

I. Hemingway and the Issue of Conventional Gender Roles

This thesis analyzes Hemingway's memoir *A Moveable Feast* from the perspective of gender studies debating his function as man and as an artist and the way he wants to present both of these roles. The memoir reflects the male sensibility in Hemingway. This memoir deals with types of masculinity and the way monument to narrator's own maleness. *A Moveable Feast* is an aspect of male hood that becomes useful as a tool to deal with the issue of art-life relationship.

A Movable Feast is a collection of impressionistic sketches spiced with anecdotes and community. It is full of Hemingway's style intimations and ambiguities. But at the same time it gives some very precise portraits of food many people so that it becomes a mixture of a whispering secret a loud and shouting voyeuristic statements. *A Movable Feast* depicts a clear connection between male sexuality/sexual energy and artistic creation. The art of a man is a male fertility as else the barren outcome of excessive self-indulgence. Hemingway talks about a two kinds of a male artist selfless one and the self-promoting one.

This memoir is about Hemingway's years as a struggling, young emigrant journalist and writer in Paris in the 1920s. The book defines the author's education as a young writer while he was married to his first wife, Hadley Richardson. The memoir comprises various personal accounts, observations, and stories by Hemingway. He offers specific addresses of apartments, bars, cafes, and hotels many of which can still be found in Paris today. Among other notable persons, people featured in the book include: Sylvia Beach, Hilaire, Belloc, Aleister Crowley, John dos Passos, F. Scott and Zelda Fitzgerald, Ford Madox. Ford James Joyce, Wyndham Lewis, Pascin, Ezra Pound, Evan shipman, Gertrude Stein, Aice B. Toklas and Herman von Wedderkop. The memoir was published posthumously based on Hemingway's manuscripts and

notes by his fourth wife and widow, Marry Hemingway, in 1964, three years after Hemingway's death. An edition altered and revised by his grandson, Sean Hemingway was published in 2009. The title of *A Moveable Feast* was suggested by Hemingway's friend and biographer A.E. Hotchner, who remembered Hemingway using the term in 1950. Hotchner's recollection of what Hemingway had said became the source of the epigraph on the title page for the posthumously published work in 1964.

Begun in the autumn of 1957 and published posthumously in 1964, Ernest Hemingway's *A Moveable Feast* captures what it meant to be young and poor and writing in Paris during the 1920s. A correspondent for the Toronto Star, Hemingway arrived in Paris in 1921, three years after the trauma of the Great War and at the beginning of the transformation of Europe's cultural landscape.

Ernest Miller Hemingway was an American author and journalist. His economical and understated style had a strong influence on 20th century fiction, while his life of adventure and his public image influenced later generations. Hemingway produced most of his work between the mid 1920s and the mid 1950s, and won the Nobel Prize in Literature in 1954. He published seven memoirs, six short story collect. Ernest Hemingway ranks as the most famous of twentieth-century American writers; like Mark Twain. Hemingway has been regarded less as a writer dedicated to his craft than as a man of action who happened to be afflicted with genius.

The memoir consists of Hemingway's present accounts, observation and stories of his experience in 1920s in Paris. He provides specific addresses of cafes, bars hotel and apartment some which can be found in the modern day Paris. This memoir deals with Hemingway that he is the only one person in his literary circle in Paris who was sexually stable and healthy. *A Moveable Feast* refers to Paris where

Hemingway was having an affair with his second wife but still married with Hadley. This memoir specially puts gendering as ventral ideas.

The research mainly shows how the both gender are equal to fulfill their needs and leads them to success in life. The upheaval of relationship is just for the short period and that the cause of socio construct and status-quo of the dominated society. As the time changed, the relationship is also changed in the protagonists of the memoir. The incident of the memoir mirrors the contemporary condition of the female gender through the perspective of male gender for the superiority. So the ideas of Kora Calpan, David Grover and Judith Butler about gender have been used to prove the hypothesis.

Feminist theory has assumed that there is some existing identity, understood through the category of women, who not only initiates feminist interests and goals within discourse, but constitutes the subject for whom political representation is pursued. But politics and representation are controversial terms. On the one had, representation serves as the operative term within a political process that seeks to extend visibility and legitimacy to women as political subjects. On the other hand, representation is the normative function of a language which is said either to reveal or to distort what is assumed to be true about the category of women. For feminist theory, the development of a language that fully or adequately represents women has seemed necessary to foster the political visibility of women. This has seemed obviously important considering the pervasive cultural condition in which women's lives were either misrepresented or not represented at all.

Gender is apt to sound hollow, insubstantial, lacking in psychic depth, but Butler's point is that ultimately gender is only as solid as the social and cultural practices that constitute it over time. Butler reveals: "Gender ought not to be

construed as a stable identity', writer Judith Butler. Instead, it should be seen as an 'effect', the mundane product of regularly repeated 'bodily gestures, movements, and style of various kinds' that create the impression of an abiding gendered self' (140). Butler calls this impression an 'illusion' because she wants to underline the tenuous way in which gender is routinely realized through those performances that allow it to be identified or recognized for what it performances that are open to disruption, unexpected variation and transformation.

