

TRIBHUVAN UNIVERSITY

**Reinforcement of Masculinity in Ernest Hemingway's *Green Hills of Africa***

**A Thesis Submitted to the Central Department of English  
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**Letter of Recommendation**

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**Approval Letter**

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### **Abstract**

The present research on *Green Hills of Africa* by Ernest Hemingway attempts to show a vivid portrayal of masculinity, especially by the narrator along with his companions in safari. In particular it explores the masculinity showed by the novelist and his friends either in hunting of the animals or in the creation of literary works. In simple terms, the novel involves hunting competition among the characters on the basis of the number of animals or the size of their horns that is a symbol of pride for the hunters. So hunting animals and its passion is taken as a trophy of hunting. Not only this to prove himself superior he provides criticism of American writers. He even express his worry about the slaughter of the animals and its affect on environment. But instantly again, he appreciates his hunting skills. His masculinity compels him to prove himself superior through the sport of big game "hunting". Such tendency exhibits the importance of the heroism and personal success in modern world motivated by masculinity.

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### **I. Hemingway's *Green Hills of Africa*: Masculinity, Power and Superiority**

Ernest Hemingway's *Green Hills of Africa*, an exemplary book in a tradition of true narratives explores the masculinity showed by the narrator and his friends either in the hunting of animals or in creation of literary works. The narrative combines a report about hunters in competitive quest of big game, subjective thoughts on literature, and Hemingway's conscious and unconscious self-revelations. The narrator takes hunting animals and its passion as a trophy of masculinity. His masculinity compels him to prove himself superior through the sport of big game "hunting". Such tendency exhibits the importance of heroism and personal success in the modern world motivated by masculinity.

In 1964, novelist Ernest Hemingway was busy creating the virile image in literary works that was to distinguish him among his contemporaries as a man who lived the adventurous and dangerous life about which he wrote. With his second wife, Pauline, Hemingway set off that year for an African Safari. Despite their success, Hemingway felt continual pangs of disappointment and even envy as his friend Charles Thompson almost always bested him in whatever they hunted. On the positive side for the novelist was his encounter with the country itself. He had never seen anything like Africa, with its wide expanses, its teeming game preserves, and its wide skies and unusual foliage. Even the American west, with its Great Plains and the Rockies was not quite the same. He could not recall having read anything that describes the land or the hunting experiences of hunting in Africa that prepared him for the exhilaration he felt during his weeks on the Serengeti and the beautiful hillsides of the Dark Continent partly as a means of remedying what he perceived as a deficiency in the life about the land and the hunt and partly to take advantage of his experiences as a means of furthering his own career as a writer.

The plot moves from Hemingway's failure in the early part of the hunt to capture a worthy prize to his eventual success in begging a truly remarkable sable antelope buck,

whose horns make a trophy of which any man can be proud. Unfortunately of Hemingway, Karl's sable-like his kudu and his rhino- outside those of the writers. Hemingway spends considerable time explaining how the competitive spirit motivates a man such as himself, and how those who do not share the spirit of adventure and competition are missing out on a vital part of human life.

Acquiring and displaying trophies through hunting, Hemingway creates a relationship with other men that are profoundly sexual in the sense that it informs the construction of a masculine self accurately measurable against the others "manhood". Horns, Fish and rifle stands in far a phallic power that in turn represents the authority, toughness and prowess of the inner man. The trophy thus becomes a complex trope for the construction of masculine identity. The novelist always tries to impose his superiority throughout the novel either in hunting or in creation of literary works. Not only this, the narrator being a white man never skips a chance to prove himself and his culture advanced in comparison to the natives. Thus, the book ethics involves not only the hunting of the animals but also doing one's best to be civilized and to make the natives civilized in the midst of the struggle to best one's hunting companions.

Hemingway criticizes his contemporary American writers for instance he gratuitously criticizes Gertrude Stein, though without naming her, for being a jealous and malicious. He furthermore criticizes his contemporary writers by saying that a great writer must have talent, discipline, disinterestedness and a firm conscience. He demeans his wife Pauline by calling her "girl" when he does not refer her as P.O.M. He imposes his superiority by ostentatiously letting her shoot first at the lion and then asserting that she killed it when everyone knows she missed. He continuously orders her to stay behind to avoid the dangers the men stalwartly confronts, but quite contrary he records her comments on one book. He praises a pretty native woman for being "very wifely" but then undresses her with his lecherous eyes. More general



disrespect for women surfaces when she labels male American writers Old Mother Hubbard's and female ones "Joan of Arc without the fighting" (215). In such a way, he separates females from the male criteria labeling them unfit. Such characteristics of the narrative make it as a masculinity text.

Roger Lancaster in his essay "Subject, Honor, Object, Shame" entails masochism as a matter of continuously asserting one's masculinity by ways of practices that show the self be active not passive. To maintain one's masculinity one must come out on top of other males in varied struggles of lives:

The routes of sexual use and pleasure thereby illuminate the pathways of male status and sexual power . . . . Boys likewise exhibit their virility by labeling one of their members and mimicking anal intercourse with him. The object of sex/power is the same in either case. Those who consistently lose out in the competition for male status, or who can be convinced to dispose themselves to sexual urges and status plays of other men, or who dissent from the strictures of manhood, or who, in spite of the stigma, discover pleasure in the passive sexual role or its social status: these men are made into cochones. And those who master the rules of conventional masculinity, or who desire pleasure through their use of another (stigmatized by that very pleasure in asexual position defined as subordinate) are made into machistas. (49-50)

The given narrative too exhibits power demonstration that the hunters have over the animals, the power that the foreigners have over the natives and the power that successful men have over unsuccessful men.

It has often been said of Hemingway that he always has to "win". *Green Hills of Africa* becomes further perplexing to readers because Hemingway doesn't seem to win in this

volume; in the last chapter he seems to lose out Karl's superior kudu. This is but does Hemingway really lose?

It depends upon what one considers the stakes of the stakes of the 'hunt' on the literal plains of Africa, Karl, of course, triumphs. His Kudu is larger. But the whole structure and rhetoric of the volume works to suggest that there is a higher plain than the literal. Even the name of the prize beast of prey suggests this ambiguity. Hemingway and Karl are not after the lion, or leopards- but Kudus, and in the dictionary is word is frequently next to the Greek derived "kudos" signifying "glory", "credit", and "praise". Pop keeps telling Hemingway, "You should hunt kudu alone" (209), a truth which Hemingway acknowledges; yet certainly irony exists in Hemingway's demurrals throughout the volume regarding not caring for "fame", as he hunts for kudu.

Karl is thus after Kudus, and Hemingway Kudus. Hemingway, as a seasoned hunter sees the "hunt" in its larger perspective-in greater dimension. He knows; and works to help the reader learn, that the greatest trophy of the hunt is not the literal head and horns, but the best memory of the experience and the potential of transforming that memory into a lusting work of art. The greatest trophy-is the work of art- and thus signifying this Hemingway clearly moves himself triumphant in this regard. Hemingway "wins" after all.

In chapter twelve, Hemingway achieves his own victory on the literal plain with his marvelous double killing of the kudus. He has seized a trophy just before the hunting expedition ends. But it is in the final, thirteenth chapter that he is really tested- with the disappearing sable. The challenge here comes on the greater plane of recall. It is a test of memory, and Hemingway once again triumphs.

