

I: Introduction

The history of art and civilization has familiarized so many writers and thinkers who have paid much attention to male protagonist, male experience and male traits. Such writers have been thought of as reforming the society with their works of arts. But those writers who have created many women character, their experiences and their supporting worlds have been denounced as the aesthetes. The world of women has been ignored.

A Farewell to Arms was first published as a series in United States in 1929. The series was banned in some cities, most notably Boston, for its sexual content. This banning, however, did not affect Hemingway's growing popularity. Hemingway crafted this novel from a wealth of 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 free-lance writer in Greece and Turkey, he witnessed the retreat of the Greek army and its civilians. All of these experiences provided Hemingway with the palette he used to create this tale.

Hemingway was a witness to, and a major participant in the broad cultural struggles of his time especially the rise of modernism and the gender war. Not surprisingly, he and his writings became significant site of those struggles. By contextualizing the man and his work, we can better understand his importance in our time. His works made him both well-known and well-to-do. Hemingway's life style four marriage, bullfighting, deep-sea fishing, big-game hunting, and participation in World War I, the Spanish civil war, and World War II -made him the darling of reporters.

Hemingway presents the role and character of women in stereotypical way in his novel *A Farewell to Arms*. Dealing with his own war experience and devastation of World War I, Hemingway has depicted females only in the stereotypical roles they are given. The character of Catherine Barkley has often been considered insubstantial. Her unselfish devotion to Frederic is overtly romantic, out of keeping with the tough realism

of the 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.

Ernest Hemingway, through Frederic as a mouth piece, portrays Catherine as an idealized girl. She is represented as brave, good, unselfish and willing to sacrifice herself for Frederic. Her appearance, description of hair and her presence in bed are described in more romantic and seductive way. These deliberate presentations idealize Catherine and present her longer than life figure as society depicts female from emotional stereotypes.

It is true that Catherine is presented without any criticism in the novel. She is shown to be competent, efficient in her work, useful and full of good humor in the boat during the escape to Switzerland. It is, however, Frederic who is telling the story after her death. He is looking back upon an era of his life, trying to explain what happened to him; it is natural that he idealizes the woman he loved.

In describing his life with her in Switzerland, however, in spite of frequently saying it was 'lovely', Frederic does convey a sense of being reduced to a less active, less energetic person than he was previously. 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, Frederic feels that the life with Catherine 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 ways he appears selfish, aware only of his own experience, incapable of feeling empathy with 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 so that she will look like him, is upsetting because he is fascinated by her long hair. He never considers what this desire might indicate about her emotional state. Frederic says that often lovers want to be alone, but "I can truly say we never felt that" (35). He assumes that he knows what Catherine feels; he thinks that she never

thought of anything except their love. Catherine appears idealized because Frederic, who tells the story, both wants to convey how much he loved her and is essentially self-centered.

Hemingway is a more admired and more criticized modern writer than other. His major work *A Farewell to Arms* is variously interpreted. Some critics consider the novel full of misogynist feeling- they find Hemingway's protagonist of seductive nature towards women. Some consider the novel as carrying existential philosophy that is reflected through the angst of the protagonist whereas others comment the novel as feminist. It seems that most of Hemingway's critics have analyzed the importance of symbolism in his writings.

With the rise of the women's movement in the 1960s and of feminist criticism in departments of literature, Hemingway became "Enemy Number One" for many critics, who accused him of perpetuating sexist stereotypes in his writing. 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*, puts that "Catherine has been 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, the heroine of *A Farewell to Arms* –Hemingway presents a woman who is both modern and principled. Some critics have attacked Catherine as an especially disturbing example of Hemingway's one dimensional, submissive, simpering, and self-effacing female.

J.Kashkeen reads Hemingway's works in terms of life and death, "Hemingway's life ... overcomes not only the fear of death, but fear of life's intricacies and the disintegration threatening the individuals" (Baker 165).

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* says:

Hemingway's protagonist realize 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)

He further deals with the search for order in the war-ridden society:

A Farewell to Arms begins with the officers talking about girls in the whorehouse. No other form of relationship has any meaning in the life of the soldiers awaiting orders to launch an offense. Behind the love story of Frederic and Catherine, there is another story.