In her book *Gender Trouble*, Judith Butler has argued that gender is a symbolic form of public action' whose recurrence allows for our recognition as desiring and desirable subjects. For butler:

Gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition facts. The effect of gender is produced through the stylization of the body and hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self. (140).

According to Butler's theatrical metaphor, gender is fragile, provisional, unstable, the sum total of its appearances rather than the expression of a unifying core, Masculinity or femininity come in many transient guises, all of them in some measure unfinished or incomplete.

As this book is written in the memoir form which includes in different life experience of the protagonist which the past living in different places especially in Paris. For him, Paris is such a place where he can explore his career as a writer. He focuses the power of gender for creating an artist. The memoir is a collection of the relationship with different female gender of a protagonist and his continuous process

of writing. The relationship with Zelda and Gertrude Stein clearly depicts the gender roles for creating the art in life of memoirist. "the protagonist of the memoir is the narrator who depicts the masculinity power for creating. The high rank in the society. The memoir specially shows the relationship of the protagonist with other gender and his experience about with them.

The purpose of research is to probe the element of gender studies in the memoir. It shows the relationship between the protagonist and other female character creating the fine art. The aim of the research is to probe the power of masculinity for creating the memoir in the form of memoir. This research especially focuses on the studies of gender roles. The research talks about male-female relationship as a gender studies. It is about the upheaval of the man-woman relationship. It mainly quest about the gender relationship in the memoir. The memoir focuses about the interdependence relationship between the male and female.

Some commentators have questioned whether one's choice of sexual partner should be regarded as the single most important index of who one is. In the worlds of Judith Butler's forceful disclaimer:

The prospect of being anything, even for pay, has always produced in me a certain anxiety, for 'to be, lesbian seems to be more than a simple injunction to become who or what I already am, and in no way does it settle the anxiety for me to say that this is "part" of what I am. To write or speak as a lesbian papers a paradoxical appearance of this 'I' one which feels neither true nor false. This is not to say that I will not appear at political occasions under the sing of lesbian, but that I would like to have it permanently unclear what precisely that sign signifies.

(140)

The attractions of this position are considerable. It invites one to break free from the stigmatizing logic of gender differences, to stop thinking of one's gender as some sort of fixed core or essence. Since the publication of this memoir, the critics have commented about the memoir *A Moveable Feast* from different perspectives. About the form of the memoir, Carl Reiner comments:

A Moveable Feast is remarkable for its form. by a selective arrangement of short sketches and scenes, Hemingway moves from a day at the race track at Enghein a morning of writing at the café, the Closerie des Lilas, to a conversation with Gertrude Stein, to skiing in the voralberg in Austria. This fragmented, shifting arrangement gives to the memoirs, hardly over to hundred pages, a sense of density and complexity that would not have been expected. The book has, finally, a unity of effect which result from its having been written in the light of a single, sharp emotion-for the years recalled are those of Hemingway's great apprenticeship. (6)

The memoirist Hemingway has described the events of life in a clear manner. He gives the details of short sketches and scenes such as: writing at the café, talking with Gertrude Stein, skiing in Voralberg of Austria. He has used the techniques of fragmentation and shifting arrangement.

Similarly, Tamara Strauss reveals about the autobiographical elements of the memoir. She argues:

Though often containing gorgeous prose, Hemingway's *A Moveable Feast* has a clear agenda. The book treats Hemingway's life in Paris from 1921. Although the book clearly is autobiographical, in the preface, Hemingway, after explaining that several items were left out

of his memoir, then suggests, rather coyly, that if the reader prefers, this book may be regarded as fiction and adds, but there is always the chance that such a book of fiction may throw some light on what has been written. (5)

For Strauss, the book is autobiographical one since it presents the writer's life in Paris in the early 20th century. She further argues that readers may consider this text as a fiction if they prefer.

The memoir *A Moveable Feast* presents Hemingway's life in Paris from 1921 to 1926. It is regarded as an autobiographical work of Hemingway. He reveals that the memoir *A Moveable Feast* can be a fictions work. Tishani Doshi says:

In *A Moveable Feast*, Ernest Hemingway presents vivid and interesting observation on his days struggling to make it in post WWI Paris. Interacting with other writers described by Gertrude Stein as being members of the lost generation, *A Moveable Feast* shows a young Hemingway defining himself as a different kind of writer. The connections to *The Sun Also Rises* are readily apparent, However, Hemingway's thoughts about art and his writing are relevant to all his memoirs and short stories. (27)

Hemingway's memoir gives an account of French capital city Paris. The memoir, *A Moveable Feast* shows him as a different type of writer. The readers find the attachment of the author with art.

In the preface to *A Moveable Feast*, Hemingway remarks casually that if the reader prefers, this book may be regarded as fiction --and, indeed, fact or fiction, it doesn't matter, for his slim memoir of Paris in the 1920 is as enchanting as anything made up and has become the stuff of legend. paris in the '20s Hemingway and his first

wife, Hadley, lived happily on \$5 a day and still had money for drinks at the Closerie des Lias, skiing in the Alps, and fishing trips to Spain. On every corner and at every café table, there were the most extraordinary people living wonderful lives and telling fantastic stories. Gertrude Stein invited Hemingway to come every afternoon and sip "fragrant, colorless alcohols" and chat amid her great pictures. He taught Ezra Pound how to box, gossiped with James Joyce, caroused with the fatally insecure Scott Fitzgerald (the acid portraits of him and his wife, Zelda, are notorious). Meanwhile, Hemingway invented a new way of writing based on this simple premise.

