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Gender Differences in Selected Works of Ernest Hemingway

BAKALÁŘSKÁ PRÁCE

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I would like to express my deepest gratitude to my supervisor Pavla Veselá, PhD for her support, patience, and advice, which helped me write and shape this BA thesis.

I have no objections to the BA thesis being borrowed and used for study purposes.

Abstrakt

Ernest Hemingway byl během svého života nejen obklopen ctižádostivými ženami, ale stal se také svědkem změny pozice žen ve společnosti. Z Hemingwayových děl je patrné, že jeho osobní zkušenosti s genderovými záležitostmi ovlivnily nejenom jeho život, ale také jeho literární tvorbu. Tato bakalářská práce se tudíž zabývá problematikou genderových rozdílů ve vybraných románech Ernesta Hemingwaye. Jejím cílem je popsat a analyzovat autorovu charakterizaci mužských hrdinů a jejich ženských protějšků v následujících románech: *Sbohem, armádo!*, *Fiesta* a *Komu zvoní hrana*. Hemingwayovi hrdinové jsou obecně považováni za velmi mužné typy. Nicméně jak je dokázáno v této bakalářské práci, tito hrdinové se často dostávají pod vliv ženských postav. Může se zdát, že ženské postavy v Hemingwayových příbězích jsou nepodstatné, protože jeho hrdinové jsou vykresleni jako silní a nezávislí muži, kteří nepotřebují ženy. Je tomu právě naopak, přítomnost ženské postavy poskytuje čtenáři možnost odhalit hrdinovu citlivější stránku osobnosti. A tak další důležitou součástí této bakalářské práce je analýza jednotlivých genderových vztahů a jejich vliv na vývoj jednotlivých postav. Hemingwayova tvorba je vždy spojena s jeho osobní zkušeností, a proto je čtenářovo porozumění Hemingwayově genderové charakterizaci postav podmíněno jeho obeznámením se s autorovým skutečným životem. Za tímto účelem je součástí každé kapitoly stručná informace ohledně autorovy motivace k napsání jednotlivých románů.

Abstract

During his life, Ernest Hemingway was not only surrounded by many ambitious women but he also witnessed the change in women's social positions in society. It is observable in his works that Hemingway's own experiences with gender issues affected his life and his literary output as well. Thus this thesis focuses on the issue of gender differences in selected novels of Ernest Hemingway. Its aim is to describe and analyze the author's characterization of his male heroes and their female counterparts in the following novels: *A Farewell to Arms*, *The Sun Also Rises* and *For Whom the Bell Tolls*. Even though it might seem that Hemingway's heroes are generally known for being very "masculine" types, they are often, as the thesis argues, under the influence of female characters. Moreover, although it might seem that women are not important for Hemingway's stories due to the fact that his heroes are depicted as strong and independent men who do not need women, it is the other way around since women's presence provides the reader with an ability to see the emotional side of the heroes. Thus an analysis of the individual relationships and their impact on the characters' development is another important part of this thesis. Moreover, Hemingway's works are always connected with his personal experiences and thus the reader may comprehend Hemingway's characterization of gender only after he or she gets acquainted with the author's life. For this reason, each chapter of this thesis offers information about the author's motivation for writing his novels.

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Introduction

The aim of this thesis is to describe Ernest Hemingway's depiction of gender roles in his novels *A Farewell to Arms*, *The Sun Also Rises*, and *For Whom the Bell Tolls*. For this purpose it is important to have some knowledge of Hemingway's own life and, at least, a brief knowledge of the general context in the first half of the 20th century. At that time, women gained greater significance in society, which had an impact on Hemingway's works. But the author's family background was also highly influential, especially the relationship between his parents and its matriarchal character. Furthermore, Hemingway's childhood, during which his personality was formed, should be also examined in relation to his perception of men and women. Hemingway's literary output is in large part based on his own experiences and thus many of his characters resemble real people from his life. Probably the most significant female that was used as a model for several of his fictional characters was his first love Agnes von Kurowsky. All the aforementioned influences will be discussed in this introductory chapter in order to explain why Hemingway's novels treat gender differences as they do.

In 1899, Ernest Hemingway was born into a society which considered women "as incapable of being loving parents *and* having careers or outside interests."¹ It was a period of feminist movements that were trying to achieve emancipation in all possible directions. Until then, women were believed to be only subservient to men and, in a Christian point of view, they were regarded even as men's property.² Hemingway's birth state Illinois was one of the first states to secure the right to vote for women, which was later granted nationally by the 19th Amendment.³ According to Rena Sanderson,

¹ Jamie Barlowe, "Hemingway's Gender Training," *Historical Guide to Ernest Hemingway*, ed. Linda Wagner-Martin (New York: Oxford University Press, 2000) 126-7.

² Barlowe 127.

³ Barlowe 119.

In nineteenth-century America men and women were assumed to be, by nature, complementary opposites. [...] The man's sphere required the attributes of emotional and moral toughness [...]. The woman's sphere [...] was aligned with what Welter calls the 'cardinal virtues' of true womanhood – purity, piety, domesticity, and submissiveness.⁴

Moreover, Jamie Barlowe pointed out that there was a common belief that overstimulation of a woman's brain and body led to the disease ascribed usually only to women – hysteria.⁵ Despite these persisting stereotypes, women's possibilities for self-realization at the beginning of the 20th century were greater than those they had in the past, for example, more women studied at universities and obtained higher education. Even several women from Hemingway's family, namely his paternal grandmother and aunts, got a university degree.⁶ And since Hemingway descended from a very educated and progressive family, it is no surprise that “[f]rom the beginning of his life, then, civil rights and gender issues were in the air of Ernest Hemingway's home.”⁷

The relationship of Hemingway's parents was probably the most significant factor for Ernest's perception of gender roles in his adulthood as he felt ambivalent about this relationship model. Grace Hall-Hemingway, Ernest's mother, was one of several feminist activists in Oak Park, Hemingway's birth town, and she showed her independence and domination also in her marriage to Clarence Hemingway.⁸ Many critics mention Clarence's submission to Grace; Richard Fantina, for example, suggested that Hemingway wanted “to

⁴ Rena Sanderson, “Hemingway and Gender History,” *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (New York: Cambridge University Press, 1996) 172.

⁵ Barlowe 127.

⁶ Barlowe 121-122.

⁷ Barlowe 122.

⁸ Barlowe 124.

create a new masculinity to obliterate the weakness of his own father,”⁹ because he “resented his mother’s domineering and regarded his father’s response to her as submissive, even cowardly.”¹⁰ Apparently, Ernest was afraid of the possible emasculation by any woman because it would make him, in his eyes, an inferior man. Perhaps it was Clarence’s weakness to prove his maleness at home that caused his neurasthenia and forced him to undergo the famous Rest Cure by Dr. Weir Mitchell.¹¹ However, to some extent, Ernest’s father also introduced his son to “real” masculinity because they spent time hunting and doing other traditionally masculine activities, which probably initiated the boy’s fascination with these activities.¹² In a number of Hemingway’s works, male heroes are engaged in activities such as hunting, bullfighting or fishing, and they want to prove their masculinity by means of that. Moreover, Peter Messent states that: “The metaphorical relationship between bullfighting and masculinity is a common one in modernist writing,”¹³ and thus it is also one of the important themes in Hemingway’s works. For example, Jake Barnes, in *The Sun Also Rises*, enjoys bullfights and fishing, and thus he seems to compensate for his masculine insufficiency with these activities.

As a child, not only did young Hemingway see his mother as a woman who dominated their household, but also, as Fantina stated, Hemingway grew up in a company of his four sisters and only one brother. Thus he grew up in a “feminized” company wherein real men were scarce. Furthermore, Fantina mentioned that their mother dressed Ernest and his older sister in the same clothes, boys’ or girls’, and that she forced them to wear the same haircut.¹⁴ This experience probably served as a basis for Hemingway’s obsession with hair both in his works and his own life. J. Gerald Kennedy, for example, mentions Michael Reynolds’s

⁹ Richard Fantina, “Hemingway and the Feminine Complex,” *Ernest Hemingway: Machismo and Masochism* (New York: Palgrave Macmillan, 2005) 85.

¹⁰ Sanderson 173.

¹¹ Barlowe 128.

¹² Fantina, “Hemingway and the Feminine Complex” 86.

¹³ Peter Messent, “Gender Role and Sexuality,” *Ernest Hemingway* (London: The Macmillan Press, 1992) 96.

¹⁴ Fantina, “Hemingway and the Feminine Complex” 87.

finding that Hemingway wanted his hair to grow to the same length as the hair of his first wife Hadley.¹⁵ The issue of matching haircuts of lovers is an important theme in Hemingway's novels *A Farewell to Arms* and *For Whom the Bell Tolls*, and it will be discussed in the following chapters. The idea of women with short hair is also connected with the development of the "New Woman." Sanderson describes the "New Woman" as

the sexually permissive flapper, an urban creature who was young and tomboyish in appearance and behavior. [...] the flapper had short hair, bound her chest, wore short straight-cut dresses, played golf, drove a car, smoked, danced, drank, and displayed various degrees of sexual promiscuity.¹⁶

This description perfectly corresponds with the heroine of *The Sun Also Rises* Lady Brett Ashley, and this fact will be also elaborated later in the thesis.

The protagonists of Hemingway's novels usually share some similar traits. Male characters who are interpreted in this thesis give the reader the impression of being mostly brave, strong, and devoted on the outside; yet, inside they are emotionally vulnerable and disillusioned with life. On the contrary, female characters may appear weak but they seem rather independent, experienced, and even manipulative. However, all of them share one trait – they are wounded in some way. The heroes – Frederic Henry, Jake Barnes, and Robert Jordan – are primarily affected by their war injuries. The heroines – Catherine Barkley, Brett Ashley, and Maria – are afflicted by the loss of their loved ones. Hemingway's fictional lovers complement one another and together they influence each other's lives. This interdependence of lovers will be discussed in connection with particular pairs in each novel. Frederic and Robert, for example, realize the inevitability of death and meaninglessness of

¹⁵ J. Gerald Kennedy, "Hemingway's Gender Trouble," *American Literature* 63.2 (June, 1991): 193.