It is about the quest for meaning and certitudes in a world that seems to offer nothing of the sort. (130)

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

Carlos Baker in *Ernest Hemingway: Critiques of Four Major Novels* (1962) reads this novel as tragedy:

Neither in *Romeo and Juliet* nor in *A Farewell to Arms* is the catastrophe: a direct and logical result of the immoral social situation. Catherine's bodily structure, which precludes a normal delivery for her body, is an unfortunate biological accident. The death of Shakespeare's lovers is also precipitated by an accident the detention of the message-bearing friar. The students of aesthetics recognizing another kind of logical in art than that of mathematical cause and effect may however conclude that Catherine's death like that of Juliet shows a kind of artistic inevitability. Except by a large indirection, the war does not kill Catherine anymore than the Viennese Fend kills Juliet. But in the emotional experience of the novel, Catherine's dying is directly associated and inter-woven with the whole tragic pattern of fatigue and suffering, loneliness, defeat, and doom of which the war is itself the broad social manifestation. And one might make similar argument about *Romeo and Juliet*. (50)

The novel is commented with domestic life, order and peace:

... Catherine is a good sport and pal possessing traditional, material and domestic qualities (without, however, their intuitional rigidity). She is self-reliant and competent

but without that cruelty or mannishness displayed by some strong women in Hemingway's later fiction. She is ready and qualified to run away with the man she loves and to help him and domesticate the world of his wishful dreams. (180)

R.P. Weeks writes in the preface to *Hemingway: A Collection of Critical Essays* (1962), about Hemingway's vision of life as, "it is true that Hemingway's vision of life embodies itself in stories about physical activity in the outdoor world, Prof. Young urges that real battle ground in his novel in inward"(3).

Better experience of war and war-given torture make Hemingway more pessimistic. His commitment to subside is because of his life's pessimism .He thinks that his life is doomed and unproductive; this is because of the war effect. Frederick Henry, the persona of Hemingway, is also a war created pessimistic hero. Michael S. Reynolds writes in his *Hemingway's First War: The Making of A farewell to Arms*:

Hemingway stood for entire war experience, and that experience was defeat, and made alienated him. The hero Frederic Henry's 'separate peace' is itself tortured and uprooted. He seems very much traced out from the lifeline. The pessimistic livelihood created by World War I seems in Hemingway as well as his heroes. Fredric Henry's defeated and departed life shows him pessimistic. (184)

Sausan F.Beegel in her essay titled Conclusion: The Critical Reputation of Ernest Hemingway, opines that "his receipt of the Nobel Prize, his expatriate lifestyle, and his easily translatable literary style had made him a global favorite" (274).

In the same way, David lodge in *Essay in Criticism* talks about the meaningful and vacant universe of Hemingway, which is lead by pessimism:

Hemingway's universe is the metaphysically vacant wasteland of much modern literature but with a special emphasis on meaningful suffering ...

Suffering and death are essentially arbitrary part of the order or rather the disorder – of things .(44-5)

Commenting on the techniques of Hemingway, E.M Halliday says, “Hemingway demonstrates again and again in *The Sun Also Rises* and *A Farewell to Arms*, where he depends heavily on the technique of objective epitome - a symbolist technique if you like –to convey the subjective conditions of his characters” (56).

A Farewell to Arms begins with the union between Catherine Barkley and Frederick Henry ends with the tragic death of Catherine in between these events brutalities of war and the love between lieutenant and nurse accompany the development of the novel.

Robert Penn Warren wrote:

A farewell to arms which appeared ten years after the first world war and on the ere of the collapse of the Great Boom, seemed to sum up and bring to focus an inner meaning of the decade being finished. It walked thus, not because it discontents the end results that the life of the decade was producing the dissentient and disasters that ware beginning of the process to the moment that had within itself the explanation of the subsequent process. These who had grown up in the war, in the shadow of the war, could look because nostalgically, as it ware, to the last member of innocence of motive and purity of emotion. (4-5)

A Farewell to Arms has remained immensely popular for its tragic juxtaposition of love and war as supremely relevant. Many critics’ different interpretations on *A Farewell to Arms* show that there is no limitation to Hemingway’s creativity but he is complex. Thus, different critics have different interpretations on *A Farewell to Arms*:

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 research unravels *A Farewell to Arms* has not given enough space to the stereotypical representation of women in *A Farewell to Arms*, though there are many feminist attacks on the work. This novel's presentation of war and heroine's story amid the war are 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.

