worthiness, worth, nobleness, excellence” and the Cambridge Dictionary defines it as “calm, serious and controlled behaviour that makes people respect you” (392). This thesis investigates whether the heroes and other aspects of Hemingway’s novels and short stories possess this quality or not. To do so, it must be established what dignity actually is and what characteristics one must possess to be considered dignified. In addition to the explanation the dictionaries provide, works on dignity by recognized philosophers such as Kant or Schopenhauer will be also explored for this assessment.

Another goal of this thesis is to find a connection between the theme of dignity appearing in Hemingway's writing and in his life. He also drew inspiration from experiences that influenced him so this study shall also look at correlations with historical events. In his memoir, *A Moveable Feast*, he describes his writing method: “All you have to do is write one true sentence, and then go on from there. It was easy then because there was always one true sentence that I knew or had seen or had heard someone say” (12). Here we see that he admits the use of experience himself.

The fact that Hemingway widely used the theme of dignity is well known, nevertheless this work tries to research new points and produce a comprehensive text summing up the appearance of the theme in Hemingway's most famous fictional writings. The results of a close reading will be organized into chapters, novels first in chronological order and short stories at the end, all provided with a support of relevant secondary sources.

The primary sources of this thesis were chosen for several reasons other than to illustrate the theme of dignity. First of all they cross through Hemingway’s career,
starting with The Sun Also Rises that gained him recognition and ending with The Old Man and the Sea for which he got a Nobel Prize. Secondly, they are of those most popular among readers and received more positive criticism than Hemingway's other writings. The third reason is my personal liking for this selection.

This study should contribute to others written about Ernest Hemingway and his work and give a comprehensive insight into the theme of dignity in Hemingway's writings.
1. The Life of Ernest Hemingway

Ernest Hemingway was born on July 21, 1899 in Oak Park Illinois and was a second child of six. His father, who was a physician, was also a passionate fisherman, hunter and outdoor person. He passed his passion, as well as his knowledge, down to Ernest. Carlos Baker provides information on this subject: “He taught Ernest how to build fires and cook in the open, how to use an ax to make a woodland shelter of hemlock boughs, how to tie wet and dry flies. . . . He insisted on the proper handling and careful preservation of guns, rods, and tackle, and taught his son the rudiments of physical courage and endurance” (9). Baker also talks about Hemingway's mother, who was a singer and from her side he got an appreciation for art, especially for oil paintings, and the impulse for creativity (17).

Ernest was keen on sports in high school and practiced quite a few of them, including boxing. On the other hand he also contributed to the school paper and showed off his literary talent as well as imagination. His family hoped that he would become a doctor (Baker 11) but he got a job as a reporter for the Kansas City Star where he learned newspaper-style of writing. He enjoyed his independence only for few months until he decided to enlist in the American Field Service and after some time applied to the Red Cross as an ambulance driver on the Italian front.

Hemingway was badly wounded in Italy 1918, both his legs were seriously injured. Even with damaged knees he manged to get to safety whilst helping another soldier and received a silver medal for it. About this Baker tells us that “he was surrounded by so many dead and dying that to die seemed more natural and normal than to go on living: for a time he even thought seriously of shooting himself . . .” (45). However he was transported to Milano and as he was recovering he fell in love with a nurse.

Hemingway returned home and moved to Chicago. He met there his first wife and soon after wedding they moved to Paris where he worked as foreign correspondent from 1922. In Paris, he met many influential people. He became friends with Gertrude Stein, who gave name “Lost Generation” to the group of artists to which Hemingway belonged. In A Moveable Feast he recalled her saying, “You are all a génération perdue. . . . That's what you all are. . . . All of you young people who
served in the war. . . . You have no respect for anything. You drink yourselves to
death” (29).

Among his other literary friends were James Joyce, F. S. Fitzgerald and Ezra
Pound. Hemingway read extensively and discussed the books with other authors
including Gertrude Stein, who held parties for her circle in Paris, and under the
influence of his company (especially Pound) he worked on and improved his prose.
Meanwhile, his work for newspapers was uninterrupted and he was sent to
Constantinople to cover the exodus of Greeks from Turkey.

His marriage did not last long, even after many years he still blamed his rich
companions for it. As noted by Baker, “his ancient scorn was still much in
evidence . . . and of predatory rich (including Pauline and the Murphys) whom he
blamed for the dissolution of his first marriage” (539).

While giving birth, his second wife experienced complications which
Hemingway used in his novel Farewell to Arms. Soon afterwards Hemingway
received a tragic message about his father's suicide. By this time Hemingway lived
with family in Key West and spent his summers in Wyoming.

In 1933 he went on safari to Africa and this trip inspired “The Snows of
Kilimanjaro”. Next year he bought the now famous boat “Pilar” and started sailing.
Then the Spanish Civil War started and he went to Spain as journalist. After he
finished his work in Spain he moved to Cuba with his third wife and soon another
war disrupted his life, this time it was World War II and he was even present at the
Normandy Landing even though only from distance. He was given a Bronze Star for
bravery he showed when he went close to the battlefields to obtain the most accurate
news. Two major events happened during his visit of London, he was in a car
accident and he also met his fourth and last wife.

Hemingway suffered many injuries in the following period. After the car crash
he encountered a much bigger disaster in 1954. While travelling in Africa, he and his
wife survived two plane crashes. His health was very poor for several years
afterwards and in addition his eyesight started to deteriorate. He also suffered from
pain and depression. By chance, he obtained his luggage that he left in hotel Ritz
during the 1920's. Receiving all his old notes enabled him to work on the book of his
memoirs, *A Moveable Feast*, which was published posthumously. His physical health was much better and he was working on his last books but his mental state was deteriorating. At the end of his life he was admitted to a psychiatric institution and his depression was treated by electric shocks. After several attempts to commit suicide he was finally successful and he shot himself on the morning of July 2, 1961.
2. Terminology

Since dignity is relatively subjective characteristic it is important to specify its attributes for further use. For this purpose this chapter is dedicated to clarify the subject by applying philosophical texts on the topic and providing my own personal standing on the matter.

2.1 Dignity

Aristotle once said that dignity does not consist in possessing honors, but in deserving them. It could be true but not everything in life is as someone deserves it so the explanation which Thomas Hobbes provides is more probable. Hobbes speaks of power which a person can possess based on their qualities such as success, eloquence or good looks and with more power their value raises (39). He concludes that this worth is conditional because it depends on someone else′s need or judgment (39). Hobbes says, “The public worth of a man, which is the value set on him by the commonwealth, is what men commonly call DIGNITY” (39).