¹⁶ Sanderson 172.

war under the influence of their love with the fatal women. It is important to mention that most of Hemingway's fiction is inspired by one principal theme, as Sanderson states:

In a sense, he wrote variations, more or less developed, on a single fantasy: A man finds his ideal woman, and together they flee from civilization into some pastoral retreat where they are united through their love against the rest of the world.¹⁷

However, in all the below-discussed novels, love is doomed, either because of the death of a lover, as in *A Farewell to Arms* and *For Whom the Bell Tolls*, or because of the impossibility of a satisfying relationship between the lovers, as in *The Sun Also Rises*.

Furthermore, many characters are based on people from Hemingway's life, or even on Hemingway himself, and thus it is important to illustrate their personalities in connection with their models. The male protagonists are quite likely based on the author himself and the female protagonists are predominantly based on Hemingway's first love Agnes von Kurowsky, whom he met during his recovery from a war injury in WWI.¹⁸ It is possible that Hemingway's masculine pride was heavily damaged by this injury and thus he kept on returning to this topic for many years. However, von Kurowsky is not significant only because of her caring but also for her adherence to the type of women who impressed Hemingway through his youth: "His first passions [...] were all several years older than he was."¹⁹ It seems that he was fascinated by older women because he wanted them to be more experienced and independent than he was himself, and he exhibited certain delight in the "New Women." Nevertheless, his feelings towards such independent and experienced women

¹⁷ Sanderson 175.

¹⁸ Michael Reynolds, "Ernest Hemingway: A Brief Biography," *Historical Guide to Ernest Hemingway*, ed. Linda Wagner-Martin (New York: Oxford University Press, 2000) 23.

¹⁹ Sanderson 174.

were at most ambivalent. Hemingway's behavior in his last marriage changed – “he was often angry and abusive”²⁰ – and then he became a man who was persuaded that “all women failed him and/or failed to live up to his notions of appropriate female behavior.”²¹ It is probably because of this change that he is considered to be a misogynist, even though he was at the same time able to love women deeply.

In the following pages, this thesis will focus on relationships between the lovers in three novels by Ernest Hemingway: *A Farewell to Arms*, *The Sun Also Rises*, and *For Whom the Bell Tolls*. Each chapter will offer a brief characterization of the novel's main couple and an analysis of the protagonists' relationship. To be more precise, a major part of the thesis is dedicated to the description of how the individual lovers influence each other as well as to the discussion of the impact of their relationship on each other. In addition, each chapter contains brief contextual information referring to Hemingway's biography and the roots of his inspiration for the creation of these stories.

²⁰ Barlowe 144.

²¹ Barlowe 137.

1. *A Farewell to Arms*: Catherine Barkley and Frederic Henry

This chapter deals with the second novel by Ernest Hemingway, *A Farewell to Arms*, which is set mostly in Italy during the First World War. The most important part of this chapter is dedicated to the description of the main characters, Catherine Barkley and Frederic Henry, and their love relationship as well as its influence on their behavior and personality. Frederic comes through a major change from a naïve young man to a broken and disillusioned mature man. Catherine, on the one hand, may seem to be rather unstable as a result of her harsh past, but on the other hand, she has a clear notion of life and her presence helps Frederic understand it as well. Hemingway managed to describe the war as if he was present there, although he did not have the first-hand experience at the front and thus he derived it from other sources. Nevertheless one of the most important themes of this story – the relationship between an ambulance driver and his nurse – is based on Hemingway's unfortunate relationship with an American nurse Agnes von Kurowsky during his stay in the Milan hospital, where he recovered from his war injury. Their relationship stood as an inspiration not only for this novel but also for a short story called "A Very Short Story" included in the collection *In Our Time* and so the link between this short story and the novel will be briefly mentioned in this chapter as well.

1.1. Catherine Barkley

On the basis of her word analysis, Carol Carpenter observes the fact that Hemingway used certain kinds of words associated with his characters. According to her, Frederic is connected with words suggesting power, dominance or violence – simply words representing a stereotypical masculine character. Catherine, on the contrary, is associated with words

reinforcing her submissive stance²² – and thus words that represent her as a stereotypical feminine character. However, the character of Catherine Barkley is debatable. She may be understood as a silly woman who is manipulated by her male lover as Francis Scott Fitzgerald described her.²³ My opinion, nevertheless, corresponds with Lisa Tyler’s statement:

[...Catherine] is not the doormat she is sometimes perceived to be. Early in the relationship when Frederic treats her casually, she refuses to see him. When his umbrella-turned-sail collapses during the rough crossing to Switzerland, she laughs at him so hard she chokes. She bluntly warns him not to brag, momentarily resents feeling like a whore in their cheap hotel room, and repeatedly refuses to marry him even though he sincerely wants her to.²⁴

According to Michael Reynolds, “Catherine exhibits many of the traits associated with war stress,”²⁵ and this is supported with the fact that she has lost her fiancé in the battle of the Somme. Many critics come to the conclusion that she wants to “heal herself by reenacting that relationship with Frederic.”²⁶ She substitutes her fiancé with Frederic and thus it is understandable that after three days of not seeing him, she shows her discontent over not being informed. Otherwise it seems unnatural to become so attached to a person only after a few days from the first meeting. Catherine seems to be rather hysterical and reproaches Frederic for not letting her know – she wants to have him under her control:

‘Where have you been?’

²² Carol Carpenter, “Exercises to Combat Sexist Reading and Writing,” *College English* 43.3 (March, 1981): 295.

²³ Lisa Tyler, “A Farewell to Arms,” *Student Companion to Ernest Hemingway* (Westport: Greenwood Press, 2001) 65.

²⁴ Tyler, “A Farewell to Arms” 65.

²⁵ Michael Reynolds, “A Farewell to Arms: Doctors in the House of Love,” *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (New York: Cambridge University Press, 1996) 120.

²⁶ Tyler, “A Farewell to Arms” 61.

‘I’ve been out on post.’

‘You couldn’t have sent me a note?’

‘No,’ I said. ‘Not very well. I thought I was coming back.’

‘You ought to have let me know, darling.’²⁷

Even though many critics assume that Catherine is a submissive woman who does everything for her man, in my opinion, she is the one in charge and she plays her act credibly enough so Frederic thinks he is the dominant one. She seems to be in need of someone whom she can serve but also someone whom she can have under her control.

The reader may notice that Catherine tells Frederic what she wants to hear from him, for example, he has to tell her that he loves her all the time, although at the beginning it is certainly a lie. She even likes it when he lies to her, as she says while interrogating him about his previous loves:

‘You’re lying to me?’

‘Yes.’

‘It’s all right. Keep right on lying to me. That’s what I want you to do.’ (95)

Later in the same chapter, she says: “You’re just mine. That’s true and you’ve never belonged to anyone else. But I don’t care if you have” (95). This statement is hardly believable. Catherine is jealous, which can be understood from the situation when she does not let anyone else prepare Frederic for his operation because she does not want others to touch him. And so it seems she lies about her disinterest in Frederic’s past love life for she wants him to think that she is even-tempered.

²⁷ Ernest Hemingway, *A Farewell to Arms* (London: Arrow Books, 2004) 28. All further references to this edition will be inserted parenthetically in the text.

Another important aspect of Catherine's personality is the fact that she claims that she would do everything that Frederic wants. However, it seems rather as if Frederic was the one who does everything that Catherine wishes: for example, he grows a beard because of her and when he wants to shave it off, she does not let him. Traces of Catherine's manipulation of Frederic can be also found in the text. First, when he goes back to the front, she proposes him that he could break up with her by saying: "You can make it time if you want" (140), which would not be surprising if she had not told him she was pregnant. Because Frederic seems to be willing to assume his part of responsibility, he cannot leave her and she might be aware of this. Second, when Count Greffi invites Frederic to play billiards, Catherine is not pleased with the fact that Frederic might go somewhere without her. She then provokes him into this dialogue:

'I don't want to go away.'

'I don't want you to go away.'

'I won't go then.'

'Yes. Go. It's only for a little while and then you'll come back.' (230)

This short dialogue gives the impression of Catherine's desire to make decisions in Frederic's stead. Third, while already in Switzerland, Catherine initiates a discussion about meeting other people:

'Wouldn't you like to go on a trip somewhere by yourself, darling, and be with men and ski?'

'No. Why should I?'

'I should think sometimes you would want to see other people besides me.'

‘Do you want to see other people?’

‘No.’

‘Neither do I.’ (264)

Frederic answers this way because he knows that only this answer will make his lover happy.

Finally, on her death bed, Catherine tries to manipulate Frederic for the last time:

‘You won’t do our things with another girl, or say the same things, will you?’

‘Never.’

‘I want you to have girls, though.’

‘I don’t want them.’ (292)

Frederick repeats what Catherine wants to hear, which is understandable due to her state. Her last wish is also significant because of its link with her own behavior throughout the whole story; as Tyler stated: “she is steering him away from the course she took – coping with grief by reenacting her lost love.”²⁸

1.2. Frederic Henry

Rena Sanderson mentioned that “our picture of Catherine is created by Frederic’s selective memory,”²⁹ and thus it is possible that Frederic perceived Catherine’s aforementioned words differently from how she meant them and that it is him who gives the reader the impression she is manipulative. Frederic, after all, is not an uncomplicated character himself. When Frederic joins the army, he is a young naïve student who takes

²⁸ Tyler, “A Farewell to Arms” 64.

