

## Chapter 1

### Introduction

Ernest Hemingway was born in 1899 at Oak Park, Chicago, the middle class capital of the world. He was a versatile personality and a very conscientious artist in literature. The fact that his very first story "Judgement of Monitou" is rich in minute details and depiction of nature and environment is enough to reveal that Hemingway was endowed with the gift of an artist. His art was based on his experience of life which was varied and intense as Roberts P. Weeks has rightly remarked:

Some literature can be satisfactorily read and discussed without taking the author into account. Other literature seems inseparable from the person who created it. To an extraordinary degree, Hemingway and what he has written exist in a synergetic relationship, reinforcing and fulfilling each other; he has created a personal legend which serves as an ambience in which we read him... (*Hemingway* 121)

Hemingway started his career as a cub reporter for the *Kansas City* in 1917 and gradually the profession of journalism taught him the art of authenticity, precision and immediacy which became a watermark for his work. Charles Andrews Fenton has said that "From *Kansas City* Hemingway took with him not only the lessons he had learnt about writing but also a trained reporter's eye" (54). In 1918 Hemingway availed an opportunity for which he was waiting. Red Cross needed voluntary ambulance drivers to serve with the Italian Army. He cabled his application and on 12th May, 1918 he was enlisted as an Honorarium Lieutenant. Here he received his first baptism of fire in Paris and later in Milan where an ammunition dump exploded.

His war experiences gave him an insight into human suffering and it was a valuable asset to him as an artist which was later reflected in his work.

Along with his war experiences he brought with him another scar from Italy. And this cut deeper into his soul than the ones suffered at Fossalta and to some extent developed his views about women. It was a love affair with an American nurse, Agnes H. von Kurowski. Actually a calf love, but by the time he returned to the States the nurse had promised to marry him. She was much older than Hemingway and perhaps in her sober moments she must have realized that Hemingway was too young for her. He had returned to the States to be able to earn some money and then go back and marry Agnes. She, however, wrote to him that she had changed her mind and was getting married to a Major. As a matter of fact this marriage did not take place at all. Hemingway's manhood received a severe shock and it played an important role in shaping his concept of gender.

These war and post-war experiences became the contents of his two famous novels: *The Sun Also Rises* and *A Farewell to Arms*. The former is the story of a few American expatriates who are living in Paris after the First World War and are wounded either physically or psychologically during the war. The second book is about the First World War and epitomizes the whole of the American response to the War. The old pre-war values cannot give them the direction that they are looking for and in this lost world they are all lost souls. For example, in *The Sun Also Rises* Lady Brett Ashley is in love with Jake Barnes but because of his physical incapability they cannot consummate their love. She is a modern Don Juan, turned bitch. She has had a brief affair with Robert Cohn, a Jew, but it does not mean a thing to her. Robert Cohn thinks of her very highly and he follows her everywhere like a lamb. The dissolute gang moves to Pamplona in Spain to watch the fiesta in which there are bull-fights

every-day. There has arrived a new matador, Pedro Romero. Brett falls in love with him but she refuses to marry him because she can't fulfill his expectations from her like growing her hair. Consequently she asks the young -bull fighter to leave her alone and sends a telegram to Jake Barnes to rescue her from the Madrid Hotel. Jake Barnes who had introduced Romero to Brett Ashley feels that he is guilty of violating his code. For this there is no remedy except to go and meet Brett Ashley in Madrid. But somehow he has come to realize the limitations of his own existence and the only way out for him is to come to terms with life without love. She reflects Hemingway's idea of a New Woman who cares about nothing but her interests. With the publication of *The Sun Also Rises* Hemingway became the spokesman of the "lost generation."

In *A Farewell to Arms*, the hero Lieutenant Frederic Henry who is working in the Red Cross goes through the unusual experience of the War which, because of its mechanized nature, takes away all the glory that had been attached to it. He falls in love with a British nurse, Catherine Barkley, who represents the New Woman of Hemingway. Catherine is in a state of shock because her fiancée had been shot to pieces in the War. Henry has no intention whatsoever of falling in love but Catherine's devotion and love are so powerful that Henry eventually falls deeply in love with her. It is a new experience for him because what he was used to was the brief contact with women in brothels. Henry like Hemingway has been wounded badly in the War and when he is recovering in a Milan hospital Catherine looks after him physically as well as emotionally.

