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HEMINGWAYE

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THESIS
FEMALE CHARACTERS AND THEIR DEVELOPMENT IN NOVELS
OF ERNEST HEMINGWAY

Jan Legát

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Prohlašuji, že jsem diplomovou práci vypracoval samostatně s použitím uvedené literatury
a zdrojů informací.

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.....
vlastnoruční podpis

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ABSTRACT

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The main objective of the diploma thesis FEMALE CHARACTERS AND THEIR DEVELOPMENT IN NOVELS OF ERNEST HEMINGWAY is not only to compare their common features in Hemingway's works or similarities in their development through the novels but also to find their models in Hemingway's life, compare the patterns of women roles in society at that time.

Wide range of secondary literature is used to get the overall picture of women position in the beginning of 20th century both in real life and literature. The main part of thesis is based on character analysis of female characters in five Hemingway's novels. In other chapters the characters are compared both to their models in Hemingway's life and current society. Final chapter sums up all the facts and information regarding the topic.

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1 INTRODUCTION

Undoubtedly, there was written and said much about Hemingway's heroines and Hemingway himself. Therefore, the aim of this thesis is to interconnect these spheres, including a social background of a period he lived in and so shed light on his heroines.

The thesis consists of three main chapters. In the first one, role of women in the society at the end of 19th and beginning of 20th century is presented. This chapter is included because it is important to understand the changes that happened in women social status in that time. Women, becoming increasingly unsatisfied with their position, began to fight for their rights not only in politics but also in their private lives including their role of wives and servants to their husbands, but also in other fields as fashion and education and this led to the origin of feminism, the largest women movement. Nevertheless, it is necessary to be aware of the fact that not all the women wanted to join feminists. Some of them were very orthodox but some of them demanded only a partial equality with men. Some women also only wanted to make her life spicier and that period was perfect for that as they were not feeling so much "abnormal". These changes in a role of women influenced Hemingway in many ways and he also admired the New Woman who rose from a Victorian woman.

The following chapter includes analysis of heroines from selected Hemingway's novels. The novels are presented in a chronological order according to the date of their publication. Although Hemingway was mainly interested in the experience of men in his books like fishing, hunting and combat, female characters represent a very important element of his work and were often most fiercely discussed. For the purpose of the thesis I have chosen the following novels: *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, *Across the River and into the Trees* and *The Garden of Eden*. Majority of them are considered Hemingway's masterpieces, yet heroines in all of them were largely criticized, often by feminists. In this chapter I try to provide different views on the heroines and support the idea, that Hemingway's women are not the weakest of his characters and actually a failure on Hemingway's side.

The last chapter covers Hemingway's models for his female characters. This chapter is included as I want to prove that he did not fabricate his heroines and did not deliberately depict them unrealistically and/or badly. For all his life he was fascinated, beside other

things, by women and as his stories, also his characters male or female were based on real people and real situations. Therefore, I consider shallow such critics who accused Hemingway of ridiculing women as he described women who really existed and behaved as they did. Of course, it would be foolish to think that he did not make some of their features up. But it is a part of writer's job.

Hemingway's personal life was full of women and was deeply influenced by them. First, by his mother a conservative musician, who he later started to hate as she wanted a daughter (Hemingway was a second child and first son) and dressed him as a girl and called him Ernestine and secondly, by his four sisters mainly Marcelline who was closest to him by age. Probably, treating him as a girl affected his flirting with androgyny. Hemingway had four wives, getting married for the first time when he was twenty two-years old. First of them was Elizabeth Hadley Richardson who he was married to when was working on *The Sun Also Rises* and who he divorced in 1927 because of his second wife Pauline Marie Pfeiffer. It was in the time when he was working on *A Farewell to Arms* and *For Whom the Bell Tolls* (nevertheless the second one was inspired by his next wife) and who he divorced because of his third wife Martha Gelhorn, a journalist and writer who he experienced Spanish civil war with and left her for his fourth wife, Mary Welsh, *Time* magazine correspondent with whom he stayed until his death in 1961.

Hemingway is known for his iceberg theory. This theory can be applied to a whole story as well as for its individual components, including characters. Therefore, Hemingway leaves us a lot of space to figure things out. We should not look at his work straightforwardly but we should consider more options as I think that Hemingway's goal was not to make the reader to try to figure out what was his intention but to give him/her a possibility for own choice. Therefore, there is no right or wrong interpretation of his work and his characters; we should just take into consideration more options.

2 ROLE OF WOMEN AT THE END OF 19TH CENTURY AND BEGINNING OF 20TH CENTURY

Before proceeding to the analysis of individual heroines of selected Hemingway's female characters I find important to give the reader a general idea about women's role in the society at the end of the 19th and beginning of the 20th century. In the case of the first one it was a period that Hemingway was influenced by when being raised and growing up and in the second one it was a period he was actively involved in a social life, in the interaction with women and was writing his works.

In the nineteenth century, as in some stages of the twentieth, women unlike men were expected to be docile. That behaviour was expected from them since the early age. As Donnelly notes, "little girls were occasionally shown as silly and vain, but they were also neat and non-violent" (11). They were brought up with one simple mission – to submit to men. First, being child and young girls it was their father they had to submit to, later, it was their husband. Basically, it included admiring them and caring for them while being self-assured. The interesting thing is that mothers often became as much "a beast" as fathers but still the fathers were admired and mothers were frequently perceived either as the cruel parent or conversely the undistinguished one.

Basically, women were required to obey their men and fulfil their expectations. Gilman summarized that approach: "A man might pursue a variety of activities—build a career, enter politics, join a fraternal organization. But a woman could only marry and have children...thereafter, a woman's survival rested on her ability to seduce and hold a husband. In effect, sex became a woman's economic way of life; while men worked to live...women mated to live" (qtd. in Chafe 7). Women mainly performed menial household tasks while men were engaged in more "noble" tasks. Chafe points out that, "The sexual division of labor thus not only dulled women's minds and limited their horizons; it also robbed the country of the full utilization of its human resources" (7). A marriage was often a sad bond as the partners had nothing in common. Women, economically dependent on their husbands mainly performed the role of servant. "Marriage and childbearing constituted the socially sanctioned goals of female existence; just as material success in the outside world represented the goal of men" (Chafe 107).

In the middle of the 19th century Temperance activist Amelia Bloomer suggested women to wear more practical and comfortable pantaloons instead of skirts. Her suggestion was highly criticized and cross-dressing was considered a bizarre attack against sustaining the gender system (Clinton and Lunardi 103). Women also wanted to be free of the tight corsets. Women struggle with this issue lasted throughout the century and only became successful at the beginning of the twentieth century.

Concerning sexual practices towards the end of 19th and beginning of 20th century, many of the educated heterosexual women admitted that their sexual appetite differs from that prescribed by the culture. Clinton and Lunardi also point out that it was quite usual that number of educated middle- and upper-class women rejected traditional heterosexual relationships and instead of that preferred romantic same-sex friendship (110). On this point, Donnelly argues that, "intimate friendship between Victorian women was accompanied by letters of much warmth, whereas the letters between a well-bred man and woman, even during their engagement, tended to be rather formal" (26). At the beginning women living in such relationships were not spurned by public as such bonds were assumed to be without any intention of sexual activity. As soon as the first case of same-sex sexual manifestation appeared it was strongly criticized and such couples had to condemn lesbianism (Clinton and Lunardi 110-111).

Nevertheless, the great change came with the beginning of the 20th century: dress reform, birth control, voluntary motherhood. With the development of industry and business in the end of 19th century in combination with increasing number of educated women separated genders were getting closer and the borders began to cross. Wasserstorm described the change:

The combination of more women leaving the home and women working closely with men moved to create a different mode of female behaviour -- women were perceived as beginning to "act like men." As K. G. Wells remarked in 1880, "Instead of grace, there has come in many women an affectation of mannishness as is shown in hats, jackets, long strides, and a healthful swinging of the arms in walking." More radical behaviour included smoking, drinking, living alone ("latch-key girls"), and sexual activity. (qtd. in Wangner-Martin 63)

When we compare the number of women who remained virgin until marriage it was 74 per cent among those born between 1890 and 1900 to 31,7 per cent among those born after 1910. Also extramarital sex had increased since 1910s.

As the herald of so called New Woman, who Hemingway admired so much, is considered Ibsen's play *A Doll's House* having premiere in London in 1889. At the end of the play, after husband making a scene to her, the main female character Nora decides to leave him as he has treated her as a "doll" to be admired and played with. That was for the first time when the Western society met the New Women.

Three groups of women had the great influence on forming new standards of feminine beauty. The characteristic they had in common was that, "they had ability to be "pals" with men, to sustain friendship as opposed to courtship. This ability helped to break down long existing gender boundaries" (Wasserstorm qtd. in Wagner-Martin 63). The greatest loosening of gender differences was apparent in artistic sphere, mainly among actresses and dancers and musicians. The first of them were British Blondes, a burlesque troupe from lower class, characterized by buxomness. By the 1890's they developed in Gibson Girl (see picture 1¹), more respectable having higher social status and softer features:

Gibson Girl's behaviour was more circumspect but still high-spirited and modern. She was more elegant than voluptuous, very athletic and healthy, progressive and college-educated. Though not overtly sexual, she was not without sensuality. The Gibson Girl was the representative woman for the novelists of the Progressive Era. She was not dependent on men, yet valued their friendship; she would not hesitate to marry the "right one." (Wasserstorm qtd. in Wagner-Martin 64)



Picture 1 - Evelyn Nesbit

At the beginning of 20th century a "mannish" type group of women appeared. Flapper was hipless, waistless and breastless. This type of girl was destined to be a part of Hemingway's lost generation and had great impact on Hemingway's female characters:

¹ Retrieved from < <http://glamourdaze.com/2013/03/the-real-gibson-girls.html>>

The Flapper (see picture 2²), by 1913 "the preeminent model of female appearance" not only looked but behaved like a man. She smoked, drank, drove, slept around, and earned a living. Her arrival coincided with "Sex o'clock in America". Her behaviour was "assertive, and independent, she experimented with intimate dancing, permissive favours, and casual courtships or affairs. She joined men as comrades, and the differences in behaviour of the sexes were narrowed. Her live-for-today attitude was announced in Owen Johnson's 1914 novel *The Salamander* and later immortalized by F. Scott Fitzgerald. (Wasserstorm qtd. in Wagner-Martin 64)

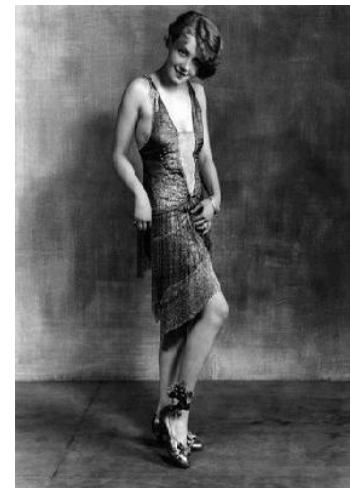
Nevertheless, Flapper cannot be perceived as a typical feminist. They did not want to change the social structure nor the whole way of living. The driving force for their behaviour was to spice their lives. Chafe summarizes their attitude:

The flapper might be seen by some as reflecting a "feminist" rebellion against convention, but the revolt was for the most part superficial, not structural. It focused on style, not substance— on the appearance of sexual liberation, not on the radical restructuring of all relationships. (106)

Of course, on the other hand, loosening of gender borders met with strong opposition. On the one hand, women divided into two groups, one sticking strictly to those stereotypes of Victorian era and those representing New Woman. Apparently, the first saw the second as loose and the second saw the first as too modest.