²⁹ Sanderson 180.

delight in drinking and sleeping with prostitutes. At the beginning of the novel, he describes a cannonade almost as a natural thing: “A shell had fallen and while we waited three others fell up the road. They were seventy-sevens and came with a whishing rush of air, a hard bright burst and flash and then gray smoke that blew across the road” (23); it seems that he is not perturbed by it at all. His attitude changes so much that he appears to be panicking during the retreat when things do not go the way he expected:

[...] all I had to do was to get to Pordenone with three ambulances. I had failed at that. All I had to do now was get to Pordenone. I probably could not even get to Udine. The hell I couldn't. The thing to do was to be calm and not get shot or captured. (188)

This change in Frederic's character is probably a consequence of his wounding and his deepening relationship with Catherine. As Frederic J. Svoboda has argued:

The stakes are raised by the lesson of Frederic Henry's own mortality, taught by an exploding trench mortar shell, by the lessons of love that he learns from Catherine's example, and by the ways in which the war works against his desire to return to her.³⁰

At first, Frederic classifies their relationship as a game and Catherine agrees with him. But after his wounding, it changes in a way that Frederic realizes he has fallen in love with Catherine. This is how Reynolds characterizes their relationship:

³⁰ Frederic J. Svoboda, “The Great Themes in Hemingway: Love, War, Wilderness, and Loss,” *Historical Guide to Ernest Hemingway*, ed. Linda Wagner-Martin (New York: Oxford University Press, 2000) 161.

Call it love, call it need, call it psychic dependence, but the only difference between Frederic in the nurse's garden and in the Milan hospital is his violent wounding. Like a victim of shell shock, he exhibits altered feelings, affection, temper, and habits.³¹

The fact that the hero suffered from shell shock explains his changed perception of the world, which is intensified by Catherine's presence and influence. Before his change, Frederic does not manifest emotions at all. When he decides to write to his family in the States, he notes: "I sent a couple of army Zona di Guerra post-cards, crossing out everything except, I am well. That should handle them" (35). In addition to that he continues: "Well, I knew I would not be killed. Not in this war. It did not have anything to do with me" (35). This shows Frederic's immense self-confidence from which he sobers up after his accident and even more after his desertion. The most remarkable sign of losing his self-belief is observable in a passage where some aviators on a train look down on him and he notes: "I did not feel insulted. In the old days I would have insulted them and picked a fight" (217).

As I will argue later, Hemingway himself was pleased with being taken care of by a woman and Frederic enjoys being a patient, too. When he is washed by Miss Gage, he notes: "The washing felt very good" (78), and later he describes making bed with her in it as "an admirable proceeding" (79). He needs to be tended and when it is supplemented by a sexual relationship with Catherine, it makes him satisfied enough to stop thinking about the war. This idea is supported with the following quotation by Mark Cirino: "One of the main gifts that Frederic's relationship with Catherine has given him, ultimately, is a temporary relief

³¹ Reynolds, "A Farewell to Arms: Doctors in the House of Love" 120.

from the mindset of war.”³² Since not much is known about Frederic’s family, it is possible that he is short of mother love and thus he needs to be looked after by an older woman.

Although Catherine and Frederic have different personalities, their almost harmonious union causes that they become somehow dependent on each other and they cannot imagine one without the other. It does not matter where they are if they are together, thus they never feel alone. Frederic reflects on this situation in the following way: “We could feel alone when we were together, alone against the others” (222). Moreover, Catherine wants them to look alike as she wants to cut her hair and states: “I want you so much I want to be you too” (266). Several critics have pointed out that Catherine and Frederic’s identities become one, for example, Tyler mentions “Plato’s theory that love is the unity of two separated halves of one being,”³³ and thus she probably demonstrates that Catherine and Frederic are predestined for each other. But if two individuals should become one being, neither of them can retain their original identities. According to Peter Messent, Frederic seems to undergo a process of feminization by which he loses his masculine authority and it results in an androgynous relationship. Furthermore Messent writes: “Androgyny is initiated by the female partner and is related to the lack of power she holds in the actual social world,”³⁴ and therefore Catherine can be charged responsible for Frederic’s emotional change because she, in a way, wants them to be equal.

Had it not been for Catherine’s care for him, Frederic would have probably never understood the meaninglessness of the war. He would have been possibly captured at Caporetto and killed if he did not have Catherine to whom he could return. However, Frederic’s emotionality seems to gradually disappear when his soul mate is dying. At the end of the novel, he is devastated by Catherine’s painful and fatal parturition and he is not

³² Mark Cirino, “Memory in *A Farewell to Arms*: Architecture, Dimensions, and Persistence,” *Ernest Hemingway: Thought in Action* (Madison: University of Wisconsin Press, 2012) 75.

³³ Tyler, “*A Farewell to Arms*” 67.

³⁴ Messent, “Gender Role and Sexuality” 88.

interested in their baby. He almost seems to be happy that the baby boy died as he says: “You [God] took the baby but don’t let her die. That was all right but don’t let her die” (291). He meditates on the real meaning of war and he comes to this conclusion:

That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. (289)

Due to his relationship to Catherine, Frederic thus sobers up from his intoxication with violence, adventure, and love. He realizes that no matter what one does, death is inevitable and, after Catherine’s death, he feels as if he died himself.

1.3. *A Farewell to Arms* in Context

Many readers may think that *A Farewell to Arms* is Hemingway’s autobiographical novel, since it is generally well-known that he participated in World War I; however, the truth is that he masterfully combined his own experience with thorough research. As Reynolds, for example, wrote: “The accurate detail of Hemingway’s military narrative came from his postwar reading, not from firsthand experience.”³⁵ Nevertheless, Hemingway’s description was so accurate that: “It would be almost half a century before anyone would notice that Hemingway was not in Italy during the Italian retreat from Caporetto.”³⁶ Nevertheless, although Hemingway had to draw inspiration from secondary sources, he still used some of his own memories. The author himself was injured during his duty and he employed this painful experience in his work. In *A Farewell to Arms*, he described his wounding and he also

³⁵ Reynolds, “*A Farewell to Arms: Doctors in the House of Love*” 111.

³⁶ Reynolds, “Ernest Hemingway: A Brief Biography” 31.

revived his memory of a woman who changed his life – Agnes von Kurowsky, the model for Catherine Barkley.³⁷ As has been pointed out in the Introduction already, there were several reasons for Hemingway’s attraction to older women. It can be said that his feeling about women was rather ambiguous because he wanted them to adopt the qualities of modern women but he also wanted them to sustain their traditionally submissive role. On the one hand, he was influenced by the contemporary society wherein women were struggling to gain emancipation and thus they became more independent and experienced – the characteristics that fascinated Hemingway. On the other hand, his complicated relationship with mother probably caused his lack of maternal love and thus he needed a mother-like figure that would take care of him.

Not only was Agnes von Kurowsky eight years older but she also tended him during his recovery in Milan.³⁸ It seems that Hemingway was always in need of being the submissive one and this is also projected in his hero Frederic. As Richard Fantina states, Agnes had influenced Hemingway in a way that “[s]he, as the physically healthy nurse caring for him in a debilitated state when he could not even walk unassisted, may well have furthered a passive sexuality that coexisted with a macho mentality.”³⁹ The same thing can be observable in *A Farewell to Arms* where Catherine takes care of Frederic and it is under her influence that Frederic changes his opinion on war, love, and life.

However, this novel is not the only Hemingway’s piece wherein he used the theme of love between a nurse and her patient. Perhaps the most similar to this novel is a short story called “A Very Short Story,” which deals with the same storyline. Nevertheless, the ending resembles more the reality of Hemingway’s unfortunate relationship with Agnes rather than the fictional relationship of Catherine and Frederic. Moreover, in this short story, Hemingway projected his anger towards Agnes and her betrayal as it is hinted in this quotation: “[...] the

³⁷ Fantina, “Hemingway and the Feminine Complex” 96.

³⁸ Reynolds, “Ernest Hemingway: A Brief Biography” 23.

³⁹ Fantina, “Hemingway and the Feminine Complex” 95.

story is full of ‘signs of anger and vengefulness’ toward Luz, the female protagonist who damages her already (physically) wounded male lover.”⁴⁰ Some identical elements can be found both in *A Farewell to Arms* and “The Very Short Story”: the most noticeable one is the pre-operative preparation. Both Catherine and Luz prepare their men by themselves and both men are cautious not to blab under anesthetics about their relationships. The most striking tie between these two pieces is illustrated in the following quotations. The narrator of “The Very Short Story” says: “He went under the anaesthetic holding tight on to himself so he would not blab about anything during the silly, talky time,”⁴¹ and in *A Farewell to Arms*, Catherine warns Frederic of this possibility by saying: “And, darling, when you’re going under the ether just think about something else – not us. Because people get very blabby under an anaesthetic” (94).

Another important theme connected to Hemingway’s own experience that is repeated in some of his other works is the aforementioned idea of the same haircut. During his childhood, Hemingway’s mother dressed her son in the same clothes, either boyish or girlish, as his older sister. In addition to that Carl P. Eby observed that “[t]he little boy who had been twinned with his sister and forced to wear his hair exactly like hers grew up into an adult who could imagine nothing more erotic than twin-like lovers with identical haircuts,”⁴² which clearly corresponds not only with Catherine’s intent in the novel but also with the fact that Hemingway wanted to grow the same hair as his first wife Hadley.⁴³ He was obsessed with the same appearance of lovers and was not reluctant to use it in his works, as we will see again in the following chapters.

⁴⁰ Messent, “Gender Role and Sexuality” 93.

⁴¹ Ernest Hemingway, “A Very Short Story,” *Hemingway*, ed. Malcolm Cowley (New York: The Viking Press, 1944) 412.

⁴² as quoted in Fantina, “Hemingway and the Feminine Complex” 87.

⁴³ Kennedy, “Hemingway’s Gender Trouble” 193.