On his return to the States, after his war experiences in Italy, Hemingway could not settle down to a humdrum existence at Oak Park. He once again took to journalism as an expedient so that he could devote his spare time to writing novels. Ralph Counable, a friend of Hemingway, finding Ernest at a loose end offered him an

opening by helping him get a job in a local newspaper in Toronto. He became associated with the *Daily Star* and the *Star Weekly* and with this assignment which lasted for a number of years began Hemingway's next stage of apprenticeship. The *Toronto Star* taught Hemingway to look for human interest and interesting material in the events of the world.

Later Hemingway moved to Chicago with the confidence that he could write. In Chicago, he was without job and money and necessity compelled him to accept the editorship of *Co-operative Commonwealth*, a journal of the Co-operative Society of America. In this period Hemingway wrote competently but he was losing his grip on his imagination. During his stay in Chicago, he met Hadley Richardson, a family friend of the Smiths with whom Hemingway was staying. This meeting flowered into love and resulted in their marriage in September 1921. Soon after his marriage he was off to Europe to become a roving correspondent for *The Star* with headquarters in Paris. The terms were most generous and the arrangement was ideal from Hemingway's angle and it added to his gender consciousness.

In Paris, Hemingway came under the powerful and formative influence of Gertrude Stein and her vast circle of men of letters. The method that Hemingway learnt from Miss Stein revolved principally around the arrangement and exploitation of specific kind of areas to represent and emphasize a desired effect. He was, of course, echoing Gertrude Stein but he went beyond her. He had enriched her method by bringing to it virility and a vast training. The years in journalism were not spent in vain. Never did he let an ambiguous or vague line go to the press. The famous declarative sentences which are characteristically Hemingway's could only be written when the writer is clear as to what he wishes to express.

When Hemingway returned to Toronto he was compelled to manufacture feature material for *The Star Weekly*. This return to Toronto was a brief break in his creative career which had begun in Europe. The artistic flame that had been kindled in Europe made journalistic work look pale and lifeless. His return to America, as a matter of fact, had been necessitated by the pregnancy of his wife and after the birth of the child Hemingway felt free to return to the Continent. The oppressing city atmosphere, the tight schedule set by the paper and the treatment of the assistant managing editor finally made him make up his mind and he left for Europe in December 1923.

After his return to Paris, he went for second marriage with Pauline Pfeiffer. In *A Moveable Feast* he describes how Pauline Pfeiffer set out to marry Hemingway after destroying his first marriage with Hadley. Pauline was a dark-haired fashion writer who worked in the Paris office of *Vogue*. She was a Roman Catholic who came of a very rich family and his experiences with her shaped his concept of New Woman which he represented in characters like Brett Ashley, Helen, Margot Macomber etc. In 1927 his first marriage came to an end and in 1928 Hemingway returned to the States with the second wife Pauline and settled in Key West, Florida.

In 1934 he took a trip to Africa which brought him in direct contact with the people of black race and shaped his racial perspective. It resulted in *Green Hills of Africa*, "The Short, Happy Life of Francis Macomber," "The Snows of Kilimanjaro" and many other short stories. These works reveal that his experiences on the Black Continent had a direct bearing on his thinking about the nonwhites. Their miseries and conditions of life moved his heart immensely. He literally got immersed in their culture and then wrote about them. He initially went to Africa for the sake of hunting but later he hunted for the tribal people rather than for the sake of hunting. Through

this experience he realized that hunting is no less than writing. In *Green Hills of Africa*, he compares the life of the writer to that of the hunter:

First, there must be talent, much talent. Talent such as Kipling had. Then there must be discipline. The discipline of Flaubert. Then there must be the conception of what it can be and of absolute conscience as unchanging as the standard meter in Paris, to prevent faking. Then the writer must be intelligent and disinterested and above all he must survive. Try to get all these in one person and have him come through all the influences that press on a writer, The hardest thing, because time is so short, is for him to survive and get his work done. (18-19)

*Green Hills of Africa* describes Hemingway's adventure in Africa where he shot lions, buffaloes, deer of many sizes and varieties. He developed a love for Africa and in the African people he found a new inspiration because these people lived in close association with nature and thus developed harmonious relationship with it. The civilized man, particularly the western man, had alienated himself from nature and most of his experiences were rather superficial. Hemingway has written in *Green Hills of Africa* that "if you serve time for society, democracy, and the other things quite young, and declining any further enlistment make yourself responsible only to yourself, you exchange the pleasant, comforting stench of comrades for something you could never feel in any other way than yourself. That something I cannot define completely but the feeling comes when you write well and truly of something and know impersonally you have written in that way and those who are paid to read it and report on it do not like the subject so they say this all fake..." (100). What Hemingway seems to be implying is that his earlier experience during the First World War had been enough to alienate him from the social set up in which he was

born and to which he owed allegiance. He seems to have struck out a new path for himself and he was not going to involve himself in the dilemma of society. The writings of this period show Hemingway's disillusionment with war, love and the high ideals in praise of which politicians, reformers and economists had been eloquent.