A Moveable Feast describes the lifestyle of Hemingway. Hemingway and his first wife Hadley lived a happy life by fishing trips to Spain and skiing in the Alps. They used to meet Gertrude Stein, Ezra Pound, James Joyce.

Hemingway beautifully captures the fragile magic of a special time and place, and he manages to be nostalgic without hitting any false notes of sentimentality. "This is how Paris was in the early days when we were very poor and very happy," he concludes. Originally published in 1964, three years after his suicide, *A Moveable Feast* was the first of his posthumous books and remains the best. The memoirist Hemingway has narrated the special time and place in his life. He gives an account of Paris in the early days. The memoir *A Moveable Feast* was published in 1964.

Thus, different critics have interpreted the memoir from different perspective but the issue of gender has been explored in the text. In this way, the topic is a newer one and remains unfulfilled by the previous critics and researchers.

II. Problematization of Conventional Gender Roles in Hemingway's

A Moveable Feast

A Moveable Feast is Hemingway's memoir of his life in Paris in the 1920s while he was in his twenties. Hemingway wrote it when he was a successful man, about the experience of being a young man, who was not yet successful. However, he was writing and happy in love with his wife. It is very personal but in the most generous way how his life is concerned with his wife and other female characters. *A Moveable Feast* is an episodic book, with short chapters devoted to various people, themes, and locations important to Hemingway during the period he and Hadley lived in Paris from 1921 to 1926. The book is roughly chronological, beginning when Hemingway and Hadley first arrive in Paris and ending when Hemingway has an affair and their marriage begins to fall apart.

Sara Suleri observes that current feminist discourse is embedded with questions of identity formation. This view leads to the debates between essentialism and conversation or distinctions between situated and universal knowledge. For her, the feminism is:

Still prepared to grant an uneasy Selfhood to voice is that is best described as the property of "postcolonial women" whether this voice represents perspectives as divergent as the African American, or the post-colonial culture location, its imbrications of race and gender are accorded an iconicity that altogether too good to be true. (58)

The concept of feminism is very much fascinating in this regard. The creation of icon through the subversion role of race and gender is the women's identity, which is inappropriate. In this regard, there is the formation of identity, which is arranged in an overlapping manner and there is a chance of subversion gender role in western

notions. About the female Hemingway says, “A girl came in the café and sat by herself at a table near the window. She was very pretty with a face fresh as a newly minted coin if they minted coins in smooth flesh with rain freshened skin, and her hair was black as a crow's wing and cut sharply and diagonally across her cheek. (3)”

Here, the girl is considered as a beautiful object. This is the patriarchal tendency of the society to look at females from the point of view of their physical beauty not on the basis of their intellectual quality.

Sadie Jones views *A Moveable Feast* as the experience of his young life and his relationship with the women what made him a successful writer. He points:

Hemingway's memoir of his life in Paris in the 1920s, and I read it while I was living in Paris in my twenties. It is a short, perfect book.

Hemingway wrote it when he was a successful man, about the experience of being a young man, who was not yet successful, but who was writing and happy and in love with his wife. It is very personal but in the most generous way, and when you read it you're not observing self-indulgence. (24)

Hemingway investigates various gender roles assigned to women who were living in the male dominated-patriarchal world. Each story in this memoir shares a common theme associated his life with different women and their relationship with the males. He admires the physicality of the woman who first approaches him while he was living in the café in Paris.

Cafes are a hugely important part of the book, and much of the action takes place within them. Hemingway explains that there are many different types of cafes in Paris, some pleasant and some repellent, some private and some social. Hemingway frequents different cafes based on his mood, sometimes going to them in order to

work in sometimes to socialize over food and drinks. While working, he orders a café crème or sometimes an alcoholic drink and he watches the people around him.

Various people inspire Hemingway as he writes and says, " I have seen you, beauty, and you belong to me now , whoever you are waiting for and if I have never see you again, I thought , You belong to me and all Paris belongs to me and I belong to this notebook and pencil" (3).

Hemingway feels that he sees the beautiful women when he starts to write and he feels she belongs to him and even the young man who, despite harassing Hemingway, builds Hemingway's momentum as he writes, the café culture in Paris highlights the way in which art, work pleasure, socializing, and critique are all mixed together, creating a vibrant culture that straddles the public and private spheres. Although not everything that takes place in cafes in a positive memory, Hemingway's depiction of the café culture of Paris at the time is deeply associated with the beautiful woman belonged to him for his creative arts.

