

Chapter 1

Heroes in American Modernist Novels

The contexts

Ernest Hemingway's *A Farewell to Arms* and Francis Scott Fitzgerald's *The Great Gatsby* present protagonists under the influence of decadence and pomposity of the 1920s American society. The protagonists of these novels present a realistic portrayal of the materialistic America in the first quarter of the twentieth century. The era saw an unprecedented economic prosperity embedded with crime and bootlegging. Both the novelists depict a grim scenario of the post world war era such as the failure of American dream, but the pompous nature of the characters is shown to mark the depression, disguised in garish spectacle. The contemporary society in that period was grim due to the post world war effect, which had a reverse impact upon the American society with an upsurge in the economic boom. This unusual economic prosperity invited multicolored phenomena such as the rise of jazz music and flapper culture. Thus, the American society and American people in such turmoil tended to develop the traits of snobbishness in them.

The contemporary era saw a rise on the superficial stuff such as idolizing of the rich and the parody of love. The characters in that period used to fall in love for a simple reason and they used to give their whole life for the sake of this love. It is seen mundane and worthless in the current scenario, but the hippy culture was taking its firm roots in the mind of the young people of that era. Fitzgerald's Jay Gatsby in his lavish lifestyles embodies a dandy young millionaire in pursuit of happiness through financial prosperity and individual success in the 1920s. He represents an ideal foppish character of that era who is a quintessential role model of a rich persona with reverence for money.

Fitzgerald depicts the theme of a typical young person whose sudden rise to fame, only to get back his lost love, presents the problematic psyche of the people in that era. He flashes an aroma of a person in extravagances and fame acquired through bootlegging and other illegal acts. As the roaring twenties were marked by the economic prosperity in the American society, the growing temptation for money was at its peak. During that period, youngsters envision the American dream in a negative perspective, which was to acquire greater wealth to tempt their beloved. Wealth acquisition played a pivotal role, along with its pompous and dazzling culture. The American society saw a complete transformation after the World War I (1914-18). The society prospered into a positive path with economic boom, but there was stress with prospects of a similar kind of war in the western world.

Hemingway's character of Frederic is typical young person in the 1920s era, who is obliged to follow his moral duty for his nation by participating in the World War I, but amid all these chaos he falls in love with a lady. Though the novel is totally obsessed with battles and the Italian campaign, the story of the American protagonist and his tender love with a lady presents an American's psyche. He is portrayed as a character that submits to a young woman and quits his military profession for the love of his female counterpart. Hemingway presents the decadent society in the 1920s,

When the world was still in the grip of the World War I as the aftermath itself induced uncertainty and the longing for love and peace. Though the young character is determined to fight for his nation, he develops a strong resentment of war in his inclination towards love and compassion. In the Hemingway narrative, the young American settles with a young girlfriend in Switzerland after running away from the battlefield, asserting his preference to love over war.

Modernist American novels project young heroes of the 1920s with fear and obsession of the World War I. Both Fitzgerald's *Gatsby* and Hemingway's *Frederic* are recurrently haunted by disorder and violence after this war. Both the narratives are filled with hope for change, desire for wealth, and passion for women.

The history of art and civilization has familiarized so many writers and thinkers who have paid much attention to the male experience and masculine traits. Such writers have been considered pioneers to transform society when it is directionless. But those writers who have created many characters, their experiences and their supporting worlds have been denounced as the aesthetes.

Hemingway's A Farewell to Arms was first published as a series in the United States in 1929. The series was banned in some cities, most notably Boston, for its sexual content. This banning, however, did not affect his growing popularity. He crafted this novel based on personal experience. He was stationed in Italy in 1918 and wounded that July. During his hospital stay, he began and ended a relationship with a nurse. Later, when he was a freelance writer in Greece and Turkey, he witnessed the retreat of the Greek army and its civilians. All of these experiences provided he with insights and materials to create narratives of love and war.

Hemingway was not only an authentic witness but also a major participant in contemporary cultural movements, especially the rise of modernism and the gender war. Eventually, his writings became a significant site of those struggles. By contextualizing the man and his work, one can better understand importance in today's world. His love for sports such as bullfighting, hunting, deep-sea fishing, and big-game is reflected in his novels. Similarly, his engagements in the World War I, the Spanish Civil War (1936-39), and the World War II (1939-45) brought him to a circle of those who subscribe to love to life and the entire humanity.

Dealing with his war experience and devastation of the World War I, Hemingway has depicted women with stereotypical roles. The character of Catherine Barkley has often been considered insubstantial. Her selfless devotion to Frederic is overtly romantic, out of keeping with the tough realistic imagery of war theme in *A Farewell to Arms*. Catherine is representative of women in war, both as the ideal being defended by the army and the ideal sought by the individual.

Hemingway portrays Catherine as an idealized girl from her lover, Frederic's perspective. Catherine embodies a sincere American girl devoted to her male counterpart. Catherine is presented as a fair and pleasing woman in the Hemingway narrative. Her seductive posture in bed characterizes the Hemingway heroine in love with an American warrior hero. Locating the heroine in seductive pose in the bed replicates the Hemingway fictional design to bring the warrior hero and the erotic heroine together.

It is true that Catherine is presented without any criticism in the novel. She is expected to be competent at work. Catherine is a skilled and trained woman who can project her cheerful disposition on their voyage to Switzerland. It is, however, Frederick who is telling the story of love and war after her death. The Hemingway hero looks back to his life in his relationship with Catherine while volunteering the American Army in Italy during the World War I.

Compared to Frederic, the Hemingway hero seems to be physically unfit to serve the American Army at war. However, the American young man does not stop himself from joining the army in the battlefield. With intent to serve his country, he enlists as an ambulance driver, who is later hospitalized because of severe injuries. In the novel, he explains what happened to him in the past. It is natural that he idealizes the woman he loves.

In describing his life with her in Switzerland, Frederic does convey a sense of being reduced to a less active, less energetic person than he was previously. However, in spite of frequently saying it was 'lovely', Catherine herself fears that he is bored, and while he denies wanting to read the newspapers, he does so when she is absent. Perhaps without ever admitting it to himself, he feels that the life with her was too much like being alone, because she has submerged her personality in his.

Frederic never criticizes Catherine; neither does he try to understand her. In many respects, he remains extremely individualistic with passion for women at war, who lacks empathy toward others. Thus, he merely notices her "crazy" behaviors when he first meets her, and accepts her desire to become one with him as natural. To him, for example, her desire to cut her hair short, in order for her to look like him, upsets him in his interest in his ideals. He never considers what this desire might indicate about her emotional state. Frederic remarks that lovers often intend to remain alone, but "I can truly say we never felt that" (35). He assumes that he knows what she feels; he thinks that she never thinks of anything except their love. His ideal woman, she turns out to be a model of the hero's expectation, and thus, justifying the male's commodification of the female in the Hemingway narrative.

What critics say

Studying the American hero of the 1920s requires a review of relevant literature of American literature. Besides, it is relevant to explore how other critics have examined the Hemingway hero and the Fitzgerald hero in their treatments of heroines for specific purposes. Since Hemingway and Fitzgerald are American modernists of the Jazz Age, it is relevant to survey critical works of the Post-World War I America. The following section presents different concept of the American hero, drawing ideas and insights from history, fiction and mythology.

The hero is a courageous man who champions the cause of humanity at the expense of his personal life. The hero rises above interest and petty motives to serve people of all times and cultures. In *The Hero with a Thousand Faces*, Joseph Campbell defines the modern hero: ‘‘The modern hero, the modern individual hero who dares to heed the call and seek the mansion of that presence with whom it is our whole destiny to be atoned, cannot, indeed must not, wait for his community to cast off its slough of pride, fear, rationalized avarice, and sanctified misunderstanding (391) ‘’. The hero undergoes a transformation of consciousness in a threshold of adventures. Devoted to community, he is a man of high stature, noble mind, and real action. He faces challenges, saves people, and gives a new direction to society. According to Fishwick ‘‘In classic times, the heroes were God-men; in the medieval Ages, God’s men; in the Renaissance, universal men; in eighteenth century gentlemen; in the nineteenth, self-made men. Our century has seen the common man and the outsider become heroic’’ (61). The twentieth-century American hero represented in novels by Hemingway and Fitzgerald that embody the twentieth-century ordinary men in line with the nineteenth-century self-made men. The self-made man such as the Fitzgerald hero makes an immense wealth to court his ladylove, Daisy, going beyond his native place in the East Egg of New York. The Hemingway hero, without his original roots, serves the warriors as an ambulance driver for the Italian Army.

An American hero is a lonely figure. A young character in solitude embodies an independent character with a tremendous prospect to explore the world for individual progress and prosperity. Donald M. Kartiganer and Malcolm A. Griffith identify the American hero as lonely figure:

Like all the heroes of legend and literature, the American hero must cope with his solitude, the loneliness in which he moves for much of his fabled journey. But unlike other heroes, and this of course has been a defining quality of our central literary character, he frequently sustains that solitude –he calls it independence- even in his inevitable return to the society he has originally fled. (182)

The American hero as a lonely character prefigures the Campbellian hero of myth and cultural anthropology. In the way Christ and Buddha set their journey in threshold of adventures, the American hero navigates the world he lives in without depending on other people.

In *The Hero in America*, Dixon Wecter defines the American hero as a man of strength and integrity. Wecter places the hero's character over mind:

The people's choice of heroes for America has been prevailingly sound; our major favorites are those any nation might be proud of. They go far toward vindicating the whole democratic theory of careers open to talents. We believe the character is more important than brains. Hard work, tenacity, enterprise, and firmness in the face of odds are the qualities that American most admire, rather than originality or tongue and pen. (485)

The American hero explores the unknown zone in pursuit of opportunities, including careers and companies. He is characterized as a man of tenacity and determination to accomplish his goals even in adverse circumstances. The Hemingway hero is firm while the Fitzgerald hero is an industrious figure. However, the Fitzgerald hero with his prime concern with value over money totally ignores character. Daisy does not

accept Gatsby despite his sound financial condition because she does not exactly know how he became rich within a short period of time.

Theodore P. Greene examines the American hero's preoccupation with war. Because his strong desire to join the army, Frideric drives the Italian army ambulance during the World War I. His interest in the battlefield prompts him to the warzone as an ambulance driver after his failure to join the Italian Army. Similarly, Gatsby serves the American Army as a major. In Greene's observation of the American hero's preoccupation with the war: "The occupations of the war time heroes provided final testimony to their new role as Idols of Organization. For this conclusion the occupational areas after 1913 became as revealing as the fields within which the new heroes concentrated" (331).

Ray B. Browne and Marshall W Fishwick reiterate Joseph Campbell's definition of the hero, arguing that heroes and heroines have multiple faces since they take on plural roles in response to numerous needs of people and societies. Going beyond the Cambellian definition of the hero, Browne illuminates the hero with 2000 faces:

In more complicated societies, however, heroes wear many faces because of their many responses to the numerous needs of individuals, groups of people and national purposes. As the needs get more complicated, so too do the heroes. As people get more sophisticated the heroes become less modeled on the conventional demi-gods of the past, less clear-cut and obvious. In a volatile and swiftly moving society like the present, heroes undergo rapid transformation, frequently developing in ways and for purposes not immediately apparent. Twentieth-century American heroes, existing in a highly

technological society and driven by the electronics of mass communication, change quickly. (91)

Since the hero's roles are growing in response to humans' increasing needs and prospects, the hero has thousands of faces. The same hero has multiple roles in given socio-cultural contexts. The same individual with plural actions responds to society's needs playing multiple roles. The Hemingway hero, Frederic, in response to the need of the time, is involved in the war as an ambulance driver.

Donald Scott relates the American war hero Frederic with the British nurse, Catherine. Both the hero and the heroine involve in the war zone during the World War I. Frederic's adventure in the battlefield and her job at hospital correspond with the war and love, respectively. His action in the battlefield connotes death while her nursing at hospital embodies life. Courage has a relevance to our situation. A man who lacks courage is a slave to his fears, and is not truly free. Water in the form of rain or rough sea has been used as the symbol of disaster in *A Farewell to Arms*.