The next major expedition of Hemingway which shaped his cultural perspective was his visit to Spain as a war correspondent to cover the Spanish Civil War for the North Atlantic Newspapers Alliances. In Spain, he met Martha Gellhorn who was also covering the Civil War for the *Collier's Magazine*. Hemingway and Martha braved the danger of covering the various battle fronts together. Martha had interviewed Hemingway in Key West earlier and now she became Hemingway's pupil. The pupil and the tutor were attracted towards each other and the inevitable happened: they fell in love. In his personal ethics, Hemingway was always a puritan and he never played the game of a cocktail party flirt. His relationship with Pauline Pfeiffer naturally cooled off and when Pauline realized this she went to Paris and brought Hemingway back to the States. But Hemingway had perhaps gone too far with Martha Gellhorn. When he returned to Spain, Martha and Hemingway were drawn together once again. Even when he returned to America after knowing that the Republican cause was lost once for all, he could not re-establish the relationship with Pauline Pfeiffer. In fact, he bore a grudge against Pauline for having destroyed his first marriage with Hadley and this resulted inevitably in divorce.

He was carrying a heavy load of misery when he returned to Key West. He was having difficulty with his own personal code of ethics and finally decided that he needed to make a clean break with Pauline and with the Catholic Church. Neither move would be an easy one. Ernest once said "once you've really loved someone, you

never stop... completely ” (Leicester Hemingway 67). When Hemingway went to Havana, Martha joined him there. To quote Leicester Hemingway once again:

“Martha had real brains, beauty and the body of a Circe. I was delighted that she was about to become my favourite third sister -in-law, though I gave full honours to the first two” (68).

Pauline’s divorce became final in November 1940 and two weeks later Hemingway and Martha Gellhorn were married in Cheyenne, Wyoming. On Hemingway’s personal ethics Malcolm Cowley comments:

He is a romantic by nature and he falls in love like a big hemlock tree crushing down through the underbrush; also he has a puritanical streak that keeps him away from being a cocktail party flirt. When he falls in love he wants to get married and stay married and he regards the end of marriage as a personal defeat. (“Introduction” 78)

His Spanish experiences resulted into two important works *The Fifth Column* and *For Whom the Bell Tolls*. *The Fifth Column* is a play set against the background of the Spanish Civil War. The hero, Philip Rawley, is a newspaper correspondent in Spain. He is in love with a girl called Dorothy Bridges who is one of the upper middle-class American girls. She, like a Norm Woman, wants Philip to marry her and lead a life of domesticity. Philip unknown to Dorothy is deeply involved in the Civil War and he is fighting along with the Republicans. He is spying on behalf of the Republicans and even takes part in a raid on a Fascist outpost where they capture a Fascist Politician. Philip has enlisted himself in the cause for the “next fifty years.” Dorothy, a brainless American woman, cannot understand that. To Dorothy’s question why he won’t go with her anywhere after their marriage he replies, “I have been to all those places and



I have left them all behind. And where I go now I go alone, or with others who go there for the same reason I go" (71). Finally he deserts Dorothy so that he is able to contribute maximum to the cause of the Republic.

In *For Whom the Bell Tolls* Hemingway gives vent to his gender perspective. It narrates what happens in the life of an American volunteer, Robert Jordan, who has been assigned the task of blowing off a bridge in the hills of Spain. In the cave, along with other characters, there is a girl called Maria, who had been raped by the Fascists earlier. She had been rescued by Pilar but even though the physical wounds healed the psychic wound. Robert and Maria are attracted to each other. Pilar realizes that Robert Jordan's life is running out and he does not have much time to live. She instigates Maria and love-making heals Maria's psychic wounds. The intensity of love that Robert Jordan and Maria experience is unrivalled in Hemingway elsewhere because it has a mystic quality.