A different conception of dignity is provided by Kant in *The Moral Law* where he says, “everything has either a price or a dignity. If it has a price, something else can be put in its place as an equivalent; if it is exalted above all price and so admits of no equivalent, then it has dignity” (102). He explains that dignity is something that has “intrinsic value” and not relative value (102). With his reasoning he opposes both Aristotle and Hobbes. According to Kant only humans can attain dignity as their rational nature allows them “to make universal law” (106-07).

Another influential philosopher, Arthur Schopenhauer, expressed his opinion on dignity: he strongly disagrees with Kant′s perception. Schopenhauer points out that “Every value is the estimation of one thing compared with another; it is thus a conception of comparison, and consequently relative; . . .” (101). By this statement he contradicts Kant's idea of dignity as “an unconditioned and incomparable worth” (103).

Mette Lebech, in his essay “Human Dignity” examined different approaches to dignity and how they changed with time and comes to the conclusion that “The
experience of human dignity underlies the idea and principle of human dignity. The idea was, however, thought of as relying upon different aspects of the human being: on its nature; on relativity to God; on reason; or on social integration” (12).

After researching the materials mentioned above, it is clear that there is not one definition of dignity but many. Nowadays it is established by the Church and by governments that each person has the right to have dignity and therefore should be treated accordingly. Lindner points out that dignity and honour differ on the grounds of cultural beliefs, she uses honour killing as an example to show that there are several layers of honour, dignity and humiliation (1).

Even though many voices state that the dignity is inherited only by human beings, who obtain it as soon as they are in the womb, the inclination of this thesis is to a different opinion. I do not deny that it is human thinking that allows the term “dignity” to exist and be applied, but I came to the conclusion that dignity is obtained rather by experience, morality and purpose and can also be possessed by animals. For the different cultural beliefs, I think that if someone has no dignity in a different point of view it is not a reason to be mistreated. In addition, I acknowledge the dignity of places that they obtained by the presence of people or on the contrary by their absence.

2.2 Dignified death

Dignified death occurs in several of Hemingway’s works, many of which are analysed in this thesis. Against the belief of many religions as well as doctors that one must to live as long as possible, Ernest Hemingway elaborates on the topic by letting his heroes commit suicide. There are many activists who fight for the right to allow people to die with their dignity which means to assist them when they decide to die and are physically unable to end their life themselves. The general idea is that at the point when person still has free will and is mentally capable to make decisions but is forced to continue life in prolonged suffering, without control over their own body it should be possible to let them go. Unfortunately the technological advances of modern society make it possible to prolong a painful, undignified death up to months and sometimes more, far beyond the time when that person's life had any
standard or meaning. Hemingway’s heroes face death sometimes with fear and sometimes with hope but they never suffer too long.

In my opinion it is natural to fear death and it is unusual to have the opportunity to die as a hero, in this regard Hemingway’s “instructions” are hard to accomplish by the majority of people. If the conditions of my life changed, I would like to have the opportunity to decide the details of my death as Hemingway and some of his heroes did.
3. Fiesta: The Sun Also Rises

This novel was chosen for this study for its excellent illustration of the contrast between dignified and undignified. Also, The Sun Also Rises published in 1926 is one of the Hemingway’s most famous works. “This book made him, almost instantly, an international celebrity . . .” (Nagel 87).

The story takes place during summer in the 1920s and it is the retrospective narration of the main character, Jake Barnes. It starts in Paris where the main protagonists are introduced. The beginning is devoted to the description of the Jake’s tennis friend, Robert Cohn. Then the focus is shifted to Jake and his disability, his friends and most importantly his love – Brett. Jake works as a foreign correspondent and plans to go to Spain for his major hobbies, which are fishing and watching bullfights. The story continues in Spain where he and his friends go to a festival in Pamplona to watch bullfights but their adventure ends up bitterly, as Edmund Wilson pointed out “all the things that are wrong with human life are there on the holiday” (9), and each goes their own way, some relationships irreversibly altered.

3.1 Jealousy as an inspiration

The Sun Also Rises mirrors Hemingway’s horrible summer spent in Pamplona. Baker devoted a chapter to this trip and observed that Hemingway, on his third trip, reserved rooms with Hadley at a hotel where matadors and veteran aficionados often stayed and where Bill Smith, Don Stewart and Harold Loeb would later join them (149). The fact that Robert Cohn’s character is based on Harold Loeb was stated by Hemingway himself saying; “I’m putting everyone in it and that kike Loeb is the villain” (Baker 154). Harold Loeb made the mistake of spending a week with Duff Twysden, in whom Hemingway was apparently interested as well. Duff Twysden decided to join the party, “beautiful, with a boy’s haircut, who was going through a divorce” (Nagel 89) made it into the book as a character of Brett. She did not come alone and her companion “Pat Guthrie, a Scotsman fond of wine,” (Nagel 89) is obviously Mike in the story. As for Pedro Romero, Hemingway was impressed by the skills of a young matador Cayetano Ordóñez. Ordóñez and the Fiesta were made immortal out of admiration; Hemingway’s company was on the other hand
described in a worse light out of jealousy. Nagel comments on the situation: “The celebrations in Pamplona degenerated into jealous quarrels, with Hemingway and Loeb nearly coming to blows over Duff” (89). The reason for all the drama seems to be that Hemingway “could not or would not have Duff” and “Duff was ‘wild about Ernest’” (Baker 150). Soon after the end of this unsuccessful trip Hemingway started writing *The Sun Also Rises* and finished it in a short time.

### 3.2 The dignity of locations

In *The Sun Also Rises* there is a considerable difference between Paris and places in Spain in how they are illustrated by Hemingway. In the third chapter Jake is sitting on the terrace and watches the street as the *poules* go by looking for the evening meal (12). At least one of them is a prostitute, she joins him and after drinking some Pernod Jake takes her for dinner. From this description it is obvious that Paris is described as a rather sinister city. In *Moveable Feast* Hemingway describes “women drunkards called *poivrottes* which meant female rummies” (3) and mentions the fact that the toilets were at that time emptied at night into horse-drawn tank wagons which produced a strong odor (3-4) and with the first cold rains of winter there is “only the wet blackness of the street” (4).

Spain is in general a much more religious country with religious festivals such as the Fiesta of San Fermin in particular. Burguette and Pamplona are described differently from Paris. The impression of Pamplona holds much more dignity. Even from far away you can see “the great brown cathedral, and the broken skyline of the other churches” (82) and its closeness to mountains which carry dignity with their height and pure white tops. It is the opposite of dirty, smelly Paris full of drunkards. When asked what she thinks about Paris, the prostitute Georgette says: “I find it dirty” (16) which corresponds with Hemingway’s description of Paris in autumn as well as the memory of similar part of Paris recalled by dying Harry in “The Snows of Kilimanjaro” (17).