II: Theoretical Modality

Feminism

Feminism is a discourse that involves various theories and philosophies that are concerned with the issue of gender difference, advocate equality for women, and campaign for women rights and interest. Feminism pertains to marginalization of women. It is the social movement that seeks equal right for women as man and freedom to decide their career and life pattern. This movement itself grows out of previous century's struggle of women to win equal right. It questions such long-standing dominant phallogentric ideology, patriarchal attitudes and male interpretation in the society where the women have been excluded to marginality. Sheila Ruth, about the movement, posits her view as: "A conceptualization of the women's movement that strikes me as more helpful and more constructive is simply that of women moving toward greater strength and freedom both in their awareness and in their socio-political position (qtd .in Ruth, 444)."

Feminism is a movement and belief in principle that women should have the same rights and opportunities as men. Feminism is concerned with various images and ideas regarding the women's issue. In spite of diversity and complexity, it is often taken as a single entity and concerned with domination of patriarchy, women's subordination and inequality. Though the feminist movement got impetus in the late 1960s for the social, legal and cultural freedom and autonomy in every sphere of life, two centuries of struggle lies behind it for the recognition of women's cultural roles and achievements. Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), John Stuart Mill's *The Subjection of Women* (1869), and the American writer Margaret Fuller's *Woman in the Nineteenth Century* (1845) focus on the rights of the women.

The feminist movement of literary criticism is concerned with the representation of women in literature and the position of women in society. The primary aim of the

movement is to free women from the oppressive restraints, especially the cultural restraint of society which fixes and restricts the women's identity within a narrow boundary. The main strain of feminist movement however strongly refuses the cultural definition to fix women's identity within the male dominated canon. My attempt in this research paper is to use feminism as a tool to analyze a particular Hemingway's text rather than the theory in itself. The researcher has planned to describe some tenets of the feminism relevant to the proposed thesis.

Literary Feminism

Literary feminist theory is a branch of philosophy and applying the theory in practice is more difficult than producing the theory itself. Similar kind of problem occurs in feminist theory as well. In feminist criticism also, the most serious issue is the dichotomy between theory and practice. At the beginning, feminist produce their theory and then learned history and textual criticism. They began to reprint women's works and to study the image of women.

Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), well deserved its rank as the first literary feminist work. In this work, she attacks the sentimental novels of her time for their pernicious influences on women's intellectual and mental development. Her concern in literature is the characterization of women character in the literary works. She says:

Everything that they see or hear serves to fix impression, call forth emotions and associates ideas that give a sexual character to the mind. False notion of beauty and delicacy stop the growth of their limbs and produce a sickly soreness, rather than delicacy of organs: and thus weakened by being employed in unfolding ... It is unreasonable, as well as cruel, to upbraid them with faults that can scarcely be avoidable, as well as cruel, to upbraid them with faults that can scarcely be avoided, unless

degree of negative vigor be supposed, that falls to the lot of very few amongst mankind. (395-96)

Wollstonecraft advocates the women's social and political rights. She also falls in the line of feminine writing that seeks the right through the intimate relationship with men. After the publication of the Wollstonecraft's *A Vindication of the Rights of Woman* there was a series of books published in favor of the women's participation in the literature. All of them have raised the voice against the canon's domination (Male canon) in the literature. They all have found that the domination of the female character is due to the hegemony of patriarchal society. M.H. Abrams's remark is worth quoting here:

The basic view is that Western civilization is pervasively patriarchal that is it is male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. From the Hebrew Bible and Greek philosophic writing to the present ... and so are conditioned to derogate their own sex and to cooperate in their own subordination. (89)

Virginia Woolf, one of the influential writers of the twentieth century, stirred feminist movement to certain height. Woolf in her *A Room of One's Own* and in *Three Guineas*. Presents an important statement concerning women's alienation from the related ethics of war and patriarchy. Woolf also raises the problem of social circumstances of women to write literature. She addresses the problems which might have faced by Shakespeare's sister, who was unable to write. She also reaches the conclusion that she had had none of the material resources-breadth of human experience, money and time to do so. In her *A Room of One's Own* she lays focus on the women's right that women must have money and room of their own if she is to write fiction. She says: "She must have shut herself up in a room in the country to write and been torn a

sunder by bitterness and scruples. Perhaps, though her husband was of the kindest and their married life perfection” (819) Woolf imagines a society where women would come together in purpose and desire. So recapitulating the issue Woolf demystifies equality between men and women. She attacks the patriarchal society that has prevented women from realizing their creative possibilities.