Any feminist critic who resents that too lovely Hemingway sequel ending in which Frederic sets to walk away in the rain while poor Catherine takes the death of both of them, can get sympathy, only because this sentimentality that mars the aesthetic effect in certainly the mask for a male resentment and fear of women.

The Hemingway hero is often associated with the novelist's personal experiences of adventurous actions. Michael Reynolds connects the Hemingway hero with adventures: "Hemingway wrote only about his own first-hand experiences and that his central male character was thinly veiled self-portrait. This Hemingway hero, like his creator, grew older as he engaged in the Hemingway interests: bullfighting, hunting, fishing, boxing, and war" (109). In that line, the Hemingway hero embodies

Hemingway as the novelist. The hero interests in actions and adventures give resonance of the novelist's exciting activities.

Donaldson Scott admires Frederic as the war hero: "It depicted illicit love affair in basically sympathetic terms. It described Catherine's deathbed anguish in excruciating detail. It did not sufficiently condemn Frederick's desertion from the Italian Army. It presented a disturbingly vivid account of the Italian Army's collapse in 1917" (3). Donald Scott relates the American war hero Frederick with the British nurse, Catherine. Both the hero and the heroine embody European warriors during the World War I. Frederic's adventure in the battlefield and her job at hospital correlate the war and love, respectively. His action in this battle field connotes death while her nursing of hospital embodies life.

The Great Gatsby is a narrative of false relationships. Fitzgerald's characters break up, and almost fail to reconcile after their broken relationships. Critiquing the novel Ronald Berman relates a complete breakdown of relationships with money:

The world of *The Great Gatsby* is a version of the new social world feared by the transition of American moralists from William James to John Dewey. It is a world of broken relationships and false relationships; a world of money and success rather than social responsibility; a world in which individuals are too free to determine their moral destinies. (84)

Berman's connection between money and broken relationships implicate extra-marital relationships between Tom and Myrtle, and Gatsby and Daisy. Money determines progression in their relationships. Daisy marries Tom who is considerably richer than Gatsby. Similarly, Tom's arrangement of a small room for Myrtle implies the role that

money can play in extra-marital relationship. Unlike Myrtle's tiny room, Gatsby has a beautiful spacious mansion, an embodiment of sound economic condition.

Numerous critics examine Gatsby as a self-made American. Americans count an individual has really earned himself in line with his success in the real world life. Tois Tyson evaluates Gatsby in terms of his economic progress and success in personal life: Obviously, Gatsby hoped, indeed planned, to live the "rags to riches" life associated with the self-made millionaires of his day. However, the characterization of Gatsby draws on the self-improvement tradition more thoroughly than some readers today may realize" (302). Gatsby's boyhood "schedule" reflects that he is a hard working individual fond of reading materials on self-improvement. In American culture, work and money are alternatively used. It is not important that how much he inherits, but how much money he really makes. If someone works, he makes money; if he has money, he becomes richer. Working means making money.

Some critics consider Hemingway's *A Farewell to Arms*, as having full of misogynist feeling. Most of them find his hero of seductive nature towards women. The novel is in various ways carries the existential mode of live or a philosophy . They say the importance of symbol as well, but for the researcher the idea of symbol has nothing to do because of the limitation of the research

Hemingway became "Enemy Number One" for many critics on the ground of sexist stereotypes. The early feminists' attack unquestionably diminished his literary reputation in some academic circles and reduced the study of his work in high school and university classrooms. However, Rene Sanderson, in her essay "Hemingway and Gender History" highlights that "Catherine is vindicated as one of Hemingway's strong and heroic individuals ... the protagonist of this novel flees from the corrupt and untrustworthy male world into a woman's arm" (181). Hemingway's compelling

inspiration is both as a personal and symbolic experience and as continuing condition making.

Through his major female character, Catherine Barkley, Hemingway presents a woman who is both modern and principled. Some critics have attacked Catherine as an especially disturbing example of his one dimensional, submissive, simpering, and self-effacing female.

J. Kashkeen reads Hemingway's works in terms of life and death, as he states, "Hemingway's life overcomes not only the fear of death, but fear of life's intricacies and the disintegration threatening the individuals" (Parker 165). The motifs of death and birth dominate the Hemingway narrative. Catherine's death at the end of the novel clearly illustrates the Hemingway theme, a fictional design popular in modernist narratives.

Readers remain unknown of the Hemingway hero's background since the lead character tends to live in present. He justifies his existence at the present moment by using all the resources at disposal. John Killinger in *Hemingway and Dead Gods* reads the individualism and loveliness of Hemingway hero and his attitude of existential philosophy:

It is the novel doom of catastrophe unleavened and untranscended towards which as system of the book have been converging and upon which they decisively end. The novel is a great study in doom. Also, defying some of the most cherished views of what tragedy ought to be it is fictions' purest tragedies. It is easy to sympathize with those who considered *A Farewell to Arms* the author's greatest novel. (88)

Thus, the critic cited above focus on warfare and its consequences upon the life of characters. Hemingway wants to destroy the subversive life, but he himself is a subversive hero. In the same way, he creates his protagonists more optimistic, more life

oriented, and more existential but they fail to clasp their whole root and become more pessimistic. Here, Ajit Kumar Mishra in his *Loneliness in Modern American Fiction* critically examines the Hemingway hero's movement from hope to despair:

Hemingway's protagonist realizes early in life that society is hostile or indifferent to him that all organizations and organized activities of the community are confused and confusing, he makes his separate pace with life. This separate pace is not an escape into hope or submission to a life of despair and defeat. (III)

Hemingway's novel is a tragic novel. Readers generally do not read him hoping a happy ending. There is a doom that hangs over this novel from its very inception. His mastery is in dragging down this stark tragedy by maintaining a sort of roller coaster, happy-sad, life-death tempo that brings the riders until the last chapter. It is only to be cast down into the death of sadness.

Heroes and Heroines of Hemingway and Fitzgerald

The Great Gatsby is widely read novel of 1920s in America. In the Fitzgerald narrative, a man reaches to the top of his progress. The privilege he could get is due to the money he gets from various activities; some legal and some illegal.

Nick Carraway, a young man from Minnesota, moves to New York in the summer of 1922 to learn about the bond business. He rents a house in the West Egg district of Long Island, a wealthy but unfashionable area populated by the new rich, a group who have made their fortunes too recently to have established social connections and who are prone to garish displays of wealth. His next-door neighbor in West Egg is a mysterious man named Jay Gatsby, who lives in a gigantic Gothic mansion and throws extravagant parties every Saturday night.

Nick is unlike the other inhabitants of West Egg—he was educated at Yale and has social connections in East Egg, a fashionable area of Long Island home to the established upper class. He drives out to East Egg one evening for dinner with his cousin, Daisy Buchanan, and her husband, Tom, an erstwhile classmate of Nick's at Yale. Daisy and Tom introduce Nick to Jordan Baker, a beautiful, cynical young woman with whom Nick begins a romantic relationship. He also learns a bit about Daisy and Tom's marriage: Jordan tells him that Tom has a lover, Myrtle Wilson, who lives in the valley of ashes, a gray industrial dumping ground between West Egg and New York City. Not long after this revelation, he travels to New York City with Tom and Myrtle. At a vulgar, gaudy party in the apartment that Tom keeps for the affair, Myrtle begins to taunt Tom about Daisy, and Tom responds by breaking her nose.

As the summer progresses, Nick eventually garners an invitation to one of Gatsby's legendary parties. He encounters Jordan Baker at the party, and they meet Gatsby himself, a surprisingly young man who affects an English accent, has a remarkable smile, and calls everyone "old sport." Gatsby asks to speak to Jordan alone, and, through Jordan, Nick later learns more about his mysterious neighbor. Gatsby tells Jordan that he knew Daisy in Louisville in 1917 and is deeply in love with her. He spends many nights staring at the green light at the end of her dock, across the bay from his mansion. Gatsby's extravagant lifestyle and wild parties are simply an attempt to impress Daisy. He now wants Nick to arrange a reunion between himself and her, but he is afraid that she will refuse to see him if she knows that he still loves her. Nick invites her to have tea at his house, without telling her that he will also be there. After an initially awkward reunion, he and she reestablish their connection. Their love rekindled, and they begin an affair.

After a short time, Tom grows increasingly suspicious of his wife's relationship with Gatsby. At a luncheon at the Buchanans' house, Gatsby stares at Daisy with such undisguised passion that Tom realizes Gatsby is in love with her. Though Tom is himself involved in an extramarital affair, he is deeply outraged by the thought that his wife could be unfaithful to him. He forces the group to drive into New York City, where he confronts Gatsby in a suite at the Plaza Hotel. Tom asserts that he and Daisy have a history that Gatsby could never understand, and he announces to his wife that Gatsby is a criminal—his fortune comes from bootlegging alcohol and other illegal activities. Daisy realizes that her allegiance is to Tom, and Tom contemptuously sends her back to East Egg with Gatsby, attempting to prove that Gatsby cannot hurt him.

When Nick, Jordan, and Tom drive through the valley of ashes, however, they discover that Gatsby's car has struck and killed Myrtle, Tom's lover. They rush back to Long Island, where Nick learns from Gatsby that Daisy was driving the car when it struck Myrtle, but that Gatsby intends to take the blame. The next day, Tom tells Myrtle's husband, George, that Gatsby was the driver of the car. George, who has leapt to the conclusion that the driver of the car that killed Myrtle must have been her lover, finds Gatsby in the pool at his mansion and shoots him dead. He then fatally shoots himself.

Nick stages a small funeral for Gatsby, ends his relationship with Jordan, and moves back to the Midwest to escape the disgust he feels for the people surrounding Gatsby's life and for the emptiness and moral decay of life among the wealthy on the East Coast. Nick reflects that just as Gatsby's dream of Daisy was corrupted by money and dishonesty, the American dream of happiness and individualism has disintegrated into the mere pursuit of wealth. Though Gatsby's power to transform his

dreams into reality is what makes him “great,” Nick reflects that the era of dreaming—both Gatsby’s dream and the American dream—is over.

The characters in *The Great Gatsby* appear to enjoy the freedom of the post 20s period along with that advantage they are living in emptiness within. Specifically, George Wilson, Jay Gatsby, and Daisy Buchanan are after the so-called American dream—life, liberty and pursuit of happiness.

The novel's plot achieved through atmospheric and socio political scenario of the then time. The image of Valley of Asses is one of the symbols of wasteland outside and hollowness inside the characters. When considered the opening sentence, "In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since" (1), The sentence decisively outlines: youth, fatherhood, and connectedness to the past. Whereas Nick has his connections, Gatsby has only "gonnegshuns." Though that's the point: Nick has to expand the dimensions and to mature emotional and material connections into compassion? and, finally, love. For the real love story lies in the friendship of Nick and Jay Gatsby. Nick's voice is so overwhelmingly personable, so damnably charming, however, that it is easy to overlook how unnervingly subtle was the structural intelligence behind it. All that remains of Fitzgerald's original inspiration is a glimpse of Myrtle "straining at the garage pump with panting vitality." Since at least one stage of intermediate drafts is missing, the reader will never know precisely the character or the closeness of the revision that ensued between the times that Fitzgerald completed the book.

In an article entitled “*The Great Gatsby* and the Transformations of Space-Time: Fitzgerald's Modernist Narrative and the New Physics of Einstein,” Raymond M. Vince views,

Like much of American literature, *The Great Gatsby* is in part a

reinterpretation of the American Dream. That dream, born in seventeenth-and eighteenth-century ideas of the New Eden and the quest for a New World evolves in Fitzgerald's work between various spatial poles: between old world and new world, between East and West, and between home and lack-of-home. Fitzgerald's novel is a retelling of the story of America, but it is a narrative told in an ironic tone and with multiple viewpoints. Every rereading of Fitzgerald's work brings new insights. (92)

Throughout the novel, Fitzgerald portrays a society that has corrupted the true meaning of the American Dream through Wilson, Gatsby, and Daisy's hollow pursuit of wealth.