Robert Jordan succeeds in blowing off the bridge and he himself is safe. When the Fascist reinforcements arrive they shoot at the retreating guerrillas and Robert Jordan's horse is hit. With the fall of the horse Robert Jordan's thigh bone is broken and he has to decide whether he should stay there, give cover to the retreat of his companions or go with them and risk the security of the entire group. For Robert Jordan, Maria has become the symbol of Spain, freedom, love and ideal womanhood. In spite of Maria's entreaties Robert refuses to go with the guerrillas. Here Maria is represented as a Norm Woman who provides unconditional love to Jordan when he requires it.

Hemingway's quest for adventure was never fully satisfied. He offered to utilize his forty-foot cabin cruiser *Pilar* against the Nazi U-boats in the Pacific off Cuba.

From 1942 to 1944 the fishing boat, *Pilar*, performed useful espionage activity for the Americans. It is reported that Hemingway spotted a few German U-boats and passed on the information to the naval authorities who succeeded in destroying them. For this useful service Hemingway was given a Bronze Medal. According to Leicester Hemingway, the letter of appreciation stated that the bearer, Ernest Hemingway, had over a lengthy period of time, performed hazardous and valuable operations in the prosecution of the sea war against Nazi Germany that were of a highly confidential nature. This experience was converted into a novel *To Have and Have Not*. It consists of three inter-linked stories in which Harry Morgan is the hero. In *Part One* Harry Morgan becomes extremely poor because one of the rich business magnates cheats him of his legitimate dues. He is forced to adopt questionable means to earn his livelihood and in the process loses his arm and his boat. In *Part Two* he shows Harry Morgan's domestic life which is extremely happy. In contrast, a number of other characters are shown to be unhappy. In the final section, *Part Three*, Harry agrees to carry a few Cubans out of the United States. The Cubans get into the boat which Harry has hired and on their way to Cuba while attempting to kill the Cubans he is wounded fatally. Although he succeeds in killing the Cubans yet as his life blood is gushing out, he pontificates "'one man alone ain't got. No man alone now.' . . . 'No matter now a man alone ain't got no bloody fucking chance'" (*To Have and Have Not* 155).

During the Second World War his relations with his third wife Martha Gellhorn deteriorated because she was extremely ambitious and Hemingway had a deep-rooted suspicion of ambitious, career driven women. When he fell ill in Paris, Leicester tried to persuade Martha Gellhorn to attend Hemingway but she had certain grudges against him and she did not go to see him. In Paris he was attended upon by Mary

Walsh who eventually became his fourth wife. After 1948, he travelled extensively in Spain, France, Italy, and Africa with her. His experiences in Italy resulted into *Across the River and into the Trees*. It is the story of an ageing Colonel who suffers from a serious heart trouble. In Venice, he meets his very young beloved, Renata, an ideal girl who redeems the Colonel from all his problems by listening him as a devoted audience. Throughout the book, the Colonel gives vent to his bitterness against the follies of war and his superiors. Renata is a dream girl who seldom comes to life. The Colonel exemplifies what a man ought to do in the face of death.

During his African trip with his fourth wife Mary, Hemingway came in contact with the people of Wakamba tribe and it resulted in *True at First Light*, a posthumously published novel of Hemingway. This novel provides a “lovely description of the African countryside and the feelings the country evokes” (Moddelmog’s “Reading Between the Lions” 57). This book is replete with his involvement with the African tribals and his intimacy with Debba. In this book he has done all those activities which remove the gap between whites and nonwhites like getting engaged with a black girl, making tribal marks on his body, shaving his head, piercing his ears and darkening his skin. The abundance of racial elements in the book provides an insight into how sensitive is Hemingway about the issues related with people of nonwhite colour.

Later he settled in Cuba to work on his literary interests. But with the rise of Fidel Castro in Cuba when the Americans were being kicked out of Cuba, Hemingway realized that he would have to leave his favourite house near Havana and all the valuable treasures that he had gathered there. Hemingway did succeed in saving some of his life treasures from his house near Havana but the loss was perhaps too much for him to bear. He started complaining of persecution by the Federal

agents, though it had no basis whatsoever. He was completely obsessed with the idea of death and how to meet it. According to Hotchner's account Hemingway became obsessed with money and he asked exorbitant prices for his stories and novels. With the publication of *The Old Man and the Sea* which was acclaimed as a masterpiece all over the world he did retrieve his reputation a little but it seems that he was finding it more difficult to write. The publication of *The Old Man and the Sea* won him a Pulitzer Prize for fiction. He was awarded Nobel Prize for his forming mastery of the art of modern narration. With this Hemingway did retrieve his lost reputation. It is the story of an old Cuban fisherman Santiago who has been unlucky in not being able to catch any fish for eighty-four days. Still he utters with regard to himself, "A man can be destroyed but not defeated" (*The Old Man and the Sea* 105). Though the story is extremely simple in plot and in its style of narration, yet there was universal praise for the book.