All the girls in Pamplona were watching Brett (120) in her “inappropriate” clothes. Her provocative style of clothing was described earlier in Paris when Jake mentioned that she was not wearing stockings and Mike, her fiancé said “Brett, you
are a lovely piece. . . . Let’s turn in early” (69). The emphasis on her sexuality is very clear. In Paris, as it is described, Jake’s friends fit in very well but in Pamplona Brett stands out and Jake earns only disapproval from Montoya regarding his company.

The question is why those places are described in such contrast. The reason may be to show young people and their behaviour in a different light. What seems to be normal in Paris; drunkenness, infidelity, prostitution; suddenly looks out of place in a more dignified place.

3.3 Characters

Jake is the main character of the novel and he also carries the biggest burden. As a result of a war injury he ended up impotent. Jake may be compared to a steer, about this similarity Hemingway said:

“Actually he had been wounded in quite a different way and his testicles were intact and not damaged. Thus he was capable of all normal feelings as a man but incapable of consummating them. The important distinction is that his wound was physical and not psychological and that he was not emasculated” (29).

While a steer with losing its masculinity loses its dignity as well, Jake lost only one part of his masculinity and it did not influence his dignity.

He tries to live according to his “code” which he explains as some kind of value transfer, “Enjoying living was learning to get your money’s worth and knowing when you had it” (129). He pays for his friendship with Brett through sleepless nights, pain and partly with a small amount of dignity as well. He loses dignity by matching her up with Romero, through his practical involvement in her infidelity which he knows is wrong. This destructive relationship forces him to drink more than he used to, he admits “Under the wine I lost the disgusted feeling and was happy” (127). When he gets to the point when he was “drunker than I ever remembered having been.” (194) it is a kind of catharsis, for a moment he loses his strength and dignity for the short time and then Fiesta is over and his life becomes normal again and he slowly recovers and heals. At the end when he goes once more
to help Brett, he is a different person – as Daiker claims “he no longer harbors romantic fantasies about their marrying or living together” (183).

Brett’s dignity is disputable. She shows some kind of dignity, when she is offered a considerable amount of money to go to a hotel with a count and she refuses, but she adds the ambiguous comment that she knows too many people everywhere (29). It is possible that her dignity made her refuse to go with a man for money, or she actually considered it and decided not to, because of people she knew could see them. Another possibility is that by “people” she actually meant ex-lovers since she is quite promiscuous or a different option is that she lied to Jake. Daiker states “there may be no earlier instances in the novel of Brett’s outright dishonesty, she often makes statements that are simply not true” (177).

Robert Cohn is a pitiful person in the novel. If he had some dignity, the narrator chose not to mention it. Nagel highlights the fact that the narrator is Jake who at the time of the telling (shortly after the Fiesta) cannot be trusted for objectivity and his negative portrait of Robert Cohn is skewed by his bitterness (90). Cohn is, at the beginning, described as “very shy and a thoroughly nice boy” (3) who began to box even though he “disliked it” (3). The image of him being a boxer seemed improbable enough that Jake asked around if it was true. Cohn sent his girlfriend, who hoped to marry him, away without telling her proper reason – they had a scene in public that made Jake leave them. Cohn is a coward, giving his girlfriend money to go away so he can go for a week away with Brett. He falls in love and instead of understanding her flighty personality he takes it too seriously, which results in more undignified behaviour on his part. He is portrayed as a pathetic figure – the manner of his following up Brett even with her fiancé present was humiliating. He was so jealous in Pamplona that it was he, and not Brett’s fiancé, who beat up Romero for sleeping with her and before doing this he also attacked his friends. First he is always around Brett like a loyal dog and then acts like a wounded animal, ending up crying in bed. He was an easy target for the rest of the company to hurt him. Jake confessed that he “certainly did hate him” (87). Ironically it is Cohn who is compared to a steer when Mikes said: “I would have thought you’d loved being a steer. . . . Is Robert Cohn going to follow Brett around like a steer all the time?” (123). This is emphasised by
several repetitions. Cohn is considered emasculated, without tact, moderation or self-respect. He acts as if addicted to Brett and he must watch her and be close to her at any cost, losing that little dignity he had left by making the rest of the group feel pity, disgust and irritation.

Mike is almost always drunk. He lost all his money, he lives from an insufficient allowance and he owes money to a lot of people, which does not stop him from borrowing more. Finding some kind of job to repay his debts would be a dignified way to deal with his trouble but he chooses to escape it with alcohol and increasing his debts. Another thing that derogates his dignity is his relationship with Brett. He somehow tolerates her promiscuous behaviour, at least on the outside, but inside he is being slowly destroyed. To handle the presence of Cohn he must consume more alcohol which makes him bitter and aggressive. When Brett leaves with Romero he drinks on his bed and says to Jake: “Bad thing to do. . . . She shouldn't have done it” (194). This contrasts with Cohn's crying in bed, Mike has some dignity left and he still carries himself with his chin up.

Bill's dignity was not tested by any kind of stressful situation but he possesses great qualities as calmness, fairness and cheerfulness. He is the only character without any personal drama going on who just wants to enjoy his trip and not let it be spoiled by the undignified behaviour of some of his companions. Since he has no reason to lose his dignity it can be assumed he has it.

Pedro Romero is a talented bullfighter and his style has a lot of dignity. His work is described by Jake when he points out that Romero never makes any contortions, he always uses straight, pure and natural line and he is nothing like the others who use tricks to make it look as though they are working closely (145). In an aficionado's eyes the regular bullfighters were cheating, pretending and lying to the audience but Romero was “a real one” (142).

3.4 The effect of using the theme of dignity

By using dignity Hemingway manages to establish some interesting contrasts. One of them is between the old traditions of Spain against the loosened morals of
Paris. Because morality is one of the attributes one has to have to be considered dignified, by contrasting, he manages to make dignity stand out. In addition, by illustrating his company and Paris on the edge of morality he deprives them of some amount of dignity.

Another thing is the huge gap between Jake Barnes and Robert Cohn, also accomplished by contrasting their behaviour, which leads to a conclusion that according to Hemingway there are two ways of suffering from unrequited love. From his illustration of Jake and Cohn can be deducted an instruction on how to keep dignity: it is better to suffer silently and keep your dignity as Jake shows than to lose it and become ridiculed like Cohn who exhibits his feelings openly and causes disputes. Hemingway seems to connect dignity with masculinity therefore when Cohn behaves hysterically he loses his dignity.