1.4. Conclusion

At the beginning, both protagonists of *A Farewell to Arms*, Catherine and Frederic, can be perceived as stereotypical representatives of their genders. Frederic is portrayed as an independent young ambulance driver who does not show his emotions and who thinks of the war as a kind of adventure. His beautiful nurse Catherine suffers from war stress due to the loss of her fiancé, thus she knows that the war is not an entertainment at all. Furthermore, she tries to forget her personal tragedy by treating Frederic as her dead fiancé, which results in her attempts to manipulate Frederic. Frederic either does not realize that he is under her control, or he does not care and enjoys the way she treats him. Catherine teaches Frederic how to give and also receive love and, in addition to that, she helps him to understand the war and imminence of death to everyone, including herself. Unfortunately, Frederic does not learn his lesson until it is too late – when he is devastated and left all alone. Nevertheless, even though Frederic is a broken man at the end, his experience may be understood as a man's successful breaking free from a dominant woman's influence. It is possible that Frederic tries to recover from his personal tragedy by telling the story and thus he becomes a stronger and more independent man who realizes or maybe convinces himself through his narrative that he had been manipulated. This conclusion might be considered as a stereotypical trait of stories written by Ernest Hemingway. Moreover, Hemingway had done an excellent job in recreating the setting of World War I, although he did not have his own first-hand experience, and in both *A Farewell to Arms* and "A Very Short Story" he was able to employ his unfortunate relationship with Agnes von Kurowsky.

2. *The Sun Also Rises*: Brett Ashley and Jake Barnes

While the previous chapter has dealt with Ernest Hemingway's second novel, *A Farewell to Arms*, this chapter deals with his first novel, *The Sun Also Rises*. The reason for the unchronological treatment of these two novels is simple – *A Farewell to Arms* is set in Italy during World War I and *The Sun Also Rises* is set in post-war France and Spain. Thus this order is based on the chronology of the stories and not on the chronology of their publication. The main protagonists of *The Sun Also Rises* are Jake Barnes and Lady Brett Ashley, whom Jake met during his recovery in the Milan hospital during World War I. At first, they seem to be a perfect match for each other but the reality is different since they are not destined to be together. Jake's injury has caused his inability to have sexual intercourse, while Brett cannot imagine life without sex and thus it is impossible for their love to be fulfilled. However, they are dependent on each other and cannot be separated forever. Their relationship has a huge impact on Jake's life and this chapter discusses not only their bond but also its consequences. Another important topic of this chapter is the novel's preoccupation with traditional gender roles and their reversal. *A Farewell to Arms* includes Hemingway's own war experiences and a heroine modeled on a real person, and the same happens in *The Sun Also Rises*, which is based on Hemingway's own stay in Paris and Pamplona. Even other characters in *The Sun Also Rises* have their real-life counterparts. Furthermore, the circumstance of meeting the main protagonists in *The Sun Also Rises* is based on Hemingway's own meeting his first love Agnes von Kurowsky, as discussed in the previous chapter.

The most important theme of *The Sun Also Rises* is the relationship between the main protagonists – Lady Brett Ashley and Jake Barnes. They are not typical representatives of traditional gender roles and they influence each other's behavior. According to Peter Messent,

Traditional gender roles are in flux in the novel. The changing balance in sexual power in a post-war Western world is one of its main themes. Jake has many traditionally 'feminine' traits. He lacks the mastery normally associated with the male role.⁴⁴

Brett's dominance causes Jake's submissiveness which implies the reversal of gender roles. This reversal is commented on by several critics, for example, Rena Sanderson states that: "[...] Brett resembles a traditional man in her sexual expectations, and Jake resembles a traditional woman in his sexual unavailability [...]."⁴⁵ Furthermore, Jake's acceptance of feminine traits is created by the process of feminization, which Todd Onderdonk classifies as "[...] men acting or being treated 'like a woman' – that is, adopting or being forced into states of shameful passivity or disempowerment."⁴⁶ Moreover, he claims that:

The Sun Also Rises accords to women a frighteningly personal power to wound, despite their lack of real social power. Hemingway directs attention away from women's social powerlessness (Brett is broke and relies on men to support her hedonistic lifestyle) to the capacity of individual women to rend individual men.⁴⁷

The following sections discuss these gender differences on the basis of the character's personalities.

⁴⁴ Messent, "Gender Role and Sexuality" 101.

⁴⁵ Sanderson 179.

⁴⁶ Todd Onderdonk, "'Bitched': Feminization, Identity, and the Hemingwayesque in *The Sun Also Rises*," *Twentieth Century Literature* 52.1 (Spring, 2006): 61.

⁴⁷ Onderdonk 76.

2.1. Brett Ashley

The heroine Lady Brett Ashley is described by James Nagel as follows: “Brett is by no means the first representation of a sexually liberated, free-thinking woman in American literature but rather an embodiment of what became known as the ‘New Woman’ in nineteenth-century fiction.”⁴⁸ Her appearance and behavior imply that she represents women’s emancipation. She wears short hair, makes friends mainly with men (it is probable that women do not like her because of her different way of living), drinks, and most importantly, she is sexually promiscuous. These are attributes usually associated with men rather than women. Even in her romantic relationships with men, Brett seems to accept a rather male role. For example, after her affair with Robert Cohn, she stays calm and their stay in San Sebastian is only an amusement for her. Robert, as will be discussed later, becomes hysterical and aggressive when Brett keeps rejecting his company in Pamplona. This suggests a typical reversal of gender roles, since women are usually the ones who go into hysterics when their chosen one only plays with them and rejects them afterwards.

However, Brett keeps her traditional feminine nature in a way that she is financially dependent on men because, as is explained in the story, she and even her fiancé Mike Campbell are broke. This issue is also commented on by Sanderson:

While [Brett] embraces the ethic of sexual freedom, she has not established her financial independence and seems to have no scruples about letting men pay her tab. A hybrid between two traditional images – the wife and the prostitute –

⁴⁸ James Nagel, “Brett and the Other Women in *The Sun Also Rises*,” *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (New York: Cambridge University Press, 1996) 92.

she accepts money and protection from men, and in exchange offers them her body and her flattering presence.⁴⁹

Nevertheless, I would argue that Brett knows the borderline between being a prostitute and being a woman of her social status. She does not accept Count Mippipopolous's offer to go to Biarritz with him for ten thousand dollars.⁵⁰ Even though she states she refused because she knew too many people there, the genuine reason might be that she does not take money for sexual amusement. According to Nagel, "Brett is not interested in exploiting her considerable erotic power for economic gain,"⁵¹ and thus she seems to simply enjoy her sexual escapades. That is yet another of her masculine traits. She is aware of her inability to have a faithful relationship, as is evident from her dialogue with Jake:

'Couldn't we live together, Brett? Couldn't we just live together?'

'I don't think so. I'd just *tromper* you with everybody. You couldn't stand it.'

'I stand it now.'

'That would be different. It's my fault, Jake. It's the way I'm made.' (48-49)

Jake's passivity in their relationship will be discussed later, but from this quotation, it is obvious that although Brett cares about Jake, she cannot help herself and hurts him with her affairs. It is possible that she does not even realize that Jake suffers, since she pities only Robert as she says "I hate his damned suffering" (158). Jake suffers more than Robert but the difference is the way they cope with their miserable situation, as will be also analyzed later.

⁴⁹ Sanderson 179.

⁵⁰ Ernest Hemingway, *Fiesta: The Sun Also Rises* (London: Arrow Books, 2004) 28-29. All further references to this edition will be inserted parenthetically in the text.

⁵¹ Nagel 93.

Brett's behavior seems to be very immature, since she does not care of the consequences of her deeds. She treats men around her as her toys and she is not interested in their feelings. Thus she gives the impression of being selfish and, in addition to that, she seems to enjoy manipulating Jake in a similar way as Catherine Barkley manipulates Frederic Henry in *A Farewell to Arms*. Nevertheless, Catherine is, in contrast to Brett, financially independent. Brett's financial situation is irresponsible because she is reliant on her lovers' money and has no other income. However, she maintains her dignity by being far from willing to do anything just for money. Nevertheless, this is not enough to be fully understood as an emancipated woman as long as she spends her lovers' money. A modern woman's emancipation expects an actual financial independence, not just a wish.

2.2. Jake Barnes

Jake Barnes gives the reader the impression of being reconciled to his misfortune, but deep in his soul he is badly affected by it. Due to his inability to have sexual intercourse, his desire for normal life with a beloved woman is impossible to come true and he is aware of it. Undoubtedly, he tries to enjoy the smallest things in his life, such as drinking, hanging out with friends, fishing, and mostly bullfighting. All these activities suggest that his masculine traits were not harmed by his unpleasant injury. Hemingway himself stated that Jake's injury was supposed to be only of physical nature and that it did not affect him psychologically.⁵² Jake is probably confident about his masculinity since he prefers doing "men's things." For the most of the time, he adheres to traits usually associated with men's behavior. This idea is also proposed by Onderdonk, who writes that: "Jake behaves very properly indeed, maintaining his public passivity and iceberg emotionality (albeit with several private lapses)

⁵² Richard Fantina, "Defying the Code," *Ernest Hemingway: Machismo and Masochism* (New York: Palgrave Macmillan, 2005) 101.

in the face of an astonishing series of mortifications.”⁵³ To illustrate this point, let us recall some examples of Jake’s behavior from the text. When he is with his comrades or any other company, Jake stays calm because it would be inappropriate to reveal his sensitive nature to others. For example, when he talks with Bill about his love of Brett, he says that he used to love her for a long time, but when Bill feels sorry for him, he states:

‘It’s all right,’ I said. ‘I don’t give a damn any more.’

‘Really?’

‘Really. Only I’d a hell of a lot rather not talk about it.’ (108)

From this dialogue, it is obvious that Jake has not recovered from his love of Brett, even though he tries to keep his sorrow for himself. Maybe he does so because he does not want to discredit himself in his male friend’s eyes for being too sensitive for a man.