On the other hand, a lot of men were also against growing freedom of women as they were becoming to lose male omnipotence. It is "less frightening for a woman to be masculinized than it is for a man to be feminized" (Wasserstorm qtd. in Wagner-Martin 65). Many women realized how deplorable and sad conditions prevail in their marriages. The emotional segregation of men and women had great impact on men's perception of women:

It safeguarded the male ego by denying that "nice" women had erotic drives, thereby insuring male sexual adequacy. It interpreted any change in female behaviour as a threat to male dominance; the new mannish behaviour was particularly threatening because it called



Picture 2 - An unknown Flapper

² Retrieved from < http://www.oldmagazinearticles.com/flapper_fashion_revolt-Short-skirts_reaction>

into question heretofore supposedly self-evident gender distinctions. Fear of women was, as Peter Gay points out, an international preoccupation of the nineteenth century. (Wasserstorm qtd. in Wagner-Martin 65)

Women who became involved in a male-dominated sphere "traveled a largely uncharted course and violated the most deeply held conceptions of her proper role" (Chafe 109). Men, used to their wives being servants, housekeepers and child keepers began to compete with them at work. That was something men did not expect and were not used to.

It is obvious that great changes happened in women social role between the end of 19th century and beginning of the 20th century. A part of women did not want to change their status as "house-children-husband keepers", a part of them wanted to change the course of their life being not limited by their sex and become more independent on their husbands and be equal to them. The feminism was born and women started to call for their rights. Nevertheless, there were also groups of women who did not want to change completely, but just wanted to make their lives spicy. It is important to distinguish between all the groups of women, not to blindly follow the idea that some particular behaviour or fashion style was typical for all the women of the era.

Hemingway, affected by his mother who was the "male" voice in the family and representative of "old times", began to deeply admire the New Woman. Therefore, it is not surprising that some of his heroines show her features of both the types as well as features of the Victorian woman who he was (though negatively but largely) influenced by.

In the following chapter, individual analyses of selected heroines will be discussed.

3 FEMALE CHARACTERS ANALYSIS

For the purpose of the thesis I have chosen five Hemingway's novels. In this chapter their individual analyses will be provided. The books are presented in chronological order according to when they were published: *The Sun Also Rises* (1921), *A Farewell To Arms* (1929), *For Whom the Bell Tolls* (1940), *Across the River and Into the Trees* (1950) and *The Garden of Eden* (1958). The reason why I have chosen these novels was that all of them (and particularly female characters in them) were fiercely discussed by the critics of Hemingway time as well as by the contemporary critics. Generally, critics viewed female characters negatively, describing them as a Hemingway's failure to portray them as "real" women. Usually, they distinguished from what was perceived as "normal" for the women of the time. In the analysis, I have tried to provide various views on the female characters and in fact to disprove their pettiness and prove they are of the same importance as male characters and often more mature than them.

3.1 THE SUN ALSO RISES

The first book that will be discussed is *The Sun Also Rises*. This is Hemingway's first novel, published after World War I in 1921. The war had a great impact on all the main characters in the novel counting them among members of so called "lost generation". That becomes obvious in their undermined belief in justice, morality, manhood, and love. As a consequence, their life is aimless, immoral and lacking true emotions. These features are also typical for the main female character of the book – Lady Brett Ashley a British socialite.

In the centre of the story is a group of friends, most of them American or British expatriates living in Paris who go to Pamplona to watch bullfights. The group consists of Jake – the narrator, a protagonist of the story an unmanned war veteran (who is as a result of a wound incapable of having intercourse) and an American correspondent loving Brett; Brett – a British nurse, a promiscuous object of love; Mike – a Scottish bankrupt former soldier, Brett's fiancé; Robert Cohn – a wealthy American writer, Jew and a friend of Jake, desperately loving Brett; and Bill – an American heavy drinking war veteran, a friend of Jake, not an expatriate. As the story progresses their personalities are gradually revealed, mainly due to Brett's changing passion. Not only Brett but all of them are emotionally deformed as a result of their experience during World War I. Only Robert Cohn, though being an expatriate has no direct experience with the War and his ideals of love remain unchanged

and romantic. Because of his feelings he is often a resource of pity and annoyance for the others including Brett.

Before introducing Brett Jake meets a Paris prostitute Georgette, his companion for the evening. Comley and Scholes point out that Jake's picking her up serves as the outer frame for the introduction of Brett (43). Jake does not touch Georgette nor allows her to touch him. They go to a dancing-club together. The reader meets Brett there for the first time. Her coming in as a centrepiece in a group of gay young men and represents the inner frame of Brett's introduction. According to Comley and Scholes, these two frames "alert us to read Brett in terms of both bitchiness and a sexuality that are different from what might be considered normal for women of her position. Not that she is to be seen as representing bitchiness, prostitution, or homosexuality but that she should be seen in relation to these concepts" (43). According to Linda Patterson Miller, Georgette also serves as parallel to Brett's two different identities – the idealized one and the real one. Georgette, pretty until she smiles reflects Brett's nice and idealized self while as Georgette's teeth mirror Brett's rotten self (qtd. in Broer and Hollad 12). Moreover she refers to parallel with other female characters:

When Robert Cohn's Frances then enters the novel, the theme of lost identity and betrayal intensifies. Frances Cohn's despair over losing her looks and her man overnight parallels Brett's desperation, both present and potential; regarding her beauty and her lost self. Hemingway adds to the parallel patterning through Brett's male counterpart, the exceptionally handsome Romero. Like Brett, Romero's appearance identifies him the first time Jake sees him. (qtd. in Broer and Holland 12)

Nevertheless, I do not agree fully with this view. Brett is without no doubt a pretty woman outside and maybe her inner self is bad, but certainly not rotten as she definitely has conscience.

The thing that makes Brett different, "abnormal" and an object of criticism is mainly that she adopted sexual behaviour that was typical for men. This is also emphasized by her appearance: "She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's. She started all that. She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey" (*The Sun Also Rises* 19). She also drinks

heavily as the men. The first thing Jake asks Brett is: "Why aren't you tight?" (*The Sun Also Rises* 18).

In this book, Hemingway flirts with a thought of androgynous characters for the first time. Gender and sexual roles of Brett and Jake are almost switched. By brushing her short hair back and wearing a man's felt hat she expresses her dissent from fixed gender stereotypes (Moddelmog 94). Brett's arrival to a dancing-club represents "the arrival of the liberated woman of the 1920s, a type whose assumption of equality with men makes her much too difficult for Hemingway's heroes to handle even while it makes her more attractive" (Spilka 2). On the other hand, Moddelmog suggests that the exchange of partners in the dancing-club sets "the fundamental equivalence of the women as well as of the men" (93). That means that Brett and Georgette are connected by Brett's promiscuity and Georgette's prostitution and Jake and the young men by sexual mutilation and homosexuality. The resemblance between Brett and Georgette is underlined by Jake thinking that it was Georgette who has come to visit him in the middle of the night but in fact it was drunk Brett. It suggests that sleeping around is a thing they have in common. One of them does it because "she believes it's the way she is made, the other because it's the way she makes a living" (Moddelmog 94).

Moreover, Moddelmog points out that Brett's cross-dressing can be also associated with transvestism as lesbians of that time announced their sexual preference that way. In the real life Georgette Leblanc was a contemporary singer and actress in Paris and an acknowledged lesbian. Based on Brett's resemblance to Georgette this aspect puts them in a new relation: independent/lesbian (95).

During the war, Brett's true love died of dysentery. She married Lord Ashley then, but as the novel begins she is separated from her husband and awaiting a divorce. She is going to marry Mike Campbell, constantly drunk and bankrupt Scottish war veteran. Nevertheless, she does not want to commit to any man. She loves Jake but she cannot give up sex which Jake cannot provide her as a result of his injury during the war. Spilka suggests that Jake's wound represents how war laid waste to true love and all the kind of relationships (201). Although she does not want to be with him without having intercourse Brett suffers from being in love with him; while Jake thinks that to be in love is an "enjoyable feeling", according to her it is "hell on earth" (*The Sun Also Rises* 14). Yet, she admits she has

to see him however it is painful for her. It suggests that Brett would like to experience true love but she cannot give up her sexual drive and it makes her suffer. Nevertheless, she rather suffers psychologically than physically. Her sexual appetite dominates over her feelings. However, such behaviour can be selfish as she also makes Jake and the other men suffer. But it was just a part of her choice and it depended on the men how they would cope with that.

Brett has a great power over men around her in general including Jake's friend Robert Cohn who is absolutely crazy about her. After spending a couple of nights with her in San Sebastian he thinks she belongs to him and snoops around her all the time. It irritates the whole group and makes Mike jealous: "Is Robert Cohn going to follow Brett around like a steer all the time? What if Brett did sleep with you? She's slept with lots of better people than you" (*The Sun Also Rises* 123). Thus, she disrupts relationships between men and it seems that a liberated woman like her is a dangerous threat to men as well as to friendship. Cohn calls Brett "Circe" as according to him Brett turns men into swine. On this point Smith suggests that, "[Brett] is a threat to men because she forces them to recognize the primitiveness of their desire and the fragility of male bonding when threatened by lust, sexual need, or competition for a woman" (qtd. in Barlowe qtd. in Broer and Holand 26). As Spilka pointed out the problem of Cohn's naivety lies in not experiencing the war killing love and changing it into brief affairs. So only a fool like Cohn can still believe in marriage and chivalric romance (209). The other men from the group who experienced the war lost their naivety and therefore do not expect much from women and vice versa, women do not expect much from men.