Hemingway also examines the dignity of women, showing Frances, Georgette and Brett - all of them somehow lose their dignity. Frances by her almost begging to get married and then her bitterness after she fails, making a scene and again showing her feelings publicly; Georgette by her lack of self-respect as she seems not to mind her rotten teeth and most importantly her venereal disease, which she can spread. Brett with her sexual appetite breaks up all relationships around her. She exchanges very short moments of relative satisfaction for real happiness, which she is unable to find and always ends up in a mess, dependent on someone else to help her. By exploring Jake's love, which is rather immoral behaviour, she loses even more dignity and simultaneously decreases Jake's for his inability to be true to his moral standards. According to the definitions taken from the dictionaries, Brett has hardly any dignity but by the Hobbes standards – she is pretty and popular – she has value and therefore dignity. In my opinion, if she had dignity, she would keep her intimate life secret instead of spreading pain among the people who care about her.
4. Farewell to Arms

This book, showing the horrible aspects of a war, is a great example of the application of the somehow abstract term dignity into cruel and unfair, real life.

During World War I, Frederick Henry (American signed into the Italian army to manage ambulances at one part of the front) falls in love with a nurse, Catherine Barkley. He is injured during a bombing and transported to Milan where his relationship continues in secrecy. Catherine ends up pregnant and Frederick must return to the front. It does not last long, the Italian army is forced to retreat and in the process Frederick and his men are separated from the rest. Under the imminent danger of being shot as an officer deserting his men or as German spy he actually deserts the army, finds Catherine and together they get on a boat to Switzerland. They live several months in complete happiness until the time of the childbirth comes and after the Caesarean delivery of a stillborn child Catherine dies. The story is narrated in retrospective and it is not clear how long after Catherine's death Frederick started to recollect past events.

4.1 Matching wounds

The inspiration for this book is very clear. Hemingway himself was injured as a driver of ambulance on the Italian border. Even though he was not an officer, he received the star. Frederick's injuries on his legs are similar to those Hemingway suffered but in the story, he did not manage to save anyone. Frederick, as well as Hemingway, fell in love with nurse and it has an unhappy ending for both of them.

Hemingway used another chapter of his life in the story – the complications during the birth of his second son. With his medical background as a son of a physician, together with his experience with convalescence and the waiting room of a hospital, he is able to very vividly illustrate the procedures and the feelings connected to them.

4.2 The dignity of places

It is not easy to find dignity in the middle of a war because the places are destroyed or misused for military purpose. When Frederick is on the front it is either
early spring or autumn which provides a gloomy description of the surroundings: “There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; . . .” (4). Everything that is considered pure and dignified in Hemingway’s writings – a river, a mountain, men – is covered up.

Frederick thinks of dignity after talking to an ambulance driver who uses the expression “in vain” (184) and Frederick remembers how often he has heard or read popular phrases like this and that they became just empty words which he could not stand to hear, he thinks that “. . . only the names of places had dignity” (185).

His stay in Milan was pleasant but it had nothing to do with dignity. At the end of the book however, he and Catherine moved to Switzerland and were attracted to the mountains which were pure and dignified, a great place to start a family.

4.3 Characters

The main protagonist is an American Frederick Henry, who is originally an architect living in Rome. When the war starts he enlists in the Italian army because he knows the language and America is not in the war yet. He discussed with his drivers the matters of punishment to soldiers who do not execute their orders out of fear of death. They are killed by their officers and their whole family is punished, by being stripped of their rights to vote, be protected or own property, to set an example (49). They argue that if it was not for punishment regular people would not fight and therefore there would be an end to the war. It is a very naive and simple thought but Frederick is not able to explain the consequences of such behaviour. This happens before he is in love, it seems that by finding someone to love made him more understandable as well as moral. At the beginning he is on leave and he makes a decision between pure, dignified temples in the mountains or whorehouses in the dirty cities, by then he picked the second one. He admits that instead of visiting a place “where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery . . .” (13) he chose the cafés full of smoke and being so drunk that when he woke up he did not know who he was with (13).
he meets Catherine he deserts the army which he condemned before and they move into mountains, to start a new life.

Another interesting figure connected with dignity is the priest who has very hard times. In different circumstances, priests convey dignity gained from their moral, prudent life. This priest however, working on the front in extreme conditions, became a target for mockery. Hemingway, even though he was religious, shows that in such a horrible place the thought of God is rather ridiculous or ironical. Thousands of people died from cholera (4) and tens of thousands died in fighting, they are disposable and treated that way. As a result soldiers lose their dignity as the hope for survival declines and their previous life is just a memory, now they have only one purpose and that is to kill or to die.

Rinaldi is Frederick’s roommate and friend. He works as a surgeon and he visits the whorehouse quite often, as Frederick used to before he met Catherine. Rinaldi is cheerful at the beginning but as war continues he becomes depressed and convinced he has syphilis. It would be easy to assume that by visiting prostitutes he behaved amorally and therefore loses his dignity, but the world is not black and white. He needs to focus when he works and is under lot of pressure – close contact with women, the human contact, helps him to preserve his sanity so he can continue and help people. If it was not for this reason, the army would not provide new girls regularly (12). When there is a delay Rinaldi complains “It is disgraceful. They aren’t girls; they are old war comrades” (65). They were not changed for two weeks and they became friends, which made it hard to pay for the same services as those from anonymous women.

Another important character is Catherine. Almost through the whole book she is uninteresting, she is in love with Frederick and she does what he tells her to do as if she had no other ambitions than to please him. Once she feels “like whore” (152) when she is taken into a cheap hotel just for a few hours, she values herself higher and maybe does not want to be seen as this kind of girl by staff of the hotel, because her dignity would be shattered. She shakes off this feeling and her moral values to make Frederick happy. Where her dignity stands up is in the time of her dying. She dies as gracefully as she lived. “Sometimes I know I’m going to die” (323) says
Catherine before surgery. When she has complications she hates the fact that she must die but she is not afraid (330-31). She carries her dignity, she smiles for the last time for the person she loves, tries to be cheerful, showing bravery selflessly, for his sake and then she dies peacefully and practically in her sleep – which is considered as a good way to die.