For Hemingway, the distinct act of writing, drinking, and watching the girl all become connected, creating a sense of momentum that pushes him forward until the story is complete. The comparison between finishing writing the story and having sex highlights the sensual, erotic nature of the scene in the café. He says, "I have seen, beauty, and you belong to me now, whoever you are waiting for and if I never see you again, I thought. You belong to me and you all Paris belong to me and I belong to this notebook and this pencil" (3). Hemingway has taken her beautifully as she belonged to him. She is as important to him as the pencil and notebook are important to him. So he asserts with her in his every moments. He further admires her, "I thought of what a warm and affectionate friend Miss Stein had been and how beautifully she had spoken of Apollinaire" (19). He admires her presence as a great support for his life.

Hemingway diligently records the minor, often inexplicable changes in mood that accompany ordinary existence. This passage illustrates the way in which our moods are connected to our surroundings, and it shows that places, objects, and people can influence his emotions in surprising ways. Hemingway was not only happy to see a beautiful woman in the café while writing, but also he feels sad. He says, " I read the last paragraph and then I looked up and looked for the girl and she had gone. I hope she has gone with a good man, I thought. But I felt sad,"(3). Hemingway conveys his points that he could not write in the absence of the female. He takes Stein as his great friend who says his wife, "You know, Gertrude is nice, anyway" (19). He is too much devoted to Gertrude Stein.

Hemingway goes to the muse du Luxembourg every day to look at the impressionist paintings by Cezanne, and Monet. He feels that Cezanne's paintings are teaching him about writing, but that he is "not articulate enough" (8) to put this lesson into words. After the museum, Hemingway goes to see Gertrude Stein at 27 rue de Fleurus. Stein and the friend she lives with are "very cordial and friendly," (8) and their apartment, which is full of paintings, resembles a museum. Sadie points out the memoir:

This is a time when many artist and authors are living in Paris, and Hemingway writes about his encounters and friendships with Ezra Pound, Ford Maddox Ford, Gertrude Stein and F. Scott Fitzgerald. A large portion of the book is taken to describe Fitzgerald and his wife Zelda in particular. Hemingway closes the period of tie he writes about at the time he begins an affair with a young woman, who he associates with the wave of "rich" people who discover Paris changing it for him forever. (73)

This shows that, to a large extent, Stein's companionship as a host makes him the architect of the moveable feast. Her presence with Hemingway shows that his writing career is associated with gender role.

Similarly, Bederman highlights over the gender issues in the text. He argues that gender plays great role in the area of civilization. He points out:

Gender is an essential component of civilization, for extreme sexual difference was seen as a hallmark of civilization's advancement. That is men and women are almost identical, but civilized races have evolved the sexual differences celebrated in the middle-class's doctrine of "separate spheres." Civilized women were "womanly" spiritual, motherly, dedicated to the home. And civilized white men were the most, manly ever evolved firm of character, self-controlled, protectors of women and children. (213)

The above lines focus on the separate identities and their roles between masculine and feminine spheres proved to be one of the greatest contributors to the middle class male identity crisis. So gender role is essential in creating masculine value.

Hemingway notes that Stein looks like an Italian peasant woman and that she has "lovely, thick, alive immigrant hair" (8). He adds that she talks a lot, particularly about people and places. Her partner Alice Toklas is "Small and dark with hair cut like Joan of Arc" (8). Toklas tells Hemingway that she talks to the wives. He says, his wife Hadley and the wives are only "tolerated" (9). However, they nonetheless enjoy their visits at 27 rue de Fleurus. At one point, Stein and Toklas come to visit the Hemingway's at their apartment, and Stein tells Hemingway's story up in Michigan. She argues that the story is like a picture that the painter isn't able to hang and which nobody will buy. Hemingway protests as he avoids arguing with his elders. He adds

that "Stein is very intelligent and that she has been encouraging him to give up journalism" (15). She enjoys the power she projected over people. Hemingway sees "her as a self-serving, self-satisfied crone" (16). However, he still makes her seem somehow likable which seems to a closer to the gender role for his entire satisfaction.

Feminist theorists conceptualize sexual difference to women's advantage; however for literary criticism shifted its focus on the reading of texts by women. Literary studies emphasized distinctive features of female texts and traced lines of influence connection women in fertile and partially autonomous tradition. Feminist critical attention has shifted from recovering a lost tradition to discovering the terms of confrontation with the dominant tradition.

Stein plays both a traditional and unconventional role in Hemingway's life. He feels her:

Miss Stein was very big but not tall and was heavily built like a peasant woman. She had beautiful eyes and a strong German Jewish face that also could have . . . and she reminded me of a northern Italian peasant woman with her clothes, her mobile face and her lovely, thick, alive immigrant hair which she wore put up in the same way she had probably worn it in college. She talked all the time and at first it was about people and places (8).

Stein serves Hemingway as mentor, providing both hospitality and wise advice about Hemingway's career. Her relationship with Toklas also appears to be more like a straight marriage than a lesbian relationship, with an exaggerated sense of traditional gender roles of "husband" and "wife". However, this is undermined by the fact that Stein is a woman, which subverts the expected dynamics of both husband/wife and mentor/mentee.

Stein also teaches the Hemingway's about buying art. She advises them to avoid spending money on clothes in order to be able to afford art. She says, " But it's not you buying clothes so much. It's your wife always. It's women's clothes that are expensive" (10). She warns that Hemingway should be careful that Hadley doesn't spend too much money on clothes, as women's clothes are more expensive.