The climatic tensions of this final "hunt" cannot be fully appreciated unless seen in the whole context of Hemingway's own efforts to recover from illness, and in the context of the analogous illness, he saw in America and in the arts in general which he keeps referring to

throughout the volume. Hemingway's own energies have been depleted by his bout with amoebic dysentery and he repeatedly sees the problem of the US and the literary community as one of lack of stamina, dedication and faith. As he says in his passage celebrating art's victory over time:

A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practiced the arts, and these now wish to cease their work because it is too lonely, too hard to do, and is not fashionable. (109)

The narrator achieves his aims through hard sufferings but for him it is a matter of prestige and self-satisfaction. Freud, too, defines erotogenic masochism as pleasure in pain.

The subject continuously fights with pains but gains pleasure and self-satisfaction in such a struggle. The narrator too deals with lots of sufferings in his expedition to Africa but eventually gets satisfaction in his hunting expedition as well as in creation of his other literary works:

It is very pleasant. Waking in the morning. I extend one foot and the boy places the sock on it. When I am ready I extend the other foot and he adjusts the other sock. I step from under the mosquito bar into my drawers which are held for me. Don't you think that is very marvelous? (21)

Thus, Hemingway yearns for victory either in hunting or in the creation of arts. He acts as a critique of English literary field. The narrative includes a long description of the contemporary writers and indirectly he wants to prove himself superior and victorious. This matches Reik's view who says that longing for victory is one of the prominent traits of masculinity:

The fantasies at the heart of masochism remain strictly unconscious and that they always express the same desire - the desire to be rewarded for good

behavior. Consequently, although they invariably dramatize the sufferings and defeats of the fantasizing subject, that is only to make the final victory appear all more glorious and triumphant. (30)

In such a way, the final victory is very important for masculinity. *Green Hills of Africa* as a masculinity text include such victory when Hemingway announces himself as glorious to create literary work through his hunting experience in Africa. In chapter thirteen, when the sable bull cannot be found, it becomes a test of both Hemingway's memory and faith. His test is made more difficult by the lack of faith of those around him Hemingway notes:

Everyone but M'Cola was losing faith in the bull. He was not there. He had disappeared. He had vanished. Perhaps he had never existed. Who could say he was a real bull? If I had not plucked the grass with the blood on it, I might have held them. Growing there with blood on it , it was evidence. Plucked, it meant nothing except to me and to M'Cola. (262)

These last two sentences are suggestive of the multiple dimensions of the volume. Most of the hunters (mankind) are tied to literal sensory data (fact); they will believe only the evidence of their causes. Only a few have the memory and faith to find meaning in the disembodied grass. Here, too, the reader sees Hemingway's willingness to pluck the grass (fact) from its foundation and let it go, just as he will later let the literal sable go as well. The sable is gone forever and Hemingway's diction is most revealing:

We found blood again (factual, sensory data). Then we hunted on our various theories of where the bull would go, but the country was too big and we had no luck . . . .I believe he kept right on travelling and went out of that country to the realm of memory and imaginative recall. (271)

Hemingway is left without the literal sable, but with something better- with this undefeated memory of the sable which he has turned into a lasting work of art.

Similarly masculinity in the narrative lies in the colonialism, imperialism, hegemony, risk taking activities and in the initiation of the narrator to possess power. The narrator is always seen very keen to handle power to prove one superior and one's own culture is considered to be superior. It is one of the most important traits of masculinity as included by R.W. Connel in his essay "The History of Masculinity":

Though some men died in duels, this was basically a symbolic definition of masculinity through violence. Real warfare became increasingly organized. The mass armies of the revolutionary and Napoleonic wars became standing conscript armies with permanent officer corps. Such corps, at first recruited from the gentry, became repositories of gentry codes of masculinity, the Prussian officer corps being the most famous example. (Hitler's generals in the 1940's were still mostly drawn from this background. But the social context was changed. The new officer corps were professionals, trained at military schools. Violence was now combined with rationality, with bureaucratic techniques of organizations and constant technological advance in weaponry and transport. (240)

Thus, masculinity in most cases lies in the violence prevalent in the society. *Green Hills of Africa* as a safari with hunting expedition too involves such violence throughout the narrative. Similarly, Tom Carrigan, Bob Connell and John Lee in their essay "Toward a New Sociology of Masculinity" indicate that masculinity involves the continuing process of mobilization, marginalization, contestation, resistance and subordination. Violence comes to constitute masculinity:

Phallic zing of the white male body and marking the black male as physically impotent. Such a construction of the white body as spectacle and the black male as spectator, activator of the look that empowers the white body, demonstrates the underlying representational paradigm of the interracial male bond. In this

construction, the white masculine body retains its privilege as the primary site of power while the black masculine role is forced to the margins of the scene. (101)

He wants to transform the natives his own cultures. He wants to civilize them. He also declares himself as a King.

Similarly, Robyn Weigman in his essay *Bond of (In) Difference* indicates masculinity as a culturally constructed “masculine” sexuality in which the white male body achieves power and privilege. Wiegman emphasizes how white men handle power over the native and how women are generally pictured in masculine literary works:

Relative to the total culture as a whole, the masculine persmality tends more to the predominance of instrumental interests, needs and functions, presumably in whatever social system both sexes are involved, while the feminine personality tends more to the primacy of expressive interests, needs and functions. We would expect, by and large, that other things being equal, men would assume technical, executive and “judicial” roles, women more supportive, integrative and tension-managing roles. (6)

Thus, above text exemplifies women role in masculinistic texts as supportive and integrative characters. *Green Hills of Africa* also has P.O.H., Hemingway’s wife as a subordinate character who is always present in the narrative to support the narrator.

However, his text has not been researched from the lens of orientalism, without which the complete understanding of the meaning of the text *The Green Hills of Africa* remains uncovered. The research is divided into three chapters: Introduction, Textual analysis and Conclusion. The general way to move the application of the tool is given in Introduction along with some of critic’s view on the text. In the second chapter, the general introduction of the theoretical tool, the masculinity studies, the opinions of different theorists and the application of the tool is shown to be proved citing different statements from the text and comparing them with the tool. In the concluding chapter, the basic finding of the research is mentioned in relation to above mentioned two chapters.

## II. The Hunting Expedition: An Exhibition of the Masculinity

*Green Hills of Africa* takes its place in the Hemingway canon as the work which celebrates masculinity and which marks the crucial importance of the power that the males want to handle. Power that the males in the safari want to handle and exhibit either in their personal relationships or a relation that can be extended in global connection. Masculinity in the narrative lies in the colonialism, imperialism, hegemony, risk taking activities. And, obviously all of these actions tend to take male to possess power that is the main initiative of masculinity.

Massive contest of killing power in hunting expeditions, measured in simple terms such as the sheer numbers of animals killed or the size of their horns. Dead animals, the number of trophies, the size of their horns or the weight of their flesh become necessary as a measure or memento of the hunter's hunting experience. Moreover, the book's ethic involves not only shooting animals from vehicles, taking challenges but also doing one's best to be civilized and make the natives civilized in the midst of the struggle to best one's hunting companions. Either in the hunting or in the intention to civilize the natives such activities proves how the "foreigners" like the narrator wants to prove himself powerful being the best hunter where as, on the other side he wants to transform the natives into his own culture. Such handling of power by proving oneself and ones own culture superior can be taken as one important traits of masculinity. R.W.Connell in his essay "The History of Masculinity" states the above essence of masculinity in the following way:

Popular culture tells us this without prompting. Exemplars of masculinity whether legendary or real. The connection of masculinity and violence at a personal level without understanding that it is also a global connection.