The Nobel Prize which came in 1954 raised his spirits for a time but the gathering gloom seemed to have crushed him. He wanted to exist on his own terms and only on these terms was existence possible to him. It was not important for him whether he wrote a single word or not, what he wanted was the confidence within him that he could write. As a writer could not retire, according to Hemingway, he was always faced with the question "what are you working on now?" He had been an outdoor man all his life, and life to him had meant friends, liquor, women, and sports and when these things became rare or were denied to him he lost his zest for life. On July 2, 1961 Hemingway shot himself to death and thus came to end the life of a versatile personality of our times.

The proposed research work on Hemingway is devoted to the detailed exploration of the author's works published till now. The study is an effort to examine

Hemingway in the light of recently developed dimensions of cultural feminist and postcolonial perspectives. Hemingway has been a subject of criticism and evaluation since the very beginning of his career. In 1920's and 1930's 'Realist School of Criticism' interpreted the work of Hemingway from their perspective and they labelled Hemingway as a realist. According to this school, from *In Our Time* to *The Old Man and the Sea*, Hemingway's attitude towards the realities of life remained unchanged. He has shown how life is a solitary struggle, a desperate fever of action, conscious of having no sense or reason. As a realist, Hemingway has chosen for the depiction of subject-matter which is commonplace, everyday and full of minute details.

With the advent of 'Symbolist School of Criticism,' Hemingway's work received a new interpretation. This perspective considered that Hemingway's work is not confined to the surface. He has rather utilized the techniques of symbolization to connote meanings that are not visible on the surface. The character Nick Adams in *In Our Time*, for example, is a symbol of the twentieth-century disillusionment and sensibility. Santiago in *The Old Man and the Sea* is a symbol of what man can be and what he can achieve against heavy odds. Manuel in "The Undefeated" is a symbol of the undefeated man who has laid down his life to prove his manhood to himself. Similarly, in *The Sun Also Rises* when the waiter removes three empty glasses left behind by Romero, Brett Ashley and Jake Barnes one wonders whether they are not representatives of the three empty lives. 'The Sea' in *The Old Man and the Sea* can stand for life, the world in which one meets one's friends and adversaries. As such most of the works of Hemingway are considered symbolic in their settings, their characters and their actions as well as in the objects they refer to.

Along with this, Hemingway received Freudian interpretation in the hands of Philip Young who has highlighted the autobiographical elements in Hemingway's writings. Philip Young has pointed out how the wounds of Hemingway in his real life have led him to create paranoid heroes with lost values and lack of confidence in them as well as in the very existence of human beings. To fulfill this vacuum, Hemingway has created code heroes like Wilson in "The Short, Happy Life of Francis Macomber", Romero in *The Sun Also Rises*, and Santiago in *The Old Man and the Sea*. These code heroes work as a tutor for the Hemingway heroes who are searching for values in this world full of uncertainty and disillusionment. Freudian interpretation has, therefore, labelled the creation of Hemingway heroes a kind of projection of his own psychological state. It is a kind of psychological quest for values and stability which Hemingway is trying to achieve in the form of Hemingway heroes.

Hemingway received added interpretations in 1960's and 1970's. One such interpretation is given by Prof. Bhim S. Dahiya who considers Hemingway a real modernist rather than a mythologist. According to Prof. Dahiya, Hemingway did not use mythological analogies as was done by other writers of the modern age like that of T.S. Eliot, Ezra Pound etc. Neither had he indulged in any obscure style full of myths and symbols. He rather gave expression to the modernist themes in a conversational and easily understandable language. In 1980's and 1990's emerged Feminist criticism, Post-colonial criticism and New Historicism which emphasized the issues of gender and race.