Hemingway further shows the role of the gender for the contemporary society in the lost generation period. Gender experimentations during the lost generation led to how we view gender roles in contemporary relationships. Just as Jake and Robert view Brett and Maria as partners rather than gender subordinate respectively, women and men of contemporary society should consider the possibility that blurred gender roles actually lead to a more progressive society. Hemingway noted the value of men and women working together to create an improved society. Particularly after a war disaster, the challenge of traditionalist, Victorian gender hierarchies by the "lost Generation" led to improved sexual and friendly relationships between men and women.

Stein is from the lost generation, yet has a more open-minded and progressive view of sexuality. He says, "Miss Stein thought that I was too uneducated about sex and I must admit that had certain prejudices against homosexuality since I knew its more primitive aspects" (11). Hemingway, meanwhile, is more conservative and evidently fearful of male homosexuality in particular, believing it is something that he needs to defend himself from. Moreover, Hemingway has a more traditional relationship with Hadley than Stein seems to believe is warranted. Hemingway's comment that Stein wants to lure him of loving of his wife is a play full inversion of the idea that homosexuality is an illness that needs to be cured.

Sylvia, another woman like Stein, believed that Hemingway will go on to find great success—a belief that obviously turns out to be correct. He says:

Sylvia had a lively, sharply sculpted face, brown eyes that were as alive as a small animal's and as gay as a young girl's, and wavy brown hair that was brushed back from her fine forehead and cut thick below her ears and at the line of the collar of the brown velvet jacket she wore. She had pretty legs and she was kind, cheerful and interested, and loved to make jokes and gossip. No one that I ever knew was nicer to me. (20)

Hemingway was also impressed to see the beautiful woman Sylvia who is lovely, kind and cheerful. She plays a vital role to support for his writing career. She helped him with money to deposit and get some book from the library. He says "She told me I could pay the deposit anytime I had the money and made me out a card and said I could take as many books as I wished" (20). Hemingway does not have enough money to buy books so he used the rental library of Shakespeare and Company, a bookstore owned by Sylvia Beach. Hemingway views Sylvia as a pretty, kind, cheerful and interested, and lovely. Hemingway adds that she kinder to him than anyone else he know. It shows an assertion of true gender role in the life of Hemingway.

This scene highlights a less blissful side to Hemingway and Hadley's marriage. In this matter, Germaine Greer says in her book *The Female Enoch (1970)*, "marriage has become a bondage that restricts women from realizing her independent self. It has been defined by men as a legal authority over women" (75). She defines marriage as the legal union between men and women for the satisfaction of life.

While Hemingway is happy to live in poverty as he enriched by the satisfaction found in his work, he feels guilty about not being able to provide a better life for Hadley. At the same time, he implies that to a certain extent they have a kind of "mind over matter" (28) power over their material circumstances. Although they must deal with the reality of their impoverishment, they are also able to pretend not to be poor as a result of the fact that they can still live an enjoyable life in Paris. Hemingway says, "It had never seemed strange to me to wear sweatshirts for underwear to keep warm. It only seemed odd to the rich. We ate well and cheaply and drink well and cheaply and slept well and warm together and loved each other" (29). It reveals that they are sustained by their love for each other, which makes them forget their lack of money asserting the gender roles.

Hemingway and Hadley are lucky in their lives despite their challenging circumstances and lack of money. They manage to create happiness and good fortune to live a fun and even luxurious life together in Paris. The arrival of spring further underlines Hadley and Hemingway's good fortune. They talk about memories of times spend with their friend Chink, Hadley says she remembers Hemingway and Chink discussing how to write in a way that is true rather than descriptive. Hadley says that she was "included in all the conversations, unlike being a wife at Miss Stein's" (32). They discuss the food they ate and the wine they drink and they say that they will "always miss Chink in the winter and the spring"(32). Hemingway explains, "Chink was a professional soldier"(32) whom Hemingway met in Italy, and who is Hemingway's "best friend." Hadley says that his wife Hadley has a important role to make him feel happy and lucky as he says " You said we were lucky today. Of course we were. But we had very good advice and information" (33). In this sense, we can say that Hemingway and his wife are too lucky and that she hope Chink will come to

visit them. She adds: "he will take care of us"(33). These remarks are enough to point that there was a great gender role in the contemporary society for the existence of the people during Hemingway's period. The critic Amy M. Blackstone in his essay

“Gender Role and Society” says:

Gender roles are based on the different expectations that individuals, group, and societies have of individuals based on their sex and based on each society's values and beliefs about gender. Gender roles are the product of the interactions between individuals and their environments, and they give individuals cues about what sort of behavior is believed to be appropriate for what sex" (124).

So, appropriate gender roles are defined according to a society's beliefs about differences between the sexes. Hemingway vividly portrays the women figure their role in writing books wherever he goes. He met and came to know in Paris. He relates his relationship with the sometimes difficult Gertrude Stein and his respect for Ezra Pound. He describes the kindness of Sylvia Beach, the proprietor of Shakespeare and Company, a bookstore where many of the expatriate community congregate, including James Joyce.