European\ American masculinities were deeply implicated in the world-wide violence through which European/American culture became dominant. (245)

Connell's theory exemplifies how the intention of European/American masculinities is deeply exhibited through imperialism that he calls as "world wide violence" (244). In such a way violence also falls in the category of masculinity. Such traits of violence are massively noticed throughout the novel. One such instance is there in the novel where the narrator narrates how he is too excited about hunting:

Now it is pleasant to hunt something that you want very much over along period of time, being outwitted, out maneuvered, and failing at the end of each day, but having the hunt and knowing every time you are out there, sooner or later, your luck will change and that you will get the chance that you are seeking. But it is not pleasant to have a time limit by which you must get your kudu or perhaps never get it, nor even see one. It is not the way hunting should be . . . . But here we were, now, caught by time, by the season, and by the running out of our money, so that what should have been as much fun to do each day whether you killed or not was being forced into that most exciting perversion of life; the necessity of accomplishing something in less time than should truly be allowed for its doing. (9)

The narrator seems so excited that he takes it as his good luck if he gets his chance to hunt Kudu. Moreover from his monologue he expresses how important it is for him and his group to hunt the animals in the time they have estimated. They have spent their money to grasp their ambition and their only aim is to hunt the animals that they have determined. If they are unable to do so in accordance to their plan it will be the uselessness of their time as well as money. And obviously, violence is their major tool as they are set for hunting. Such experiences for them are the most exciting perversion of life. Hunting the animals is their utmost accomplishment, so violence that Connell signified as the most important trait of masculinity that can be found in the novel.



Hemingway, although he presents himself as more skilled than Karl, lose the battle of the trophies consistently and finally he also admits to himself and to readers that M'cola, one of the African hunters, "was immeasurably the better man and the better tracker". (269) The literary competition also proves difficult to resolve as victory or defeat; the distinction between a work of the imagination and an "absolutely true book" erodes when Hemingway expresses his aspiration not only as wanting "to try to write something about the country and the animals and what it is like to someone who knows nothing about it", but also to evoke how he and his companions "feel about the country", to indicate "the way we feel about it"(194). This kind of talk about "feel" pushes the nonfiction form back toward fiction or narrative, and without an absolute distinction between forms, how can we say one form has bested the other?

In all these cases throughout *Green Hills of Africa*, the framework of competition modulates into something more complex, focused always on experiences of the country and their value. Acknowledging this point permits us to revisit Hemingway's conflict with himself about the animals he shoots and his desire to beat Karl. For instance near the end of the book when he is pursuing sable, Hemingway explains, "I did not mind killing anything, any animal, if I killed it cleanly", because he "ate the meat and kept the hides and horns" (272) and therefore did not waste the animal's life. But Hemingway continues, he "felt rotten sick over his sable bull" because "I wanted him damned badly, I wanted him more than I would admit" (272). Recently strictly in terms of the plot about competition, Hemingway feels sick about the intensity of his desire because it is ungentlemanly. But he does not abandon as the competition and his victory makes him superior and that is the prestige of masculinity.

But this internal conflict must also be read in terms of what the animals signify outside of human-to-human competition. Again and again, members of the safari note the beauty of the animals they kill. Poor Old Momma, to cite one example says of a rhino

Hemingway shoots “Didn’t he look wonderful going along there?”(77). Cognizance of the paradox of killing to preserve should be read back into Hemingway’s reluctance to admit how much he wants, for example, to find and kill the sable. The nature of this paradox becomes clearer by the end of the book, when Hemingway expresses his wish to return to Africa with more time to “get to know it as I knew the country around the lake where we were brought up”(GHOA 282). On this return trip he would “see the buffalo feeding while they lived, and when elephants come through the hills we would see them and watch them breaking branches and not have to shoot[. . .]”. He would be able to “see them long enough so they belonged to me forever, without always having to kill them” (282). The animal trophies are only imperfect mementos, standing against the flight of time and the necessity of leaving the place; they are imperfect replacements, like narratives or other such texts, for experience itself, which is the real value.

In one hand he expresses his idea how important it is for him to hunt the best animals. But on the other hand, he also admits that he heartily wants to come back to Africa. He wants to be very much familiar with the country. He also would not like to kill animals as he is doing at that time. Why is such paradox about nature prevalent in the narrator? Actually the narrator is hunting at the time as he feels competition towards his companions. The animal trophies are mementos for him that can prove him superior among his companions. But quite paradoxically he quotes at the end of the narrative “see the buffalo feeding while they lived, and when elephants come through the hills we would see them breaking branches and not have to shoot [. . .]”. He would be able to “see them long enough so they belonged to me forever, without always having to kill them” (282). The nature of paradox becomes clearer as being a writer himself later he wishes to return to Africa. Thus proving the previous animal trophies as only imperfect mementos, standing against the flight of time and the necessity of leaving the place; they are imperfect replacements, like narratives or other such texts, for

experience itself, which is the real value. Thus at last the text becomes important for the writer. The text with which he can be superior among his contemporary writers. In such a way things become clear how the narrator at any time always wants to be superior either in hunting or in producing literary artifacts:

Now, looking out the tunnel of trees over the ravine at the sky with white clouds moving across in the wind. I loved the country so that I was happy as you are after you have been with a woman that you really love, when, empty you feel it welling up again and there it is you can never have it all and yet what there is, now, you can have, and you want more and more, to have, and be, and live in, to possess now again for always, for that long, sudden ended always; making me stand still, sometimes so very still that afterwards you wait to hear it move, and it is slow in starting. Now being in Africa, I was hungry for more of it, the changes of the seasons, the rains with no need to travel, the discomforts that you paid to make it real . . . I had loved country life all my life; the country was always better than the people. (49)

The case of trophy hunting, the animal head or carcass would function as a sign of human powers and mastery over nature in general. On safaris, trophies would reiterate the international hegemonic system, as the white European demonstrated his mastery over the nature of Africa, including both humans and animals. Implicit in this colonialist and imperialist was not quite infamously, a set of “ethical implications perhaps most egregiously expressed in the idea of the “white man’s burden” to “civilize” non-Europeans.

Such tendency that is consisted of attraction towards wild animals to hunt them along with the passion to explore the virginity of the landscape constitutes the masculinity of the author in a direct way. Where as in indirect way the worries showed by the author about the uncivilized way of the natives, the situation of the African landscape to be soon exploited by

the continuous expeditions by the foreigners all are in a way glimpses of masculinity.

Moreover the author's burden to civilize the natives also additionally clarifies masculinity in the novel *The Green Hills of Africa*:

I did not take my own life seriously any more, anyone else's life, yes, but not mine. They all wanted something that I did not want and I would get it without wanting it, if I worked. To work was the only thing, it was the one thing that always made you feel you good, and in the mean time it was my own damned life and I would lead it where and how I pleased. And where I had led it now pleased me very much. This was a better sky than Italy. The hell it was. (48)

Freud defines erotogenic masochism as "pleasure in pain" (23). Such instances of erotogenic masochism spatter in the novel *The Green Hills of Africa*. The narrator represents himself as the wanderer in the dangerous thick forest of Africa only with the motive of hunting experience. He agrees the pains and sufferings of his expedition but wants to continue his adventurous journey and takes pleasure in the expedition. In spite of the pain sufferings he was facing he was enjoying his expeditions. For him the most important thing was to prove himself superior among his companions:

And in Tortugas, where I'd spend months, a thousand men once died of yellow fever. New continents and islands try to frighten you with disease as a snake hisses. The snake may be poisonous too. You kill them off. Hell, what I had a month ago would have killed me in the old days before they invented the remedies. Maybe it would and maybe I would have gotten well. (193)

The text exemplifies how the narrator suffers in the lonely and isolated landscape. But the pains and sufferings are pleasures for him. As his masochism accepts pleasures that he gains through pains. He all the time expects people to admire him for his adventurous works.