These approaches have raised the question of "otherness" and have tried to find out how this "otherness" has found expression in the literary works of various writers throughout the literary history as Simone de Beauvoir puts it: "One is not born, but rather becomes, a woman ... It is civilization as a whole that produces this creature ...

which is described as feminine ” (*The Second Sex* 267). Similarly, the concept of ‘subaltern’ has become a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial people who employ this discourse . In the light of these theories, Hemingway’s work requires a fresh reading and a new interpretation. Along with this , his posthumously published novels like *True at First Light* and *The Garden of Eden* changed the image of Hemingway substantially. Thirty years ago, the field of Hemingway studies had reached its twilight years as Paul Smith has remarked that by 1970s: “There was nothing more to be said about Hemingway’s fiction: The patterns were clear ; motifs, categorized. We had an authorized biography and what seemed to be stable texts” (“The Tenth Indian and the Thing Left Out.” 1).

Just as his reputation in the American literary tradition seemed locked for the twentieth century, a substantial collection of private manuscript and personal letters were made available to scholars at the John F. Kennedy Library in the early 1980s and the world of Hemingway studies has not only been revitalized, but sharply riven in two. This new mass of material did not simply provide one or two tidbits of that reversed the earlier assumption about Hemingway’s construction of heterosexual masculinity. It provided hundreds and hundreds of pages of information that needed to be assimilated into a comprehensive understanding of his position in American literary history. His attempt to deconstruct the gender categories , which in the words of Eve Sedgwick are “rigidly dichotomized social production” ( *Epistemology of the Closet* 40), in his posthumously published novels became hard to digest for his traditional scholars . These novels revealed that Hemingway sometimes played the role of a woman during sexual intercourse while his wife played the role of a man. More than this he had dyed his hair a bright coppery red, and he and his wives cut

their hairs to look like twins. The mythos of Ernest Hemingway, therefore, received a severe blow with the revelation of his new letters though Hemingway had specifically requested that his personal letters be burned after his death. Hemingway had written in a letter dated May 20, 1958 : “It is my wish that none of the letters written by me during my life time shall be published. Accordingly, I hereby request and direct you to publish or consent to the publication by others of any such letters.”

The perception of the man, Ernest Hemingway, certainly underwent a change and was destined for substantial reconstruction, but the integrity of his literary texts could potentially remain untouched. In the early 1980s scholars were also given access to the two enormous manuscripts that Hemingway had been working on during the last ten years of his life. Due to the limited approach, only a few scholars were able to visit the John F. Kennedy library to view the letters and manuscripts. All this changed in 1986 when Scribner’s posthumously published a heavily edited version of one of the manuscripts, a work entitled *The Garden of Eden* . This book not only challenged the established interpretation of his work from the perspective of gender and race but also highlighted the opposing trends that were emerging in the field. Scribner’s was heavily criticized for daring to publish a novel that Hemingway would never have wanted to see in anyone else’s hands but his own. Some scholars protested that the content was too autobiographical and, therefore, less literary than Hemingway’s other works. This group of scholars did not know how to incorporate the homoeroticism and the role reversals in love making into their overall understanding of the family rooted Hemingway text.

Even the response of the members of Hemingway’s family was negative and they objected to the publication of this novel. Jack Hemingway declared that much of the posthumous publication of his father’s work would have been: “Rejected out of hands



by Hemingway's own critical faculty without extensive rewriting – cutting and pruning he would have refused to have any one do but himself" (*Misadventures of a Fly Fisherman* 322). His granddaughter, Lorian Hemingway, said: "I wonder what Hemingway, who created masterworks, would say about this unfortunate novel. He might say he wished he had burned his evidence . . . or he might just laugh at us all" ("Ernest Hemingway's Farewell to Art." 72). Similarly, Earl Rovit regrets the novel's publication:

It's unfortunate it was commercially published because it's a rotten book.

There are lovely things in it and the business of this unorthodox ménage à trios, and the haircuts, and what not. All struck me as personal material that a writer is getting rid of for his own therapy and is unable to universalize or make representative of anything other than his own peculiar warts and whims. (Brian 189)

Rovit, therefore, revealed his objection to this novel for its not getting fit into the already established and approved codes of Hemingway that had been so fully outlined by the 1970s like grace under pressure, assertion of masculinity, and relentless machismo. But *The Garden of Eden* is replete with themes of homoeroticism, gender reversal, androgyny, and hair fetishism. Those critics who rejected the book because of these unorthodox themes were positioning themselves on unstable territories. But here the question arises how a canonical author can write a noncanonical book. If it is so it means the very process of including and excluding texts in the literary canon is biased. When Hemingway texts white male heterosexual identities, they are considered canonical but when the lead characters represent ambiguous race, class, and gender identities, the book does not belong in the canon. John Guillory has rightly argued in this context that: "The process of canonical selection is always a process of

social exclusion, specifically the female, black, ethnic or working class authors from the literary canon” (*Cultural Capital* 7).