"Gender roles can be linked to expectations of Males and Females in realms outside of the family as well, such as work" (Williams 1995). In the workplace, men and women are often expected to perform different tasks and occupy different roles based on their sex (Kanter 1977). Even in the early twenty-first century, many corporations operate from a perspective that favors traditional beliefs about gender roles by, for example, offering parental leave benefits only to mothers and denying such benefits to fathers. In addition, because the traditional perspective toward gender role remains predominant in many corporations, the positions that women and men

hold within corporations are often segregated by sex. Women are more likely to be expected to work as secretaries, and men are more likely to be expected to work as managers and executives. Also, men are presumed to be more ambitious and task oriented in their work, while women are presumed to be more interested in and concerned about their relationship with others at work.

Hemingway and Stein's relationship is simultaneously deeply serious and rather light-hearted. Both figures take themselves, their work, and the arts in general very seriously. He says, "at the same time, Stein's unusual way of thinking can be rather comic, which coheres with her preference for only wanting to talk about strange and comic things" (35). He further says, "Much of Stein's advice to Hemingway seems to deliberately distort or subvert conventional ways of thinking, for example, when she tells him not to read Huxley because he is a dead man" (42). Hemingway, meanwhile, seems to think in a more rational and practical way, as is made clear by his rules for writing.

He reads books by Aldous Huxley, D.H. Lawrence, and other from Sylvia's collection. Stein objects to Hemingway reading Huxley, claiming that he is a "dead man" (42). She advises Hemingway to read only "what is truly good or what is frankly bad" (43). She emphasizes that Huxley is inflated trash and asks Hemingway why he reads it. Hemingway reads all of them as the source of inspiration for his better writing career. He is also suggested by them which clearly show the dynamic role of the women in developing his career.

Hemingway's portrayal of Gertrude Stein suggests she is the product of contradictory attributes. She is a loyal and generous mentor to Hemingway, but seems to have a fickle and competitive attitude to other writers like Joyce and Pound. She prides herself on her taste in art and literature. He says to Stein, "Suppose you wanted

to be a writer and felt it in every part of your body and it just wouldn't come" (53). It shows Hemingway's acceptance for the gender role in making him a writer. And while her entire life revolves around the production and critique of art, she often prefers to discuss artists as people rather than discussing their work.

Hemingway also describes a meeting at the Lilas café with the English writer Ford Madox Ford, which provides a glimpse into the complex social dynamics of the expatriate literary circle in Paris. Hemingway's relationship with Ford reflects Hemingway's general sense of gender of both female and male of his own generation, other writers, and the legacy of the war. While Ford suffered mental health problems prior to the war, many veterans developed that caused them to behave in an erratic manner. He says, "I felt badly that Ford had been rude to him, as, being a young man who was commencing his education, I had a high regard for him as an older writer. This is not understandable now but in those days it was a common occurrence" (*A Moveable Feast*, (49).

Ford is a remarkably different figure from Gertrude Stein: Stein exerts a powerful and disciplined presence, while Ford seems vulnerable and erratic. Both writers, however, give Hemingway advice that is difficult to decode, that clearly reveals the gender role in a rational way. Hemingway talks about his wife's role in his life. He is proud of himself for working hard and feels confident that he and Hadley can live a reasonably easy, enjoyable lifestyle on the small amount of income he earns as a writer.

Seemingly, it is more important for Hemingway about the people he meets and communicates with on a regular basis than it is about just himself. Hemingway may have defined himself by those who surrounded him. His writing was extremely important to him, but it also appears that the female characters with whom he is

associated also play an important role in how he wanted to be remembered. He makes it very clear to the reader who he likes and who he dislikes. Hemingway introduces another person Ezra Pound. Hemingway is fond of Pound and speaks highly of him, although he disagrees with him about artwork and people:

I kept my mouth shut about things I did not like. If a man liked his friend's painting or writing, I thought it was probably like those people who like their families, and it was not polite to criticize families, your own or those by marriage, but it is easier with bad painters because they do not do terrible things and make intimate harm as families can do. (114)

This shows that Hemingway learnt a lesson from his friend Ezra Pound for his career though Pound criticized his own families. However, he did not harm his family which shows that family support is necessary for their career.

Hemingway focuses his friendship with Gertrude Stein time and again which is documented unexpectedly. He points,

Gertrude was strange enough. We had become very good friends and I had done a number of practical things for her such as getting her long book started as a serial with Ford and helping type the manuscript and reading her proof and we were getting to be better friends than I could ever wish to be. (67)

For Stein and Hemingway, it seems their friendship was better and more practical for the things they did. He further says, "But I could never make friends again truly, neither in my heart nor in my head. When you cannot make friends any more in your head is the worst. But it was more complicated than that" (123). Though Hemingway's ending is ambiguous and left unexplained, he is never outright nasty towards Stein,

but their friendship absolutely changed who has played vital role in his life. Stein and Hemingway had a strong friendship. He knew that Stein had a female lover before but he decides to highlight that detail as an unforgiveable flaw. Hemingway looks for flaws in others in order to promote himself and has no problems sharing intimate details about others with his reader.