4.4 Dignity of soldiers as a double standard

The theme of dignity in this novel is not as strong or frequently occurring as in some of Hemingway’s other works which are analyzed in this thesis. The characters are mostly regular, simple people living as well as possible under the circumstances of war. The question of dignity is more interesting when it comes to soldiers who feel fear and disobey orders. Those who decide to run away and desert the army. If they disobey they are shot by their officers and if they are caught deserting the army they are shot by carabinieri. In the point of view of the officers they are cowards and they do not deserve to live, they do not have the dignity to die in a fight. From their point of view they try to keep their dignity by refusing to blindly follow like a sheep coming to be slaughtered. At the beginning Frederick agrees with the military point of view, he feels that they are obliged to fight because the “defeat is worse” (50) and he even shoots a deserter himself. In the second half when defeat becomes reality and his position changes, he deserts the army. Even though he feels like a criminal because of it (251). Frederick was disappointed by the reactions of carabinieri in the situation of retreat, which was badly organized, they were shooting officers for no good reason and it did not even make sense to try talk to them. For them the world was black and white. They did not even consider the dignity of those men whom they took and shot like animals. On the run for his life, he removes his stars from his uniform: “It was no point of honor. I was not against them. I was through. I wished them all the luck. There were good ones and the sensible ones, and they deserved it” (232). Even after almost being executed he still does not judge everyone the same, as opposed to the simple minded carabinieri.

It is safe to conclude that with a change of perspective a person’s perception of dignity can be changed as well. The fact that dignity is ignored does not mean it is
not present. It depends on the ability of the judge to empathize, acknowledge the grey scale and give the benefit of the doubt. Hemingway makes it clear that war is no place for dignity of the masses and it makes his heroes differ, they have the opportunity to have their own opinions and the luxury of the position when they are allowed to act on it.
5. **For Whom The Bell Tolls**

Another work with the surroundings of war but still different in many respects – *For Whom The Bell Tolls* is rather lengthy novel which became a big success. It takes place during the Spanish Civil War that ended a year before the publishing of the novel. It shows people trying to keep their dignity through the horrors of war, some with bigger success than others. This thesis is mainly concerned with dignified death which is widely illustrated in the novel.

The main character is Robert Jordan who was a teacher in America and decided to join the anti-fascist resistance. He becomes an expert on explosives and, with a very specific assignment, is sent to guerillas for help. The whole story takes place in three days but several sub-stories are told in retrospective.

5.1 **Dignity of settings**

Most of the story takes place in the mountains, they provide a refuge for guerillas. In Hemingway’s work the mountains usually mean dignity and it is on a mountain where the guerilla fighter El Sordo and his group find a way to die with dignity. There are several different locations, in retrospective it is possible to visit Robert’s favourite hotel (247) or the village where Pablo killed people for the first time (106). What gives these places dignity are the people in them. The emphasis of this novel is more on the behaviour than on the locations.

5.2 **Characters**

Robert Jordan has one mission and that is to blow up a bridge, which is a key manoeuvre in a planned offensive. He violates the rules when he falls in love with Maria, but the closeness to death makes him want to live all he can in those three days before his dangerous mission must be completed. He explains to Agustín, that they must live all of their life in those days (311). Robert is not afraid to die, he accepts the fact that in war it is more likely to get killed than in regular life and this awareness makes him to enjoy his life even more. Sanders points out that:
“he [Robert] knew his enemy intimately to the point of having something to fight against. He did not merely happen to be around when a war broke out. He came to Spain from the remoteness of Missoula, Montana, because he was a dedicated, if not a doctrinaire, anti-fascist, which, elaborated simply, meant that he had strong personal values to defend. His anti-fascism had the precise quality and intensity of Hemingway's . . .” (141).

Pablo is the complete opposite of Robert. He is aware he could die at any moment and he fears death very intensively. He drinks excessively and he talks to his horses to get some comfort because as a coward he becomes an outcast in his group. He was not always like this, when the resistance started he was a very ruthless and fearless leader. In his village he organized the killing of fascists, where they were beaten to death. At the beginning it was a clever thought about collective killing and guilt but it changed into an aggressive mob lynching, killing even a priest. He allowed people to die without dignity, as Pilar noted some of them deserved it for being cowards but there was a man who was suppose to die with dignity, he was not even a real fascist (126-27) but Pablo did not care. He was disappointed by the priest who died without dignity, Pablo did not expect that, but Pilar has more common sense to realize that no one can have dignity in such a horrible death – being chased and beaten by mob (137-38).

Pilar knows all about dignity, she spent a part of her life with a matador (57) and she has lots of courage. She becomes the leader of the group of guerillas (59) but Pablo is still considered as more intelligent (100-01). Pilar realizes that their purpose is to kill fascists which was not done for a long time because of Pablo's fear. She is a woman of action.

Anselmo was originally a hunter and he is proud of his killings when he talks about his past but he hates to kill people (42). He is old and brave and becomes Roberto's friend. Anselmo is a very dignified hero, he fears too but he is able to fight it and he knows what must be done is dangerous but does not hesitate. It is ironical that Anselmo dies because of Pablo's cowardice (477), if life was fair it would be Pablo dying.
Another man carrying dignity is El Sordo who is the leader of other guerilla group. He fought until his last breath, he managed to kill some of the fascist's officers and the fascists had to send planes to kill him.

Maria is a very complicated character when talking about dignity. She watched her parents being shot and then she was tortured and raped, the fascist took her hair away trying to strip her of her dignity (374-75). For some time she wanted to die (77), but in front of the fascist she never submitted (374). When she falls in love with Robert her personality is lost in her submissive behaviour.

5.3 Dignity until the end

For the people fighting in the mountains it was natural to have dignity because it was the only thing they had left. They lived a very uncomfortable life in a cave and they could be killed any time. The example of Pablo demonstrates there are also exceptions but it is important to show some contrast so the effect of one's dignity is more visible.

Those people had purpose, it differed from the one they had before the war but they were willing to die for what they believed in, and such a death is considered brave and dignified. Robert had many reasons to live, he wanted to marry Maria and continue teaching Spanish but after he was injured he stayed behind to fight “insisted upon a meaningful sacrifice” (Sanders 140). Colvert compared Frederick to Robert and discovered that “One of the very abstractions which Henry rejects—the notion of duty—Jordan now embraces with the utmost reverence” (379). They both were strangers in a war that were not theirs and both were dignified and in love but comparing them, Robert is more masculine and therefore more dignified Hemingway's hero for whom it is typical, according to Warren: “If they are to be defeated they are defeated upon their own terms” (29). Robert Jordan waiting to kill his enemy fits into Warren's description perfectly.

According to Rovit and Brenner, Hemingway uses some tutor figure to manifest dignity, in this novel it is Anselmo and El Sordo (96) they are older, experienced and wise. The use of role models has a didactical effect and Hemingway is repeatedly showing the advantages of living by a certain moral code. The
contrasting of characters as undignified cowards and moral heroes in a way they are perceived by other characters results in double judging, once they are judged by fictional characters who carry Hemingway's opinion and secondly by the readers.