Therefore, most of the readers feel a strong sense of ambivalence about posthumous publication. Several critics have expressed a strong sense of frustration at all the attention that has been diverted towards issues of race and gender in Hemingway’s work ever since the publication of this novel. James Nagel suggests that critics have spent far too much energy examining what he calls “the more sensational aspects of the sexual games at the surface of the plot” (“The Hunting Story in *The Garden of Eden*.” 330). He flatly asserts that the “romantic plot . . . is not, in itself, of particular great moments” (330). His choice of the descriptors, “sensational,” “surface” and “romance” certainly strike the proper tone if he hopes to minimize the transgressiveness of this book’s themes. But anyone who has read through the manuscript knows that the so called romantic plot consumes hundreds and hundreds of pages, and on this evidence alone we can say that it held importance, for the true heart of this novel lies in the African hunting story that David writes, a story that consumes fewer than fifty of the manuscript’s one thousand five hundred pages.

Here the critic is faced with a preponderance of material about homoerotic love and fluid racial identity, but the deep analysis rests with a tiny portion of the text that focuses on the all too comfortable father-son relationship. Why should the African hunting story deserve a place in the classic Hemingway oeuvre? Nagel would say that it belongs because it represents, quite simply, “one of the finest stories Hemingway ever wrote” (330). But the African hunting story has a few other notable features that distinguish it from the romantic plot. It concerns white heterosexual males who dominate the land and its inhabitants. And while Nagel chooses the story as his subject, he refuses to think through the African presence there. He refers to it as “the

African hunting story” and admits that “the African experience changed David at the tender age of eight,” but Africa and the Africans evidently function as scenery for the boy and his father. Within Nagel’s essay, an oppositional framework emerges where affirmations of white heterosexual masculinity counts and enormous portions of the text that threaten to destabilize white heterosexual masculinity are discounted.

Nagel was not alone in his desire to focus exclusively on the African hunting story in *The Garden of Eden*. Peter Kemp also believed that the hunting story was “the best thing in the book,” that there was “nothing of this quality anywhere else in *The Garden of Eden*” (“Chopping and Changing” 135). Paul Taylor went even further, declaring that the death of the elephant in the African hunting story “ranks with the most moving and powerful passages in Hemingway’s work” (“A Long Post-Mortem” 5). The African hunting story was able to bring together the two ingredients Hemingway scholars seemed to be seeking out: a tough, male plot combined with the old and instantly recognizable obsessions with white male masculinity.

A number of critics took a rather protective stance toward Hemingway and the mythos that had surrounded his life and work even in the face of these newly released letters and manuscripts. But several other critics ignited something akin to a sexual revolution in Hemingway studies armed with this dramatic archival evidence. They seized the opportunity to explore how issues of gender identity, in particular, may have been important in Hemingway’s life and work. Mark Spilka’s book, *Hemingway’s Quarrel with Androgyny*, J. Gerald Kennedy’s article, “Hemingway’s Gender Trouble,” Nancy Comley and Robert Scholes’ *Hemingway’s Genders*, Rose Marie Burwell’s *Hemingway: The Postwar Years and the Posthumous Novels*, Debra Modellmog’s *Reading Desire: In Pursuit of Ernest Hemingway* all explored whether alternative sexualities did indeed have a place in his work. In one form or another,

these critics articulated arguments nicely summarized by Carl Eby in his book, *Hemingway's Fetishisms*:

An appreciation for Hemingway's psychosexual concerns is not only essential for understanding his own or his characters' unconscious motivations; it is also essential for understanding his subject matter in so far as human sexuality and gender identity remained major concerns throughout his career. (2)

Consequently his established identity which had been glimpsed through his public role as author, soldier, and sportsman so far was re-examined in the light of these posthumous novels. These critics found that his old obsessions with masculinity and whiteness were oversimplified, and that Hemingway inhabited a far more complicated identity than had previously been considered. While the lion's share of new readings focuses on Hemingway's own biography, critics also reassessed some of the earlier fiction with their eyes towards gender and racial issues. Hemingway's short stories, novels, and magazine articles constituted a body of work that seemed directed towards white men, almost exclusively. And white men often responded in a way that emphasized their proprietary attitude towards Hemingway's work. When Scribner's editor Tom Jenks sought guidance and advice during the long, arduous process of editing *The Garden of Eden* for posthumous publication, he sent the material to Raymond Carver and Tobias Wolf, explaining that they were both writers "who themselves write in the language that men use" ("Interview" 84). In order to remain true to Hemingway's legacy, Jenks felt that he needed to speak in a language that exudes masculinity. Mark Spilka, a long time Hemingway scholar, gushed about the pleasures of reading Hemingway, an author "who gave us male definition of manhood to ponder, cherish, even perhaps to grow by" (*Hemingway's Quarrel with Androgyny*