And that's why he needs an external object, and his expeditions of hunting provide him the platform to show off his power and skill to compete with his friends and such to show his masculinity. Reik while defining Christian Masochism defines social masochism as the situation where the subject works both as the victim and victimizer. He longs for an assistance of an external object:

The fantasies, they are in effect moves with a single character . . . . the fantasies at the heart to masochism remain strictly unconscious and that they always express the same desire, the desire to be rewarded for good behavior. Consequently, although they invariably dramatize the sufferings and defeats of the fantasizing subject, that is only to make the final victory appear all the more glorious and triumphant. (30)

In the novel, too the narrator is the victimizer as he is in the hunting expedition and kills several animals, but along with it he is the victim of superiority complex. All the activities that he is doing throughout novel are to prove himself superior to his companions. Either in hunting or in literary works he thinks himself superior. The novel is actually a description of hunting expedition of the narrator along with his companions.

Throughout the novel from first point of view he narrates the readers about his adventures and his view point about different sectors. He accepts himself not so skillful in hunting than one of his companions, Karl. But he expresses his views that he was trying a lot to improve himself and takes that as a point of being superior to other people:

I ran toward him, then slowed to walk up carefully in order not to be blown if he jumped and ran; but he was down for good. He had gone down so suddenly and the bullet had made such a crack as it landed that I was afraid I had hit him on the horns but when I reached him he was dead from the first shot

behind the shoulders high up in the back and I saw it was cutting the leg from under him that brought him down. (105)

Similarly, as the narrator is a novelist himself he also acts as a critique of English literary field. He gives a long description and states his views how all of his contemporary writers have dry minds and are dull. So in indirect way he is trying to prove himself superior and this clearly matches Reik's view who has stated that the longing for victory is one of the traits of masculinity.

He claims that the fantasies at the heart of masochism remain strictly unconscious, and that they always express the same desire- the desire to be rewarded for good behavior. Consequently, although they invariably dramatize the sufferings and defeats of the fantasizing subject, that is, "only to make the final victory appear all the more glorious and triumphant." (47) In the safari Karl one of the competitors of the narrator is after Kudus. Hemingway as a seasoned hunter sees the "hunt" in its larger perspective-in greater dimension. In the hunting competition Hemingway is always defeated by Karl. But he knows and works to help the reader learn that the greatest trophy of the hunt is not the literal head and horns, but the best memory of the experience and the potential of transforming that memory of the memory into a lasting work of art. The greatest trophy is the best memory- and Hemingway clearly triumphs in this regard. Hemingway "wins" after all. But this triumph and victory he gets after a lot of sufferings all along in the violent landscape of Africa. Thus this proves the traits of masculinity of "pleasure in pain" in one hand and on the other hand it proves his longing for victory;

'Emerson, Hawthorne, Whittier, and Company All our early classics who did not know that a new classic does not bear any resemblance to the classics that have preceded it. It can steal from anything that it is better than, anything that is not a classic, all classics do that. Some writers are only born to help another

writer to write one sentence. But it cannot derive from or resemble a previous classic. Also all these men were gentlemen or wished to be. They were all very respectable. They did not use the words that people always have used in speech, the words that survive in language. Nor would you gather that they had bodies. They had minds, yes. Nice, dry, clean minds. This is all very dull; I would not state it except that you ask for it.' (14)

Reik in his view about masculinity as stated by Kaja Silverman in the essay "Masochism and Male Subjectivity" says that exhibition or demonstrativeness is an important feature not only of social masochism but of all masochism:

In no case of masochism can the fact be overlooked that the suffering, discomfort, humiliation and disgrace are being shown and so to speak put on display.....In the practices of masochists, denudation and parading with their entire psychic concomitant phenomenon play such a major part that one feels induced to assume a constant connection between masochism and exhibitionism. (48)

The connection between demonstration and masochism is accurately verified in the novel where the narrator exhibits his superiority among his companions. His exhibition of his own superiority can be cleared by the speech he gives in the novel to his companions. The sense of superiority that the narrator has within himself is furthermore proved by the given monologue. He as always tries to prove himself omnipresent.

In one way he tells that he is very patriotic person who asserts his love for his country. But what can we think about the fact that in the latter part he accepts that he wants to spend his rest of his life in the virgin landscape of Africa. He accepts that for him the natives and their language are very interesting and he proudly declares himself as a king. All these facts

clearly identify the writer as a person who does not want to spare any condition to prove himself superior and to show his masculinity:

“I fight where I can because I am an Austrian and I know my duty” .....”I love my country very much. I have more than lost everything here but I have more than anyone has in Europe. To me it is always interesting. The natives and the language. I have many books of notes on them. Then too in reality, I am a king here. It is very pleasant. Walking in the morning I extend one foot and the boy places the book on it. When I am ready I extend the other foot and he adjusts the other book. I step from under the mosquito bar into my drawers which are held for me. Don’t you think that is very marvelous?(21)

The situation that the narrator is defining as marvelous is nothing but his expression to show that how he is special than other people either they are Europeans or the natives whom he calls as “boys”.

One of the important characteristics of masochism is rebellion character, who desires to remake the world in another image altogether to remake a different cultural order that matches his tastes. Kaja Silverman in his essay “Christian Masochism” indicates that a person who considers himself as a masculine figure always has a stance of rebel in the society. He does not like the different trends that exist in the society. Silverman further indicates:

The Christian masochist against the society in which he or she lives make to that figure a rebel, or even a revolutionary of sorts. In this particular subspecies of moral masochism there would thus seem to be a strong heterocosmic different cultural order. The exemplary Christian masochist also seeks to remake him or herself according to the model of the suffering Christ, the very picture of earthly divestiture and loss. In so far such identification implies the complete and utter negation of all phallic values, Christian



masochism has radically emasculating implications, and is in its purest forms intrinsically incompatible with the pretentious of masculinity. (51)

The narrator too is dissatisfied with his own society and American literary world. That is why he alienates himself in the hunting expedition and also in Africa, very much distant from his own world. The narrator is in search of a society where he could adjust himself with all his superiority complex. He has a rebel within himself and criticizes the society for the things he dislikes. As an author he criticizes the English literary fields. He even states that the main aim of the English writers is to earn money that can only satisfy their souls. But according to his view, their literary works should satisfy the readers and society. Such things disgust him that's why he wants to remake his own world by engaging himself in hunting expedition in the dangerous African landscapes. Such rebel character according to Christian Masochism is powerful trait of masculinity:

[ ... ] Too many things happen to them. That is one thing. The others try to save their souls with what they write. That is an easy way out. Others are ruined by the first money, the first praise; the first attack, the first time they cannot do anything else, or else they get frightened and join organizations that do their thinking for them. Or they do not know what they want. Henry James wanted to make money. He never did, of course,' 'and you?'

'To write as well as I can and learn as I go along. At the same time I have my life which I enjoy and which is a damned good life.' 'Hunting Kudu?'