Another interesting instruction given by Hemingway is the notion of suicide in case of capture. Robert remembered the time when back in the hotel, Karkov showed him where he keeps poison and how it is used. Robert's predecessor Kaskin always talked about his wish, if he would be injured to be killed and it was Robert who in such occasion shot him (160). Even Maria keeps a razor blade on her and knows from Pilar where to cut herself (183). It is important to them to die with dignity instead of being tortured. I think that this principle should be valid not only in war but even in ordinary life and would allow people to choose their own way to die instead of prolonging their suffering which can be often compared to torture.
6. The Old Man and the Sea

The Nobel Prize winning novel, about an old fisherman, Santiago, and the hardship he had to endure while far out on the sea waiting for the biggest marlin he ever saw, is Hemingway's masterpiece and cannot be omitted from this study. Not only is it a brilliant book but it deals with dignity at great length. David Timms said “The Old Man and the Sea deals with a single theme: the possibility of creating significance through dignity and courage in a natural and social world devoid of inherent meanings” (88).

It portrays the humble life of a poor fisherman who had no luck in fishing for too many days and his friendship with his young apprentice who was forced by his family to leave him because of the bad luck. Santiago has hardly any food and goes full of hope everyday to try his luck again. Unexpectedly he catches a huge marlin which carries him to the open sea and he is forced to wait for it to get tired. Finally after he kills it, he must paddle all the way back, fighting the current and sharks. At the end he at least gets back into his harbour but of the catch of his life there is only a skeleton left.

6.1 Ingredients for a masterpiece

According to Waldhorn, Ernest Hemingway was fishing for marlins since 1932 with a great enthusiasm (189). He also speaks of Hemingway's essay published in 1936 which deals with a story of an old man who was found (on the sea) crying and half crazy after two days and nights with a huge marlin half eaten by sharks (189). Hemingway brought this matter up once again and created his ultimate novel. He also argues that “The secret about the novel, . . . was that there wasn't any symbolism. Sea equaled sea, old man was old man, the boy was a boy, the marlin itself, and the sharks were no better and no worse than other sharks” (Baker 505)

6.2 Dignity of the locations

The old man lives on a hill in a simple shack consisting of one room where there is “a bed, a table, one chair, and a place on the dirt floor to cook with charcoal” (10). His home does not provide much comfort and he sleeps using his trousers filled with
newspapers as a pillow. He never complains that the only purpose of the shack is to be a shield against bad weather.

Santiago spends the majority of his time in his skiff on the sea. His boat is not big and does not have a motor so he must row. The sea brings Santiago a lot of pleasure and he does not see it as a place but as a woman. He calls it “la mar” and in describing it he says: “She is kind and very beautiful. But she can be so cruel . . .” (23). He acknowledges nature with all its attributes, cruelty and dignity.

The third setting is the beach in Africa which Santiago sees in his dreams. He said to Manolo about his work on a boat sailing to Africa where he saw the lions on the beaches (16) and now this experience turned into magic, making Santiago happier and stronger. Young dignified lions, kings among animals, allow him to escape back to his youth, to the time when death and nothingness were not that apparent.

6.3 Characters

Santiago is an extraordinary old man. He did not catch anything for a long period of time. He has basically nothing to eat and had to sell parts of his tools but when he is offered sardines as bait he asks only for one - “His hope and his confidence had never gone” (8). It had been forty days since he had luck on the sea and “many of the fisherman made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it. . . (6) Santiago’s eyes were undefeated” (5). Wirt Williams observes that “he maintains a ritual of dignity against his poverty and hunger; he insists he is still strong enough for a huge fish” (34). When Manolo offers him coffee or bait he is not unreasonable and accepts his help “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” (9).

Manolo has very small role in the novel. His love and youth keep Santiago alive. When Santiago is alone on the sea he wishes to have Manolo with him. He does not want to die: “The boy keeps me alive, he thought” (91). It shows that even though dignity is a very strong motivation, sometimes love is stronger. Manolo
shows dignity when says that he prefers Santiago to wake him up because the man who would wake him up instead makes him feel inferior (18). In addition he decides to stand up against his parents and join the old man again, disregarding money, he prefers loyalty and the presence of somebody who he can look up to and learn from.

The fish is not a character in the same sense as Santiago, but it has some qualities that make it equal to Santiago, at least in his eyes. Santiago talks to it, they suffer together and he considers it to be a “friend” (63). The fish is so great that Santiago feels sorry for it and states that “There is no one worthy of eating him from the manner of his behaviour and his great dignity” (64). As Gregory S. Sojka points out “The marlin’s fighting spirit and great dignity elevates him beyond the level of a “game” or “food” fish” (76).

6.4 Dignity means purpose

The story of the old man is simple. He is a fisherman, his whole life is spent going out to sea to kill fish. It is beyond a profession, it is his purpose. He lives in a small village his life is humble and he has nothing else but fishing to fill his life with. Santiago lives a very different life to the majority of people in Western civilization. If he fails as a fisherman he does not become a fashion designer or a bank clerk, he loses his purpose in life and his dignity with it. When he is on the sea and he gets cramps in his hand he is disgusted (48) he has a very strong feeling towards it, he actually hates it and finds it humiliating (51). His hands are his tools, their purpose is to enable him to catch fish, but if he is unable to move them properly than he is most likely going to fail.

Not only Santiago fails to fulfil his purpose but it is also the fish that loses its dignity for the same reason. The beautiful marlin is killed because it is the way of nature, the strong kills the weak – fisherman kills fish, the fish is sold and eaten – that is its purpose. But what happens is that the fish is mutilated and the old man cannot look at it anymore (88). He feels the fish died for nothing; if it was alive it would not be such an easy prey for sharks. Santiago in his sadness says, “‘A man can be destroyed but not defeated.’ I am sorry that I killed the fish though . . .” (89). Even though he doubts there will be anybody worthy to eat it, it would still be a
meaningful death as he elaborates on his motivation “Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people” (90). He compares himself to a shark noting that there is no difference; they both live on fish, they kill to survive (91). His ability to observe animals and treat them with respect can be considered dignified because he feels he is part of nature and he does not feel superior like a lot of people do, but equal.