After the first day of bullfights Brett reveals to Jake that she is in love with Romero - beautiful, nineteen-year-old bullfighter. She says: "I'm a goner. I am mad about the Romero boy. I am in love with him, I think" (*The Sun Also Rises* 159). Jake tries to convince her that she does not have to sleep with Romero. But she insists on that she cannot help it, that she has to do something she really wants to because she has lost her self-respect. She wants Jake to help her find Romero. When they find him Brett admits that she felt like a bitch and that she had always done what she wanted. Romero falls in love with her as well. He wants to marry her and make her look more womanly by having her hair grow out which she

refuses. Her inability to change into a "real" woman symbolizes the tragedy of her state. She does not want to change, neither she is able to do that.

Although Brett can be perceived as a bitch, the question of being or not being a bitch is the central ethical issue of her life (Comley and Scholes 43). Therefore, she has decided to leave Romero because she would destroy him as well as his career: "You know I'd lived with him if I hadn't seen it was bad for him...I'm thirty-four, you know. I'm not going to be one of those bitches that ruins children" (*The Sun Also Rises* 212-213). She was crying saying that. She decided to leave a lover of physical and moral perfection and go back to Mike because "he's so damned nice and he's so awful. He's my sort of thing" (*The Sun Also Rises* 213). By this statement she also gives her self-assessment. She can be damn nice and so awful at the same time too. Although she cannot change herself she is aware of her "badness" and therefore she has decided to return to a man who is more similar to her and already ruined as she is, so she cannot destroy him more than he is now.

At the end she confesses that it makes her feel very good not being a bitch. She compares having this feeling to God she never believed in: "He never worked very well with me" (*The Sun Also Rises* 215). In other words, she "has no religion and not much money, but Brett does have a code of ethics" (Comley and Scholes 45). The book is finished by her and Jake having a ride by taxi arm in arm. She suggests they could have spent a very nice time together. Jake's answer is the last sentence of the book, "Yes. Isn't it pretty to think so?" (*The Sun Also Rises* 216). His ironic answer expresses his bitter opinion on that - it is only pretty to think it so rather for it to be reality. This opinion is the one that prevails. On the other hand, Burnan prefers other point of view: "it implies, rather, that there is nothing pretty *in imagining anything else*" (qtd. in Bloom 23).

The New Woman, who Brett embodies, did not rise overnight from the rubble of 1918. It was a long process that began at the end of the 19th century. As Wasserstrom points out, "After 1860 American of even the straightest gentility preferred girls with spunk" (qtd. in Wagner-Martin 62). O'Sullivan ascribes the change of women's behaviour to the rise of industry and business when women were working closely with men and started to be perceived as beginning to "act like men". The change was manifested in them wearing hats, jackets, long strides and in more radical cases included smoking, drinking, living alone and sexual activity (qtd. in Wagner-Martin 63). While this mannish behaviour of women aroused

fear of women in the nineteenth century, it also brought the two worlds of men and women closer together. When we convey this idea to *The Sun Also Rises* "the genius of Brett Ashley lies not in Hemingway's ability to create the Great American Bitch but in his ability to create woman as Friend" (O'Sullivan qtd. in Wagner-Martin 65). This friendship is based on accepting each other. Brett accepts Jake as he is and he accepts her as she is. On the other hand, Cohn and Romero did not accept her and therefore they lost her. In the novel, Brett does not have any female friends and she is surrounded by men. On that account one of the reasons of her mannish behaviour can be that she either wanted or just had to adjust her behaviour to fit in the group of men she was part of and became one of them. She also had to use them as lovers as well as friends as in case of Jake.

O'Sullivan points out that "in many ways this first novel is Hemingway's goodbye kiss to the Victorian ethos under which he was raised" (qtd. in Wagner-Martin 65). In the novel he reflects the changes in society that happened after 1918. Nevertheless, he was not so naive to think that he had changed everyone and everything which is represented by the character of Robert Cohn who preserved traditional, romantic values. His emotionally boisterous relationship with Frances shows us that marriage "offers nothing but anger and humiliation" (O'Sullivan qtd. in Wagner-Martin 66). On this account, Modellmog emphasizes that, "the prescriptions for masculinity and femininity and for heterosexuality and homosexuality are too strong to be destroyed or evaded, even in a time and place of sexual and gender experimentation" (99).

It seems that Brett representing a complicated image of bitchiness at the beginning moved toward a more manly resignation. Her character combines certain qualities of both genders including the extremes of good and bad behaviour that makes her unique as a female character. As O'Sullivan points out, "Hemingway broke with convention by creating a brilliant example of the New Woman and dismantled nineteenth century gender lines by uniting love with friendship" (qtd. in Wagner-Martin 77). It cannot be said that Brett possesses only bad features and that she is generally wrong. She was a young woman who lost her first love and then experienced horrors of the war. Brett, affected by that just adopted her behaviour to her experience so she could protect herself against badness of the world she lived in and having conscience she has decided to stay among the people who had the same view on the world as she had.

In the following subchapter we will deal with Miss Catherine Barkley, a main female character of Hemingway's *A Farewell to Arms*.

3.2 A FAREWELL TO ARMS

A Farewell to Arms was Hemingway's second novel, published in 1929. The story is set during World War I and taking place on the Italian front. The two main characters are Frederic Henry, an American ambulance driver, serving as a Lieutenant in the Italian army and Catherine Barkley, an English nurse's aide in a British hospital on the Italian front. A romance between them develops against the background of the World War I with its callous, sceptical and cynical soldiers, fighting, retreating with the army and displacement of the inhabitants.

The first time we meet with Catherine is when Rinaldi, Italian surgeon and Frederic's friend and roommate tells him about her. He says: "I am now in love with Miss Barkley. I will take you to call. I will probably marry Miss Barkley" (*A Farewell to Arms* 16). He proclaims to marry her even though that he almost does not know her and does not even talk to her when they later meet her. When they go to visit her she tells Frederic a story about her fiancé who was killed on the Somme. She reveals to him that she failed to yield herself to him. Since she has revealed such an intimate issue her intentions with Frederic become obvious. As the story progresses we find out that she is about to use Frederic as a substitute for the dead lover and "is ready to make similar breaks and amends with Frederic" as she did plan with her lost fiancé (Spilka 211). Basically, she struggles with three problems which torment her mind. First of them is a loss of her fiancé, the second is that she refused having sex with him and he died afterwards and third is her becoming aware of her own mortality and starting to fear her death which she connects with a rain. Catherine was geared up not to lose her chance again and finally devote herself to a man. It did not matter much who the man was so she was satisfied with the fact that he is quite handsome and kind.

When he tried to kiss her for the first time she slapped his face. Then she let him to do that but began to cry. She wanted him to promise her that he would be good to her. Since the beginning of their relationship she needs to be assured and reassured that he loves her even though he lied to her that he does. In that time pronouncing words of love was the necessity for intimate intercourse. However Frederic promised her whatever she wanted, he

only repeated her words parrot-fashion as it was not love but just a game which best describes Henry:

I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to the house for officers where the girls climbed all over you and put your cap on backward as a sign of affection between their trips upstairs with brother officers. I knew I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards. Like bridge you had to pretend you were playing for money or playing for some stakes. Nobody mentioned what the stakes were. It was all right with me. (*A Farewell to Arms* 32)

Frederic saw in her a chance to have an intercourse with a good-looking woman not "used" as girls in the house for officers. His initial intention was only to have a better and "cleaner" sex than usually. She knows that it is a game and that it is weird: "This is a rotten game we play, isn't it? ... You're a nice boy and you play it as well as you know how. But it's a rotten game" (*A Farewell to Arms* 32-33). Moreover, she knows that he does not love her but she does not love him either and so plays the game of seduction with him. Comley and Scholes also point out that at the beginning she only uses him as a substitute for her dead fiancé and was not in love with him (36). With this interpretation agrees Lockridge who considers Catherine's behaviour as a deliberate intention to temporarily resurrect her dead fiancé through a therapeutic game of "pretend" (qtd. in Wagner-Martin 153). Her behaviour was not driven by sexual desire but she rather wanted to create an illusion of being in love and be loved. She understood what conditions it includes. According to Whitlow, for Catherine "the sense of loss is first diminished when she blurs the identities of the two men, so that her young man still seems alive; later, as she comes to love Frederic for himself, the loss of the young man is almost completely forgotten" (20). On this point, Spilka notes that Catherine's role is rather about caring for him psychologically as well as physically which more reminds maternal care rather than connubial (216).

Catherine suddenly wants to be a woman Frederic would want her to be. As she finds out from him that whores do and say what men want them to "she is exploring a new role for herself as sexual partner" (Comley and Scholes 37). She is willing to be everything for just

not losing him and making him love her: "I'll say just what you wish and I'll do what you wish and then you will never want any other girls, will you?" (*A Farewell to Arms* 95). She is willing even to lose her identity to not lose her love again: "I want what you want. There isn't any me any more. Just what you want" (*A Farewell to Arms* 96). Yet, according to Comley and Scholes "we might see Catherine not as erasing herself so much as assuming a role in a game of sex and love that allows her to transfer her affections to a man other than her dead fiancé" (37). The other point of view provides Spilka who considers this behaviour as quite common among all the kinds of women:

...if she annoys women readers today, it is precisely because she continues to deny herself in all-too-believable ways well lost and to protect Frederic thereby from confronting his own inveterate selfishness: a great many women do these terrible things for selfish men, all the time; and some men like Frederic try to respond in kind, and fail, since the kind is deadly for both, but deadlier for those like Catherine who try harder. (220)

Whitlow in this case employs psychological aspect of her devoting to him, "one of the most common modes of behaviour following recovery is an exceptionally deep commitment to loving other people and to giving of self on their behalf" (23).