On the contrary, when Jake happens to be alone, he is unable to hide his misery. For example, he grieves over the impossibility of the happy end with Brett:

I lay awake thinking and my mind jumping around. Then I couldn’t keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry. (27)

In this passage, Jake lets loose his emotions and shows the weaker side of his personality, thus he is moving away from the typical male behavior, since it is not usual for men to admit crying. Although he is angry at Brett on many occasions, Jake does not let anyone know and

⁵³ Onderdonk 77.

keeps his emotions for himself. He reveals his anger, to the reader, only when he is drunkenly meditating on his relationship with Brett and he curses: “To hell with you, Brett Ashley” (128). Jake refrains from telling her personally because the last thing he wants to do is to hurt his beloved one. This might be understood as gentlemanliness, because Jake wants to stay tactful, but also as a kind of cowardice, because he is incapable of stopping Brett’s influence on him. If he scolded her for her behavior towards him, he would probably sound hysterical and this trait is traditionally associated with women rather than men. So again, although Jake hides his true temper to retain his maleness, he gives the impression of not being a typical man he wishes to be.

Jake’s awareness of the instability of his maleness may be connected with his jealousy towards homosexuals or even his friend Robert Cohn. When Brett arrives to the dancing-club with her homosexual male friends, Jake’s antipathy towards them is more than obvious: “I was very angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, anyone, anything to shatter that superior, simpering composure” (17). Messent explains it this way: “Jake’s anger is triggered, and his awareness of his own ‘non-male’ condition made acute, by her choice as companions of those who can exercise the male heterosexual role but who do not choose to do so.”⁵⁴ Furthermore, the same idea is mentioned by Lisa Tyler, who states that: “Part of [Jake’s] anger perhaps stems from a combination of envy – they have what he lacks – and what he sees as the men’s misuse of their sexuality – they don’t use it the way he thinks they should.”⁵⁵ Not only do both these quotations support the idea that Jake is not fully reconciled with his injury, but they also reveal his homophobia. Ira Elliott elaborates this theory even further: “[...] his anger is self-hatred displaced onto the homosexuals, for Jake has lost

⁵⁴ Messent, “Gender Role and Sexuality” 101.

⁵⁵ Lisa Tyler, “*The Sun Also Rises*,” *Student Companion to Ernest Hemingway* (Westport: Greenwood Press, 2001) 51.

(physically and psychologically) his signifying phallus.”⁵⁶ Apparently, Jake thinks that homosexuality is a choice which he would never make if he had his penis, and he does not acknowledge any homosexual man as equal to heterosexual men. This is also implied by the fact that Jake says that homosexuals should be “amusing” (17), which is disparaging towards them as it sounds as if homosexuals were useful only for the amusement of heterosexuals. Jake thus agrees with traditional gender roles, even though he is incapable to behave according to them.

Homosexuals are not the only ones towards whom Jake displays antipathy, he is also highly critical of his Jewish friend Robert Cohn. At the beginning, Jake seems to like Robert, possibly because of the numerous similarities they share, as Tyler mentions: “Both men are expatriates, sportsmen, and writers. Both are hopelessly in love with Brett, but because of Jake’s war wound, only Cohn is able to make love to her.”⁵⁷ Thus after Jake learns about Brett’s affair with Robert, he replies rather sarcastically and appears to be jealous, as is illustrated in the following citation:

‘Who did you think I went down to San Sebastian with?’

‘Congratulations,’ I said.

We walked along.

‘What did you say that for?’

‘I don’t know. What would you like me to say?’

We walked along and turned a corner.

‘He behaved rather well, too. He gets a little dull.’

‘Does he?’

‘I rather thought it would be good for him.’

⁵⁶ Ira Elliott, “Performance Art: Jake Barnes and ‘Masculine’ Signification in *The Sun Also Rises*,” *American Literature* 67.1 (March, 1995): 83.

⁵⁷ Tyler, “*The Sun Also Rises*” 48.

‘You might take up social service.’

‘Don’t be nasty.’

‘I won’t.’ (73)

This passage supports the idea that Jake is hurt by the fact that Robert was more successful with Brett than he will ever be, as Tyler continues: “Jake’s hatred of Cohn might indicate his sexual and romantic jealousy.”⁵⁸ Nevertheless, I do not agree that Jake feels negative emotions towards Robert merely due to his jealousy because he would probably have to hate every man Brett ever slept with. Yet Jake is not so hostile to Brett’s fiancé Mike Campbell or her lover Pedro Romero. Moreover Jake even describes Robert as pitiful, when Bill urges him to say something pitiful (100). Rather than being miserable merely out of jealousy, Jake is probably miserable as he considers himself to be better than Robert because Robert is a Jew and Jake is anti-Semitic. According to Tyler, “[i]t’s bad enough, in Jake’s view, that Brett sleeps with other men, but it’s even more galling when the man she sleeps with is a Jew, who presumably, in Jake’s worldview, ought to be Jake’s inferior.”⁵⁹ From the religious aspect, Jake may feel superior but from the masculine aspect, it is Robert who seems to be superior. He was able to father children and that is something Jake can never do. Thus Jake has to find at least something that would make him feel better in comparison with Robert which leads to his anti-Semitism.

Many critics discuss another important theory in relation to Jake and Robert. Messent, for example, states: “Cohn and Jake are presented in the role of ‘steers’ to Brett’s ungovernable and sexually powerful ‘bull’.”⁶⁰ In the novel, Jake explains the role of steers during the bullfight as follows:

⁵⁸ Tyler, “*The Sun Also Rises*” 48.

⁵⁹ Tyler, “*The Sun Also Rises*” 50.

⁶⁰ Messent, “Gender Role and Sexuality” 97.

They let the bulls out of the cages one at a time, and they have steers in the corral to receive them and keep them from fighting, and the bulls tear in at the steers and the steers run around like old maids trying to quiet them down. (116)

Later on, one of the steers is hurt by the bull and thus the theory implies that Jake and Robert are supposed to calm Brett down but they have to endure some pain caused by Brett. On the one hand, Jake seems to be accustomed to the pain Brett causes him by her refusal of their romance. Robert, on the other hand, becomes very angry with her and he almost loses his sanity due to his obsession with her. Thus Jake adheres to this theory more likely than Robert since he always tries to calm everyone down and avoid any disputes.

It is true that Brett has an impact on Jake's subsequent life but she does not think about possible consequences. Jake is hurt by almost everything Brett does, but he keeps his loyalty to her, as is observable at the end. When he receives Brett's telegram, wherein she wants him to come to Madrid, he decides to go forthwith. However, he realizes, in his stream of consciousness, how pathetic his action is:

That was it. Send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back. And sign the wire with love. That was it all right. I went in to lunch. (209-210)

The tone of this passage suggests that Jake is aware of Brett's influence but he is not able to fight it. Furthermore, he regrets his decision about introducing her to both Robert and Pedro because, in both cases, her behavior affected his life. Jake's friendship with Robert is probably irreversibly destroyed. And because of Brett's affair with Pedro, Jake "loses the prop

to his life which his status as *aficionado* has given him.”⁶¹ However, his loyalty to Brett survives and so does their deep unfortunate friendship.

2.3. *The Sun Also Rises* in Context

As well as *A Farewell to Arms* discussed in the previous chapter, *The Sun Also Rises* is also based on some events from Hemingway’s life. He is known not only for applying contextual information but also his own experiences, passions, or results of his thorough research in his works and *The Sun Also Rises* is no exception. He set his novel to take place in Paris, where he lived after World War I, and Pamplona, where he went to see bullfights. His knowledge of Parisian streets and restaurants is probably evident even to a reader who does not know details about Hemingway’s life, since he precisely names every street his characters pass and it gives the impression that he knows the city by heart. His sense of detail is also observable in the plot itself because the story bears numerous details of his own experience in Pamplona. Tyler states: “The work is a roman á clef – a novel whose plot is based on real events and whose characters are thinly disguised versions of real people.”⁶² It is based on the events occurring during the fiesta in 1925 in Pamplona, where he went with his wife Hadley and their friends. Thus all the main characters are based on Hemingway’s real friends, for example, Lady Duff Twysden, a beauty going through a divorce and having her hair cut as boy’s, was a model for Lady Brett Ashley or Harold Loeb, the first Jewish student at Princeton, was a model for Robert Cohn.⁶³ From the first draft of the novel, it is probable that the character of Jake Barnes, the narrator, is loosely based on Hemingway himself, since the

⁶¹ Peter Messent, “The Status of the Subject,” *Ernest Hemingway* (London: The Macmillan Press, 1992) 56.

⁶² Tyler, “*The Sun Also Rises*” 54.

⁶³ Nagel 89.

narrator was named “Hem” in the draft.⁶⁴ The similarities between Jake and Hemingway are striking: “like his creator, he served in the war and is a journalist, outdoorsman, tennis amateur, and bullfighting aficionado.”⁶⁵ In addition to these characteristics, they were both injured in the war and thus the war had affected them personally. However, their wounds were not of the same nature – Hemingway was wounded in his leg and Jake was wounded in his crotch. Hemingway drew his inspiration from meeting young soldiers with genital injuries, especially the one who had lost his penis in the war.⁶⁶ This seems to relate to Jake’s injury, even though his injury is never fully explained in the novel.

2.4. Conclusion

In conclusion, Hemingway’s first novel *The Sun Also Rises* is based on his own life experiences as many of his works, but its main preoccupation is the description of the reversal of the traditional gender roles. The heroine Lady Brett Ashley adopts many masculine traits, such as wearing short hair, drinking excessively, or sexual promiscuity. But she also preserves some of the traditionally feminine traits, such as her financial dependence on men. On the contrary, Jake Barnes undergoes the process of feminization and thus his character indicates many traits usually ascribed to women, such as his emotional vulnerability and loyalty to his beloved one. However, he still tries to maintain his masculinity by his seemingly calm nature, which is in contradiction with the other feminized man in the novel – his friend Robert Cohn. Both of them suffer because of Brett’s behavior and she almost seems to be indifferent to their feelings, since she continues her thoughtless treatment of them. Nevertheless Jake is the one most affected by it. His life changes during their stay in

⁶⁴ J. Gerald Kennedy, “Hemingway, Hadley, and Paris: The Persistence of Desire,” *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (New York: Cambridge University Press, 1996) 200.