The betrayal of his body and the feeling of life slipping away from him reflect similarity with the author. Santiago, as well as Hemingway, reached old age and occurrences like cramps in his hand remind him of inevitable death. Santiago and Hemingway struggle with the loss of the full strength they were so used to. Stanley Cooperman mentions the importance of the values of pride, sacrifice, and endurance that are found through Hemingway's work and the assumption Hemingway made that the old man must be a young man grown tougher and purer (220). Santiago was made to be a combination of these virtues; he is not a standard character resembling all old people, but Hemingway's concept of the ideal; the man Hemingway maybe wanted to be, keeping his purpose and dignity until death.
7. Short stories

Ernest Hemingway excelled in writing short stories. For the purpose of this thesis were chosen two which represent well the theme of dignity as well as a dignified death. One story is from Africa and another describes despair of regular, aging waiter.

7.1 The Snows of Kilimanjaro

“The Snows of Kilimanjaro” may be read as a very private story and Hemingway’s reaction to the life of Fitzgerald as well as to his own. In the first version of the story the character of Julian, who admired the rich people, was actually Fitzgerald, but he asked Hemingway to change the name (Baker 290). According to Baker, Hemingway explained the concept of the story as his daydream of what it would be like if he accepted the offer of a rich woman to go on safari with her (289). Arthur Waldhorn concludes that “Hemingway the artist had been an adventurer and he had apparently begun to brood about the waste of his own talent” (144).

Harry, the main character, is slowly dying of gangrene in Africa. As Waldhorn puts it, the true centre of the story is Harry’s inward struggle to face himself as he is (146). “With remorseless honesty, Harry strips away all pretense and discards every excuse for his failure as artist and man.” (Waldhorn 146) at first Henry is awful to his wife, blaming her for his life and for not accomplishing more in his career as a writer. He calls her “rich bitch” (7) and hurts her on purpose. In retrospective he goes back to his adventures, the stories he planned to write but did not, which he now deeply regrets. Baker suggests that “he has died artistically long before his physical death” (African Stories 119) and Harry realizes it too. He comes to the conclusion that “It was not her fault that when he went to her he was already over” (7) and he starts to be kinder to her.

If Hobbes’ standards are applied to Harry, his dignity would be intact according to society. He leads an interesting life and he is a compelling companion, which is the reason why his wife fell in love with him. Despite his popularity among rich people who he despises, in his opinion, he lost his dignity the moment he sold
his dreams for comfort. When he started to lie and to give vague promises to himself about writing his stories later that was the beginning of the end. He lost his original purpose – to write – and he did not find a new one. To be a husband and do whatever he wanted was not enough for him, his sense of life was writing and he gave that up. It is ironic that when he returned to Africa and decided to write again, he must die and it is too late for him to write all of his experiences from his previous life when he was “the young, free, unsold writer who took all Europe as his oyster and was seriously devoted to his craft” (Baker, African Stories 123).

7.2 A Clean, Well-Lighted Place

This very short story is set somewhere in Spain, in a café late at night. There are two waiters and a customer. Robert P. Weeks stated that “the burden of the story is carried by the contrast between a young, unaware waiter who has no feeling for a desperate old man who dreads leaving the clean, well-lighted cafe, and a middle-aged waiter who knows what it is to experience the horror of nothingness” (15).

The young waiter is eager to go home to his wife and he does not understand how important it is for the old man to stay in a clean and well-lighted café. He does not want to be as old as the customer saying: “An old man is a nasty thing” (381). He sees him as a pathetic man who tried to commit suicide and failed. The older waiter is more understanding and he points out that “This old man is clean. He drinks without spilling” (381). He wants to say something positive about the man but he knows him only as a frequent customer. The young waiter is cruel to the old man who is deaf and cannot hear him (380). When the old man leaves he is walking “unsteadily but with dignity” (381). The reader does not know anything about the man, except that he is very old, he has money but no close family - he carries the burden of loneliness. When he tried to end his life he was “saved” because suicide is considered a sin in Catholic Spain. Thus he is sentenced to wait for death that is creeping towards him in the darkness.

The old waiter tries to explain to the younger why he wants to stay, for “all those who need a light for the night” (382). He has the same problem as the old customer; he cannot sleep at night, which is a common problem during old age. Fear
of darkness can correspond to the fear of dying. The old waiter feels that nothingness, that “nada”, and goes to bed when the sun is rising, calling his problem “only insomnia” (383).

The effect of the darkness of the night is described even in *The Sun Also Rises* where Jake confess to sleeping with electric light on for half a year (128) because everything is different in the dark. The old waiter has nothing else to do at night since he cannot sleep and therefore he wants to serve the others, to have some purpose. He understands that such people cannot go to any place, his café is clean and full of light with the possibility to sit because you cannot “stand before a bar with dignity” (382). Because of the young waiter who does not have the time to spare for strangers (he is not alone) the old waiter must go to an open bar which is not that good. He has to stand in front of the bar and even though the light is pleasant, the bar is unpolished. It is not dignified to stay there.

### 7.3 The problem of dying and dignity

Both stories show people getting closer to death - one faster than the other. As Cooperman suggests the "proper" confrontation of death is quite essential to the works of Ernest Hemingway only a few of his heroes are likely to grow old, and none of them will live to die in bed if they can possibly help it (215). Cooperman points out that the fear of passivity is a recurrent nightmare for Ernest Hemingway, in which the individual is deprived of his manhood by becoming an object rather than an originator of action (218). The difference between Harry and the old men is that Harry is dying while he still has his “manhood” intact, he has a beautiful woman to take care of him while the old waiter is alone which makes a difference. He says, “He might be better with a wife.” (381) implying that the old man would have a reason to live and would not feel this lonely.

Every reader is able to make a connection between Hemingway's fears and old man trying to kill himself. The question is why the character in the story would choose death by hanging which is neither fast nor dignified. Harry recalls, in one of his flashbacks, a friend of his who hanged himself (16), the difference was that he lost his money and found no reason to live while the old man had plenty of money and
he too did not have motivation to continue living. It shows that people need something outside the material world to keep them alive.

The old men are trying to stay in a well lit place to keep their dignity and fight the fear of death. Harry in his ultimate dream flies towards Kilimanjaro, he finds it unbelievably white in the sun and realizes that it was there he was going (24). Since the translation of the name that a part of Kilimanjaro carries is “the House of God” (1) it can be assumed that by staying in the light one is closer to God and therefore does not feel alone. It is quite a plausible explanation given that Hemingway was also religious. He allows his heroes at least some comfort when they are so close to death so they can keep their dignity and fight fear. Warren observed that the typical Hemingway’s hero is a man aware of nada (death) and he must stick to his “code” even in the face of it (34-35). In these short stories it seems that Harry no longer has any “code” and “a corrupt life breeds a corrupt death” (Waldhorn 146) while the old waiter still keeps his moral standards and purpose and therefore is allowed to dwell in a nice, clean and well-lighted place.
Conclusion

The concept of dignity is rather difficult to analyse in such a limited space. It was fiercely debated by many philosophers and it is possible to conclude that it is a very subjective topic in which it is impossible to find a single answer. Generally, dignity is on one level a natural characteristic and as such it would be difficult to omit it.