If the characters in *The Great Gatsby* come from various classes of American society, then a major theme of the novel is that no one in the 1920s America was safe from vacant dreams and their negative consequences. An example of the mouth piece of the writer Nick Carraway is also suffering from the burden of living the American Dream. He is not satisfied with his salary and wondering East Wegg to West Wegg. The displacement is also one of the features of American lifestyle in the decade of the 1920s. Presenting various characters in their pursuits of American Dream, Fitzgerald focuses Jay Gatsby and plays with the time and money to make him a hero. Gatsby catches the time and uses money to make a tycoon in that materialistic society. It is said that 'heroes are never born they are made; so does Gatsby who makes himself a hero. Money from illegal business and the bravery of frustration makes him a man with virtue. His virtue is no more a pseudo virtue. His enfant love towards Daisy takes him to the tragic flaw. He is so much determined to make the things better around drags in a way the valley of ashes in another words valley of ruthlessness.

A Farewell to Arms has remained immensely popular for its tragic juxtaposition of love and war as supremely relevant. Many critics' different interpretations on the novel state that there is no limitation to Hemingway's creativity but he is complex. Thus, different critics have different interpretations the novel; some comment on tragic perspective whereas some focus on pessimistic view, war and life. Other critics of the novel declare that Hemingway has not depicted women.

However, this study unravels the novelist's presentation of war, and heroine's story amid the war is itself romantic and pathetic. Hemingway's heroine Catherine has been presented as perfectly monogamous and faithful. Her ethical and moral standards are much more orthodox. True to ideals of a stereotypical woman, Catherine is a good sport and pal, possessing traditional maternal and domestic qualities. She is ready and qualified to run away with the man she loves and to help him domesticate the world of his wishful dreams. A representation of the tragic hero who is the victim of the American Dream in the highly appreciated novel *The Great Gatsby* by Fitzgerald is a projection of hero. How an American identity is directly related to capitalism and the various dimensions are critically applied to make a boy from the rustic life a hero? This study work simultaneously takes two different characters' use of time and money in two different backdrops of America.

CHAPTER II

The Modernist Hero's Treatment with Heroines

Who is modernist hero?

The hero is a man of action. Heroes are those who are brave, courageous, extraordinary. Hero supports people in difficulties and transforms societies. They are even ready to die for their country and people. In *Anatomy of Criticism* (1957), Northrop Frye elucidates five fiction modes based on representations of heroes in respective bends. In Frye's analogy, first, an individual who is superior to other men and environment in fictional representation is in the mode of myth, and the lead character is a divine figure, such as God, Angel, Goddess, or prophet. Secondly, in the mode of romance, the hero is superior to other men or environment in degree, and the protagonist is a figure of romance or legend, such as Robin Hood and Nelson Mandela(33). Thirdly, the hero is superior to other men in a high mimetic mode, in which the central character accomplishes tasks larger than him, such as in epic and tragedy (34). Unlike these heroes in these three modes of fictional representations, chief characters in fictional works, such as film and fiction perform actions of those ordinary people in the public sphere. Fourthly, these heroes, in Frye's analogy, are of low mimetic mode since they behave like ordinary individuals running family and leading mundane life. Those heroes in the mundane world in routine daily lives are common men (34). Lastly, principal characters' actions are of lowly people, such as insane and alienated ones, and thus, remaining below the status of ordinary folks in streets and marketplaces. Frye's major figure in an ironic mode is "inferior in power or intelligence to ourselves, so that we have the sense of looking down on a scene of bondage, frustration, absurdity, the hero belongs to irony mode" (34). These fictional characters in ironic mode remain somewhere between the spheres of the hero and the

villain. Unlike the villains, the heroes in the ironic mode of fictional representations tend to alienate themselves from the domain of ordinary individual in the public sphere; however, they are in difficult and complex situations of their own societies.

In paradigms of fictional representations of heroes in these five modes, Hemingway's Frederick Henry *A Farewell to Arms* and Fitzgerald's Jay Gatsby in *The Great Gatsby* resemble those of the low mimetic mode. Totally motivated to dating and courting in modern cities, heroes in American fiction are nobody other than common men who persistently involve in routine lives of personal interests and individual motivations. They have nothing to do with noble actions in the best interest of humanity; nor do they rise above personal interests in order to transform the world or society they live in. Like ordinary folks, these individualistic protagonists have to engage in self-help schemes to earn money for their lavish lifestyles.

Frye's fictional character in the low mimetic mode is a modern common man. He is above the hero in the ironic mode and below the protagonist in the high mimetic mode. This lead character is the modernist hero in fictional narratives, including drama, film or fiction. However, the hero in the ironic mode is somewhere between the character in the low mimetic mode and the villain in film and fiction. The hero in the ironic mode is also called an antihero, who lacks characteristics of the hero in a traditional sense of the term and that of the villain. Unlike the villain, the antihero does not harm others, but destroys himself. Further, he is a victim of society that has always already been corrupt. Besides, he is alienated from other people in a highly organized mechanical society. Samuel Beckett's Murphy in *Murphy*, Franz Kafka's Gregor Samsa in *The Metamorphosis*, and Leopold Bloom in James Joyce's *Ulysses* are some of the representative antiheroes. The antihero suffers not because of the

tragic flaw within him not any external force, but the corporate world that makes him the victim of machines and technologies.

Just like many of those self-centered individuals in the modern world, the common man hero live in illusions of better future. In living in a capitalist society, the modern hero embodies characters in false impressions of transformation with money, job, and authority. In intent to transform their positions, the modern heroes consider heroines market products. Hemingway's Frederic in *A Farewell to Arms* coming out of the war zone tends to live peacefully with Catherine. Similarly, Fitzgerald's Gatsby in *The Great Gatsby* in his expectation to secure Daisy spends money extravagantly, and thus, converting the heroine into a commodity in the marketplace.

Women as commodities

In *Critical Theory Today* Lois Tyson observes Luce Irigaray's suggestion that in a patriarchy much of women's subjugation occurs in the form of psychological repression enacted through the medium of language. It means all the meanings of the words have been defined by patriarchal language without realizing it. Women do not speak their own active original thoughts but follow passively previously spoken ideas. In Irigaray's perception, the woman is just a mirror of their own masculinity. Men have defined females in terms of their own needs and desires, and thus, consider them commodities in the marketplace. At one point, Irigaray mentions women's two choices: (i) to keep quiet so that a woman does not say anything that does not fit within the logic of patriarchal belief or (ii) to imitate patriarchal representation and play inferior role given her by patriarchy definition of sexual difference (100-1). Irigaray further elaborates the male gaze upon the female since the latter is an object with material value. The man looks, the woman is looked at. It is the one who looks has power and control to name things (102). The woman is just an object to be seen

and to be used. Thus, in a patriarchal society, women are just tokens and commodities in a male economy. For example, if a man wants to impress other people having a beautiful woman on his arm is only interested to impress other men. In *The Great Gatsby*, Gatsby wants to impress other men in the society having Daisy back.

Irigary argues that only way to get beyond patriarchy is to use the same vehicle that is language. Women should be grouped as only- women and stop speaking and thinking in line with the patriarchy ideology. Irigary asserts that women should use women's language to resist the patriarchal authority. She finds it in the female body in contrast between the male sexual satisfaction and the female sexual satisfaction. Irigary observes the female sexual pleasure in terms of "far more diversified, more multiple in its differences, more complex, more subtle, than is commonly imagined" (28). Precisely, the female language is multiple in its meanings. It is more complex and subtle than the patriarchal language.

In Hemingway's novel, Catherine always tries to attract Frederic at any cost. She does not mind to merge her identity within him, and even tries to look like him cutting her hair short. Acting like her male counterpart, Catherine commodifies herself in the best interest of the hero. She becomes a commodity in the marketplace that Frederick can purchase with money. Similarly, Gatsby invests on Daisy, buying materials, such as car, house and clothes. In that sense, he is spending money on Daisy in his anticipation that the heroine would respond him positively.

In the feminist critical postulation, the patriarchal oppression of the female transposes into women's texts and discourses. The stereotypical misrepresentation or repression of women can be methodically exposed and analyzed when believed, as feminism does that discourse as embodying power. Hemingway wanted to make use

of this power by presenting to readers with a female character such as Catherine Barkley in *A Farewell to Arms*.

By representation, Hall means a process of encoding and unfolding meanings of an object or an event, a signifying practice guided by ideology. In “Exhibiting Masculinity,” Seon Nixon examines stereotyping as a practice of constructing negative representations of people and cultural groups. Hall critiques the way the West maintains the notion of difference and otherness, establishing a distinction between the western subject and the eastern object, or the ruling self and the ruled other. In his postulation, the Hemingway hero’s stereotyping of the heroine as the other gives critical space for cultural scholarships. In modernist fictional narratives:

Identities are necessary constructions or necessary fictions.... We need them to operate in the world, to locate ourselves. We need them to operate in the world, to locate ourselves in relation to others and to organize a sense of who we are. Emphasizing the invented character of identities, however, does direct us toward the processes through which identities are forced or fictioned. Such an enterprise leads us to the cultural or symbolic work involved in this process. It is my central contention that a large part of the symbolic work produced takes place within particular cultural languages. (Hall 301)

The heroes in relationships with women use the language of money and economics. For Gatsby, Daisy’s embodiments of American value are determined by money, material and prosperity in *The Great Gatsby*. Similarly, Henry’s Catherine stands for medical purpose in the hospital and domestic service in the hotel.

Within a purview of Hall’s cultural representations as interactive processes of human activities, John Storey, in *Cultural Studies and the Study of Popular Culture*,

examines popular culture as more an everyday practice than an aesthetic manifestation:

Culture in cultural studies is defined politically rather than aesthetically. The object of study in cultural studies is not culture defined in the narrow sense, as the objects of aesthetic excellence ('high art'); nor culture defined in an equally narrow sense, as a process of aesthetic, intellectual and spiritual development; but culture understood as the texts and practices of everyday life. (2)

A methodological calculation of human activities, culture is shared by individuals in a given community. Both the modernist heroes become fictional constructs in terms of their actions they perform and materials they use in consumer culture of the 1920s.

With a rapid progress in science and technology, the Industrial Revolution was possible in the eighteenth-century Europe. It spread across the world, including Americas. Technology and industry conjointly substantiate artistic innovation. A work of art is a cultural construct that embodies the society's value system. An aesthetic value of an art converts into commercial value in the marketplace. An artist's artwork secures economic value with its price, purchase and exchange. The use of a material object changes into a sign exchange value it is traded for its artistic qualities. In that sense, an artwork can be mechanically reproduced, such as a photograph of Leonardo da Vinci's "Monalisa" on sale in art studio in the marketplace. At that point, the painting of "Monalisa" becomes a commercial product with its sign exchange value. Similarly, a film is a cultural construct mechanically reproduced with business purpose, and the film stars are products as well as proletariats.

Walter Benjamin, in his “The Work of Art in the Age of Mechanical Reproduction,” explicates the concept of reproducible art with its economic value in the business space. Taking a case of movie star in point, Benjamin illustrates a process of transformation of an individual into a commodity with a sign exchange value:

While facing the camera he knows that ultimately he will face the public, the consumers, who constitute the market. The market, where he offers not only his labor but also his whole self, his heart and soul, is beyond his reach. During the shooting he has as little contact with it as any article made in a factory. This may contribute to that oppression, that new anxiety which, according to Pirandello, grips the actor before the camera. (231)

In Hemingway’s *A Farewell to Arms* and Fitzgerald’s *The Great Gatsby*, lead characters, including heroes and heroines, receive material values, and thus, turning into commodities with sign exchange values in their emotional relationships.

By examining the uncertainty, Hemingway manifests in *A Farewell to Arms* about the questions of gender and identity. Critics can analyze not only how he viewed society, but how closely his view mirrors contemporary theorizing. Unfortunately, The Western culture has historically privileged masculinity at the expense of femininity, creating a hierarchy of gender in which the masculine value is taken as positive and the feminine as negative. Setting of the story during the World War I provides Hemingway with a method for exposing the difficulties that rigid gender roles imposed on both sexes. The attempts, Frederic and Catherine make to know and love each other during the war offer a metaphor for the trouble created by phallogocentric way of thinking.