⁶⁵ Onderdonk 62.

⁶⁶ Tyler, “*The Sun Also Rises*” 44.

Pamplona and it seems that it can never be the same. The only thing which remains the same is Jake's relationship with Brett. He stays loyal to her until the end, even though he is aware of the impossibility of their love being fulfilled. Thus in *The Sun Also Rises*, the reader encounters similar tensions that we have seen in *A Farewell to Arms* – the author's depiction of nontraditional gender roles.

3. *For Whom the Bell Tolls*: Maria, Pilar and Robert Jordan

The following chapter will discuss Ernest Hemingway's longest novel *For Whom the Bell Tolls*, which is based on the Spanish Civil War. This novel gained huge popularity right after its publication and became "the first of Hemingway's novels to make the yearly top-ten bestseller list."⁶⁷ Together with Hemingway's only play *The Fifth Column*, the novel belongs to the middle period of his writing, which is characterized by the presence of the Spanish Civil War context.⁶⁸ As Allen Josephs states, not only did Hemingway want to describe harshness of the war, but he also wanted to write a great romantic war novel.⁶⁹ The main couple of *For Whom the Bell Tolls* is Robert Jordan, an American dynamiter, and Maria, a young Spanish girl who stays with a guerrilla group. However, Maria is not the only important woman in the novel, there is also Pilar, a very energetic leader of the group. In the previous chapters, Catherine and Brett were both pleasing and dangerous to their lovers. But in *For Whom the Bell Tolls*, "Hemingway resolved his own long-standing fear of emasculation by splitting the intimidating woman of his earlier fiction into two separate characters,"⁷⁰ and thus he created Maria and Pilar. Maria's main role is providing Robert with romantic diversion while Pilar serves as a dominant leader and a mentor. Robert Jordan seems to be disillusioned with the politics, the war, and his own life and he develops a deep friendship with both of these women. This chapter will discuss personalities of these protagonists and also their relationship, which has a huge impact on Robert and his view of life. Moreover, again there will be a mention of the protagonist's similarities to Hemingway himself and also a mention of Hemingway's own experiences that inspired him to write this novel.

⁶⁷ Svoboda 163.

⁶⁸ Allen Josephs, "Hemingway's Spanish Sensibility," *The Cambridge Companion to Ernest Hemingway*, ed. Scott Donaldson (New York: Cambridge University Press, 1996) 235-236.

⁶⁹ Josephs 237-238.

⁷⁰ Sanderson 187.

3.1. Maria

As was already discussed in the previous chapters, women have an important role in Hemingway's work. Nevertheless, in *For Whom the Bell Tolls*, the portrayal of women is more significant because, as Stacey Guill states: "[...] women played a large and important part in the Republican war effort."⁷¹ At first sight, Maria and Pilar are very different regarding their personalities and behavior but they share their dedication to the Republic and their hatred towards the Fascists. Maria's parents were killed by the Fascists and then she was brutally gang-raped which is, in a rather stereotypical manner, compared to the desolation of Spain because of the war. This idea is supported by Carl Eby who states that "[t]he rape of Maria represents nothing less than the fascist rape of 'virgin Spain' itself, and the rape of her locks vividly objectifies the theft of her girlish innocence."⁷² It is no surprise that Maria was traumatized by her horrifying experiences and her first meeting with the guerrilla group is described as follows:

'When we picked the girl up at the time of the train she was very strange,' Rafael said. 'She would not speak and she cried all the time and if any one touched her she would shiver like a wet dog. Only lately has she been better.'⁷³

This behavior indicates that Maria suffers from post-traumatic stress disorder.⁷⁴ Although Rafael states she is getting better, it is very probable that she will be affected by it for the rest

⁷¹ Stacey Guill, "Pilar and Maria: Hemingway's Feminist Homage to the 'New Woman of Spain' in *For Whom the Bell Tolls*," *The Hemingway Review* 30.2 (Spring, 2011): 7.

⁷² Carl Eby, "Rabbit Stew and Blowing Dorothy's Bridges: Love, Aggression, and Fetishism in *For Whom the Bell Tolls*," *Twentieth Century Literature* 44.2 (Summer, 1998): 213.

⁷³ Ernest Hemingway, *For Whom the Bell Tolls* (London: Arrow Books, 2004) 30. All further references to this edition will be inserted parenthetically in the text.

of her life. This is supported, for example, by Charles J. Nolan, who states that: “Even though Maria seems to have recovered because of Pilar’s care and because of her new love for Robert [...] she is still fragile.”⁷⁵ Maria is vulnerable but she is also strong and brave as she demonstrates when she describes the rape: “Never did I submit to any one. Always I fought and always it took two of them or more to do me the harm. One would sit on my head and hold me” (363). According to Eby, it is her strength what gives Spain and its people hope that their country, although it suffered and lost its virginity, will come back to normal after the war.⁷⁶ Maria should not be considered only as a portrayal of war-time Spain, due to the stereotypical character of this comparison, but she should be also viewed as an innocent young girl.

Maria is 19-years old and her self-confidence is unsurprisingly damaged; she describes herself as ugly only because her hair was shaved and she thus has a boyish look. She is also very caring and due to the fact that her father was a mayor, she seems to be well-raised. Her bravery is indicated in the passage wherein she insists on going with Robert to patrol their camp:

‘Thou,’ she said. ‘Can I go with thee?’

‘No. Help Pilar.’

She was walking behind him and put her hand on his arm.

‘I’m coming.’

‘Nay.’

She kept on walking close behind him.

‘I could hold the legs of the gun in the way thou told Anselmo.’ (278)

⁷⁴ Charles J. Nolan, “‘A Little Crazy’: Psychiatric Diagnosis of Three Hemingway Women Characters,” *The Hemingway Review* 28.2 (Spring, 2009): 117.

⁷⁵ Nolan 116.

⁷⁶ Eby 213.

This is not the only occasion when she wants to help others with a dangerous task. During the final section of the story, she does not want to stay with the horses, because she wants to help more than that. And finally, when Robert wants her to get ahead of the group during their escape, she answers him: “‘Nay,’ she told him, turning around and shaking her head. ‘I go in the order that I am to go’” (477). However, she is willing to commit suicide if it becomes inevitable and this act may be considered as cowardice which might devalue her bravery.

Maria bears a resemblance to the heroines discussed in the previous chapters, as Gail D. Sinclair mentions: “Like Brett Ashley and Catherine Barkley, she enters the novel having lost loved ones because of war.”⁷⁷ Furthermore, there is a similarity between Maria and Brett Ashley from *The Sun Also Rises* – they both share the feeling of not belonging to anyone, since they are both very independent women. But Maria is noticeably younger and deprived of Brett’s life experiences. Maria’s similarities with Catherine Barkley are probably more obvious. One of these shared traits is the fact that Maria needs to hear repeatedly that Robert loves her and she wants to serve him as a good wife, which is exactly the same thing Catherine wanted Frederic to do in *A Farewell to Arms*. However, Maria does not dominate or harm Robert at all, since she is rather submissive and provides him with pleasure. Her behavior might be congenial for some men but it cannot be considered as a positive thing in the time of women’s emancipation. Maria is most probably hurt when Robert sacrifices himself and she is left alone. Thus she seems to adhere to a more traditional version of a woman since she does not try to dominate or manipulate her lover and suffers because of his death.

However, there is one occasion when Maria shows that she is not just an obedient girl fulfilling her lover’s wishes. Maria behaves as if she was attracted to Robert and she even

⁷⁷ Gail D. Sinclair, “Revisiting the Code: Female Foundations and ‘The Undiscovered Country’ in *For Whom the Bell Tolls*,” *Hemingway and Women: Female Critics and the Female Voice*, eds. Lawrence R. Broer, Gloria Holland (Tuscaloosa: The University of Alabama Press, 2002) 97.

states that she loves him but she also has an ulterior motive. She wants to sleep with him mainly because Pilar tells her it will help her to deal with the rape and Maria proves this motivation by saying: “And now let us do quickly what it is we do so that the other is all gone” (77). This episode represents Maria’s scarce manifestation of self-interest and Sinclair states that: “[s]he is not a submissive woman whose will is nonexistent or twined around a man’s, but instead acts positively to assert her own force and to free herself from others’ intrusion upon her.”⁷⁸ Nevertheless, for most of the time, Maria remains submissive and thus she meets the requirements of traditional role of women.

Thus unlike in Hemingway’s earlier works, gender roles in *For Whom the Bell Tolls* remain rigidly defined.⁷⁹ Robert keeps his masculinity and Maria stays a stereotypically feminine figure. Nonetheless, Peter Messent states: “Again the possibility of identity collapse is associated with intense romantic involvement,”⁸⁰ which is one striking similarity with the previously discussed novels. Maria wants to merge together with Robert. When he asks her to cut her hair, Maria responds: “I would look like thee, [...] And then I never would want to change it” (359). This reminds the reader of Catherine’s idea in *A Farewell to Arms*, because she also wants to have the same hair cut as Frederic. Robert, as well as Frederic, does not want his lover to adopt his appearance. Another similarity with *A Farewell to Arms* is the lovers’ fictional marriage: “We are married, now. I marry thee now. Thou art my wife” (368). The official marriage is impossible, even though Robert really wants to marry Maria if they survive the action, and thus the fictional marriage unites them and they become one person. Furthermore, Robert, in the end, wants Maria to believe that they really are the same: “Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us” (481).