Just before Frederic was about to go back to the front Catherine announced him that she is pregnant. When she finds herself pregnant she wants to handle the baby herself, not to bother him and not to lose him. Nevertheless, he is the one who says: "You always feel trapped biologically" (*A Farewell to Arms* 124). For a man having baby was always a kind of trap as he had responsibility for his family after then and he cannot leave the woman easily. Soldiers and other men involved in a war did not have time and desire to commitments. It was much easier to sleep with women around and experience a one-night intercourse. Moreover, in wartime when nothing is certain, having a baby is a great risk as nobody knew what will happen the next day and whether she/he will actually be alive. Nevertheless, it is not Henry who is trapped but Catherine: "Catherine's determination to have the baby is her death warrant" (Comley and Scholes 39).

Frederic wanted to marry Catherine so their relationship would be legal but she did not agree as it was forbidden for those serving as V.A.D.'s and they would send her away. Therefore, they pretended and imagined that they are married and lived as they would be. Concerning marriage, Catherine's colleague and best friend Ferguson commented on it when

Frederic asks her if she would come to their wedding: "You will never get married ... you will fight before you'll marry ... or you'll die then. Fight or die. That's what people do. They don't marry" (*A Farewell to Arms* 97). It suggests hopelessness of their relationship and marriage in general. Concerning marriages Hemingway is sceptical in his novels. His characters are either divorced or just before getting divorced or die before/after marriage or are unhappy in the bond. In this case Ferguson suggests that they will either fight before getting married and therefore will not marry at all and leave one another or they will marry but will be killed. There is no happy ending for the people of their position and for those who are involved in a war. Getting married is a silly thing to do and they will pay for their foolishness.

In Switzerland her pregnancy is progressing and Catherine begins to worry that Frederic would stop loving her so she decides to have her hair cut after the childbirth so she would look like him, "I look too big and matronly now. But after she's born and I'm thin again I'm going to cut it and then I'll be a fine new and different girl for you ... and maybe I'd look lovely, darling, and be so thin and exciting to you and you'll fall in love with me all over again" (*A Farewell to Arms* 262). Now, Catherine truly being in love with him does not want to lose him in any case and she is ready to do anything. The theme of women wanting to be the same as their lovers in order to strengthen their mutual love is constantly repeating in Hemingway's novels. Then Frederic asks her if she wanted to ruin him because he loves her already enough. She says that she did and he says he did too. Their love is finally real and mutual. However, the childbirth does not go well. She is losing the strength and it takes almost all day. Even in a great pain she thinks about not disappointing him, "Oh, I wanted so to have this baby and not to make trouble, and now I'm all done and all gone to pieces ... I love you so and I'll be good again" (*A Farewell to Arms* 277).

As Tyler suggests, Catherine "acting as her own therapist overcomes her pain through her roleplaying with Frederic Henry. Through transference she is able to master her trauma much as she might have through formal psychoanalysis...She recognizes the danger that Frederic might try to overcome his trauma by reliving it as she did" (qtd. in Wagner-Martin 162). Therefore Catherine, dying after Caesarean, even on her deathbed warns Henry against coping with her death as she did when her fiancé died, "You won't do our things with another girl, or say the same things, will you?" (*A Farewell to Arms* 285). Frederic has neither

Catherine nor a son. He leaves hospital in the rain. According to Spilka: "the extremely female Catherine dies that Frederic may regain his maleness" (219).

As Jamie Barlowe-Kayes pointed out, critics are often disunited about whether Catherine should be perceived as an example of a "code hero/ine", a term used to describe the main character in many Hemingway novels defined by him as "a man [woman] who lives correctly, following the ideals of honor, courage and endurance in a world that is sometimes chaotic, often stressful and always painful" (Gillani), or "a passive male-fantasy, a neurotic bimbo, a tough little partner, a paranoid romantic, an hysterical survivor, a self-hating cripple, a mature teacher, a threat, an emotionally constricted and constricting woman, a brave sacrificer, or an emasculating spider-woman who separates Frederic from his work as war-hero" (Barlowe-Kayes qtd. in Wagner-Martin 177-178).

Most of the critics balance within these framing of her. Nevertheless, Whitlow provides another option, "She is a very real woman clinging, at the opening of the novel, to the last few shreds of sanity and hoping that Frederick Henry can help her make the fabric of her mind whole again" (18). The problem of most of the critics was that they overlooked her deeply hurt psychological state of mind which has led to perceive her behaviour as unreal.

In the following subchapter, Pilar and Maria, two main and very different female characters of *For Whom the Bell Tolls* will be discussed.

3.3 FOR WHOM THE BELL TOLLS

The third book we will deal with is *For Whom the Bell Tolls*, published in 1940. The story takes place during the Spanish Civil War that raged throughout late 1930s. The main male character is Robert Jordan, a young American professor who serves in the International Brigades as a dynamiter comes to a republican guerrilla band in order to blow up a bridge during the intended attack on the city of Segovia. Against the backdrop of preparing the mission a four-day and three-night love story between him and a young Spanish guerrilla arose.

The first of the two main female characters is Pilar, a middle-aged "wife" of the leader of the guerrilla band who is often perceived as a "mother" of the band combining wisdom and strength of Spanish rural people.

Concerning Pilar's physical appearance she is a large, robust, part-gypsy and as she admits herself as an ugly woman, "a woman of about fifty almost as big as Pablo, almost as wide as she was tall, in black peasant skirt and waist, with heavy wool socks on heavy legs, black rope-soled shoes and a brown face like a model for a granite monument. She had big but nice-looking hands and her thick curly black hair was twisted into a knot on her neck" (*For Whom the Bell Tolls* 18). She is "Pablo's woman" and she has experienced with him his moments of bravery and glory as well as his decay. Before meeting her, Rafael, member of the guerrilla band describes her to Robert: "Something very barbarous. If you think Pablo is ugly you should see his woman. But brave. A hundred times braver than Pablo. But something barbarous. She has gypsy blood. She knows of what she speaks. But she has a tongue that scalds and that bites like a bull whip. With this tongue she takes the hide from any one. In strips. She is of an unbelievable barbarousness" (*For Whom the Bell Tolls* 15-16).

Although Pablo is supposed to be a leader, he leads the band in name only and in fact it is Pilar who has the influence over the band and finally she claims herself a leader: "Here I command! Haven't you heard la gente? Here no one commands but me. You can stay if you wish and eat of the food and drink of the wine, but not too bloody much, and share in the work if thee wishes. But here I command" (*For Whom the Bell Tolls* 31). She unites the guerrilleros, cares for them as a mother, initiates a romance between Maria and Robert, organizes alliance between her band and El Sordo's band (a band of guerrilleros living close to them) and she is highly respected by all of them. She is a mother to Maria and keeps her away from the others of the band. She wanted for her something "better" as mother does for her child. She considered Robert being it and when he came she gave him Maria as a present. Sinclair explains Pilar's care for Maria's and Robert's love: "Pilar mentors the lovers' relationship because she knows its restorative value for Maria and its saving grace compensating for Robert's shortened life" (qtd in Broer and Holland 103). As Spilka points out when Robert came to their band she considered him a son too, "Pilar functions as the dominant mother whom Jordan frankly admires, who supports him in his soldierly tasks, and who even supplies him with the inestimable comfort of a wartime lover and three-day wife" (249). Both Pilar and Robert being keen on their political objective are close to one another and "though she has read death in his palm, she gives him Maria to love and protect, rewards him as they work together for a hopeless political cause" (Spilka 247).

Pilar is braver than Pablo. She wants to do what is good and necessary for the Republic even if it costs her life or one of the others. That is the difference between her and Pablo who is afraid of death. The first night Robert came to their band he was thinking about killing him because he suspected him of betraying them. In the end he changed his mind about it and Pilar was glad for that. However, the next night when the situation became worse she was up for killing him and everybody of the band agreed with her decision. That shows her power over the band and her bigger loyalty to the Republic cause than to her own life. Nevertheless, though she later feels betrayed by Pablo's flight she accepts him back into the band after he returned.

When they go from El Sordo, where they were talking about the mission and possible participation of El Sordo's band in it, Pilar feels sick and they have to stop for a while. Maria rests on her lap and she strokes her. In that moment she admits that despite she never wanted Maria she feels jealous of Roberto. Maria said to Pilar that it was her who pointed out that there could not be such a feeling between them as is between her and Roberto. Pilar just responds: "There is always something like that. There is always something like something that there should not be" (*For Whom the Bell Tolls* 86). Immediately after that she assures her that she is "a woman made for men" but just cares for her. Nevertheless, lesbian intentions can only support Pilar's androgynous characteristics. Comley and Scholes conclude that Pilar is: "perceived as combining a masculine massiveness with feminine qualities" (46). In fact, she is not a real lesbian and in the end she admits that she is just jealous of Maria just because she is young and pretty and she feels ugly inside now and it has not been always like that. So thus the young Maria, "represents something of the lost innocence of the older woman" (Comley and Scholes 49).

As Brett is put into the "bitches" box of Hemingway's female characters and Catherine into the "good-girls" box, Pilar is in the "mothers" box. She takes care of the whole group and wants them to hold together as a family. This "family" and her political aims are the two most important things in her life and the only two that remained to her. She is tough-talking and profane because she had experienced horrible things and without that she would not lead the band. She does what she can for the Republic which she strongly believes in and she is prepared to do anything for that, even sacrifice those she loves. Undoubtedly,

she is a unifying element and driving force of the novel and without her could hardly happen what had happened.

The second female character that will be discussed is Maria, a girl innocent in her mind, terribly raped and humiliated by Fascists. When Robert Jordan sees Maria for the first time he is charmed by her and every time he looked at her he felt a thickness in his throat. He described her appearance:

Her teeth were white in her brown face and her skin and her eyes were the same golden tawny brown. She had high cheekbones, merry eyes and a straight mouth with full lips. Her hair was the golden brown of a grain field that has been burned dark in the sun but it was cut short all over her head so that it was but little longer than the fur on a beaver pelt...her legs slanted long and clean from the open cuffs of the trousers as she sat with her hands across her knees and he could see the shape of her small up-tilted breasts under the gray shirt. (*For Whom the Bell Tolls* 13)

She was imprisoned in Valladolid after the Spanish fascists took over a town she lived in and shot her parents. They have cut her hair and raped her several times. When she was transported with the others to the south by train it was blown up by Pablo and Kashkin – a predecessor of Robert. Pablo and his band found her and took her along. Rafael described saving her to Robert:

When we picked the girl up at the time of the train she was very strange. She would not speak and she cried all the time and if any one touched her she would shiver like a wet dog....certainly it was not worth being delayed by something so sad and ugly and apparently worthless. (*For Whom the Bell Tolls* 17)

From Rafael's description of her it is clear that she was devastated psychologically as well as physically and was not worth being delayed or even worse dying for. When we compare it with the Roberto's description when he saw her for the first time it is obvious that Pilar's protection and loving care helped her at least partly regain her balance.