'Yes, Hunting Kudu and many other things.'(17)

Roger Lancaster in his essay "Subject, Honor, Object Shame" entails machismo as a real political economy of the body a field of power entailing with forceful power along with economic production. For Lancaster, it is very necessary for machismo to be engaged in power entailing process. And such process should pay back production in any means. For

instance, the narrator in the novel *The Green Hills Of Africa* is always engaged either in hunting expedition or in the thinking how to hunt impressive animals like Kudu, Rhino so that they can get better pay back. Actually such actions are challenges to structure power between and among men:

Machismo is more, too, than a political conceit of the body politics. In conceives myriad politics and inscribes all bodies with power. Machismo is a real political economy of the body, a field of power entailing every bit as much force as economic production. . . . It is a means of structuring power between and among men. Like drinking, gambling, risk taking, asserting one's opinion, and fighting, the conquest of women is a feat performed with two audiences in mind; first, other men, to whom one must constantly prove one's masculinity and virility; and second, oneself, to whom one must also show all the signs of masculinity. (42)

In such a way according to the essayist Machismo is a matter of constantly asserting one's masculinity by way of practices that show the self to be active not passive. To maintain one's masculinity one must come out on top of other males in different challenges constructed in society for the males to compete. The given novel, too exhibits on the power demonstration that the hunters have over the animals, the power that the foreigners have over the natives or the power that successful men have over unsuccessful men:

We were excited that night because we had seen the three rhinos and early the next morning while we were eating breakfast before starting out, Droopy came in to report a herd of buffalo he had found feeding at the edge of the forest not two miles from camp. We went there; still tasting coffee and Kippers in the early morning heart pounding of excitement, and the native Droopy had left watching them . . . . (35)

The excitement that the narrator expresses is nothing but his companions' expression of the challenge to show their capability to each other by hunting. They are exploiting the animals but it is a medium for them to show their superiority. Actually throughout the novel the narrator is in the process to exploit all those things that can increase his reputation. Because for the narrator and his companions hunting animals, teasing the natives, ignoring each other are the mediums through which they can prove themselves superior. They ruthlessly kill animals just as their hobby. Actually how much effectively they can hunt genuine animals the more their competitive and that is furthermore one of the traits of masculinity:

[. . . ] bird shooting became this marvellous joke. If I killed, the joke was on the birds and M'Cola would shake his head and laugh and make his hands go round and round to show how the bird turned over in the air and I missed, I was the clown of the piece and he would look at me shake with laughing . . . . It was funny to M'Cola to see a hyena shot at close range. There was that comic slap of the bullet and the hyena's agitated surprise to find death inside of him. It was funnier to see a hyena shot at a great distance, in the heat shimmer of the plain. (26)

Roger Lancaster's view is asserted by Clifford Geertz in his essay "Deep play Notes on the Balinese Cockfight" says that cockfights are actually an articulation of masculinity. It catches up the themes like deaths; rage, pride, loss that is more or less connected to masculinity:

Like any form –for that, finally, is what are dealing with–the cockfight renders ordinary, everyday experience comprehensible by presenting it in terms of acts and objects which have had their practical consequences removed and been reduced to the level of sheer appearances, where their meaning can be more powerfully articulated and more exactly perceived. The cockfight is "really real" only to the cocks–it does not kill anyone, castrate anyone, reduce anyone

to animal status, alter the hierarchical relations among people, or refashion the hierarchy; it does not even redistribute income in any significant way.....it catches up these themes-death, masculinity, age, pride, loss beneficence, chance-and, ordering them into an encompassing structure, presents them in such a way as to throw into relief a particular view of their essential nature.

(93)

In the novel, too hunting is a game like cockfights but the author and his friends take it as a symbol of prestige. The more they are able to hunt dangerous animals, the more they feel pride. Quite opposite to it if they fail to do so they feel regret and yearn to hunt a better one next time.

In similar way the cock fights described by Clifford Geertz and the hunting expedition narrated by Ernest Hemingway in the *Green Hills of Africa* are the same. Because the cock fights deal with the challenges of the opponents. So, there is always a fierce competition among the cocks and their masters. The cocks who can only survive by beating and killing other cocks are always victorious. Similarly, the narrator too exhibits the same views. In the hunting expedition, the one who can overcome dangerous challenges is considered as the hero. But, one should always try his best to maintain that challenging reputation. If other people overcome then the previous deeds is no longer of any use. Thus, to maintain such reputation, they always make plans for better hunting:

Pop and I were a little drunk and P.O.M was very tired .Karl was gloomy again. We had taken the edge from his victory over rhino and now that was past anyway and he was facing possible defeat by Oryx. Then, too, they had found not a leopard but a marvelous lion, a huge, black-manned lion that did not want to leave, on the rhino carcass when they had gone there the morning and could not shoot him because he was in some sort of forest reserve. (85)

In the hunting expedition if they were able to hunt according to their aims that used to be a matter of glory for them. Quite contrary if they weren't able to do so it would be a matter of shame for the whole group.

Lionel Tiger's "Men in Groups" an essay documented men's control of war, politics, production and sports argued that all this reflected a genetic pattern built into human beings at the time when human ancestral stock took up cooperative hunting. The novel too focuses on such type of men's activities. They are engaged in long expeditions of hunting as an adventurous game. Not only this has the narrator had a long debate on the production of literary works in American society, and the arguments that he gives are genuine for him:

'We do not have great writers', I said. 'Something happens to our good writers at certain age. I can explain but it is quite long and may bore you.' 'Please explain', he said, 'This is what I enjoy. This is the best part of life. The life of the mind. This is not killing Kudu'. 'Well, I said, ' we have had, in America, skillful writers'. Poe is a skillful writer. It is skillful, marvelously constructed, and it is dead. We have had writers of rhetoric who had the good fortune to find a little, in a chronicle of another man and from voyaging, of how things, actual things, can be, whales for instance, and this knowledge is wrapped in the rhetoric like plums in a pudding.' (13)

In such a way for Hemingway only hunting is not an adventurous game but writing literature along with it, its criticism is also a foremost adventure. He does long discussions to prove that all the writers of his age are good for nothing. He further adds details to his opinion in the following way:

'There were others who wrote like exiled English colonials from an England of which they were never a part to a newer England that they were making. Very good men with the small, dried, and excellent wisdom of Unitarians;

men of letters; Quakers with a sense of humor. They had minds, yes. Nice, dry, clean minds. This is all very dull, I would not state it except that you ask for it'. 'Go on'.

'There is one at that time that is supposed to be really good, Thoreau. I cannot tell you about it because I have not yet been able to read it. But that means nothing because I cannot read other naturalists unless they are being extremely accurate and not literary. Naturalists should all work alone and someone else should correlate their findings for them. Writers should work alone. Otherwise they become like writers in New York. All angleworms in a bottle, trying to derive knowledge and nourishment from their own contact and from the bottle. Sometimes the bottle is shaped art, sometimes economics, sometimes economic-religion. But once they are in the bottle they stay there.' (14, 15)

The above lines are nothing but they are simply the verification of the narrator being a masculine. He portrays very clearly how his contemporary writers are not better than him. For that he isolates the writers by describing them as 'angle worms'.

Tim Carrigan, Bob Connell and John Lee in their essay "Toward a New Sociology of Masculinity" indicate that in masculinity there is a continuing process of mobilization, marginalization, contestation, resistance and subordination. Violence comes to constitute masculinity:

Masculinity constantly constructed within the history of an evolving social structure, a structure of sexual power relations. It obliges us to see this construction as a social struggle going on in a complex ideological and political field in which there is a continuing process of mobilization, marginalization, contestation, resistance and subordination. It forces us to recognize the importance of violence, not as an expression of subjective values

or of a type of masculinity, but as constitutive practice that helps to make all kinds of masculinity-and to recognize that much of this violence comes from the state, so the historical construction of masculinity and femininity is also struggle for the control and direction of state power. (111)

This is the same that implies in *The Green Hills of Africa*. The continuous contest between the hunters and the description of violence are the two important things that make the novel a masculine literary piece. We can analyze the fact from the given piece of text also:

Karl and I had each tried to give the other the better chance on everything that came up. I knew I could outshoot him and I could always out walk him and, steadily, he got trophies that made mine dwarfs in comparison. He had done some of the worst shooting at game . . . . He had made my rhino look so small that I could never keep him in the same small town where we lived. He had wiped him out. I had the shot I had made on him to remember and nothing could take that away except that it was so bloody marvelous I knew I would wonder, sooner or later, if it was not really a flake in spite of my unholy self-confidence. Old Karl had put it on us all right with that rhino. (58)

The plot involves the continuity of contestation, marginalization, and subordination along with excessive violence. The protagonists are continuously contesting with each other. Not only this Americans marginalize or subordinate the natives of Africa as soon as they get chance. As all the protagonists are in hunting expedition violence is described primarily by the narrator.