⁷⁸ Sinclair 101.

⁷⁹ Messent, “Gender Role and Sexuality” 110.

⁸⁰ Messent, “Gender Role and Sexuality” 109.

3.2. Pilar

The female character which is supposed to be dominant in a motherly sort of way is Pilar. She is by some scholars believed to be based on several powerful women from Hemingway's own life. Richard Fantina, for example, states that the most probable model for Pilar seems to be Hemingway's good friend Gertrude Stein who served as his surrogate mother during his stay in Paris. Nonetheless, Fantina mentions as well that Hemingway's biological mother, Grace Hemingway, also might have been a model for Pilar due to her dominance of her husband.⁸¹ Guill has a slightly different opinion on Pilar's model, since she states that Pilar is based on La Pasionaria or Dolores Ibárruri, a very important woman of the Spanish Civil War.⁸² Furthermore Guill states that these two women have much in common: "Not only do the two women share many physical characteristics, but Pilar also embodies Ibárruri's revolutionary spirit, charisma, and oratorical skill [...],"⁸³ and it is probably for her devotion to the Republic and her articulacy, that the group chooses Pilar as their leader. Even though it was probably rare to have a group of men obeying a woman during the war conflict, Pilar arouses immense respect and therefore they decide to listen to her commands. Guill explains that: "Pilar easily takes on the role of female revolutionary leader and clearly demonstrates her ability to inspire and mobilize."⁸⁴ She is a strong woman and it seems that men are scared of her, especially Rafael shows his fear in his description of Pilar as a brave and barbarous creature:

'She has gypsy blood,' Rafael said. 'She knows of what she speaks.' He grinned. 'But she has a tongue that scalds and that bites like a bull whip. With

⁸¹ Fantina, "Defying the Code" 111.

⁸² Guill 8-9.

⁸³ Guill 9.

⁸⁴ Guill 10.

this tongue she takes the hide from any one. In strips. She is of an unbelievable barbarousness.’ (30)

Pilar’s sharp tongue is noticeable in many situations throughout the novel, for example, when she entitles Pablo as “rotten drunkard” (34). Her behavior thus resembles traditionally masculine behavior rather than traditionally feminine one and she even speculates: “I would have made a good man, but I am all woman and all ugly” (102-103).

However, she was probably different before the war begun, judging by her pre-war life in Valencia. During her telling, Pilar reveals that she was always full of energy and vivacity, but she also shows her more romantic and sensitive side. Love means a lot to Pilar, she believes that love is connected with beauty, hence her speech about beauty:

Vamos, I’m not ugly. I was born ugly. All my life I have been ugly. You, *Inglés*, who know nothing about women. Do you know how an ugly woman feels? Do you know what it is to be ugly all your life and inside to feel that you are beautiful? It is very rare. (102)

Pilar seems to believe that although a woman is ugly, it is only a love from a man that can change the perception of herself and thus she can feel beautiful. Lisa Tyler elaborates this idea with the fact that since Pilar is not loved anymore, she feels ugly even to herself.⁸⁵ Pilar could therefore envy Maria her youth, and the chemistry between her and Robert. However, deep inside, Pilar is also a very selfless and kind person because she plays an important role in Maria and Robert’s romance, since she sets them up. Her care for the ones she likes indicates her motherly relationship with others. According to Rena Sanderson, “Pilar is an incarnation

⁸⁵ Lisa Tyler, “*For Whom the Bell Tolls*,” *Student Companion to Ernest Hemingway* (Westport: Greenwood Press, 2001) 119.

of the archetypal woman in her most fearsome guise,⁸⁶ and she seems to have a supernatural ability to sense one's destiny and death. She reads Robert's palm but she does not tell him what she saw. However, her subsequent dialogue with Robert gives the impression that she saw Robert's fate and she foreshadows his death:

'What did you see in it?' Robert Jordan asked her. 'I don't believe in it. You won't scare me.'

'Nothing,' she told him. 'I saw nothing in it.'

'Yes you did. I am only curious. I do not believe in such things.'

'In what do you believe?'

'In many things but not in that.'

'In what?'

'In my work.'

'Yes, I saw that.'

'Tell me what else you saw.'

'I saw nothing else,' she said bitterly. 'The bridge is very difficult you said?'

'No. I said it is very important.'

'But it can be difficult?'

'Yes.' (35-36)

Apparently, Pilar does not want to tell Robert what she saw because she does not want to affect his mission. But the thing that Pilar saw plays an important role in her decision to help his romance with Maria happen. Thus she serves not only as a motherly figure or a mysterious woman anticipating the future, but also as a mentor for younger ones. Hemingway's

⁸⁶ Sanderson 187.

characterization of Pilar is rather stereotypical since he depicts her as an intimidating woman that commands men, which seems to be a typical technique for many male authors because this kind of woman probably makes them worry about their own masculinity.

3.3. Robert Jordan

Robert Jordan is according to Tyler a semi-autobiographical figure and this assumption is based on the fact that Robert's father committed suicide just as Hemingway's father did.⁸⁷ Robert does not agree with suicide but he is able to understand it:

Any one has a right to do it, he thought. But it isn't a good thing to do. I understand it, but I do not approve of it. [...] You have to be awfully occupied with yourself to do a thing like that. (350)

This citation is a part of one of Robert's internal monologues. These monologues are very important for Robert's analysis because he reveals his own thoughts and contemplations. The use of interior discourse is explained by Messent as follows:

We get to know Jordan fully from within as he reflects on immediate events but also spirals away mentally from the present to take in a variety of subjects which include his past, his political position, the Spanish people and his relationship to them, and his projected future.⁸⁸

⁸⁷ Tyler, "*For Whom the Bell Tolls*" 118.

⁸⁸ Messent, "The Status of the Subject" 70.

The reader learns more about Robert's personality from these internal monologues than from his behavior throughout the story. He, for example, reveals his attitude to the war: "Well, I don't want to be a soldier, he thought. I know that. So that's out. I just want us to win this war" (352). William T. Moynihan comments on this attitude in his article as follows: "In many ways he is the idealistic American going to Europe to make the world safe for democracy. Inevitably he is naive [...] despite his submission to the hard cold reality of Communistic discipline."⁸⁹ It is possibly Robert's naivety that makes him agree to this mission but he gradually realizes the difficulty of this order and reveals his doubts about accomplishing it successfully.

However, Robert is not the only one who is devoted to his work, even though he does not agree with it. The second character is Lieutenant Berrendo, and it is highly ironic that Robert and Berrendo face each other in a death match. Creath S. Thorne comments that Berrendo "has not been portrayed as a vile Fascist, worthy only of extermination. Rather, he has been shown to be a serious man, a hater of war, and devoted, too, to his duty."⁹⁰ These characteristics could be also used for the description of Robert, and Berrendo thus proves that the character of Robert is not exceptional in this story. Furthermore Robert meditates upon killing 'innocent' young men:

How many is that you have killed? he asked himself. I don't know. Do you think you have a right to kill any one? No. But I have to. How many of those you have killed have been real fascists? Very few. But they are all the enemy to whose force we are opposing force. (314)

⁸⁹ William T. Moynihan, "The Martyrdom of Robert Jordan," *College English* 21.3 (December, 1959): 129.

⁹⁰ Creath S. Thorne, "The Shape of Equivocation in Ernest Hemingway's *For Whom the Bell Tolls*," *American Literature* 51.4 (January, 1980): 533.

Killing others does not please Robert but he continues doing it because it is his order. He asks the question about the right to kill and he realizes that he has no such right. However, he contradicts himself at the end of the novel, when he decides, due to his injury, to sacrifice himself for the good of others, although he cannot be absolutely sure that they would not succeed in their retreat together. Thus Tyler compares Robert to Jesus Christ, as she comments:

Like Christ, Robert willingly gives up his own life for others, knowing full well that his sacrifice may not save those he loves. Also like Christ, Robert knows what will happen to him and accepts his fate with open eyes, not wanting to die but willing to do so if it will help defeat the forces he regards as evil.⁹¹

Even though the possibility of his death is perceptible throughout the whole story, he becomes reconciled with his death only at the end when he convinces himself that he had a good life in the last few days and that he is dying for the good of others. During his last night, he meditates on his life and regrets the fact that he is probably destined to die while carrying out this mission. Moreover, Robert wishes to die as an old man and he does not want to leave his beloved Maria, because, as he states, he changed very much under her influence.

At the beginning, Robert states that he does not have time for women and although he admits having affairs with some Spanish girls, he claims that he has never loved anyone. This supports his devotion to his mission, since he prefers his work over his love life. However, as he claims, he needs sex to calm down his temper before every mission and it does not matter

⁹¹ Tyler, "*For Whom the Bell Tolls*" 121.

if it is actual sex or just his imagination. He even does not believe that he actually slept with Maria the first night, as he thinks:

Maybe it is like the dreams you have when some one you have seen in the cinema comes to your bed at night and is so kind and lovely. He'd slept with them all that way when he was asleep in bed. (143)

It is obvious that Robert lacks sex because he seems to be excited about the possibility of intercourse with Maria. On the contrary, he also exhibits some signs of attraction to Maria right from the first meeting, such as thickness in his throat.

Robert's relationship with Maria heavily influences his perception of life, since he meditates "whether the quality of a life matters more than the quantity of its days."⁹² At the beginning, although he concedes the possibility of his death, he does not value his previous life. In the end, he recapitulates his last year:

I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it. And you had a lot of luck, he told himself, to have had such a good life. You've had just as good a life as Grandfather's though not as long. You've had as good a life as any one because of these last days. (485-6)

Robert is lucky because if he did not meet Maria during his last mission, he would have not died in peace and he would have probably regretted his past life. However, the question is whether he would have ended up in this situation had he not become friends with the partisans

⁹² Tyler, "*For Whom the Bell Tolls*" 120.

or fallen in love with Maria. Perhaps he would not have sacrificed his own life for the people he did not like and that even makes it seem that friendship and romance were devastating for Robert's life. And so *For Whom the Bell Tolls*, as well as previously discussed novels, ends with an unfulfilled tragic relationship.