The first night they are together she tells him she does not know how to kiss. She never kissed anyone but was raped for several times. Because of that she thinks he will not love her. She came to him barefooted so she expected she would sleep with him. Pilar advised her to tell him that she is not sick like it would be the most important thing: "She

said if I ever told you anything about anything, to tell you that I was not sick" (*For Whom the Bell Tolls* 41). Many critics consider Maria "pathetically submissive" but in fact it is her who came to him with the intention of having intercourse. She wanted to make love with him because she thought that if she did that, being raped by the others would erase.

She seems worried that he would not want her the way she looks now and that she is too inexperienced in marital issues so she assures him all the time that she will look better once her hair grows up again and lists him what she can do for him. That Pilar taught her how to care about a man in different situations. He then asks her what she would do if any of such situations actually happened and she said she would cut his hair. As he does not want his hair cut she would just watch him during the day and make love in nights. She is convinced, and probably Pilar told her that as somebody's wife she should "please him in all ways" (*For Whom the Bell Tolls* 89).

The character of Maria is often perceived the way as Comley and Scholes summarize her role: "Maria is one of Hemingway's 'girls' – pretty and compliant, part sister and part erotic fantasy – who become interesting as characters only when they bear elements of bitch or whore" (50). Samuel Shaw said on this point: "She is the Hemingway woman, living to serve the physical and emotional needs of her man, romanticized beyond anything in earlier novels" (qtd. in Whitlow 33). Therefore, she is often compared to and put into the same box as Catherine Barkley – too submissive, mindless, vapid and passive and unreal. They are definitely similar, at least concerning the fact that they had experienced a trauma that affected their subsequent behavior which was the way how to deal with the trauma. Whitlow points out: "Catherine and Maria find a new sense of proportion about essential things which few who do not share that kind of trauma seem able to develop. These newfound commitments to love other people, to give of self, to merge with others, represent life's essential things" (34). With this view agrees Sinclair according to whom both Maria and Pilar represent endurance: "Maria lasts and downplays her own trauma to show generosity for another...Maria and Pilar offer models for living simply within confines of one's circumstances, but acting courageously under those constraints" (qtd. in Broer and Holland 96-97). Spilka compares her to innocence and explains her unreality:

Maria is Jordan's film fantasy come true, and only the detailed violence and earthiness of guerrilla life keeps the wishful element subdued. But she is not an incredible

character. Though less vividly realized than Marie Morgan or even Catherine Barkley, she is a credible type of unformed innocence. It is the love itself that seems incredible. (248)

We can either agree with the opinion of the critics or we can see Maria as a young, deeply hurt woman who just wanted to find a way out of her own tragedy and regain sanity and balance in her life and belief in better world and therefore she fully devoted herself to love – for Pilar and for Robert. Concerning her immediate sexual devotion to him we should not see it as an act of bitchiness but we should take into consideration that the only experience she had before was raping her and therefore she wanted to outweigh it and learn of "normal" way of how it should be. She was also aware of the fact that they will probably not have her "forever" so she could not waste the time and therefore, despite her own shyness she decided to act.

In the following subchapter, a character of a young Italian girl Renata, a main female character of *Across the River and into the Trees* will be discussed.

3.4 ACROSS THE RIVER AND INTO THE TREES

A last but one novel discussed in the thesis is *Across the River and into the Trees*, published in 1950. The novel was widely discussed by critics, receiving consistently bad press and reviews and becoming the first of Hemingway's novels with such a negative response. The plot of the story is based on a flashback when the main character Colonel Richard Cantwell thinks about a young Venetian girl Renata, his last love. Cantwell is a 50-year-old Colonel, who is dying of heart disease. Cantwell seeks immortality in his relation with 19-year-old Renata.

Comley and Scholes describe the story as "older man's fantasy of a perfect, incestuous love" (68). The perfection is contained in her unreserved love to him as well as in her appearance:

Then she came into the room, shining in her youth and tall striding beauty, and carelessness the wind had made of her hair. She had pale, almost olive colored skin, a profile that could break your, or any one else's heart, and her dark hair, of an alive texture, hung down over her shoulders...Her voice was low and delicate and she spoke English with caution. (*Across the River and into the Trees* ch.9)

He paid an extraordinarily attention to her eyes which he found "the most beautiful of all the beautiful things she has, with the longest honest lashes...she never uses them for anything except to look at you honestly and straight" (*Across the River and into the Trees* ch.9).

She is also almost obsessed by his crippled hand wanting him to touch her and stroke her with it all the time. Although, he looks at his deformed hand with contempt, she dreamed about it some time ago and considered it hand of God in the dream (*Across the River and into the Trees* ch.9). Later, Renata herself admits that she is amazed by his wounds: "I love your hard, flat body and your strange eyes that frighten me when they become wicked. I love your hand and all your other wounded places" (*Across the River and into the Trees* ch.13). Frederic Hoffman describes this fascination as "an almost obsessive preoccupation with wounds and death" (qtd. in Whitlow 40).

According to Whitlow, she has a small role as lover (as it was also impossible as she had a period at that time) but "serves more directly than any previous Hemingway character as psychotherapist" (40). Cantwell is a man who has a very little time left, has his mind full of mistakes he made as a professional soldier and horrible memories of war. She reminds him all the time not to be too rough and makes him to tell her about the horrors of war so she could help him to cope with that: "Don't you know I want you to die with the grace of a happy death? Oh I'm getting all mixed up. Don't let me get too mixed up" (*Across the River and into the Trees* ch.30). Nevertheless, Spilka considers a contradictory effect of her effort:

"She makes him work at being the good, gentle, and considerate man he can be; makes him temper his brutal rage at the military blunders of all the commanders he has known in World War II; and listens with fascinated admiration to all aspects of his manly life. But the mechanical oscillation between her lesson in redemptive gentleness and his in military wrath parodies rather than reconciles these opposing views of manly character, reduces them to middle-aged folly and bluster, on the one hand, and small-boy obedience on the other. " (258)

She knows that he is dying and what their future is so when he asks her why is she so sad, she responds that she is truly happy but, "how would you like to be a girl nineteen years old in love with a man over fifty years old that you knew was going to die?" (*Across the River*

and into the Trees ch.9). In his dying lies her tragedy. She is a young, beautiful girl being in love for the first time and she knows that her love is going to die.

As they live in other cities and usually see each other on weekends she gives him emeralds she inherited to remind him her and a portrait of her rising from the sea. She also wants something from him so the week would not be so long for her. Therefore, she reveals that she noticed that he never gives her presents. She admits she wanted a small negro with ebony face and turban made of diamonds with the small ruby on the turban and that she coveted it for a long time but she wanted him to buy it to her.

She does not act rashly, she always thinks about what she is going to do and after the decision is made she does not change her mind. She made such a decision about her not crying, about not marrying him and giving him emeralds. Although she knows he is going to die, she has decided not to cry and to support him as much as possible instead and make the time he has left pleasant for him. That shows, though being only a teenager, how strong woman she is, "I love you very truly, too. Whatever that means in American. I also love you in Italian, against all my judgement and all my wishes" (*Across the River and into the Trees* ch.9). She is not ashamed of the relationship with him and is willing to appear with him in public, "I have never cared what anyone thought, ever. Nor have I ever done anything that I was ashamed of except tell lies when I was a little girl and be unkind to people" (*Across the River and into the Trees* ch. 9). Nevertheless, she has decided not to marry him. One of the reasons is that as firm as she is in her decisions she is firm the same in her religion. She does not want to end up as one of those people being married for the second and third time and then being blessed by the Pope. It is against her conviction. But she declares that she would love him till the end of their life and even after (*Across the River and into the Trees* ch.12).

Also the question of incest is introduced in this novel. Colonel mostly calls Renata "Daughter". When she told him she had a period he said, "My poor daughter" and thought, "Now there was nothing dark about the word and she was his Daughter, truly, and he pitied her and loved her" (*Across the River and into the Trees* ch.11). Nevertheless, when she gave him the portrait of herself she asked him where he will hang it and pointed out that they could talk badly about her once they saw it:

"No, they damn well will not. Also I'll tell them it is a portrait of my daughter."

"Did you ever have a daughter?"

"No. I always wanted one."

"I can be your daughter as well as everything else."

"That would be incest."

"I don't think that would be so terrible in a city as old as this and that has seen what this city has seen." (*Across the River and into the Trees* ch. 13)

It confirms that Renata does not really care about what people think and about the age difference between them.

Also, as Catherine Barkley and Maria, Renata wants to be him, "I want to be like you. Can I be like you a little while tonight?...I wish it was me taking the medicine instead of you...Please hold me very tightly so we can be a part of each other for a little while...Couldn't I be you?...I'm you now and I just took the city of Paris" (*Across the River and into the Trees* ch.13). When having dinner, she commanded him to tell her the rest of the war stories later. When he asks her with cruelty in his eyes if she really used a command she admits, "I don't want to command I want to serve you" (*Across the River and into the Trees* ch.13). Nevertheless, according to Spilka Renata's wishes to be him, or one of his soldiers or his selfless server, or their playing at exchanging identities and their lovemaking being impossible are androgynous gestures that were attempted to deal "lightly" or "wondrously" or "delicately" but only heightened their "tiredness" and "misapplication" (259).

Renata is often perceived by critics as one of those "unbelievable" female characters who were mainly submissive and blindly in love. I can hardly agree with such a conclusion. Maybe she is deeply in love but we have to consider her low age and the fact that Richard is her first love and she is not experienced in a matter of love. Despite such circumstances her behaviour is very matured and she acts rationally being aware of their situation and accepting things as they are. Her passion for a much older man can be explained by the fact that she has not father anymore so she could easily form an attachment to a man as Cantwell is as he might remind her dead father. As Whitlow concludes, "Renata, instead of the mindless love creature she is uniformly made out to be, is a very perceptive young woman who, through her homemade psychoanalysis, constructs a cathartic experience that allows the turbulent mind of the dying Cantwell a peaceful way out" (14).