The essayists in their essay also include that the central fact about masculinity in the contemporary capitalist world is the subordination of women either physically, mentally, interpersonally and culturally.

The central fact about this structure in the contemporary capitalist world (like most other social orders, though not all) is the subordination of women. This fact is massively documented and has enormous ramifications-physical, mental, interpersonal, and cultural-whose effects on the lives of women have been the major concerns of feminism. One of the central facts about masculinity, then, is that men in general are advantaged through the subordination of women. (111)

In the novel too several instances prove how the men in general are advantaged through the subordination of women. Hemingway himself accepts that he pretended to his wife that she had actually killed the kudu. But in reality he had himself killed it. But he does so to prove his superiority over his wife among other viewers. Similarly, he subordinates the native women by being sexually attracted towards them and he frankly accepts it as if it is the right of a man to have shameless desire towards women:

As they spoke in rapid question and answer, I watched the most freshly brideful wife who stood a little in profile so that I saw her pretty pear-shaped breasts and the long, clean niggerly legs and was studying her pleasant profile most profitably until her husband spoke her suddenly and sharply, then in explanation and quiet command, and she moved around us, her eyes down, and went on along The trail that we had come, alone, we all watching her.  
(170)

The above scene exhibits how the native woman is misbehaved the narrator and his companions. She is not only exploited by them but also by her husband. She very meekly has to obey his orders and passively she does what she is asked to do. In such a way, such instance in the novel justifies the effect and masculinity throughout the novel.



Similarly Robyn Wiegman in his essay “Bond of (In) Difference” indicates that masculinity is a culturally constructed “masculine” sexuality in which the white male body achieves power and privilege:

In this representational process, “male” sexuality-The sighting of sex (genitalia-is transformed into a culturally constructed “masculine” sexuality in which the white male body achieves power and privilege in its reconstruction as stand-in for the absent penis. White masculine sexuality thus presents itself within an economy of desire greater than its parts, a desire through which the over determined evocation of parts (the phallus that proliferates in the absence of the penis) wards off castration by reconstructing itself everywhere. (218)

In this way, the essay expresses that masculinity tries to achieve power and privilege in the society. The novel too focuses on such power exhibition and the privilege that especially the white male body achieves in comparison to the native and also in comparison to even white female. The narrator is a white male himself and he is privileged in comparison to the native of Africa.

Not only has he, his other companions who are also white American showed their power over the natives as well as over the wild animals. The natives are compelled to serve the whites for meager income. Similarly, the animals are also ruthlessly hunted either for trophies or for food. Hemingway himself agrees that he takes hunting as a compulsion to achieve easy food. He also agrees that he has enjoyed his life in a very good way:

”I am interested in other things. I have a good life but I must write because if I do not write a certain amount I do not enjoy the rest of my life.”

“And what do you want?”

“To write as well as I can and learn as I go along. At the sometime I have my life which I enjoy and which is a damned good life.”

“Hunting Kudu?”

“Yes. Hunting Kudu . . .” (17).

R.W. Connell in “The History of Masculinity” states that masculinities come into existence at particular times and places and are always subject of change. He describes it as a process that has taken about four centuries:

I have stressed that masculinities come into existence at particular times and places, and are always subject to change. Masculinities are, in a word historical. . . . Since masculinity exists only in the context of a whole structure of gender relations, we need to locate it in the formation of the modern gender as a whole—a process that has taken about four centuries. It is mainly ethnographic research that has made the scale of the issue, and the vital connections, clear: the unprecedented growth of European and North American power, the creation of global empires and a global capitalist economy, and the unequal encounter of gender orders in the colonized world. We cannot understand the connection of masculinity and violence at a personal level without understanding that it is also a global connection. European/American masculinities were deeply implicated in the world-wide violence through which European/American culture became dominant. (243)

The same colonial connection of masculinity is deeply implicated throughout the novel. The narrator is a foreigner but he longs for the virgin landscape near than his own country. He even compares women and African landscape and concludes that both to them are fascinating and are capable of making one’s life truth in a real way:

All I wanted to do now was get back to Africa. We had not left it, yet, but when I would wake in the night I would lie, listening, homesick for it already. . . . I loved the country so that I was happy as you are after you have been with

a woman that you really love, when, empty, you feel it welling up again and there is, now, you can have and you want more and more, to have, and be, and live into possess now again for always, for that long, sudden-ended always; making time stand still. . . So if you have loved some woman and some country you are very fortunate and, if you die afterwards it make no difference. Now, being in Africa, I was hungry for more of it, the changes . . .

(49)

The given paragraph exemplifies the oriental's view of Hemingway. He longs for Africa and is very desperate to live there forever. For him Africa is as lovable for him as his beloved. He even feels homesick having the feeling that he someday has to leave the country. His every exclamation proves his possessiveness and that is the real proof of his masculinistic attitude. Previously masculinity existed in families and societies but now it has extended and had taken extended forms that can be viewed as orientalism, western hegemony. The novel too focuses on the orientalism and white hegemony that the black native Africans easily accept.

R.W. Connell also indicates the connection of masculinity and violence at a personal level to global connection. "European/American masculinities were deeply implicated in the world-wide violence through which European/American culture became dominant"(245). In the process of colonialism European and American cultures and trends got deeply structured mainly because of the violence that they did over the colonial people. Connell further indicates:

For the construction of masculinities. . . [B]lack masculinity has commonly been pictured as a sexual and social threat in dominant white cultures. The gender ideology has fuelled harsh policing and political racism in settings ranging from the United States to South Africa to contemporary France. The realities of masculinity in transplanted labour forces have been shaped by the

conditions of settlement, which commonly involved poverty and heavy labour.  
 . . . (245)

The same is the case in the novel *The Green Hills of Africa*, where the white hunters are served by the native black Africans in their every expedition. Not only that the natives' work is also very challenging where they are compelled to work for the sake of their lives. Hunting wild animals in the dangers of African landscape is not a joke. Hemingway and his companions are planning kill animals like kudu, wild buffaloes, tigers and even lion. They are not familiar with the landscape. It is the natives who help them in such expedition in return of very meager wage that call as "m'uzuri":

I looked at his bald black skull and he turned his face a little so that I saw the thin Chinese hairs at the corners of his mouth. 'No good,' he said. 'Hapana m'uzuri'. 'Wait a little,' I told him. He bent his head down again. . . 'Shut up, you, M'Cola told him. The other tracker, the educated one, gave another demonstration of his education by scratching his name, Abdullah, on the black skin of his leg with a sharp twig. I watched without admiration and M'Cola looked at the word without a shadow of expression on his face. (2, 3)

The above part of the novel exemplifies how much hatred the white people have over the black skinned native people. They use the native people but only as instruments to fulfill their work. Along with it they behave them with hatred and always think themselves far more superior than the natives. The white people like the narrator enjoy a lot the beauty of Africans landscape and long a lot to possess it.