Hemingway and Fitzgerald agree to take a trip to Lyon, and Hemingway is excited for it. However, everything goes wrong including Fitzgerald not showing up at the train station to meet Hemingway, Hemingway not finding Fitzgerald initially in Lyon, spending too much on meals, experiencing mechanical problems on the ride home, raining, and Fitzgerald falling ill, though Hemingway believes the sickness is fabricated. By the end of the trip, Hemingway is happy to be home with his wife and vows never to take a trip with someone he does not love again (174). Overall, the story of the trip is amusing, and it is a tale of what can go wrong. The personalities of Hemingway and Fitzgerald are vastly different, which makes for a comic thing.

Hemingway also has a good relationship with both Hadley and Fitzgerald. When discussing the trip with Hadley, both Hemingway and Hadley agree that although the trip was horrible, they had several trips together to look forward to and that they were very lucky, regardless of the fact that they were not wealthy like Fitzgerald, "We both touched wood on the café table and the waiter came to see what it was we wanted. But what we wanted not he , nor anyone else, nor knocking on wood or on marble, as this café table-top was, could ever bring us. But we did not know it that night and we were happy" (174). Failing to knock on wood is mentioned which also refers to Hemingway's relationship with Hadley. In this case, Hemingway changes his stance slightly to allude to both Hemingway and Hadley not being entirely happy in their present situation. They think they are happy that night, but

Hemingway's comment that nothing could ever bring them what they wanted foreshadows that their lives are about dramatically change.

Hemingway also talks about Fitzgerald's wife, Zelda. Fitzgerald and Zelda have a volatile relationship. They adored one another, but they were also jealous of one another and sometimes strived to make each other suspicious:

But the way things were going, he was lucky to get any work done at all. Zelda did not encourage the people who were chasing her and she had nothing to do with them, she said. But it amused her and it made Scott Jealous and he had to go with her to the places. It destroyed his work, and she was more jealous of his work than anything. (180)

Hemingway comments on Scott and Zelda Fitzgerald. This character breakdown is different for Hemingway, though, because he writes about both Scott and Zelda.

Hemingway has a lot to say about their relationship and marriage, but says little about his own. This reveals the impact of gender role in Hemingway's life as a writer.

Fitzgerald solidifies that Hemingway meant to portray Fitzgerald in a negative way but there is no real purpose. He points to Fitzgerald, "You're O.K. there's nothing wrong with you" (113). Hemingway tries to convince Fitzgerald that there is nothing wrong with him. While meeting for lunch one day, Fitzgerald makes the comment, "Zelda said that the way I was built I could never make any woman happy and that was what upset her originally. She said it was a matter of measurements. I have never felt the same since she said that and I have to know truly" (113). It is difficult, yet comical, to imagine that two men spending the day trying to discover the acceptable size for the male anatomy. Hemingway further says, "There is one girls who has been very nice to me" (113). There seem a good relationship among Fitzgerald,

Hemingway and Zelda which also plays a vital gender role in Hemingway's writing career.

Hemingway discusses being poor, but happy, with his family. They went to Scrums in the wintertime and it was beautiful and fun. One of his friends was a German girl even whom he admires "she was a great mountain skier, small and beautifully build" (122). They loved to ski and eat and drink and read books and enjoyed the company of the other around them. Hemingway writes about what they did and saw and all of the people they interacted with; it seems like a perfect get-away and a very happy time. Hemingway writes, "During our last year in the mountains new people came deep into our lives and nothing was ever the same again" (123). In these lines, Hemingway self-reflects and helps the reader understand his feelings and thoughts as he ended his time in Paris:

When you have two people who love each other, are happy and gay and really good work is being done by one or both of them, people are drawn to them as surely as migrating birds are drawn at night to a powerful beacon. If the two people were constructed as the beacon, there would be little damage except to the birds. (124)

These lines portray Hemingway's attraction towards the good performance and understanding in his living in Paris. All his affairs with the people became the source of nourishments that he needed. Hemingway and Hadley believed they were happily married, but their foundation was cracked by new people entering their lives, which happened more with Hemingway's growing success and popularity. Hemingway describes the situation with Hadley and Pauline:

Then, instead of two of them and their child, there are three of them.

First it is stimulating and fun and it goes on that way for a while. All

things truly wicked start from an innocence. So you live day by day and enjoy what you have and do not worry. You lie and hate it and it destroys you and every day is more dangerous, but you live day to day as in a war. (125-126)

This is the revelation of Hemingway's most honest and heartfelt situation. He acknowledges a difficult time in his life and reflects that it was a situation that began innocently and turned wicked. He does not comment on the others involved or place blame on anyone, but he simply describes his feelings and what he thinks once he is years removed. The ending to the memoir is rather apologetic towards Hadley and how their relationship ended. He remembers her as beautiful and elegant. He says in his last memoir, "There is never any ending to Paris and the memory of each person who has lived in it differs from that of any other" (127). With the statement, Hemingway is sharing his thoughts and experiences of Paris in the 1920s which are associated to the people like Gertrude Stein, Sylvia, Hadley, Fitzgerald and Zelda as the important people he finds his way around Paris and the world of literature that shape and influence his thoughts and writing.