In the following and the last subchapter we will deal with two and most discussed female characters of Hemingway's novels – Catherine Bourne and Marita.

3.5 THE GARDEN OF EDEN

The last book and maybe the most controversial of Hemingway's novels, *The Garden of Eden* is a long novel that Hemingway began to write in 1946 and then held over to complete it in 1958. It was published posthumously in 1986 and the editor made a lot of changes to the original manuscript. It is necessary to mention here that I have worked with the published version which is about one third of the length of the original manuscript.

In the centre of the story is a young couple who spends their honeymoon in the French Riviera. David Bourne is an American writer who has married rich artist Catherine. Comley and Scholes described their relationship as "Adam and Eve of the 1920s celebrating their innocent love" (89). Nevertheless, their love is not so much innocent as the main subject of the novel is androgyny and changing sexual relationship between them and their common lover Marita. The roles are changing forwards and backwards and even in the time of its publication and twenty five years after Hemingway's death it caused a massive stir.

Soon after an idyllic beginning Catherine's androgynous features become apparent and she makes her husband change their gender as well as sexual roles. If we keep on comparing to Adam and Eve then Catherine follows "Eve's pattern, seeking forbidden knowledge", while David follows Catherine "more cautiously, seeking new sensations, though he is a little leery of them" (Comley and Scholes 59). They meet a young woman named Marita who first Catherine falls in love with and then David too. Marita proclaims she loves them both since the beginning. While the relationship between Marita and David blossoms into a serious relationship, his marriage with Catherine is inevitably falling into pieces.

Concerning Catherine I quite agree with Strong's description: "newly married, vibrant imagination, yearning for creative outlets, desirous of sexual adventure, increasingly marginalized by her husband's career, then a growing sense of helplessness, fear of madness, and a tendency toward suicide" (qtd. in Broer and Holland 191). At the beginning of the story Catherine characterized herself: "I'm the destructive type and I'm going to destroy you" (*The Garden of Eden* 5). Also David's calling her "Devil" foreshadows the later

development and destruction of their relationship. Nevertheless, she did not destroy him but their relationship, even though unintentionally. In fact, Catherine is not a destructive power to others but mainly to herself.

By wearing the same clothes her need for androgyny started to become evident. In that time it was impossible for a girl to wear shorts but the people accepted it as an eccentricity of foreigners. Then she began with "surprises" – having her hair cut. First time she had her hair cut it looked following way:

Her hair was cropped as short as a boy's. It was cut with no compromises. It was brushed back, heavy as always, but the sides were cut short and the ears that grew close to her head were clear and the tawny line of her hair was cropped close to her head and smooth and sweeping back." (*The Garden of Eden* 14-15)

It was exactly the same haircut David had. When having the same haircut as David she said she was a girl as well as a boy and it allows her to do anything. That night when they were together in bed she asked him: "Now you can't tell who is who can you?" (*The Garden of Eden* 17). She wants him to be Catherine calling her Peter and her making love to him. Moddelmog comments:

By selecting for herself a name that is a slang term for the penis, Catherine signifies her desire to assume the power of the privileged male...She recognizes that lacking the phallus defines her condition as woman, a condition of boredom and societal impotence. As we learn later, Catherine's feeling of impotence is amplified by the fact that she has not yet become pregnant - she cannot even enjoy the only social role that gives women power. (68)

In this moment it is not only about breaking of sexual taboo but also about David's identity as a purely heterosexual man and Catherine possessing male power and experiencing male desires. Catherine's reversals finally make her dominant and him submissive in their relationship. Being an extraordinary conversationalist and she can persuade David to do everything she wants:

"I love you and when we go to Africa I'll be your African girl too."

"Are we going to Africa?"

"Aren't we? Don't you remember? That was what it was about today. So we could go there or anywhere. Isn't that where we're going?"

"Why didn't you say it?"

"I didn't want to interfere. I said wherever you wanted. I'd go anywhere. But I thought that was where you wanted." (*The Garden of Eden* 29)

Once she persuaded David for the same haircut she wanted and moreover to dye their hair the same very fair colour. When she is asleep he is watching himself in the mirror. He has to admit that he actually likes it and feels good in it. Probably in this moment he realized that he actually enjoys switching the roles. Also, when she asked him if he did not mind being brothers he said: "No" (*The Garden of Eden* 21). That answer could Catherine made feel that David wants the same as she does and that he wants to cross gender borders with her.

Catherine was also almost obsessed by tanning. She wanted to be darker and darker. Toni Morrison observed that "Catherine well understands the association of blackness with strangeness, with taboo--understands also that blackness is something one can 'have' or appropriate...Whiteness here is a deficiency" (qtd. in Modellmog 66). Therefore, besides sex/gender reversals her tanning can be perceived as another way of being "abnormal". In the published version, the editor removed the racial element which was connected with the African book David wrote:

The African material sheds light on the play with racial changing in *The Garden of Eden*, change that is signified by tanning rituals, and in the manuscript made more obvious by Catherine and Maritas joking about being David's "Somali women." While the Scribner editor left in much of the material on sexual changing, the racial element was completely excised. Yet this racial business, of which tanning is the outward and visible sign, is an integral element of the desire for transformative experimenting that drives this text." (Comley qtd. in Broer and Holland 210)

According to her actual state of mind they interchanges their roles in different intervals as she struggles all the time between what she desires for and feels good in (crossing gender limits) and what she is supposed to be (a good girl, submissive wife). Catherine, being torn apart between those two identities "sets up a kind of puppet regime in her marriage, importing the girl named Marita to fulfil the obligations of "good wife" while she gains the space to breathe freely and act out her own desires without feeling self-

conscious about her lack of enthusiasm for the wifely ideal" (Strong qtd. in Broer and Holland 197). Therefore, Catherine brought Marita, a lesbian they met in café with a new boyish haircut to the place she and David lived. Marita first declares to be in love both with Catherine and David. When ménage à trois is established Marita made love to Catherine, refusing sex with David. Then she was having sex with David but not with Catherine. While "Catherine's lesbian encounter with Marita is a disaster, another stage in Catherine's disintegration, for Marita, however...her night with Catherine is just a stage in her conversion to heterosexuality by David" (Comley and Scholes 97). Spilka commented on Marita's change in context with Adriana Invancich/Renata from *Across the River and into the Trees*:

But the lesbian question, in relation to a nineteen-year-old Italian girl, reminds us also of Marita in *The Garden of Eden*, another version of Adriana Ivancich as the switch lover in a *ménage à trois*, moving out of her early lesbianism into heterosexuality as she shifts her affections from Catherine to David Bourne. Indeed, it is Marita's impress upon David that helps him to accept their own androgynous lovemaking as a normal variation rather than a perversion—which may explain this safer approach to deviant sexuality, and to the humanity of lesbians as "nice people," as troubling conditions endured by the scarred hand that Renata reassures with her loving touch. (260)

Catherine expected that her sexual relationship with Marita might satisfy her sexual appetite, nevertheless the failure just deepened her feeling of her own uselessness:

Catherine's sexual experiments with Marita prove distasteful to her, and constitute another downward step in her psychic deterioration. Catherine dislikes her sexual self as well as her gendered self. She seems to believe that a woman's primary use is for reproduction, and that if she cannot conceive a child, her body is useless. (Comley qtd. in Broer and Holland 216)

The three of them have worked out a system in which David is Catherine's for two days and then for two days Marita's. It works for a while but then David realizes that he fell in love with her and that his life with Marita would be much easier. Spilka summarizes these advantages of being with Marita:

Marita is without effort the boy-girl whom David requires for his androgynous complicities. Already a lesbian who wants to please others, she is more nearly David's twin sister than Catherine, and her conversion to heterosexual love affirms his shaky maleness even as she keeps alive, as "variety" rather than "perversion," the androgynous option that his creative needs demand. (309)

Strong describes Marita's sexual reversal as: "Marita joins David in a conservative and powerful alliance of heterosexuality" (qtd. in Broer and Holland 198). Compared to Catherine, Marita is submissive, asks David how he would like her to look like and is appreciative of his work which she supports him in. She also believes she can do the same things as Catherine did only without remorse. Compared to Catherine, Marita does not have to change back and forth as she considers her being both the girl and boy. Marita is a true bisexual.

By that time David has had written African stories and a narrative of their life together. She perceived these two works as rivals and being jealous of the other one she acted as she did. Spilka attributes burning of the manuscript to her need for dominance only and being better than David:

Catherine has been desperately competing with David, trying to assert some comparable form of creativity and self-importance through look-alike fashions (tanning, hairstyles, fisherman's shirts and shorts and pants); quarreling with him over publisher's clippings of reviews of his book which threaten her hegemony; insulting his childlike handwriting in the notebooks and his poor command of French; setting him the task of writing about their life together; buying Davids time and work thereby with her money; and above all, imposing her androgynous and lesbian needs upon him, as if taking over his creative male persona. (307)

When David found out about that he was quite calm at first but finally he let his feelings come out. Nevertheless, she does not answer with humility but with threat. Probably, she begins to feel that she has already lost her position in the ménage à trois and that David and Marita united together against her and Catherine does not want to give up easily.

After the burning of David's manuscript, David and Marita treat Catherine as she would be ill. Their approach to her caused that she started to feel that she is really mad and unstable and the one who is not "normal". The two people who agreed with her on trying to cross boundaries of their sex/gender roles became those who started to look down their nose at her for it. The two people who declared to love her most became those who at the end who betray her.