The theme of dignity can be found throughout Ernest Hemingway’s works. One of the reasons for its recurrence may be his upbringing since Hemingway comes from a religious family and the concept of dignity is firmly rooted in Christianity. He learned dignity from his parents and he continued to spread the thought. It has a rather didactical character the way he instructs his readers through fictional characters what the “right” way of life looks like. His heroes live according their “code,” for example Jake Barnes or Robert Jordan, they fight their fears and try to give their life some purpose.

The connection of dignity to the purpose is very clear. Given that people are part of nature and in nature everything has some purpose - consequently everybody has to have purpose. Santiago hates his cramp and feels humiliated (51) because for a man who makes living with his hands it is painful not be able to use them. He loses the sense of his life, if he would be unable to have purpose then there would not be any reason to live because he has dignity and he does not want to lose it, become helpless, dependent on charity which corresponds with Hemingway’s fear.

It is also possible that Hemingway wanted to acquire or not to lose dignity. He was a well known “womanizer” and he drank heavily so by endowing his heroes, like Jake, with dignity he was reminding himself as well as to the others what is really important. He is also recognized for his sceptical approach to the human ability to form their own future, or change their fate. In his books heroes are hit by whatever life (and writer) throws at them, and they cannot change or influence it. The only right thing they can do is to keep their dignity. Harry is struggles at first but he gets there eventually.

By playing with dignity Hemingway fabricates quite an interesting contrast. He puts into opposition Jake and Cohn, the two waiters in Clean Well Lighted Place or
even past and present in The Snows of Kilimanjaro. By redistributing dignity unevenly even the most ignorant reader will notice the distinction and is able to come to their own conclusion.

Hemingway also explores the possibility of keeping dignity until death. Given that one option to acquire dignity is to give life some sense then another goal is logically not to die in vain, *For Whom the Bell Tolls* works very well as an illustration to this phenomenon. It is the ultimate heroic and simultaneously dignified act one can do in his last moments – to die bravely, with dignity and purpose. It is this same reason why Harry struggles while slowly dying, it is hard to comprehend that he wanted to do so much but never got to it and now not only is it too late but it could be easily prevented. There are more dignified ways to die in Africa but he is dying because of a series of coincidences each harmless on their own but together fatal.

In the novels of Ernest Hemingway can be found not only one kind of dignity but as many as numbers of readers who are analysing the stories and applying them on their own lives and values. I think it is great that everyone has a possibility to take something from these texts, for me it would be the advice not to give up and fight.
Works cited

Primary sources:


Secondary sources:


Works of Ernest Hemingway

1923 Three Stories and Ten Poems
1925 In Our Time
1926 The Torrents of Spring
1926 The Sun Also Rises
1927 Men Without Women
1929 A Farewell to Arms
1930 The Fifth Column and the First Forty-Nine Stories
1932 Death in the Afternoon
1933 Winner take Nothing
1935 Green Hills of Africa
1937 To Have and Have Not
1940 For Whom the Bell Tolls
1942 Men at War
1950 Across the River and into the Trees
1952 The Old Man and the Sea
1962 The Wild Years
1964 A Moveable Feast
1967 By-Lines
1970 Islands in the Stream
1972 The Nick Adams Stories
1979 88 Poems
1981 Selected Letters
Resume in English

This bachelor thesis analyses the theme of dignity in the works of Ernest Hemingway. The first part is dedicated to his life because he is known to use his personal experiences in his texts. The second part studies philosophical texts to determine what the term dignity means and comes to the conclusion that there exists more than one explanation and therefore it is up to the reader. The rest of this thesis deals with particular texts, the novels first – The Sun Also Rises, Farewell to Arms, For Whom the Bell Tolls and The Old Man and the Sea – they were picked according to their success and relevance to the theme of dignity. Short stories are represented by “The Snow of Kilimanjaro” and “The Clean, Well-lighted Place” which differ from each other in setting and characters but they both illustrate the theme of dignity and dignified death perfectly.

This study examines the use of dignity, its connection with Hemingway’s life, whether the main characters possess it and what effect it has on the reader. Another point was to establish the reason for its use. The close reading of primary sources is supplied with secondary sources and after their analysis I came to the conclusion that Hemingway used the theme of dignity mainly for a didactical purpose. He is promoting his ideal hero who is brave, dignified and moral, living by his code. He also shows the way to die properly. Dignified death means to him that the hero is defeated only physically but not morally. He must fight his fear and die with dignity.
Resume in Czech

Tato bakalářská diplomová práce zkoumá téma důstojnosti v práci Ernesta Hemingwaye. Protože Ernest Hemingway je známý používáním vlastních zkušeností ve svých textech, jedna kapitola je věnována jeho biografii. Dále je pro ujasnění termínu „důstojnost“ použita filozofická literatura předních filozofů jako jsou Kant a Schopenhauer. Jelikož se Hemingway věnoval tématu důstojné smrti, i tento termín je náležitě rozebrán. Jako primární literatura byly zvoleny romány, které vyčnívají svou popularitou jak u čtenářů, tak u kritiků. K výběru čtyř románů – Fiesta; Sbohem, armádo; Komu zvoní hrana a Stařec a moře – jsou připojeny dvě povídky zabývající se tématem důstojnosti a důstojné smrti a to Sněhy na Kilimandžáru a Čistý, dobře osvětlený podnik.

Práce se zaměřuje na výskyt důstojnosti u hlavních postav, míst a dokonce i zvířat. Zamýšlí se nad důvodem použití tohoto tématu a jeho spojení s vlastním životem Ernesta Hemingwaye. Cílem práce je zjistit, proč Hemingway toto téma tak často opakuje a jaký to může mít vliv na čtenáře. Pro doložení nálezů z primární čtby jsou použity sekundární zdroje, které doplňují vlastní výzkum. Podrobným zkoumáním primární a sekundární literatury jsem došla k závěru, že Hemingway užíval důstojnosti zejména z didaktických důvodů. Vytvořil ideálního hrdinu, který žije podle pravidel, je morální, hrdý a statečný a postaven tváří v tvář překážkám nebo smrti si zachová svoji důstojnost a i když je fyzicky poražen, získá alespoň duchovní výhru sám nad sebou a nad svým strachem.