But in the same way they hate the natives. Why is it so? May be because of their superiority complex that does not allow them to praise the bravery of the natives. Actually without the assistance of the natives they will not be ever able to survive in the landscape of Africa with their sophisticated aims to hunt dangerous animals like wild buffaloes, leopards,

Kudu and so on. The natives' people not only serve them but also encounter dangerous for the sake of foreigners. But in return along with a meager wage the natives get only hatred from the foreigners and very easily they accept such hegemony. Richard Dyer in "The White Man's Muscles" clearly indicates the imperialistic view of white man in the form of Tarzan and other heroes shown in films with muscular bodies. He further adds:

These bodies with their white connotations' are on display in colonialist adventure films. Few are about the settlement in and maintenance of rule over foreign lands. Yet the heroes are also not usually indigenous inhabitants of the land in which the action takes place. They relate to it as a past colonial. In all cases, the hero is up against foreignness, its treacherous terrain and inhabitants, animal and human [. . .] he sorts out the problems of people who cannot sort things out for themselves. This is the role in which the western nations liked to cast themselves in relation to their former colonies.

In such a way, Tarzan or the muscleman heroes that shows their masculinity has deep connection with colonialism, imperialism and recently with past-colonialism too. Thus masculinity is not just the showiness of physicality but along with it is deeply indebted with colonial politics.

Similarly, Richard Dyer in his essay "The White Man's Muscles" claims that masculinity of western people lies in the politics of imperialism. The sympathy, aids, policies of improvements for the east that they show are all the notions of imperialism:

The theme of nature, Tarzan's greenness, is not mere a mask for colonialist relation. The treatment of nature is a central aspect of colonial enterprise. A lament or loss of closeness to nature has run through a very great deal of white culture. With Tarzan, however, one can have colonial power and closeness to nature. Tarzan is dubitably white –its contrast to the other, darker native male

bodies and, very often, the unabashed reference to him as a ‘white ape’. Yet this white man is more in harmony with nature than the indigenous inhabitants. With Tarzan, the white man can be king of the jungle without loss of oneness with it. (268)

Richard Dyer exemplifies Tarzan as a figure created by white man to satisfy this thirst to be very close to the nature. Tarzan directly supports the native people and shows his rage towards the people who try to destroy the nature. But indirectly he is the figure who is always trying to be omnipresent in the nature. He thinks himself as the overall superior person who is capable enough to control the nature.

This is the same notion of ‘the white man’s burden’. The white men think their responsibility to educate the native people. They want to civilize the people of other culture as they think that only their culture and their way of life is superior to other. Ernest Hemingway in the novel is also very sad to realize that humankind soon exploits every virgin “country”, like Africa despite the fact he is himself there for a hunting expedition. On one side he shows ecological concern but quite contrary on other side he gets pleasure in hunting:

A continent ages quickly once we come. The natives live in harmony with it. But the foreigner destroys, cuts down the trees, drains the water, so that the water supply is altered, and in a short time the soil, once the sod is turned under, is cropped out and, next, it starts to blow away as it has blown away in every old country. . . I would come back to Africa but not to make a living from it. But I would come back to where it pleased me to live; to really live. Not just let my life pass. Our people went to America because that was the place to go then. It had been a good country and we had made a bloody mess of it and I would go, now, somewhere else as we had always gone. Our people had seen it at its best and fought for it when it was well worth fighting for.

Now I would go somewhere else. We always went in the old days and there were still good places to go. (193)

These thoughts clearly signify the author's direct views of imperialism and colonialism. He gives the example of America and says that the English people went there and governed the place as it was virgin then. Now, too the African landscapes have the same qualities. That fascinates the foreigners like the author to explore them. He also agrees that it is the foreigners who destroy the virginity and purity of any new land.

Revathi Krishnaswamy in "The Economy of Colonial Desire" states that the cult of masculinity rationalized imperial rule by equating an aggressive, muscular, chivalric mode of manliness with racial, national, cultural and moral superiority:

If masculine beauty was an expression of white European racial, moral and cultural superiority, ugliness was evidence of nonwhite, non-European inferiority. The disorderly appearance attributed to diverse groups of foreigners and social misfits referred not only to physical deformity, but it also implied lack of mental discipline and emotional moderation. (293)

Krishnaswamy further more adds the masculinistic views by indicating the fact that during Victorian period "character" was the major key to maintain racial and cultural superiority. Her point seems to be admitted by Rajeswari Sunder Rajan who points out masculinity to be eminently adaptable to the context of colonization:

Large number of young British men-administrators, soldiers, traders, educationalists, missionaries-found themselves unexpectedly authorized in the exercise of power over masses of Indians. But they also discovered that they had to undergo rites of initiation into the exercise of this power. The colonizer's racial superiority, however flagrant skin color or the trappings of

power may have rendered it, had also to be demonstrated by acts of valor and authority. (6)

The colonist discriminated natives mostly through their appearances as described by Krishnaswamy.

Their masculinity for them lies in the physical appearances that they consider totally different and superior than the natives. In the novel, too the narrator has tried a lot to maintain such discrimination:

They looked like no Negroes I had ever seen. Their faces were a gray brown, the oldest looked to be about fifty, had thin lips, an almost Grecian nose, rather high cheekbones, and large intelligent eyes. He had great poise and dignity and seemed to be very intelligent. The younger man had the same cast of features and I took him for a younger brother. He looked about thirty-five. The boy was as pretty as a girl and looked rather shy and stupid. I had thought he was a girl from his face for an instant when he first came up, as they all wore a sort of Roman toga of unbleached muslin gathered at the shoulder that revealed no line of their bodies. (154)

The writer is talking about the Negro men who actually didn't have the appearances of typical natives. As he they differed so he has given all typical European title to their appearances like “. . . almost Grecian none”, “. . . a sort of Roman toga”. But indirectly he states his hatred always towards them as actually they are natives by stating the younger boy as “rather shy and stupid”. The masculinity also lies in the fact that he narrator describes the prettiness of the small boy as “girlish”.

In such a way, the novel focuses on the same muscular, chivalric mode of manliness that represents him with racial, national, cultural and moral superiority. Richard Dyer further quotes:



In short the built body and the imperial enterprise are analogous. The built body sees the body as submitted to and glorified by the planning and ambition of the mind; colonial worlds are likewise represented as inchoate terrain needing the skill, sense and vision of the colonizer to be brought to order. The muscle hero has landscaped his body with muscles and he controls them superbly and sagely; the lands of the muscle film are enfeebled draw bodies requiring discipline. The built white male body and colonial enterprise act as mirrors of each other, and both, even as they display the white man's magnificent corporality feel of the spirit within [ . . . ] (271)

The above lines clarify the colonialist attitudes of white men embedded in masculinity. The novel too focuses on such attitude of the white men when they are on hunting expedition.

Droopy's country, when we reached it that evening, after a hard ride through red-soiled, bushy scrubby hills, looked awful. Before dark we followed Droopy and two local guides up past the village and in a long climb to the top of a rock strewn ridge that overlooked a deep valley that was almost a canyon. Across, on the other side were broken valleys that sloped steeply down into the canyon. There were heavy growths of trees in the valleys and grassy slopes on the ridges between, and above there were the thick bamboo forest of the mountain. The canyon ran down to the Rift valley, seeming to narrow at the far end where it cut through the wall of the rift. Beyond, above the grassy ridges and slopes, were heavily forested hills. It looked a hell of a country to hunt. (60)

Richard Dyer in "The White Man's Muscles" indicates that to prove manliness white people are shown to be involved in a journey of white people into Africa. The difficulties in the expeditions provide the opportunity for the exercise of the white spirit, indomitable,

organized. The same fact implies in the novel, where the white Americans are in a hunting expedition and this is also a medium to prove their own specialized knowledge useful to the whites but otherwise are either serviceable to carry things or one more aspects of the virgin land's perils.