Catherine is the driving force of the story and her behaviour and unexpected actions make her probably the most interesting of Hemingway's female characters. Through her character the reader can participate in a journey into the wilds and hell of androgyny that in its consequence results first into "the conversion of the Bournes' lesbian partner in their *mènage à trois*" and finally into "the next Mrs. Bourne, the perfect adjunct wife that Catherine has heroically refused to become" (Spilka 12). Catherine is often considered mad. That assumption works on as in the other Hemingway's female characters - she is not compared to typical women of that time "normal". We can either stick to that assertion or we can perceive her as "a woman who feels trapped within the limitations of her gender and commits seemingly destructive acts as an act of re-vision" (Strong qtd. in Broer and Holland 191)

4 FEMALE CHARACTERS AND THEIR MODELS

In this chapter I will focus on the real models for Hemingway's selected female characters. Despite Hemingway declares in his works that, "This book is a work of fiction. Names, characters, places, and incidents either are products of the author's imagination or are used fictitiously. Any resemblance to actual events or locales or persons, living or dead, is entirely coincidental". It is obvious from his biography that most of his characters were based on real persons. This fact is also supported, for instance by Hemingway's requirement to publish *Across the River and into the Trees* not earlier than two years after its publication in United States because of the resemblance between the main character Renata and her model Adriana whom he met while being married to Mary.

The female characters were mainly based on women he admired (the model for Brett Ashley), women of his unfulfilled desire and/or admiration (Catherine Barkley, Maria, and Renata in *Across the River and into the Trees*), one or more of his wives (Pilar, Marita, Catherine Bourne) or other women important for him (his mother, sister, mentor Gertrude Stein). Also the stories were based on his own experience or on stories he was told by some of his fellows.

The character of Catherine Barkley is based on his first true love – Agnes Hannah von Kurowsky (see Picture 3³), who served as a nurse in the hospital in Milan where Hemingway was transported after he had been wounded on the Italian front. She was tall dark-haired woman who came from the capital of United States. She was kind, generous and vital. She preferred night duty to day. All of the young patients in the hospital wanted to go on a date with her. Nevertheless, it was not easy for them as according to Red Cross regulations it was permitted for the young nurses to go out only with the accompaniment of a third person, mainly in the evenings (Baker 52).



Picture 3 - Agnes Hannah von Kurowsky

³ Retrieved from < <http://www.jfklibrary.org/Asset-Viewer/ACILv93GJUmbDT4jIUHHww.aspx>>

After a couple of weeks in the hospital Hemingway desperately fell in love with Agnes. She liked him too but not in the desperate way he did. Despite the fact that she often came to his room during her night shifts she was carrying out her duties properly. Nevertheless, she never allowed Hemingway to do anything more than to kiss her. Unlike Hemingway she began to realize that their war romance cannot last long. She was transferred to another hospital and he had to go back to the front. They wrote to each other as often as it was possible (Baker 53-55).

Agnes wanted him to return to the U.S. and suggested that they would marry within a year or two. Although she liked him she was aware that she was seven years older than Ernest and she did not want to give up her job. Her letters began to be more and more reserved and in the end Agnes confessed to be in love with another man. Later she wrote him that her affair ended up because her lover's family did not consider her good enough for him but for Ernest their relationship was already past. (Baker 57-61).

Regarding the characters in *The Sun Also Rises* they were based on the real people. Hemingway knew most of the characters in his works. In the case of the character of Brett Ashley, the real person was Duff Twysden (see Picture 4⁴).



Picture 4 - Duff Twysden

She was a tall thin British noblewoman with a short fair hair and grey eyes. Although she wore men's tweed jackets and a felt hat she had a feminine charm. She was 32 and she did not put on make-up and many remarked she did not wash herself much. She was a daughter of lord B.W. Smurthwait and in 1917 she married sir Roger Thomas Twysden. They had a son who his parents looked after and the divorce was about to come up. In the spring 1925 she kept company with Pat Guthrie – tall and always-thirsty Scotsman. Lady Twysden was able to hold her drink to such an extent that she was capable of playing bridge without any problems after several hours of hard drinking. Hemingway's relationship to her was of two kinds. Her appearance, lifestyle, British accent and stamina in drinking made an impression on Hemingway but he has never been one of her many admirers. Nevertheless, the more his friend Loeb loved her, the more Hemingway despised him (Baker 122).

⁴ Retrieved from < <http://pinterest.com/maryracic/paris-in-the-1920s/> >

The following story will help us to show the resemblance between the reality and the story itself. Hemingway, his wife Hadley, his friends Bill Smith, Don Stewart and Harold Loeb were about to go to the fiesta in Pamplona. Loeb told Ernest he wanted to rest before it started at seaside in St. Jean-de-Luz. But he did not tell him he went there with Duff. Then she returned to Paris and went to Pamplona with Ernest and Pat. Despite the fact that attacking horses made Duff sick, soon she became a zealous aficionado. However, after every fight she had to drink a lot to delete a remark on a bloody scene for at least a while. Bill was positive that Duff was all eager to Ernest but was sure that there was nothing sexual between them. Hemingway knew he could not be with Duff but he could not forgive Harold a short romance with her. After the fiesta they all went their own way (Baker 123-124).

As Baker pointed out, Duff was something more than just a good friend as Hemingway used some of her words in his novel, met with her quite often in bars, and lent her money several times. It seemed that they found each other sexually attractive but Hemingway resisted the temptation. This can reflect Jake's wound in the story (Baker 129).

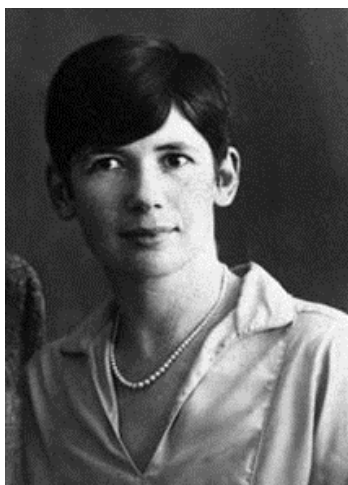
Concerning female characters in *For Whom the Bell Tolls*, the character of Maria was based on a hospital attendant Maria whom Hemingway met in a hospital Mataró in Spain where he visited a friend Freddy Keller – a Battalion Commissar of Lincoln Regiment. Maria was a quiet and selfless girl who everybody admired for her calmness and mental balance. Hemingway was also impressed by her hair colour which was reminding "a grain field blowing in the wind". At the beginning of the war she was raped by Franco's soldiers and her appearance remained deeply imprinted in Hemingway's mind (Baker 261, 277). According to Spilka, it was his third wife, Martha, who contributed physical features to Maria and also Pauline and his sister Marcelline contributed some features to Maria:

...that "little rabbit" in her [Maria's] selfless caring for the novel's hero, Robert Jordan, is more like Hadley or the younger Pauline in Spanish guise. Having been raped and cropped by Spanish fascists, she is also more like Hemingway's "twin" sister Marcelline whose hair was cropped by his mother to resemble one of his childhood summers and who suffered for it as we have seen for some time after. So Maria is Grace's gift as well as Pauline's in the novel's psychogenesis. (246)



Picture 5 - Gertrude Stein

Concerning Pilar, Comley and Scholes compare her to Gertrude Stein (see Picture 5⁵) – a long-time friend and mentor of Hemingway, pointing to the fact that Pilar as well as Stein is blending "the maternal or nurturing type with that of the manly lesbian" (45). There is also physical resemblance. Pilar is described in the book as "a woman of about fifty almost as big as Pablo, almost as wide as she was tall, in black peasant skirt and waist, with heavy wool socks on heavy on heavy legs, black rope-soled shoes and a brown face like a model for a granite monument. She had big but nice-looking hands and her thick curly black hair was twisted into a knot on her neck" ("For Whom the Bell Tolls"18). The description of Gertrude Stein we can find in Hemingway's *A Movable Feast*: "Miss Stein was very big but not tall and heavily built like a peasant woman. She had beautiful eyes and a strong German-Jewish face that could also have been Friulano and she reminded me of a northern Italian peasant woman with her clothes, her mobile face and lovely, thick alive immigrant hair which she wore put up" (qtd. in Comley and Scholes 45).



Picture 6 - Pauline Hemingway

On the other hand, Spilka compares a character of Pilar to "the Spanish gypsy version" of Hemingway's second wife Pauline (246) (see Picture 6⁶). There are several reasons for that. First, Pauline called herself Pilar when she chased Hemingway; second, Hemingway bought a fishing boat named Pilar and christened her in Pauline's honor; and third: the name derived from the shrine at Zaragoza in Spain, *Nuestra Senora del Pilar* (Our Lady of the Pillar), and from the fair for "Pilar" each October. The shrine consists of an image of the Blessed Virgin on a pillar of porphyry. The image suggests why the young girl Maria is the middle-aged Pilar's protégé in the novel: the victimized virgin who depends on the strong woman's support" (246). Spilka also compares her to Grace (see Picture 7⁷), Hemingway's mother: "Pilar may owe as much to Grace as she does to Pauline. She is the tough, outspoken gypsy mother Ernest



Picture 7 - Grace Hemingway

⁵ Retrieved from <<http://www.npr.org/blogs/pictureshow/2011/06/11/137111329/gertrude-stein-through-artists-eyes>>

⁶ Retrieved from <<http://www.findagrave.com/cgi-bin/fg.cgi?page=pv&GRid=5823>>

⁷ Retrieved from <<http://www.geni.com/people/Grace-Hemingway/6000000002447249070>>

would have preferred, apparently, to the one he got, whom in many ways nonetheless resembles" (246).

In the case of Renata in *Across the River and into the Trees*, Hemingway based this character on Adriana Ivancich (see Picture 8⁸) – a young, well-bred nineteen-year old girl, whom he met when visiting his friend in Cortina in late 1940s. She was brought up in a Catholic school in Venice and her widowed mother kept a close eye on her every move. Adriana was of medium height, thin, had narrow pale face with prominent cheekbones and patrician, slightly hooked nose. Her eyes had hazelnut colour and she had soft voice. Ernest liked her distinctive feminine manners, superstitiousness and enthusiasm about Catholicism. Hemingway also called her "daughter" (Baker 375).

As in the thesis the published version was used the last two characters we will deal with are Catherine and Marita from *The Garden of Eden*. They were partly based on his former wives Hadley (see Picture 9⁹ and Pauline. The beginning of the story is set in a fishing village Le Grau-du-Roi in France, where he spent his honeymoon with Pauline in May 1927 (Baker 363).



Picture 8 - Adriana Ivancich



Picture 10 - Marita Gelhorn

According to Spilka, Catherine and Marita rather represented Pauline and his third wife Martha (see Picture 10¹⁰). As he suggests: "Hemingway felt that Martha—a St. Louis girl like his first two wives—was in some sense an extension of Pauline's beneficence (an idea that he would develop, over the next two decades, through the *ménage à trois* in *The Garden of Eden*)" (246). Nevertheless,

Baker suggests that most of the sexual practices in the book were part of his relationship with his fourth wife Mary (433) (see Picture 11¹¹).