Hemingway did not represent himself in the best way throughout his memoir, but he told an honest story that sheds information on his state of mind and how he felt about his own status as a writer. They come from his memory or his imagination, and they are what he wanted to share. There are disputes about what he wrote compared with Mary's additions, but for the most part we can say that these ideas belong to Hemingway. He does self-reflect and intentionally allows seeing his inner thoughts and feelings on events from the past. He also defines his Paris experience by the people surrounding him mostly about Gertrude Stein. Hemingway outlived most of the people mentioned in his memoir so perhaps he felt that his recollection of stories,

no matter how personal or humiliating could do no harm. When Hemingway wrote the majority of *A Moveable Feast*, he was not at the happiest point in his life.

Throughout the memoir, Hemingway revolves the subject of gender role either around his self-confidence, his writing, or his longing for his early Paris days. Without knowing the background on his life and how his life ended, it is easy to overlook the self-reflection that is threaded throughout the entire book. He wrote an uncensored, unapologetic version of his time in Paris that speaks on the fragile mental state he experienced in his life. With nearly all of his contemporaries dead, Hemingway had nothing preventing him from writing a candid recollection of his experience in Paris. Thus he simultaneously provides his assertion to the male-female characters with insight on his personal thoughts through the gender perspectives

III. Masculinity as a Social Problem: A Conclusion

This research has studied the gender role by evaluating the characters of Hemingway's *A Moveable Feast* in traditional male's point of view. Hemingway overviews all the female characters associated with him. I have analyzed the text in both male and female perspectives in order to determine whether or not Hemingway is in fact a sexist. I have presented arguments for both sides, not only to dispel the notions of him as a pure sexist but also to raise enough concerns to qualify him from the ranks of feminism. An eccentric author of bold statements and creator of controversy, Hemingway includes both worlds of gender roles without fitting into either, by landing himself in the troublesome point between sexism and feminism.

Hemingway's *A moveable Feast*, focuses on the men and woman relationship as a real person concerning his own experiences. For Hemingway, the distinct act of writing, drinking, and watching the girl all become connected, creating a sense of momentum that pushes him forward until the story is complete. His writing was extremely important to him, but it also appears that the female characters with whom he is associated play an important role in his writing career.

This research studies Hemingway turns on an assumption that constructions of gender roles are malleable, unstable. The writers whose writings many critics have considered offensive to women and sexual minorities. In the course of writing this thesis, I have found that the characters in his works encountered problems with traditional gender roles and binaries in the male dominated society. In order to grasp how the gender binaries affected Hemingway's characters, I felt that I had to look at a range his works, that is, works early and late, popular and unpopular.

After analyzing the text, I found that the critics labeling Hemingway as a writer who did not read into the complexities of his representations of gender. The

first chapter revealed how the male and female characters in *A Moveable Feast* found that the gender roles for Hemingway's writing career in the World War I societal and cultural landscapes. In fact, traditional gender aspects promoted their societal progress. The second chapter explored the male protagonists in *A Moveable Feast*, which led to the conclusion that Hemingway created a multi-gendered society as a character that exposed the male protagonists' anxiety about their masculinity as defined by gender binaries. Finally, the research has countered the critics' reading of Hemingway by exploring his powerful female characters in *A Moveable Feast* who battle the heteronormativity of gender binaries by exhibiting behavior not traditionally thought as female. Through the three chapters, I have argued that although Hemingway did not specifically find a language to articulate his dismantling of gender roles, he designed his characters in such a way that they see gender binaries as a constraint on their happiness and progress. The characters' realization of gender roles is increasingly unstable.

This research depicts the idea of assertion of conventional gender roles by associating Hemingway's affairs with the women while he was living in Paris. He was sexually stable and healthy person in his circle. He was having an affair with Hemingway meets the American journalist Pauline Pfeiffer, with whom he begins an affair. In Paris the Hemingway's befriended a woman named Pauline Pfeiffer, a fashion reporter who sometimes traveled with the couple. She and Ernest began an affair. Hadley divorced him in 1927, and a few months later he and Pauline married. In his memoir, Hemingway blamed Pauline for seducing him, saying that a ploy of befriending a woman in order to steal her husband was "the oldest trick there is" (132). It might have been an old trick, but it was one that Hemingway fell for more than once in his lifetime.

This marks the start of a new era in his life in Paris- which necessarily brings this memoir, which documents the now-previous era, to a close. Hemingway's preface to this book states that it may be read as fiction if the reader so desires and that fiction sometimes sheds light on the truth. *A Moveable Feast*, which is a fiction also provides the punctual description of the social affairs and gender relationships of sophisticated Parisian life during Hemingway's sojourn in Paris by 1920s.

I hope that both literary, gender, and queer scholars keep interrogating Hemingway's psyche by analyzing his works. I believe that not only Hemingway, but also many great writers all over the world provide evidence for gender as increasingly unstable and fluid. In order to achieve a non-discriminating society concerning gender and sexuality, studies must continue to educate the public on such matters. Hopefully, education will lead to acceptance of multiple genders and sexualities, which will create an increasing amount of modernized, progressive societies.

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