Frederic and Catherine in *A Farewell to Arms*

Frederic Henry, the retrospective narrator already knows what he learns during the course of the narrative. The narrator feels compelled to tell a story that the character cannot really articulate. The result is a novel focused on silence and stoicism. When he returns from the hospital, Rinaldi says to him, "Tell me all about everything." he responds, "There's nothing to tell" (Hemingway 167). This narrative is representative of the narrative as a whole. Frederic rationalizes that Catherine's meekness and ignorance, her idiotic simplicity, has led her to acquiesce in the transaction, and does not look further what drove him to look Catherine as a beautiful woman.

Catherine tries to break the bonds of her past and this destroys her. What destroys her is the attitude of the society. For much of the duration of her existence in the novel she is subject to indicate. Her intimacy, when revealed in Milan, leads to her social downfall, a miscarriage, and subsequently her death. Frederic's lustful eyes see her as a beautiful one previously as the male tend to think girl must be beautiful with fair skin, shining eyes and plain or fairylike dress. "Catherine was quite tall. She wore what seemed to a nurse uniform, was blonde and had a tawny skin and gray eyes. I thought she was very beautiful" (18).

She for all her womanliness was ruined by him her isolating love. Complicity of the issue is that the values that she offers as an alternative to the bloody circus of war and modern existence personal love and fulfillment within the private rather than the public sphere-intersect with the most stereotypical notions about what are merely female concerns.

In order for Catherine to fulfill her synthetic role as the agent of Frederic's change and her other thematic role as the exemplary respondent to the world, she unavoidably

appears as the image of a sexist male's view of an ideal woman. The priest seems wise when he tells him that "when you love you wish to do things for. You wish to sacrifice for. You wish to serve" (72). Count Greffi can assure Frederic that love "is a religious feeling" and remains dignified, if not noble (263). But she tells him, "You're my religion. You're all I've got" (116). This dismisses her as a doormat.

She is wiser, too, about the nature of their relationship but later on she turns out to change herself. As different stages pass, she is thought to be pictured as subservient female because for masculine hegemony, females appear smart and wise at first but later on their smartness is only meant to attract male and to be controlled in turn.

In their early encounters, Frederic plots the moves of his "chess game" with Catherine; yet in his callow self-absorption, he is oblivious to the fact that she sees straight through his rather unoriginal intentions. She terminates the meaningless banter of their very first conversation, when she asks "Do we have to go on and talk this way?" (18). and she proceeds immediately to tell him of her fiancé. She was killed and of her regret that she naively had "saved" herself for nothing: "I didn't know about anything then, she said" (19). The second evening they are together, as Frederic calculates his "advantage," Catherine is smart enough to see the "nurse's-evening-off aspect of it" and find it distasteful. But moments later, as she succumbs to a kiss, she experiences a sudden flash of prescience: "Oh, darling," she said. "You will be good to me, won't you? ... Because we're going to have a strange life" (27). Three days later, only the third time they have met, she greets Frederic with a rather mysterious remark:

"You've been away a long time"

"Say, I've come back to Catherine in the night."

"I've come back to Catherine in the night."

"Oh, darling, you have come back, haven't you?"

.... yet, moments later, after a long kiss, "she came back from wherever she had been" and coldly pronounces: "This is a rotten game we play, isn't it?"(30-31)

Frederic is confused and lamely tries to keep up the game, but Catherine is through for now: "You don't have to pretend you love me. That's over for the evening... I had a very fine little show and I'm all right now. You see I'm not mad and I'm not gone off. It's only a little sometimes." When he presses her hand and says: "Dear Catherine," she replies: "It sounds very funny now-Catherine. You don't pronounce it very much alike. But you're very nice. You're a very good boy" (31). The conversation between him and her suggest cordial relationships between man and woman in the Hemingway narrative. When they meet in person, the narrator presents the male supremacy over the female in terms of their proximity and possessions. He is holding Catherine's hands while she praises him as a decent boy.

Hemingway's protagonist seems overtly masculine in the traditional sense of the term. In his relationship with the girl, he is concerned more with her beauty than the lover herself. The praise of beauty can be seen rather than the character of Catherine: "You see I have been leading a sort of a funny life and I never ever talk English. And you are so very beautiful" (26). The conversation between man and woman in the Hemingway narrative is characterized by sound and silence respectively. The lover responds to his ladylove's silence with sound and physical proximity. In that line, Frederic-Catherine relationship is operated by informality and intimacy. Intimacy and formality do not go together. About physical love underlying masculine cultural practice, Singer suggests:

In patriarchy, male privilege is both marked and exercised, at least in part, by control over the production, circulation, and representation of pleasure. Such control is operative ... At the level of cultural representations, which are designed to accommodate and normalize masculine preferences and patterns of gratification. (139)

The Hemingway narrative foregrounds the Freudian pleasure principle of the male at the expense of the female body. This sort of male satisfaction is the sexual order of the day in the opening chapter of *A Farewell to Arms* unfolds the male-female relationship in modernist novels.

In general, sex is of concern to Frederic and the other men only as a distraction, some fun in the midst of war; it is important, though, that the fun be there when the man wants it. The prostitutes so close to the front line in the first part of the novel expose soldiers' perception of the female. The hero takes the heroine for a commodity with the use value that Frederic could purchase in the marketplace. This perception also extends to the nurses whom the men sometimes visit for less carnal companionship. For example, during his first encounter with her, he subordinates her desires to his own and attempts to manipulate her to achieve his own goal of sexual satisfaction.

Catherine is a passive aggressive siren whose death liberates Frederic from her isolating romantic love. That is the entire point of Hemingway's novel that women are dangerous, or that men must not be distracted from their responsibilities in the social world. He takes her for his personal pleasure, and losing with her death just implicates his loss of the love object.

Frederic has stereotypical belief about women as a mere object of entertainment. Catherine appears to be submissive and loyal to him though he

compares her someone less than a prostitute. This signifies the masculinity of him and she as a mere entertainer as in the following lines:

I kissed her and saw that her eyes were shut. I kissed both her shut eyes. I thought she was probably a little crazy. It was all right if she was. I did not care what I was getting into. This was better than going every evening to the house for officers where the girls climb all over you and put your cap on backwards as a sign of affection between their trips upstairs with other officers. (28)

When first introduced to Catherine, Frederic obviously views their meeting as just another opportunity for sex, no different from affairs with women met on leave or evenings spent in the nearby bordellos.

Frederic considers the dalliance with Catherine as a distraction and nothing more, a game which he must master to win the prize of sexual fulfillment. He not only takes her for an object of game but also a plaything for his inherent impulses. He treats the heroine for a material object:

I did not love Catherine Barkley nor had any idea of loving her. This was a game, like bridge, in which you said things instead of playing cards like bridge you had to pretend you were playing for money or playing for some stakes. Nobody had mentioned what the stakes were.

It was all right with me" (30-31).

Catherine turns out a bridge, game, or gambling. In his playing with Catherine, he invests money. With money, he can treat this young woman not only for his sexual pleasure but also a favorite pastime. Dating with her, he maintains his emotional balance. It helps him reconcile the body and mind, and pleasure and practice.

At this point, before he discovers any feelings for her, Frederic treats Catherine as he treated all of the women before her, i.e. a means to an end. She is aware of his commodification of her femininity. She evidently dislikes it, and she expresses her resentment by slapping him across the face when he tries to kiss her for the first time. Her defense of the slap demonstrates her sense of his behavior as typical and sordid: "I'm dreadfully sorry ... I just couldn't stand the nurse's-night-off aspect of it" (26). Part of his certainty rest on the fact that the traditional gender roles of masculine lover and feminine beloved are clearly and deeply etched. He may kiss her whether or not she is receptive or consenting, and she is expected to put up little resistance.

Catherine plans to send Miss Barkley not for the treatment as a nurse but as a service provider. Catherine just follows the traditional role of service provider to the male as shown in, "I will send Miss Barkley. You are better with her without me. You are purer and sweeter" (64). The Hemingway heroine's rendition of the hero's female counterpart equates the use value of a material entity that he could buy at a shopping mall or fashion center. The narrator locates her in a hospital industry, who not works as a nurse for medical purpose of Frederic but also a love girl for his pleasure principle, and both ways he commodifies the woman of his type.

Women need to be fresh, young and attractive to impress the male. It is not their quality and their ability that is appreciated; it is the utilitarian value that is counted. Women need to be useful or appear to be useful through their body as the following lines suggest:

My legs in the dirty bandages, stuck straight in the bed. I was careful not to move them. I was thirsty and I reached for the bell and pushed the button. I heard the door open and looked and it was a nurse. She

looked young and pretty. It was Catherine Barkley. She come in the room and over to the bed. She looked fresh and young and very beautiful. I thought I had never seen anyone so beautiful. (87)

The male character of *A Farewell to Arms* treats the female character as a commodity. They have control over the women. Women are possessed by them just as a property. Treating a woman like property is the attitude of the males deeply rooted in patriarchal norms and values.

On the other hand, the female characters of the novel are in dilapidated condition without self- respect. They are living in pathetic condition. Frederic as being the male member of the society needs not to fear about his earlier relationship with women in the whore house, but Catherine has to because she is a female as she says:

‘What’s the matter, darling?’

I never felt like a whore before,’ she said. I went over to the window and pulled the curtain aside and looked out. I had not thought it would be like this. ‘You’re not a whore.’ ‘I know it, darling. But it isn’t nice to feel like one.’ Her voice was dry and flat. (146)

Females are not as free as males in the patriarchal society. The attitude of society towards males and females is different. Women in different roles are seen as relentless exploiters and predators of men. Likewise, Catherine is living a fragmented self; she thinks herself as weak. Though she is rich, she cannot enjoy richness, she is socially isolated. Women are alienated from their own self in the novel. They can see the power and freedom of males, but they themselves are trapped within the patriarchal boundary where they are killing their own desire and living for the desire of others.

Therefore, their self is not their own real self. Their originality self does not make any sense in their real life. So, a woman's self is dying and artificial and dictated self in acting well. They are alienated from their real self.

This shows female as the real victims of patriarchal norms, values and attitudes. They are like puppets in the hands of the male members of the society. Females have to do what males want because they are highly depending on them for their survival. Catherine deliberately puts herself into the role of a prostitute who will do whatever Frederic wants. She wants to have no identity of her own. In order to gain the love female are shown as willing to lose their own identity as following conversation shows:

‘there isn’t any me any more’

“But I will. I’ll say just what you wish and I’ll do what you wish and then you will never want any other girls, will you? She looked at me very happily, ‘I’ll do what you want and say what you want and then I’ll be a great success, won’t I? ’. (100)

After a bad moment of feeling like a whore in the hotel on their last night together in Milan, Catherine transforms the hotel room to "home" by an exercise of sheer will. As she pulls herself together, her stiff-upper-lip determination to put the best face on things is amusing and endearing: "Vice is a wonderful thing," Catherine said. "The people who go in for it seem to have good taste about it. The red plush is really fine. It's just the thing. And the mirrors are very attractive" (153). Not only man but also woman keeps the heroine analogous to a material entity on sale. However, she transforms the business space of hotel into a domestic sphere of home with her sincere love to and care of Frederic.

During their harrowing escape to Switzerland she is able to laugh at how silly Frederic looks clutching the inside-out umbrella he had used as a sail, and, fetching him a drink of water in the bailing pail, she politely replies to his thank-you: "You're ever so welcome. ... There's much more if you want it" (274). When they finally land, she jokes about encountering the Swiss navy and immediately turns her thoughts to practical matters: "If we're in Switzerland let's have a big breakfast. They have wonderful rolls and butter and jam in Switzerland" (276). Even as she is dying in childbirth, she and Frederic maintain a sense of humor: "I'm a fool about the gas. It's wonderful," she says, and Frederic quips, "We'll get some for the home"(279). As Frederic is grown up in the male dominated patriarchal society which is a form of capitalistic society, he does not understand any kind of feeling of female.

Drinking excessively, drinking to forget and drinking enough to be sick are refrains. As he convinces Frederic to drink despite his recent jaundice, Rinaldi calls his own drinking "Self-destruction day by day... It ruins the stomach and makes the hand shake. Just the thing for a surgeon" (172). Ultimately, drinking as a self-medication keeps him in silence. At this point, drinking parallels surgeon's medication.

It would be useful to look directly at that interaction between Van Campen and Frederic:

I suppose you can't be blamed for not wanting to go back to the front.