328). When Spilka admires the way Hemingway has overcome “his own and everyone else’s fear of female dominance” (213), the female critic must begin to feel that she has walked in on an after –dinner drawing room conversation, complete with brandy and cigar.

The new letters and manuscripts provided a much fuller vision of Hemingway’s interests in gender and prompted critics to re –examine earlier works with an eye towards issues of homoeroticism and gender experimentation. Pilar’s bisexuality in *For Whom the Bell Tolls*, Brett Ashley’s sexual aggressiveness and association with gays in *The Sun Also Rises*, Catherine Barkley’s desire to have slept with Frederic’s former girlfriends in *A Farewell To Arms*, the lesbian who comes out of the closet to her male lover in “The Sea Change,” the tension behind repression or revelation of homosexuality in “A Simple Enquiry” – all of this material created an important framework that has allowed scholars to revise the long held beliefs about Hemingway’s life and work. Remarkably, the past twenty years have seen one of the most comprehensive revisionist endeavours in American literary studies and the work is only half done. Crammed amidst all of the newly released letters, manuscripts pages, and fragmentary sketches, yet another stunning revelation was in store for the dogged scholars. We not only needed to revise our understanding of Hemingway and heterosexual masculinity – we also needed to revise our understanding of Hemingway and white heterosexual masculinity.

The present work comprises of eight chapters including the introduction which has explored the whole life and works of Hemingway to have a glimpse of the growth and development of his personality and cultural perspective. In the second chapter the focus is laid on the development of Hemingway’s gender consciousness which is the direct product of his immediate socio –cultural milieu specifically the rising feminist

movement which left its influence on him and instigated him to deconstruct the established gender norms of his time. During Hemingway's time, the feminist movement was a force to reckon with and it resulted in the emergence of an educated and self-centered New Woman figure that bothered about nothing but her career and independence. Hemingway could not help depicting such types of characters in his works. Brett Ashley in *The Sun Also Rises* and Catherine Bourne in *The Garden of Eden* can be considered the true embodiments of New Women of his time. This aspect has been explored in details in the third chapter.

The female figures found in Hemingway's fiction other than the New Women are those who, true to the ideals, possess traditional, maternal and domestic qualities without their institutional rigidity. They are self-reliant, competent but without that cruelty or mannishness displayed by New Woman figures. They are ready and qualified to run away with the man they love and to help him domesticate the world of his wishful dreams. Catherine Barkley in *A Farewell to Arms* and Maria in *For Whom the Bell Tolls* are selected for detailed analysis in the fourth chapter.

Development of Hemingway's racial consciousness constitutes the focal point of the fifth chapter. The fact that Hemingway's personality has been affected more by the Indian culture than the white race has shaped his racial perspective. For example, starting from his childhood in Michigan, Hemingway deliberately undermined attempts to pigeonhole him as simply one thing and periodically asserted that he carried on e-eight Indian blood. He claimed that he had a Cheyenne great-great-grandmother and he sometime s lapsed into an abbreviated form of speech that he called "Indian talk." This chapter has highlighted such incidents from his life which have moulded his views toward the subaltern.

Next chapter has highlighted how people try to establish their identity and supremacy based on their races and how this type of activity leads to the development of prejudices, stereotypes and violence. Through this chapter an attempt has been made to reveal how whites with imperialist attitude use the hardest tools to show their authority over the Africans. The seventh chapter aims to expose the instability of power relations based on racial identity i.e. how the roles between whites and nonwhites get reversed, how the privileged status of a white American male in terms of race and class becomes the source of his own destruction. Hemingway himself has tried to break this dichotomy by trying to get immersed in the ways of the life of Wakamba tribe. This has been dealt with in details in this chapter. The concluding chapter summarizes the aspects and features of Hemingway's approach to the theme of gender and race analyzed in the foregoing chapters. Different books, research papers and articles which have been consulted during the research are being enlisted as 'Bibliography' at the end of this research work.

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