⁸ Retrieved from <<http://www.liveinternet.ru/users/3251944/post229600037/>>

⁹ Retrieved from <<http://www.thehemingwayproject.com/hadley-richardson/>>

¹⁰ Retrieved from <http://www.camdennewjournal.co.uk/archive/r181203_4.htm>

¹¹ Retrieved from <<http://www.thehemingwayproject.com/stories-from-cuba-an-interview-with-rene-villarreal/>>

The aim of this chapter was to prove that Hemingway's female characters were not just a product of his



Picture 9 - Hadley Hemingway

fantasy as was often suggested by critics but were based on real people. There is no doubt that he used his imagination as well and so made the characters more interesting or appealing or "abnormal". However, I cannot agree with the statements that



Picture 11 - Mary Hemingway

such women as in his books did not exist or did not behave as they did. Probably there was a minority of women of such kind in the society of that time but in the artistic sphere Hemingway associated them with were not these women an unique phenomenon.

5 CONCLUSION

The aim of the thesis was to analyse selected Hemingway's female characters. As they are mostly considered a Hemingway's failure I have tried to provide different views on them and so disprove that opinion. I do not agree that there exists any pattern to his female characters and I consider each of them different and "normal", taking into consideration all the circumstances. I also do not agree that they should be divided mainly into bitches and too submissive types. Some of them definitely have mainly features of a bitch but there is always something good in them, too, similarly, some of them can be found submissive and too devoted to a main male hero but they are not mindless and without their own opinion. Furthermore, their behaviour is usually based on some purpose.

To support my view I analysed main female characters from five selected Hemingway's novels, providing different opinions accompanied by my own comments. Moreover, I added two more chapters connected to this issue. First of them is a chapter covering a role of women at the end of the 19th century and beginning of the 20th century. This chapter was added because I wanted to prove that some of the heroines' features were just not a product of Hemingway's dreams and fantasy (but without no doubt they partly were) but were also based on a natural development of a role of women in a contemporary society. To bolster this theory a chapter dealing with real models for Hemingway's female characters was added.

Concerning individual characters, in case of Brett Ashley, Hemingway began to experiment with androgyny, which he topped off with Catherine Bourne in *The Garden of Eden*. Brett, having mannish features can be seen as a bitch but we should take into consideration the fact that at the beginning of the 20th century such kind of women just appeared in America. It is not surprising that young Hemingway was fascinated by such kind of women and just meeting Duff Twysden, as real archetype he used her as a main female character of his first novel.

Brett, being on the brink of divorce is promiscuous, selfish in her passion disregards other's people feelings and plays with men for her satisfaction. Brett herself, being in love with impotent Jake but unable to give up a physical delight suffers from

emotional pain. Nevertheless, in the end of the novel she decided not to ruin another man and leaves him to his destiny. When analysing her behaviour we should consider situations she went through – a loss of true love, war, loads of crippled and dead men. In my opinion there are four possibilities regarding her behaviour. First, she can only be an example of a mannish New Woman that Hemingway dreamed of and admired and therefore his first heroine was like her and not as his loving wife Hadley. Second, she was a real bitch, who just used men for her pleasure and to enjoy her life. Third, she adjusted to what she had experience in and a combination with the fact that she was surrounded only by men she protected herself and as a result she behaved as she did. Fourth, Hemingway, influenced by his mother, who had more than warm relationship with her female piano student and who dressed Hemingway as a girl, was so fascinated and maybe feared as well by androgyny that he just switched gender and sex roles of his two main characters and started to explore its secrets.

Regarding Catherine Barkley, Maria and Renata who are mostly considered too submissive we have to take into consideration what they went through. In case of Catherine Barkley, she lost her first and true love in a war, Maria's parents were killed by Fascists and then she was raped and beheaded by them, also Renata's father was killed by Fascist and she was raised only by her mother. Therefore, their emotional attachment to a novel's hero was a part of their psychological therapy, a way how to regain their balance and faith in life. Moreover, we cannot really blame these heroines for being submissive as it was still "normal" and quite usual for contemporary women. I mentioned above that great changes happened concerning a role of women in society towards the end of the 19th century. Nevertheless, it does not mean that women threw the Victorian stereotypes completely away and all of them changed. Therefore, these heroines preserved a part of persuasion they were led to by their mothers.

Apart from that, he also based them on real women from his life and imparted his heroines some of their features. Catherine Barkley was based on Agnes von Kurowsky, first Hemingway's love. Because he was desperately in love with her he used her as one of his characters. One of the reasons why he let her die in the end of the story can be that Agnes refused him after all and Hemingway uses her by first getting her in a bed, making her to love him and then letting her die to get his satisfaction for the refusal.

Maria's story had a real base on what had happened to a one young Spanish hospital attendant Maria and her character was dedicated to her and Hemingway's first and second wives who cared for him as much as possible and supported him in his "life destiny" – writing. Therefore, he combined them to create a really nice, kind and loving character fighting with fate. Renata was based on a young Italian Adriana Ivancich who Hemingway admired very much. Her love and admiration can be interpreted as Hemingway's desire for the story of novel to become true. Hemingway himself not being young anymore probably wanted to prove for himself that he is still attractive to a younger woman who would admire him for his acts of heroism he experienced during the War (which Hemingway himself did). Therefore, Renata can be seen as an idealized image of Adriana but as a character we cannot deny her obvious qualities as a person.

Special characters are Catherine Bourne and Marita. Creating them Hemingway completed his journey into the secrets of androgyny. In case of Marita who was fully lesbian at the beginning she switched into the heterosexual but still practicing lesbian practices therefore it was easy and natural for her to play the role of the girl as well as of the boy which Catherine struggled with and made her almost mad. In these two characters we can see a comparison between two androgyny girls, one who was not satisfied with being a girl as she was not even able to fulfil the only duty she had as a woman (having a baby) and therefore she decided to cross borders of set gender and sexual roles hoping that this new role will help her to find peace; and second one who was already androgynous but changing a partner for a male made her more "normal" and she gained a social status that women normally have while preserving her androgynous nature through her relationship with David.

We can hardly blame Catherine for her behaviour. Feeling useless, she had chosen the way she did. As it was completely new for her, she did not know exactly what to do. She did not want to stay a woman but when she realized that a lesbian relationship does not satisfy her as well she did not want to lose David too. Therefore, we can perceive burning of David's manuscripts as a desperate attempt of a desperate woman to save her marriage and preserving their love story alive. Moreover, she cannot admit that David is independent and that he is able to write without her. Through the book about them she feels she also took part in it and that the work was hers as well. On the other hand,

Marita changed into a submissive woman supporting her lover. David definitely loved his wife, but when he realized that Marita is more "healthier" for him and for his sexual appetite as well as for his writing, he decided to choose her. Marita and David found a perfect partner in each other and helped mutually to reach a balance between what they want and what society expected from them. On the other hand, Catherine was still struggling with her sexual desires, her social role and her state of mind and therefore she formed an attachment to the only real thing in her life – a book about her, by arranging illustrations and other things concerning publishing she became as important as her husband in its realization.

Marita's and Catherine's sexual desires were mainly a centre of criticism. Nevertheless, as was already mentioned in case of Brett Ashley, it is important to take into account that Hemingway was brought up in androgynous milieu. His mother had the leading role in their household, not his father and she made Hemingway look like his sister Marcelline or vice versa. His confrontation with androgyny deepened with changing of women's role in the society and appearing of Flappers who just made his interest in androgyny stronger. He began his quarrel with androgyny through the characters from *The Sun Also Rises* and completed it by characters from *The Garden of Eden*. In his writing I see Hemingway's attempt to deal with this subject he struggled his whole life with (also his fourth wife described androgynous features of their sexual relationship) and the result emerging from it is that androgynous or not, normal or abnormal, people should not be framed or locked by social rules and roles and let their self to show and thus feel comfortable in their own body and gain inner balance. It is important to say that not only female characters had androgynous features but also male characters. Therefore, criticising only one of them is wrong.

Concerning all the Hemmingway female characters discussed in this piece of work I do not find them a failure on Hemingway's side but masterpieces. His characters were not weak psychologically, sexually or mentally but on the contrary, they were strong enough to cope and fight with a danger and horrors the life brought to them. It does not matter whether they had experienced a loss, war, uncertainty of own self or were treated horribly but they always found a way how to cope with it. The ways they chose can be

seen as wrong and against female nobleness but the thing that matters is that it helped them. To summarize, Hemingway cured souls of his characters as well as his own one.

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7 RÉSUMÉ

Hlavní náplní diplomové práce Ženské postavy a jejich vývoj v románech Ernesta Hemingwaye je srovnat hrdinky jeho románů nejen mezi sebou ale také s jejich předlohami v Hemingwayově životě a ve společnosti přelomu 19. a 20. století a zhodnotit názory kritiků na toto téma. Široké spektrum doplňkové literatury umožňuje srovnat společné znaky Hemingwayových hrdinek s jejich reálnými předlohami a zhodnotit vliv skutečných událostí Hemingwayova života na jejich literární zpracování. Nosnou částí diplomové práce je analýza ženských hrdinek v pěti románech Ernesta Hemingwaye. Cílem diplomové práce je srovnání ženských postav napříč všemi romány a analýza jejich chování, vývoje a porovnání mezi sebou. Hlavním rysem ženských postav v románech je společný boj nejen proti společenským normám ale také proti jejich vlastní vnitřní rozpolcenosti a obavám ze své vlastní sexuality, chování a vztahu k mužským postavám, které v románech často zrcadlí samotného Hemingwaye, jeho obavy, touhy, vztek a touhu po uznání. Společným rysem Hemingwayových postav je nalezení vnitřního klidu a smíření se sebou samotnými. Samotný autor své postavy využívá k nalezení své rovnováhy a k uzavření svých vlastních problémů a otázek v osobním životě. V průběhu diplomové práce jsou zhodnoceny i názory kritiků, které ne vždy reflektují všechny detaily vývoje ženských postav, často jsou zbytečně rezolutní a často Hemingwayovi vyčítají jejich nereálnost.