But I should think you would try something more intelligent than producing jaundice with alcoholism...I don't believe self-inflected jaundice entitles you to a convalescent leave"...

"Have you ever had jaundice, Miss Van Campen?"

"No, but I have seen a great deal of it."

“You noticed how the patients enjoyed it?”

“I suppose it is better than the front.”

“Miss Van Campen...did you ever know a man who tried to disable himself by kicking himself in the scrotum?”...

“I have known many men to escape the front through self-inflicted wounds”. (144)

Whether of high or low estate, women are consistently revealed either as insignificant workers or as pawns in male power games. Ignoring the work of women and their ability as a real person, it manifests the stereotypical attitude of Frederic.

One of the very first things Frederic does in the course of his duty is to assist a man with his self-inflicted wounds. The soldier has deliberately left off his truss to make his hernia worse, but knows that his own officers will recognize this as self-inflicted. Frederic’s rude reply to the accuse of Van Campen, represents masculinity over femininity where females are supposed to accept the behavior as a normal one. Woman is viewed, and judged in terms of masculine value system. She is identified in relation to man. It is man who defines her activities to his needs and benefits. She has no right to make decision about herself. She is trained to internalize the masculine truth as an absolute and transcendental reality and an inalienable aspect of her life. She gives up criticizing, judging and investigating herself and surrenders to male superiority.

Men have controlled the conceptual areas and determined social values and structures of institutions. It is the male who has power of naming, defining and exploring. He is authorized to analyze, describe and direct female. She herself perceives the world from masculine perspective. A woman is compelled to perceive herself and another female from prevailing masculine modality since she is forced to

accept male domination and the kind of social values in which male has the privileged position. Women have always served others and have been told that the glory and dignity is to be found in the acceptance of their service.

Frederic is wounded and his lover, Catherine Barkley, dies. He is showing his hatred towards women because his role and activities are guided by the capitalist ideology. He has no social conscience towards women. The capitalist ideology does not care about working class people. Their interest and desires are neglected. So he is practising according to the nature of capitalism. He is the victim of war and its consequences. War is supported by the capitalist ideology. He becomes sad after the death of his beloved. As a result, he neglects women. He is used as an object and commodity.

Hemingway, of course, does not want his characters to be demoralized in such a manner. However, it is the tenet of capitalist hegemony, which does not permit any concept against its concept. Nick and wine-sellers are further proof that is capitalist ideology. Capitalists are never ready to give clear identification of working class people. They are identified not by their actual name but by their profession as well as their caste. It mocks and defames all those ideas and concepts that are against the welfare of the capitalist ideology. It stands in guard against its fixed ideology of suppression and domination over the meek by expanding its economy based market slavery. The character 'Major' was professionally Major, who was entrapped in the world of war because Major and hundreds of others like him are the means of production in the capitalist world.

At first Frederic imposes a name on her and then takes possession over her life. At best, marriage seems merely an insurance against loneliness. Human being is jealous to the possession of something or someone by somebody. Catherine is

represented as jealous woman not because she possesses Frederic but she wants to be possessed by him. The following lines suggest the stereotypical belief of women in psychological level:

I don't. I don't want anybody else to touch you.

I'm silly.

I get furious if they touch you

'Even Ferguson?'

'Especially Ferguson and Gage and the other, what's her name?'

'Walker ?'(98)

His life in Switzerland, however, is lovely, Frederic in a way has a great sense of loss deserted state of mind can be the cause of his boldness in the battlefield.

The novel is popular immensely because of its tragic juxtaposition of love and war. It is his famous anti-war love story which deals with love and war in Italy during the World War I. Like his other works, Hemingway presents human predicament. As both happy and unhappy moment come together side by side in his life, the novel also contains both aspects that he experienced in his life. Frederic and Catherine are lovers during the war. Their love is a special world in the middle of the war. Finally, they make their own separate place by escaping from Italy to Switzerland since it is the place of peace. But their expectation of happy life vanishes when she dies in child birth. Bitterly, he compares human being to ants caught in fire. The death of heroic ideal has hurt the male psyche. This God abandoned world has become a place of vacuity, anguish and fear.

While visiting Frederic in the field hospital, the priest tells him that the war is made by certain people and executed by others. He still resists this notion. He also admits that he does not love God — that perhaps he does not love anyone. "You will,"

the priest reassures him. "I know you will." Clearly the priest knows him better than Frederic knows himself. Note the particular nature of the contrast between the peace-loving priest and Frederic's roommate Rinaldi, who is warm and likeable but attracted by the violence and sex associated with wartime. At this point, Frederic stands somewhere between them, philosophically, as if at a crossroads. It is unclear whose path he will follow, despite his traumatic and painful recent experience.

When Frederic and Catherine reunite in Milan, he again declares his love for her — only this time he means it. For him, his affair with Catherine is no longer a game, and it is significant that this transformation follows his wounding in battle. The experience has matured him, elevating him to a level of wisdom closer to that of her. And yet the dynamic of his naivety versus her experience and maturity is reiterated as he tries to make a date for the night after the operation, and she insists he will be in no shape to see her.

Early in the chapter one, Catherine admits to Frederic that after the death of her pilot she "was going to cut it all off" (19). Initially, she sees her hair as the repository of her femininity, thinking that its length makes her womanly. Cutting her hair off would be a way of exculpating the sin of refusing sexual intimacy with her lover; her desire to crop her hair reflects her belief that she has failed as a woman. By the time he and she have escaped from Italy, she has overcome both her feelings of guilt over her fiancé's death and her faithfulness to cultural construction of gender. The haircuts she now suggests to him seem, instead, an attempt to understand and experience personal identity in a way that was earlier barred to them. The desire through which she undergoes in the traditional way of living happy life with him is cast aside due to her work. The longing for him in the novel by her is no more a result

of temptation of him over her. The gap between man and women can be seen in many writings of Hemingway.

The discourses of medicine and masculinity in this novel join forces to colonize male subjectivity, to remake men as fighting machines. Rinaldi jokingly tells Frederic that he will “get him drunk and take out his lover and put him in a good Italian liver and make him a man again” after his bout of jaundice (168). The novel very clearly challenges the question of what kind of “men” medicine makes. How patriarchal constructions of masculinity colonize men’s subjectivity in ways that, especially in wartime, prove oppressive, repressive, and wholly brutal in their effects on the male psyche.

In *A Farewell to Arms*, the patriarchal notions of masculinity are enforced through a medical narrative. Frederic tries to tell his illness story, and tries to tell Catherine’s illness story, but succeeds only in being told by that story. Within Frank’s terms, Frederic has become a medical, colonized, subject, no longer “his own man,” but the man that medicine has made him.

The last chapter of the novel is full of reference to unconsciousness, pain, and anesthesia, and is, like much of the novel, set in a hospital. It opens with Catherine beginning to feel labour pains, and with Frederic’s returning to sleep even though she is clearly lying awake next to him in pain:

“Are you all right, Catherine?”

“I’ve been having some pains, darling”

“Regularly?”

“No, not very.”

“If you have them at all regularly we’ll got to the hospital.”

I was very sleepy and went to sleep. (312)

He registers that she is in pain and rather than doing anything to help alleviate it, he sleeps. Like Frederic throughout the novel, Catherine never describes her pain. She will call the pains “good ones” or “big ones”. (314-17), and she repeatedly asks for the gas, at times quite insistently.

At each meal, Frederic drinks alcohol, and as Catherine’s pain grows worse, he drinks more. For instance, with breakfast, he has two glasses of wine (325), but she has not even started using anesthesia. In another words, he begins anesthesia before she does. Hemingway’s hero Frederic is self- centered. He does not have concern with his beloved’s pain.

Readers, not disposed to view Hemingway as a man or a writer open to all alternative or sexual identities, are likely to emphasize the fact that while Catherine is willing and eager to explore gender boundaries, Frederic appears hesitant to join in such experiments. Her unwillingness to change her feminine quality and his hesitation to such behavior shows that each gender is stereotypically represented.

In answer to her suggestion that she cut her hair, Frederic answers flatly, “I wouldn’t let you” (299), and he seems equally unwilling to grow his hair to match her proposed haircut. He also agrees with her suggestion to continue growing his beard, as if in defense of the masculinity she is apparently threatening. Two comments seem to imply that after he has grown the beard, Frederic comes quickly to dislike it. The first comes during the discussion of boxing in Lausanne: “I could not shadow-box in front of the narrow long mirror at first because it looked so strange to see a man with a bearded boxing. But finally I just thought it was funny” (311). The second mention occurs as he is dressing to enter Catherine’s hospital room after she has begun labour: “I looked in the glass and saw myself looking like a fake doctor with a beard” (319).

Both comments undermine any argument in favor of his unswerving allegiance to cultural constructions of masculinity.

Catherine is a victim of Hemingway's hostility toward women. Even the hero eventually destroys her, after enjoying her abject devotion by giving her a baby, itself born dead. The death of the mother followed by the newborn baby is subject to Frederic since he is a sole responsible male in the loss of two lives. The novelist presents a sordid reality of human life in subtle manner allowing the male character to suffer after untimely demise of women, both the creator mother and the newborn baby.

Gatsby and Daisy in *The Great Gatsby*

Like much of American literature, *The Great Gatsby* in part a reinterpretation of the American Dream. That dream born in seventeenth and eighteenth centuries ideas of the New Eden and the quest for a New World, evolves in Fitzgerald's work between various spatial poles: Between old world and new world, between East and West, and between home and lack-of-home. Fitzgerald's novel is a retelling of the story of America, but it is a narrative told in an ironic tone and with multiple view points. Every rereading of Fitzgerald's work brings new insights.

The story begins, as Nick tells us, with Gatsby's "extraordinary gift for hope, a romantic readiness" (6), but ends with Gatsby's death, on a note of nostalgia and loss, which can be seen in terms of degradation, chaos, and increasing entropy. Yet does Fitzgerald the romantic end *The Great Gatsby* on a note of pessimism or of muted optimism? Perhaps, like Hemingway's ironic ending to *The Sun Also Rises* (1926), Fitzgerald's novel concludes with a wistful reaffirmation of the original dream. In a sense, like Beowulf so long before them, these classics of modernism are also a kind of elegy to the past.

Fitzgerald's narrative is also both a quest and a romance, personified in the figure of Gatsby and his tragic dream of Daisy, and told by Nick in *The Great Gatsby* and the transformation of s spacetime rather modern is troubadour, Nick Carraway. Gatsby is, in Harold Blooms words, "the American hero of romance, a vulnerable quester whose fate has the aesthetic dignity of the romance mode at its strongest" (1). Like all quests, the novel is in part situated in a mythological realm and in part placed within the space-time world. Because of this double character, the quest is a kind of warping of time and space, a distortion of both history and geography. As Stallman puts it, Gatsby "resides only particularly at West Egg, for he exists simultaneously on two planes: the mythic or the impersonal and the human, the immaterial and the real" (56). In the novel, time and space are partly real and partly symbolic, and are expressed, as mentioned before, in the polarities of old world and new, East and West, home and lack-of-home. This is not really the medieval world of Faerie, yet not quite the "real" world of the twentieth century either.

In the light of the strange space-time transformations of relativity and quantum mechanics, perhaps it is more accurate to say that reality itself is a very problematic concept in the twentieth century. "Reality" has this fuzzy character not only in the soft world of literature but also in the hard world of modern physics. Hardheaded physicist Roger Penrose shows that "a picture of reality in which particles have like waves and waves like particles, where our normal physical descriptions become subject to essential uncertainties, and where individual objects can manifest themselves in several places at the same time" (vii). If we accept such a redefinition of "reality" from Penrose the physicist, can we not accept Fitzgerald the romantic story teller when he has Gatsby placing San Francisco in the "middle-west"(69-70) Neither Gatsby nor Fitzgerald need necessarily to be lying or geographically challenged.

In this novel, humans are in a realm of distorted space-time, a sort of waking dream, a world in which west is both a term of geography and also a mythical symbol for the American Dream. Bringing together these spatial polarities of Fitzgerald's American Dream: old and new world, East and West, home and lack-of-home, Fitzgerald's narrator critiques the American value system based on the material prosperity. In the poignant ending to the novel Nick reflects on the first of these polarities:

And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder. (189)

The second of these spatial polarities is East and West part of the tragedy implicit in The novel is that such "capacity for wonder" of the original explorers is now transmuted into the ash heaps and decadence of the East.