In the same way, Julie Peteet in her essay "Male Gender in the Palestinian Intifada" states that Arabians acquired verified and played out masculinity in the brave-deed, in risk-taking and in expressions of fearless and assertiveness:

Masculinity is attained by constant vigilance and willingness to defend honor, face, skin and community from external aggression and to uphold and protect cultural definitions of gender specific propriety. A challenge confers honor upon a man, because it is a cultural assumption that the "challenge, as such, requires a riposte and therefore is addressed to man deemed capable of playing the game of honor. The challenge provides an opportunity for males to prove their belonging to the world of men. (321)

In such way masculinity in Arabic term refer to brave- deed and challenging tasks. In the novel, too masculinity in the brave-deed, in risk taking and in expressions of fearlessness and assertiveness are justified in *Green Hills of Africa*. The protagonist assets in brave-deed, in risk taking in the hunting expedition. He along with his companions wanders in the dangerous and unfamiliar landscapes of the Dark Continent. That is surely experience of risk taking and brave-deed.

Similarly several anthropologists have referred the concept of honor as a defining frame for masculinity. For instance Bourdieu locates the man of honor in the context of challenge and riposte. Such challenges have become daily routine in the protagonist's life. The challenges in the novel have provided an opportunity to the protagonist and his companions to prove their belonging to the world of men. Challenges are directed to men and

who are unable to take them up dishonors the challenger. The challengers that the hunters along with the narrators were taking in the safari can be illustrated in a better way:

It seemed this new country was a gift. Kudu came out into the open and you sat and waited for the more enormous ones and selecting a suitable head, blasted him over. Then there were sable and we agreed that whoever killed the first Kudu should move on in the sable country. I was beginning to feel awfully good and Karl was very cheerful at the prospect of this new miraculous country where they were so unsophisticated that it was really a shame to topple them over. (97)

The narrator and his companions are really very surprised and excited to find a place as mentioned above where enough numbers of Kudu were there. In past they had to search Kudu but now they are selecting Kudu with bigger heads among other lots of Kudu. In a way he terms the country as “miraculous” and the Kudu as “unsophisticated”. Miraculous because it had lots of wild animals and unsophisticated in a way because the Kudu roamed here and there without any hesitation and they could take its advantage. In such situation also they are challenging each other. Such continuous challenges that they were encountering in the safari makes the novel a literary piece of masculinity. “It was agreed before hand that P.O.M. should have the first shot . . . and P.O.M. kneeling to shoot and wanting to tell her to sit down and make sure of him . . . I was sure P.O.M. had hit him . . .”(28) It reflects the eagerness that P.O.M. as a woman has towards hunting and adventures. The works in which only men were interested and proved their manliness by committing those works. But in the above lines P.O.M also shows her courage. The same courage that the other men also show through their adventurous hunting in the novel. That’s why Judith Halberstam’s saying is proved through P.O.M’s activity in the novel i.e. manliness is not only inherited to men but can be inherited in females also.

The following lines show only instance of the use of some words that stand for phallic power. Moreover, the words are used immensely throughout the novel:

Then Pop said, "Look at that son of a bitch", and shouted at M'Cola to bring the rifles. M'Cola went jumping down the hill, and across the stream, directly opposite us, a rhino was running with a quick trot along the top of the bank. As we watched he speeded up and came, fast trolling, angling down across the face of the bank. He was a muddy red, his horn showed clearly, and there was nothing ponderous in his quick, purposeful movement.

The above text, a small piece contains a lot of words like rifles, son, hill, trot, horns refer to masculinity and in turn they construct masculine identity.

Judith Halberstam in her essay "An Introduction to Female Masculinity" states that masculinity is not only inherited to males but females also have manliness in them. Ernest Hemingway's second wife P.O.M also shows manliness in her desires of adventures and bravery through hunting.

We can consider the novel as a typical masculine in the way Hemingway creates a relationship with other men that is profoundly sexual in the sense that it informs the construction of a masculine self-accurately, measurable against the other's "manhood". Horns, fish and rifles stand in for a phallic power that in turn represents the authority, toughness and prowess of the inner man. The trophy thus becomes a complex trope for the construction of masculine identity.

### III. Conclusion: Hemingway as a Masculinist in *Green Hills of Africa*

*Green Hills of Africa* includes hunting expedition throughout the narrative. In simple terms, the novel involves hunting competition among the characters on the basis of their numbers or the size of the horns of the animals, the weight of their flesh that becomes a symbol of pride for the hunters. Such significance of pride can be taken as portrayal of masculinity in the text. The narrator along with his other companions are continually in contest with one another to prey the best animals. Power that the males in the novel want to exhibit can be taken as important trait of masculinity. Masculinity in the text lies in the colonialism, imperialism, hegemony, risk taking activities.

The book involves the hunting expedition but along with it the characters are involved to be civilized and make the natives civilized in the midst of the struggle to best one's hunting companions. Either in any of these works the narrator along with his companions is always trying to be superior. Such handling of power by proving oneself and one's own culture superior is one of the important traits of masculinity.

Similarly, masculinity and violence have very close connection with each other. Massive contest of the characters with violence to hunt proves the machismo that is prevalent in the novel. The narrator's main aim is to hunt the most dangerous animals in a violent way. His monologue expresses how important it is for him and his group to hunt the animals that they have wished. Not only has this had the narrator felt sick about the intensity of his desire that he thinks as ungentlemanly. But he does not abandon as the competition and his victory with the use of violence makes him superior and that is the prestige of masculinity.

Masculinity lies in the text as the narrator along with his companions are involved in the activities that can be defined as erotogenic masochism. The narrator and his companions wander in the dangerous thick forest of Africa to gain hunting experience. He agrees the pains and suffering of his expedition but wants to continue his adventurous journey and takes

pleasure in the expedition. Thus, gaining pleasure by sufferings and pains is the important trait of masculinity.

Exhibition is also an important feature not only of social masochism but of all masochism. Such connection between exhibition and masochism is accurately verified in the novel where the narrator exhibits his superiority among his companions. The narrator always tries to prove himself omnipresent, if and proudly declares himself as a king. In such a way he does not spare any condition to prove himself superior and show his masculinity.

The narrator is rebellious. He desires to remake the world in another image altogether to remake a different cultural order that matches his tastes. He does not like the different trends that exist in the society. He is too dissatisfied with his own society and American literary world. That is why he alienates himself in the hunting expedition in Africa. The narrator actually is in search of society where he could adjust himself with all his superiority complex. He has a rebel within himself and criticizes the society and longs to remake it. Such rebellious character according to Christian masochism is powerful trait of masculinity.

Thus the narrator tries to handle power through violence in the novel. He wants himself to be superior so he demonstrates his skills among his companions either in hunting or in literary fields. As he is in Africa he exploits the natives and tries to justify himself and his culture superior than others. Similarly throughout the narrative the narrator and his companions engage themselves in adventurous activities. These adventures tend them a lot of suffering and pain. But they enjoy in the pains and sufferings. But they enjoy in the pains and sufferings. In such a way through different risk taking activities, exhibition, violence, superiority complex, sufferings the narrative of Reinforcement of masculinity *Green Hills of Africa* includes masculinity.

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