3.4. *For Whom the Bell Tolls* in Context

As is usual in Hemingway's works, the author draws inspiration from his own experiences. *For Whom the Bell Tolls* is only loosely based on Hemingway's life but there are still some important facts. In 1938, Hemingway worked as a war correspondent⁹³ and the setting of this novel is inspired by the Spanish mountains where Hemingway and his wife traveled while inspecting the battle sites.⁹⁴ Moreover, Josephs mentions that "there is strong evidence that Hemingway took part in a clandestine guerrilla operation – blowing up a bridge – north of Teruel,"⁹⁵ which corresponds with Robert Jordan's mission. As was already stated, Pilar is possibly based on a few real-life models. There are also some characters based on specific historical persons and they are even named after them. These examples are El Sordo, the leader of a guerrilla group, and André Marty, the chief commissar of the International Brigades.⁹⁶ All of these real aspects illustrate that even in this novel, Hemingway kept employing his own experiences and thus his works can be considered to be semi-autobiographical, although for an uninformed reader they do not seem to be.

⁹³ Barlowe 140.

⁹⁴ Josephs 225.

⁹⁵ Josephs 226.

⁹⁶ Tyler, "For Whom the Bell Tolls" 116-117.

3.5. Conclusion

In conclusion, Ernest Hemingway's *For Whom the Bell Tolls* can be considered both a semi-autobiographical novel, due to the usage of elements from Hemingway's own life, and a war romance, due to its plotline. The splitting of an intimidating woman from his previous novels into two different characters results in the fact that the rather innocent Maria provides Robert with pleasure and the rather dominant Pilar provides him with her wisdom and motherly care. Maria, again stereotypically, serves as a portrayal of Spain that was deprived of its innocence and she provides the Spanish people with hope that peace will be restored again. Pilar acts as a mysterious woman with supernatural powers who can foreshadow the hero's fate. Robert Jordan, who might be compared to the Savior, has probably only one flaw and that is his devotion to his work. But the fact that he is willing to sacrifice his own life for the good of others, in the end, seems to be even more important to him than accomplishing his mission. He lives his whole life during only three days but he realizes that those three days spent with the love of his life may have been better than a long life without ever knowing what it means to love. His stay with the guerrilla group thus affects his view of life in a way that he does not regret anything he has done. However, Robert's destiny is sealed right from the beginning and he must come to terms with his impending death.

Conclusion

The purpose of this thesis was to discuss gender roles in Ernest Hemingway's selected novels: *A Farewell to Arms*, *The Sun Also Rises*, and *For Whom the Bell Tolls*. The previous chapters analyzed these novels separately and the aim of this conclusion is to compare individual protagonists in order to show not only their similarities but also their differences. On the one hand, it can be said that the heroes and the heroines from these novels share some similarities, but on the other hand, each develops differently throughout the stories. Furthermore, the following paragraphs will summarize and compare the extent to which these characters agree with traditional gender roles. As was already discussed, Hemingway's works are inspired by his own life experiences. Some of his themes repeat in different stories and thus they create a connection among these novels and even among individual characters. Another interesting fact about Hemingway's characters is their different development in his earlier novels (*A Farewell to Arms*, *The Sun Also Rises*) and his novel from 1940 (*For Whom the Bell Tolls*).

Female protagonists – Catherine Barkley, Brett Ashley, Maria and Pilar – seem to be rather stable characters, since they do not develop much throughout the novels, which supports their stereotypical character. Catherine stays manipulative, Brett stays independent and sexually promiscuous, and Pilar stays dominant. Maria is an exception because she changes from a raped victim to a fearless woman who is hurt by the death of her beloved man. Yet Maria is exceptional also in another way as she is the most stereotypically feminine character in the selected novels. Unlike other women who dominate or manipulate male protagonists, Maria almost fully submits to her lover and acts as an obedient girl. Together with Pilar, they represent two sides of a woman; Maria represents the pleasing woman and Pilar represents the intimidating woman. According to Sandra M. Gilbert and Susan Gubar,

the pre-Victorian male writers assigned either “angelic” or “monstrous” characteristics to their female characters but they were incapable of combining these two opposite qualities into one character⁹⁷ and this seems to be also Hemingway’s method in creation of Maria and Pilar. Thus it can be said that Hemingway’s creation of two polar females was not original because this method was commonly used even before he was born. It seems that men were always in need of some ideal woman depicted as an angel but they also needed a woman that would make them feel uneasy. However, in his earlier fiction, Hemingway created combinations of these two types of characteristics – Catherine and Brett, who both have the ability to provide the hero with pleasure but they are also able to hurt him. This method could indicate Hemingway’s ambivalent feeling about women in his youth that may be characterized by the female-dominated house and his unfulfilled relationship with Agnes von Kurowsky. On the contrary, the creation of Maria and Pilar represents his mature opinion on women based on his partial reconciliation with how women have affected his life.

Moreover, due to their independence and behavior, Catherine and Brett represent how Hemingway saw the emancipated and independent women of the beginning of the 20th century. Nevertheless, Catherine does not want her lover to know she is the one in charge, contrary to Brett, and thus she tries to appear as a traditional woman. The main similarity between Catherine and Maria is the fact that they both want to forget their life tragedies with the help of their relationships with Frederic and Robert. This behavior may be considered as a self-interested act, which is not typical for a traditional woman and thus even submissive Maria to an extent deviates from traditional behavior. Based on the depiction of his heroines, it seems that Hemingway’s perception of women of his age was rather negative.

Male protagonists – Frederic Henry, Jake Barnes and Robert Jordan – share emotional restraint and they loosen their emotions only in privacy or internal monologues. With this

⁹⁷ Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1984) 17.

behavior, they adhere to a traditional male role. Another masculine trait, also a trait shared with Hemingway himself, is their common fondness for typically male activities, such as fishing or bullfighting, but also their homophobia and anti-Semitism (as in the case of Jake). Nevertheless, the most important similarity between these heroes is their disillusionment with war or rather life itself. Hemingway's heroes evince typical features of the Lost Generation, to which Hemingway belonged himself. The members of this generation were involved in the First World War and they are characterized by the loss of their faith in humanity. The heroes of Hemingway's novels are American expatriates living in war-time Europe and their view on life is damaged by the dreadful state of affairs. As was discussed in the previous chapters, these heroes are influenced by their female counterparts and so they realize the meaninglessness and harshness of war – the thing which the heroines already know because they were affected by the war in various ways. Another thing that the male characters learn from their relationships with women is the fact that their lives are vulnerable and that death is inevitable and no one can escape it. However, there is a difference in the way the heroes learn this. Frederic realizes his mortality first during his desertion and it is intensified by the death of his beloved Catherine and their innocent child, because he does not understand why they had to die. When he is hurt, at the end of his mission, Robert realizes his own physical vulnerability and sacrifices himself for the good of others. Finally Jake learns that he has been affected by Brett while he observes how she deals with other men, but although he sees the truth, he is unable to make Brett stop affecting him. Jake thus realizes his own emotional vulnerability.

Hemingway's heroes seem to have a certain tendency of development in the individual novels. In *The Sun Also Rises*, Hemingway's first novel, the hero is incapable of stopping the influence of his beloved woman and continues in his sorrow. In *A Farewell to Arms*, Hemingway's second novel, the hero is freed from his lover's influence by her death although

he is also devastated by her loss. Thus both of these earlier novels end with the hero freed from the woman who is characterized as intimidating. Finally, in *For Whom the Bell Tolls*, the novel from Hemingway's middle period, the hero lives his whole life through three happy days. Then he dies, and the suffering is shifted onto his lover. This development might indicate Hemingway's own perception of women throughout his life. He was disappointed by his first love – Agnes von Kurowsky – and employed this experience in many of his stories. Not only was he devastated by von Kurowsky's deed but he was also affected by his family background (especially his dominant mother and submissive father) and the society in which women gained more power and became more independent. These impulses caused that he created stereotypically dominant and manipulative female characters and also projected his own feelings onto his earlier heroes. In *For Whom the Bell Tolls*, it seems that Hemingway finally reconciled with his youth and his heartbreaking experience, since the hero realizes the beauty of his life and finds his true love. Nevertheless, even there does Hemingway's complicated relationship with women (either with his own mother or his wives) remain omnipresent.

Without any hesitation, we can state that Hemingway's novels are full of his own observations of the people around him. Either he based his characters on his friends, or he applied some of his life events in his stories. His novels share similar themes; for example, the hero's search for true love and its tragic ending or the heroines who lose someone beloved in the war. Nevertheless, Hemingway's perception of traditional gender roles is rather ambiguous. On the one hand, it seems that his heroes were supposed to be very masculine in their behavior but each of the analyzed heroes shows some deviation from the traditional male role. On the other hand, Hemingway's heroines mostly do not adhere to the traditional feminine role, due to their inclination for taking the control over the events. In connection with the information about Hemingway's life in the previous chapters, it is probable that he

was not sure about his own masculinity. And the reason for the insecurity, which is projected in his novels and short stories, is probably rooted in his childhood and young manhood. In his numerous works, Hemingway showed not only his contemporary society (characterized by women's emancipation movement or the Lost Generation) and his own life experiences but he also revealed his deep emotionality and ability to capture human relationships. Although Hemingway realized the importance of women in his life and work, he still had tendencies to create stereotypical types of female personas – from the angelic Maria, through the manipulative Catherine and Brett, to the dominant Pilar – which could lead to the popularly held belief of him being a misogynist. However, Hemingway's relationship to women seems to be rather ambivalent because despite his negative perception of women, he could not have imagined his life (and also his heroes' lives) without the presence of women.

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