A few pages earlier, Nick had thought of his home back in the midwest, the home also of Gatsby and the other main characters:

That's my middle-west— not the wheat or the prairies or the lost Swede towns but the thrilling, returning trains of my youth and the street lamps and sleigh bells in the frosty dark and the shadows of

holly wreaths thrown by lighted windows on the snow. I see now that this has been a story of the West, after all-Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to the Eastern life. (184)

So this novel is, according to Nick, "a story of the West." In contrast, the East, while possessing a kind of excitement, has "a quality of distortion" (185), a dream like character. Yet even the fresh, original world, as seen by those first Dutch sailors, was also a kind of illusion that had "pandered" to their desires, like naive strangers entering the world of Faerie. As the narrator had suggested, "[F]or a transitory enchanted moment man must have held his breath in the presence of this continent" (189).

Even though Nick has moved from West Egg to Mid West, he could never forget his main land. He always lived in an illusion and was dreaming for the success he wanted from his life

What of the distinction between home and lack-of-home? The concept of home is far from a simple or unambiguous one. The memories of and search for home may encompass many diverse elements: an individual's sense of identity and acceptance; an awareness of family and clan relationships; a physical dwelling place offering space, security, and nurture; personal possessions that may help to evoke memory, history, and identity; and a spatial geography that may provide the ethnic, class, religious, and national elements of one's identity. All these elements construct that which we call home. Home is our starting point in space time, the first experience of human nurture, our foundational place in the universe. Yet profound transformation

is our experience of the space-time universe cannot but disturb our sense of home, as the art and literature of modernism so poignantly reveal.

In many ways, the novel examines the absence of home. If identity, family, dwelling, possessions, and geography are the elements that usually provide human beings with a sense of home, all these elements are problematic in Fitzgerald's novel. As space and time become distorted, so our sense of home becomes a sense of alienation and estrangement. Home, after all, is the first and deepest reference point in space-time, the center of our universe, the place to which humans hope they can always return. Yet after the dramatic paradigm shift of Einstein, does that center still "hold" as Nick tells us at the beginning of the novel, "Instead of being the warm center of the world the middle west now seemed like the ragged edge of the universe" (7). Gatsby's vast mansion never appears as a genuine home, but after his death it is hardly even a house. In Nick's words, it reverts to being "that huge incoherent failure of a house once more" (188). Even in life, Gatsby's possessions seem empty, his identity no more than a hollow construct of others, his family and cultural roots an illusion. Yet, what is true of Gatsby seems scarcely less true of Nick and the other characters.

It may be that a sense of loneliness and estrangement, a longing for home, is in some fashion endemic to the American Dream. America, the place and the dream, could be seen as the end point of a quest for a new home, a traumatic journey far away from that place that for millennia Europeans had called home. In an interesting article on the novel, and Thomas Wolfe's *Look Homeward, Angel*, D. G. Kehl writes of such longing and homesickness:

A pervasive quality of modern American literature, but one which has received hardly a critical nod, is longing, homesickness, nostalgia.

“Our literature is stamped with a quality of longing and unrest,” Carson McCullers wrote in 1940, referring specifically to Thomas Wolfe as being “maddened by unfocussed longing”. More than simple longing or nostalgia, however, and lacking a sufficiently expressive English term, this quality can best be characterized by [. . .] “to long for,” and “addiction”, an intense addiction of and to longing. (310)

Gatsby does seem smitten with such an addiction. The longing that he has for his beloved Daisy can certainly be seen as a romantic and material longing. But his search for her may also be symbolic of some deeper longing, a hunger of the soul. In articulating such a longing, more an expression of alienation than eros, more existential than romantic, the novel has become a profound reinterpretation of the American Dream.

Since the 1920s were a time in which women began to exercise independence, Fitzgerald's portrayal of women as objects would be somewhat inaccurate. While the chauvinistic Tom Buchanan does, indeed, show no respect for the opposite gender, Daisy chooses to act as a fool on her own. In fact, she says of her daughter, “And I hope she'll be a fool—that's the best thing a girl can be in this world, a beautiful little fool.” Daisy loves living the life of the wealthy, so after she hits and kills Myrtle, she hides behind Tom and his wealth, as a fool, but it is her choice.

Likewise, Jordan Baker is on her own amoral path to having fun. A very independent young woman, she uses and misuses people for her enjoyment. Rather than being treated as a sex object, Jordan mistreats many herself. She disposes of people and possesses an immorality about her. Daisy was never a meaningful goal in herself. Richard Godden rightly states that “Gatsby *loves* Daisy because she is his

point of access to a dominant class” (349). She is a perfect trophy for a man such as Gatsby because she epitomizes the wealth and power he desires.

Critics have realized that she is an icon for him; as Fussel notes, “Daisy finally becomes for Gatsby the iconic manifestation of this dubious vision of beauty” (47). In other words, “Daisy represents the materialism of her class” (Moyer 221). As an icon, she emerges as an utterly frivolous goal to attain. As Kermit Vanderbilt notes,

“Fitzgerald, like James, suggests also the shortcomings of the American’s idealized conception of himself--Gatsby’s inability to recognize his complicity in the corrupt world of which he had become a part. It was a misconception of the complex and impure substance from which the American’s imagined purity had sprung [. . .] Gatsby’s incorruptible self-image also spelled his doom” (301).

Here Kermit Vanderbilt indicates the misconception of purity America imagined that made Gatsby unable to recognize his ability and became part of the corrupt world.

Women are another symbol of the materialist society in the 1920s. For Tom, who is also a heroic character in the novel who is ambitious wealthy man, for him Daisy is a trophy: a rich, lovely, unassuming wife who looks the other way in regards to his adultery. The fact that she has stayed with him, in a very comfortable life, is Fitzgerald's way of commenting on what was important to this very elite society, wealth and appearance. Myrtle is also a good example of this. Tom uses her when he needs her and then breaks her nose when she angers him. The fact that neither relationship revolves around love suggests that Tom sees both of these women as objects to be used as he sees fit.

Daisy did not marry the wrong guy; maybe she just likes to think that she did. One of the things Gatsby and she share is an idealized image of their relationship, a rose-colored view makes everything in the present seem dull and flat in comparison. She longs for the innocent period of her "white girlhood," before she was forced herself into her marriage to Tom. Though the Daisy of the present has come to realize that more often than not, dreams do not come true, she still clings to the hope that they sometimes can.

To Daisy, most of this trouble comes down to one fact: she is a girl. In her mind, women Fitzgerald uses the word girl rather than woman, need to be foolish. They need to be as careless as Nick ends up thinking that she is, because the world is cruel to women. If she had been a fool, she would have accepted her fate. She would have married Tom—her right, as the beautiful Southern belle that she was; she would have had kids and ignored them; and she would have turned a blind eye to his philandering with the housemaids. But she did not. Even more importantly, he lacks the independence of thought to see this shallowness critically, or to realize what her materialism says about her as a desirable goal. There is really no better place for Gatsby to set the stage for his and her relationship.

Daisy promises more than she gives and does not often tell the truth. She has a strong desire for love. Mainly for this reason she married Tom, instead of Gatsby. Since she did not know if Gatsby was to come back from Oxford, she did not want to wait for him any longer. Wanting to be loved is a reason for her superficial behavior and why everything about her is just not real. Especially, with her knowing about her husband's infidelity, it is hard for her to change her behavior. Sometimes it can even be seen as cynical. she says about herself: "I'm pretty cynical about everything" (18).

She does not really love her husband Tom and is not happy because of her near divorce from him.

Daisy is a careless person which you can see in her behavior when she has the hit-and-run accident in which Myrtle Wilson (Tom's mistress) is killed. Being used to getting young men's attention, she has learned to think only of herself no matter whether other people get hurt or not. Another reason for marrying Tom rather than Gatsby is because material things have a great importance to her. Tom was the one who bought her love with a \$ 300,000 necklace. He can give her all the luxury she needs for living. Even her voice "is full of money" (89). Nick says that Daisy's voice "couldn't be over-dreamed" (74). Her voice is "a deathless song." She has been used in many ways in the novel though the desire to be safe is a valid argument to everybody. Treatment to her either from Tom and Gatsby both is more visibly from Tom is just a commodity. On the other hand, Gatsby even if he clearly knows that she is married to Tom and has children, desires to get her like a object in a showcase in a shopping mall.

Gatsby knows, further, that there are certain things that he values and that Daisy values above others; the infamous scene in which he tosses his shirts in the air, one after the other, is an example of the sheer childishness of his need to impress her. Her reaction is curious, however. She begins to cry: "“They’re such beautiful shirts,’ she sobbed, her voice muffled in the thick folds. ‘It makes me sad because I’ve never seen such--such beautiful shirts before’ ” (98). Many critics debate the significance of this statement.

Ross Posnock notes that "Her orgasmic response to Gatsby's shirts is also ironic and absurd, in that she shows more emotion for Gatsby's possessions than for Gatsby. But, in fact, Gatsby becomes his possessions here, and his display of clothing

a symbolic sexual act; it is his means of arousing Daisy” (208). Daisy’s emotions were much for wealth rather than the love of Gatsby. “Jay Gatsby pursues Daisy knowing that her sense of happiness and the good life depends on money and property”. (Callahan,380-81). Callahan further argues that “so pervasive is the culture of material success that his new reverence and tenderness toward her are inseparable from money and possessions” (381). To make Daisy a perfect batch to wear upon his suit is the desire of Gatsby so as to be a celebrated hero. As Donaldson points out, “In Gatsby’s imagination, Daisy and her house are inseparable” (205). It becomes clear that Gatsby is not truly in love with Daisy but with the idea of being accepted by the social stratum she represents. As Posnock further notes, “Gatsby’s interest in her is not simply spontaneous or self-generated but stimulated by others’ desires” (206). His goal is nothing more than to be a member of a wealthy upper class.

Commodifying Women and the Birth of Antiheroes

In any piece of literature, there is a theme of good and evil, the hero and the villain. Usually, the reader likes the hero and goes on the journey with the hero in a novel. But in recent years through modern literature, the villains have got more recognition and have become more popular as rounded characters. Villains in today’s stories are better constructed than before and allowed more depth. Another form of the hero and the villain is the antihero. The antihero is an independent character who is the protagonist of his own story in spite of unusual aspects. This thesis in part of its parts focuses on how the concept of antiheroes in foresaid novels prevailing and projected.

Anti-heroes and anti-hero themes in the writings of European author's up to 1990 is mentionable. Unlike Sisyphus in ancient Greek myth, the modern anti-hero character always suffers, but the suffering is quiet different than the existential hero.

Various writers: Dostoevsky, Flaubert, Italo Svevo, Jaroslav Hasek, Max Frisch, Albert Camus, Primo Levi, etc. while portraying an anti-hero character in their piece of literature valorize the theme of hypocrisy rather than male chauvinism.

An anti-hero is a literary concept with a long tradition. Nevertheless, to specify or date beginning of its first appearance in literature is very uneasy for the definition of the term is very general and could be understood in many different ways. Moreover, the term could be further divided into more specifying subtypes according to various conditions as period of time, literary genres, etc. Thus, there are many possible theories on the development of an anti-hero. According to J. A. Cuddon “the idea of an antithesis to a hero could be found as early as in the Greek New Comedy” (46). Nevertheless the ancient notion of this character was quite different than the contemporary one. The anti-hero of these times was rather rough and simple object of satire and irony than unique and individualistic figure.

A character standing in opposition to the majority appeared also in the literature of medieval times but the bloom of an anti-hero is connected with the end of the eighteenth century and the first half of the nineteenth century, the period of Romanticism, in which there exists the origin of the modern type of an anti-hero. The dark era of radical political changes and social disturbances brought a new type of a character whose unfulfilled ideas led to their strong feelings of dissatisfaction and frustration raised by their strong individuality. Their negativism finally led to a desperate act threatening themselves or the others or both. Later, in the twentieth century there was another type of an anti-hero established. The period after the World War II is another example of disturbing times full of political and social changes and, in fact, such times always incline to romantic tendencies. The post-war anti-hero is typical for the works Hemmingway and Fitzgerald.

The antihero is another sort of character. As Brombert describes the antihero is a "subversion" of the usual heroic model. He explains that authors have taken to creating "heroes" who do not meet up to our expectations of heroes as he states,

The antihero is not made of "the right stuff". They have heroic "courage" of a different sort than the usual hero. They may be more in harmony with their generation. They may be more like us. They challenge the image of the "ideal" hero. The antihero is of this world, a human being by all measures. The antihero is not a strong spiritual character. There are no illusions with the antihero, they are raw and earthy. The antihero is not on a pedestal as someone to attain to be like entirely. They are not an illusion or "false-god" sort of character. They can only really be in opposition to the traditional heroes illuminated persona, and as such they represent a sort of "moral void", a sort of darkness, when the traditional model no longer works well. (168)

The void is presented because there is a need for something to fill its space. The antihero is sometimes the character that calls us back to a more "real" place, a place where values and reality are much more complex than the seemingly simple role of the traditional hero.

In *A Farewell to Arms*, there is the war hero who in the face of withering fire and combat, puts his life on the line unselfishly, fights against the enemy and prevails. The readers observe such events consider this person to be a hero, but most of these people, when they hear them speak about the situation, do not really consider themselves to be heroes. There is of course the action hero from television, movies and books. These figures usually get caught up by fate and accident in a situation

requiring bravery and initiative to overcome what seems to be an impossible situation, often saving the world or at the very least their comrades in arms.

There is of course the tragic hero of literature as described by Aristotle and taught in high school English and college literature and literary criticism courses. A person who can not be seen fall into a difficult situation, most often related a flaw within themselves, where it can be foreseen what is going to befall them, then as they fall into the scenario and resolve it is identified with their need to follow through with their action despite it leading to their downfall.

Tremendous hope of Gatsby leads him to his doom. In search for Daisy, he behaves like a hero, truly a tragic hero. His use of huge amount of money to do so is ironic quest of his hope. Unlike Hemingway, Fitzgerald is more turned to make his character a heroic icon.

Hemingway and Fitzgerald present two very different versions of passing, one based on race and the other on social class, yet both texts are united by the protagonists' notions of and yearning for social prestige. Frederic and Gatsby are motivated to pass because of their own quests for the American dream and their own yearnings for upward social mobility. Furthermore, Fitzgerald's apprehensions about identity in America become quite clear in *The Great Gatsby*, and Hemingway's main character, Frederic, possesses many of these same complicated and self-directed feelings. Contextualizing the two protagonists provides a chance to realize the complexities of the American dream and consider the motivations and repercussions of shrouding "true" identity. Both texts also provide opportunities to speak about American notions of hero and tragedy.

Modernism in its true sense has much thing to do with the upliftment of woman for Hemingway but for Fitzgerald's character Daisy is more docile and a

secured mentality woman. In Gatsby's case, such a longing seems also to be a desire to evade the limitations of time: to avoid the irreversibility of the "arrow of time" expressed in the concept of entropy. It is a longing not merely to fashion a new persona but to create a new space-time world. It is a desire to rewrite history and avoid chaos, which brings us to the concept of time and order in *The Great Gatsby*. The society and its pseudo hope of living American Dream leads characters to a tragic end in the American land. By dramatizing two different American heroes in their enterprise to commodify heroines, modernist American modernists project American dream and nightmare in the western cultural space, where money determines an individual's success and status.

A feminist critic Luce Irigaray in *An Ethics of Sexual Difference* alleges that "women have been traditionally associated with matter and nature to the expense of a female subject position" (23). While women can become subjects if they assimilate to male subjectivity, a separate subject position for women does not exist. Irigaray's goal is to uncover the absence of a female subject position, the relegation of all things feminine to nature/matter, and, ultimately, the absence of true sexual difference in Western culture. Irigaray's analysis of women's exclusion from culture and her use of strategic essentialism have been enormously influential in contemporary feminist theory.

Mainly the twentieth century remained landmark phase to deal the manifold concerns of the position of women in all spheres of life: social, political, cultural, economic. To raise the status of women rescuing them from their long remaining peripheral location determined by patriarchy, twentieth century feminist critics and scholars contributed greatly. By exposing the age-old binary between male and female in all aspects of humanity and by subverting these binaries considering them

as not natural, but mere construction of the society and civilization, the feminist critics like Virginia Woolf, Simon de Beauvoir, Elaine Showalter, Mary Ellman, Kate Millet, and others played a crucial role.

Numerous critics have commented upon the development of the female self among them, some have been described below. Dorothy Wordsworth imaged the female self as: "a 'floating island', one that responds to the currents of water and air, one that no firm moorings, that appears, 'food, safety, shelter' to birds and plants even as it may itself be absorbed into the lake, 'to fertilize some other ground'.

To develop the political implications of this relational self, one might invoke the French feminist Luce Irigaray's concept of a 'placental economy', grounded on the image of the pregnant woman who experiences herself always as two-in-one. A relational self does not make economic or political decisions based on the assessment of self interest what contemporary economists call 'rational choice,' but rather on what Irigaray calls a practice of 'gift giving' of submerging one's personal desires into a desire for the good of one's family or the whole community.

As Austen insisted, following Wollstonecraft in this regard, the best marriages are those grounded in a relational love, a correct assessment of the genuine compatibility between two people who mutually respect, esteem, and love each other.

When mutual respect is absent, what can be then, it is clarified through the following extract: "When such mutual respect is absent, when the feminine self finds no other into which she can merge then she feels – not the confidence of the transcendental ego holding its own against the imperatives of nature – but rather desolation" (186). It shows that when there is no mutual respect between partners, generally female has to merge her identity into male character. In this situation, she has to live in desolation.

Irving Babbitt, a chief proponent of the theory of New Humanism puts his view somewhat different about the self. He says, “We should have broken on temperament by supplying others.” He talks about ‘ethos’ that means convention, tradition and morality. Man is not civilized by birth but by applying ethos he becomes civilized one. Ethical self is such a power, which works upon man himself or a power that sets him/her apart from other animals. Babbitt puts his ideas in his work “Romantic Melancholy” about the self as:

If a man is to escape from his isolation he must, I have said, aim at some goal set above his ordinary self which is at the same time his unique and separate self. But because this goal is set above his ordinary self, [. . .] possession of his ethical self, the self that he possesses in common with other men. Aristotle says that if a man wishes to achieve happiness he must be a true lover of himself. [. . .] that he means the ethical self. (775–76)

Here, Babbitt says that man enters into the ethical self with the help of others. He can see equality in each and every man. Then a sense of public life emerges in him. Even Aristotle agrees and says, “Put the break on the temperament and impulse and tend to become ethically efficient.” Therefore, ‘Ethical self’ can obtain happiness but Romanticists replaced this ethical self by temperament and mood, so they expressed emotion and feelings. They are dissatisfied with the achieved happiness turns into melancholy. They express their own self, which is their ‘emotional self.’

Feminists took from Freud the idea that identity is formed by social influences and, therefore, there can be no essential self. Daisy in *The Great Gatsby* sometimes feels it is hard to handle what she is going through in the novel. She likes to be called a twittering bird. It meant that no single factor – being born a boy rather than a girl,

for example – could predetermine an individual's identity. Freud argued that in the first months, the child has no real sense of self: it is unable even to distinguish where it ends and mother begins, and certainly has no concept of its own gender. During this period, the child, whether boy or girl is encapsulated in an intense, satisfying love relationship with the mother. Gender identification is achieved through the oedipal complex.

Lacan who takes his preliminary ideas of unconscious and sexuality from Freud, was accused of chauvinism and biological essentialism, yet he says instrumental in opening up Freudian theory to ideas about language that proved incredibly fruitful for feminism. Lacan's ideas about the self are as:

This jubilant assumption of his specular image by the child at the *infant stage*, still sunk in his motor incapacity and nursing dependence, would seem to be exhibit in an exemplary situation the symbolic matrix in which the *I* is precipitated in a primordial form, before it is objectified in the dialectic of identification with other, and before language restores to it, in the universal, its function as subject.

(898)

Here, Lacan clarifies the ideas in the above extract. For him, sexual difference is founded in language. Only when the child comes to recognize itself as 'I' – during what is called the mirror phase – does it begin to recognize sexual difference. Recognition comes with attainment of language, by which the world is known, categorized and expressed. Using language, the child begins to construct and maintain a stable self-identity in which self and other are distinct, where previously the child and the mother had been indistinguishable. It is through language that the authority of

the father is maintained, and the connection with the female which threatens the autonomy and self-identity of the child is served.

By referring the journal *Questions Féministes* in her book *The New Feminist Criticism*, Elain Showalter includes the ideas about the self. Editors of the journal *Questions Féministes* point out:

It is . . . dangerous to place the body at the center of a search for female identity . . . The themes of otherness and of the body merge together, because the most visible difference between men and women, and the only one we know for sure to be permanent . . . is indeed the difference in body. This difference has been used as perfect to 'justify' full power of one sex over the other (trans. Yvonne Rochette Ozzalloa NFF, p.218). (252)

Ideas about the body are fundamental to understanding how women conceptualize their situation in society; but there can be no expression of the body unmediated by linguistic, social and literary structures.

Marxist feminism is a sub-type of feminism which challenges both capitalism and ideology of patriarchy. Marxist feminists combine the study of the feminist issues with the political, economical and social. In other words, they observe the oppression of women and quest for the solution from the point of view of Marxism. For that, they attack male based capitalist social structure that caused economic inequality, dependency, political confusion and so on. They realized that the root cause of oppression and exploitation of women is the capitalist social structure which is to be dismantled. As the Marxist feminists go to the point of defining the position of women in terms of socio-economic basis, they see women as proletariat and men as bourgeois. Such situation instigated the feminists to wage a war against that unequal

distribution of capitalism. They try to debunk the existing socio-economic structure for the sake of equal opportunity to both the sexes and thereby dismantling economic hierarchy.

Socialist feminism emerged as a combination of Marxist and radical feminism with a social analysis of patriarchy and capitalism. In other words, socialist feminism connects the oppression of women with the ideas like exploitation, oppression and labor. Socialist feminists see women as being held down as a result of their unequal standing in both the workplace and the domestic sphere. They focus their energies on broad change that affects society as a whole, and not just on an individual basis.

Hemingway focuses on atypical characters as heroes rather than typical 'heroic' characters. His presentation of different characters in the novel is more heroic rather than male and female. His female character has a separate freedom of choice too. Hemingway is a renowned American author of the twentieth century who centers his novels on personal experiences and affections. He is one of the authors of the so-called "Lost Generation." He could not cope with post-war America, and therefore he introduced two new types of character in writing called the "Hemingway hero" But his creations were not above criticism. As Kaiser Haq has stated

To Hemingway's detractors the code is a naive response to complex situation and not without its humorous aspects. In their eyes it is an attempt to face (or, rather, escape) the turbulence of our age with the help of a put-on toughness and a philosophy of life based on the maxim 'Eat, drink and be merry, for tomorrow we die'. . . To his admirers, on the other hand, the code is a noble, heroic, tragic response to an age devoid of nobility and heroism and more conducive to grotesque comedy of black humour than genuine tragedy. (79)¹

The works of Ernest Hemingway generally center around the concept of heroism. Each of his novels contains a “Hemingway hero” -a man of honor and integrity who expresses himself not with words, but in action. However the Hemingway hero is not motivated by glory or fortune. Hemingway’s heroic figures are driven by a need to find inner peace in a modernized world that cannot provide them with the answers they seek.

Like Fitzgerald, Hemingway hero is not a godlike figure, but an ordinary, often flawed mortal who must look to himself for strength. Hemingway Hero is a lover of good times, discarding all previous heroic moral values and creating their own set of values, high endurance of pain, remaining calm in the face of any large catastrophe, strength, bravery and resilience, control over surroundings. Fredric always exhibits some form of a physical wound that serves as his tragic flaw and the weakness of his character. He lives as a man who lives correctly, following the ideals of honor, courage and endurance in a world that is sometimes chaotic, often stressful, and always painful. Gatsby, on the other hand, lives in the same aptitude.

Both the tragic characters or antiheroes treat the woman character in so much what Marxist say in ‘materialistic’ manner, truly a commodity. Both heroes are struggling to create a place, a standard, a new set of values for themselves. Heroes have come a long way from the epic standards to the absurd stage. Not the larger than life characters, the researcher sees some of the faulty ideology they are living make them to be identified as antiheros. They are the more in- between, more humane, but tragic heroes of today’s time.

CHAPTER 3

Birth of Antiheroes and Dehumanizing Treatment to Women

The progress of Antiheroes in the later part of modernist writing is considered to be the inevitable part. Bravery and heroism has been the matter of history in modernist literature. The fate of ancient hero Sisyphus can be the first and foremost bacon light differently began to be the core concept of tragic and apathy of purposively heroic characters in the fictions from various writers. The characteristics of a tragic hero live the life in bubble of success and happiness. Modern phase of literature especially in postmodernism and existentialism portray in an antihero. A weak and tragic characteristic works as a hamartia for the downfall of a hero. King Oedipus' tragedy is the result of his blindness, but the tragic end of Gatsby in the novel is due to the abundance hope of gaining Daisy even if she is married to Tom.

This study has tried to look two different characters from the novels in a more relative manner. Gatsby, a hero who is in reality an antihero because of his sudden death and Catherine's death after the delivery along with the baby makes Fredric another antihero. Fredric who showed his bravery in battlefield has an existential crisis. Living in the hope of something better will happen in future has been the core issue of using the 'time' as an issue that is prevailing in these two novels. With the help of money Gatsby tries to gain Daisy back which is in greedy nature of unsatisfied soul of Gatsby. The intention of gaining Daisy as a commodity is the point from where he can be considered to be the anti- hero. Fredric abusing of Catherine in the other novel is also the heroic mentality of the character where at the end of the day returns empty handed to Italy. This desire to achieve something unachievable makes them antiheros in a broader sense.

In Hemingway's *A Farewell to Arms*, Catherine Barkley is presented overtly

submissive character. His privileging of men over women shows the stereotypical version to view women as a mere appendage. The appearance of her as a beautiful and seductive girl to Frederic focuses on the stereotype that it is necessary for girls to be beautiful in outer sense in order to trap boys. A general depiction of female character as the servicewomen of whorehouse in the novel limits the concept of Frederic about women. In many instances, she appears as crazy to him.

Set on the background of the World War I and the soldier as the protagonist and the narrator, the novel shows the position and role of women in war-ridden society. The study has tented to unravel that the image has two dimensions: first, the idealized picture of Catherine as good, beautiful and useful and next, the group of women who serve the soldiers of the battlefield enclosing them on the whorehouse. Frederic is serving for the army as a driver. She, on the other hand, works as a nurse and her profession is limited to serve the soldiers in hospital. She is a female; so her position is stereotyped to nurse and her appearance to be pretty, fresh and young to solace the pain of wounded soldiers. In stereotyping female characters, Helen Ferguson, Miss Gage and Miss Van Campen are also limited to the position of nurse.

Hemingway could not do away with the social stereotypes in depicting the female characters of his novel. He has made his characters male and female internalize the socially constructed gender roles because he himself, as a member of patriarchal society, has internalized the social values that enjoy the privileged position of males. Creating a male character in chauvinist is the reality of the society that with power one can get what he wants in his life. He has created typical female characters content with the roles given by the society and their male counters, appeasing the latter with their bodily beauty. His male characters, on the other hand, idealized their female partners and praise their ignorance and meek servility, which will reinvigorate

the male position in society.

By the same token, Fitzgerald has presented a chauvinist character in the novel. It has been seen that when trying to connect Gatsby with Catherine while a superficial resemblance can be seen initially, it quickly breaks down. Gatsby and Catherine would never view the acquisition of money of and for its own sake as a worthy goal. In an examination of Gatsby, not only does he pursue wealth to further his social status, but he also tries to attract the attention of a woman who personifies the corrupt and materialistic values of conventional society. Embracing the values of conventional society prevents true individuality from developing. He desires only to be wealthy and well known; everything he does is to gain acceptance, be it from Daisy or society in general. If he was an honest, celebrated hero like classical hero, he would never have changed his identity and lied to people regarding his background. His fabricated history is made up of elements most of which are simply untrue. The ability to have direction in life that is driven by inner conviction is also a self-reliant individual's trait. Here, although he appears to have a goal, one that he pursues with intense energy, it is an insubstantial goal, for Gatsby wishes only to gain the acceptance of a society epitomized by her.

Crucial to the self-reliant life is a need to be independent of conventional societal values. Self-reliance, as an ideal, consists of not only acknowledging one's potential, but also living free from societal concerns. Chapter two explored relevant works, noting that self-reliance is a concept allowing for true individuality and denying compliance to a conventional society. These ideas must be kept in mind when examining the society in *The Great Gatsby*, especially Gatsby himself. Outlining the milieu that Gatsby desires to join, demonstrated that all the characters, whether rich or poor, are concerned with the same materialistic goals.

If Gatsby was truly distinct from the people who surround him, then his goals should also be distinct. The fact that they are not seen in the fact that all the novel's characters, he included, want to be rich and accepted. In sharp contrast to the self-reliant person, he needs the approval of other people for self-completion. Fitzgerald intends to be critical of Gatsby's seeming idealism, for it thinly masks his materialism and conventionality. In fact, Gatsby is Emerson's "bold sensualist", the antithesis to the self-reliant man. Fitzgerald, in setting up Gatsby as a "bold sensualist," at once holds up self-reliance as a worthy goal while at the same time criticizing a society that makes it virtually impossible for self-reliant people to exist, let alone thrive. In his Fitzgerald studies, while acknowledging Gatsby's vulgarity and materialism, have clung to a belief in Gatsby's promise, as seen in his apparent idealism.

Works Cited

- Babbit, Irving. "Romantic Melancholy." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: Harcourt, 1992. 775- 76.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Walter Benjamin: Illuminations*. Ed. Hannah Arendt. New York: Harcourt, 1978. 217-51. Print
- Berman, Ronald. "The Great Gatsby and the Twenties." *The Cambridge Companion to Ernest Hemingway*. Ed. Ruth Prigozy. New York: Cambridge UP, 2002. 79-94. print
- Bloom, Harold. "Introduction Gatsby" *Major Literary Characters*. Ed. Harold Bloom. New York: Chelsea, 1991. 1-4. Print
- Brombert, Victor. *In Praise of Antiheroes: Figures and Themes in Modern European Literature*, Chicago: University of Chicago Press, 1999. Print
- Callahan, John F. "F. Scott Fitzgerald's Evolving American Dream: "The 'Pursuit of Happiness'" . *Twentieth Century Literature* 42.3 (1997): 374-95. Print.
- Campbell, Joseph. *The Hero with Thousand Faces*. London: Fontana, 1993. Print
- Cuddon, John Anthony. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1992. 46 .Print.
- Donaldson, Scott. *The Cambridge Companion to Ernest Hemingway*. New York : CUP, 1996. Print.
- Fishwick, W. Marshall. and B. Ray. *The Hero in Transition*. Bowling Green, Ohio: Bowling Green University Popular Press, 1983. Print.
- Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribner, 1995. Print.
- Frye, Northrot. *Anatomy of Criticism*. New Jersey : Princeton UP, 1990. Print.

- Fussell, Edwin. "Fitzgerald's Brave New World" *F. Scott Fitzgerald: A Collection of Critical Essays*. Ed. Mizener Arthur, New Jersey: Prentice-Hall, Inc., 1963. 43-56. Print.
- Godden, Richard. "The Great Gatsby: " Glamor on the Turn." *Journal of American Studies* 16.3 (1982): 343-71. Print.
- Greene, P. Theodore. *America's Heroes: The Changing Models of Success in American Magazines*. New York: Oxford UP, 1970. Print
- Hall, Stuart. *Representation*. London: Sage, 1997. print.
- Haq, Kaiser. *The Hemingway Code* The Dacca University Studies. Vol. XXVII. 1997. Print.
- Hemingway, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1995. Print.
- Kartiganer, M. Donald and A Malcolm Griffith. *Theories Of American Literature*. New York: of Washington, Macmillan Company, 1977. Print
- Kehl, D. G. "Writing the Long Desire: The Function of Sehnsucht in *The Great Gatsby* and *Look Homeward, Angel*." *Journal of Modern Literature* 24 (2000/2001): 309-19. Print.
- Killinger, John. *Hemingway and Dead Gods*. Lexington: Kentucky Press, 1960. Print.
- Irigaray, Luce. *An Ethics of Sexual Difference*. Trans. Carolyn Burke and Gillian C. Gill. Ithaca: Cornell UP, 1993. Print.
- Lacan, Jacques. "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience." Trans. Alan Sheridan. New York: W. W. Norton, 1997. Print
- Lewis, Roger. "Money, Love, and Aspiration in *The Great Gatsby*." *New Essays on The Great Gatsby*. Ed. Matthew J. Bruccoli. Cambridge: Cambridge UP,

1985. 41-57. Print.

Miller, Michael Vincent. "An Adolescent Version of the American Dream."

Readings on F. Scott Fitzgerald. Ed. De Koster. San Diego: Greenhaven ,

1998. Print.

Mishra, Ajit Kunwar. *Loneliness in Modern American Fiction*. New Delhi : Author's

Guild Publication, 1984. Print.

Moyer, Kermit W. "The Great Gatsby: Critical Fitzgerald's Meditation on American

History." *Essays on F. Scott Fitzgerald's The Great Gatsby*. Ed. Scott

Donaldson. Boston: G.K. Hall & Co., 1984. 215-28. Print.

Nixon, Seon. "Exhibiting Masculinity." *Representation: Cultural*

Representations and Signifying Practices. Ed. Stuart Hall. London: Sage,

2007. 291- 336. Print.

Parker, Stephen Jan. "Hemingway's Revival in the Soviet Union: 1955-1962."

American Literature, 35.4 (Jan., 1964): 485-501. Print.

Posnock, Ross. "A New World, Material Without Being Real." *Fitzgerald's Critique*

Capitalism in The Great Gatsby". Donaldson, 2000. 201-13. Print.

Preston, Elizabeth. "Implying Authors in *The Great Gatsby*." *Narrative* 5.2

(1997): 143-63. Print.

Reynolds, Michael. "A Farewell to Arms: Doctors in the House of Love." *The*

Cambridge Companion to Earnest Hemingway. Ed. Scott Donaldson. New

York: Cambridge UP, 1996. 109-24. Print.

Sanderson, Rena. "Hemingway and Gender History." *The Cambridge Companion to*

Earnest Hemingway. Ed. Scott Donaldson. New York: Cambridge UP,

1996. Print.

Showalter, Elaine. "Feminist Criticism in the Wilderness." *The New Feminist*

- Criticism*. Ed. Showalter. New York: Pantheon Books, 1985. 252. Print
- Singer, Linda. "True Confession: Cixous and Foucault on Sexuality and Power." *The Thinking Muse: Feminism and Modern French Philosophy*. Ed. Allen Jeffer. London: Cambridge UP, 1996. 170- 96. Print.
- Spainer, Sandra Whipple. "Hemingway's Unknown Soldier: Catherine Barkley, The Critics and the Great War." *New Essays on A Farewell to Arms*. Ed. Scott Donaldson. New York: Cambridge UP, 1990. Print.
- Stern, Milton R. *The Golden Moment: The Novels of F. Scott Fitzgerald*. Chicago: Illinois, 1970. Print.
- Storey, John. *Cultural Studies and the Study of Popular Culture*. New York: Pearson, 2001. Print.
- Tyson, Lois. *Critical Theory Today*. 2nd ed. New York: Routledge, 2010. Print.
- Vanderbilt, Kermit. "James, Fitzgerald, and the American Self-Image." *The Massachusetts Review* 19.6 (1965): 289-304. Print.
- Vince, Raymond M. "The Great Gatsby and the Transformations of Space-Time: Fitzgerald's Modernist Narrative and the New Physics of Einstein." *The F. Scott Fitzgerald Review* 5 (2006): 86-108.
- Wecter, Dixon. *The Hero in America*. Ann Arbor: Michigan Press, 1963. Print.