Similarly Simon De Beauvoir’s *The Second Sex* laid the foundation for much of the feminist theory and political activism. The book’s central argument is that throughout history, women have always occupied a secondary role in relation to man being relegated to the position of “other” i.e., that which Valerie says:

Is adjectival upon the substantial subjectivity and essential activity of man . Whereas man has been enabled to transcend and control his environment, always furthering the domain of his physical and intellectual conquest women has remained imprisoned within immanence, remaining a slave with the circle of duties imposed by her maternal and reproductive functions. (682)

For her introduction to *The Second Sex* De Beauvoir points that masculinity is considered to be the absolute human type, the norms and standards of humanity. Men, of course; have had their own reason for perpetuating such duality of self and other foregrounding the issue Beauvoir says: “Legislator, priest, philosophers, writers and scientists have striven to show that the subordinate position of women is willed in heaven and advantaged on earth” (22). Beauvoir argues that there is nothing as ‘feminine nature’. There was no physical or psychological reason why women should be inferior to man and yet throughout history and across culture, woman has always been second class citizen.

Elian Showalter, another prominent American feminist, formulated three categories to adjust British women writers in the past and present according to three intensity of female voice in her *A Literature of Their Own* (1977) They are Feminine

phase (1840-1880), Feminist phase (1880-1920), and female phase (1920-onward). It was about 1910, the new term 'Feminism' entered into the literary theory which described an ideological vision.

Feminine Phase

Dated from about 1840 to 1880, women wrote in an effort to equalize the intellectual achievement of the male culture, and internalized its assumptions about female nature. The aim of feminism was to end the notion that one's biological sex was superior or inferior to the other. Before the 20s, women were struggling for their voting rights. At this stage women's fighting seems merely as the fight for voting but the purpose of feminism was emancipation from sexual stereotypes of any kind. Writers like George Eliot, Currer, Ellis, and Action Bell share male pseudonyms as a way of coming with double literary standards. It is a stage of subordination. The main area of their works was their immediate domestic and social circle.

Feminist phase

Dated from about 1880 to 1920 or the winning of the right to vote through "suffragette movement", women are historically enabled to reject the accommodating posture of femininity and to use literature to dramatize the ordeals of being women. The task of uprooting structure of society is not an easy job. The Feminist view point is that, since woman is an equal part of social construction, it should not be dominated or put under the suppression of patriarchal domination. During the period of 60s, the concept of female writing developed with the Showalterian definition of Gynocentric criticism. Before the development of Showalterian Gynocriticism, an American Feminist Kate Millett developed the idea of sexual politics out of the ideas of patriarchy. Millett and Barrett both advocate the cause of women's suppression. They are of the view that literary values and conventions have themselves been shaped by men, and women have often struggled to express their own concerns. In this phase, feminists have sought the

alien area of women movement. They protested against all that male canon, male government, male laws and male medicine. Charlotte Perkins Gilman, and Elizabeth Robins are included in this phase. It is a protest stage; however, they also could not come out of matriarchal extremes. They could not develop their literature as they wanted. Their effort is to protest male version of literature.

Female phase

Female phase is considered from 1920 onwards. Feminist have been able to expose the true identity of patriarchy from the decade of 80s. They also realized the significance of their own. In '*The Madwoman in the Attic*'; '*Literary woman*' '*A Literature of their own*', Feminist criticism has established the historical relativity of gender definitions. This phase dawned Dorothy Richardson, Katherine Mansfield, Virginia Woolf and many other who encountered to counterbalance male dominated literary sphere and realized the historically sex-polarized tendency in literature. They rejected subordination and protest which are two forms of dependency. They focused on female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature. This phase is the stage of autonomy. Three main French feminist: Kristeva, Cixous and Irigaray challenge inherited world view of patriarchal structure. So, in conclusion these three phases of feminist movements are subordination, protest and autonomy. While we examine about the literary feminism, two things are the basic components: these are phallogocentric literature and gynocriticism.

Gynocriticism

The first task of feminist was to disprove the assumption by offering an alternative, plausible reason for the absence of women from literature. Elaine Showalter in her essay *A Criticism of Our Own* analyses the Feminist movement since 1960s. She says:

Before women's liberation movement criticism of women's writing took the form of androgynist poetics denying the uniqueness of female literary consciousness and advocating a single or universal standard of critical judgment which women's writers had to meet. The women's movement of the 1960s initiated a feminist critic of a male culture and a female aesthetic collaboration women's culture. (187-88)

Many feminists including Showalter emphasize on the female psychological experience. She develops the concept of gynocriticism as the study of women's writing. In this regards she argues "Gynocriticism has focused on the multiple signifying system of female literary tradition and intertextualities" (181). Gynocritics developed the concept of female aesthetics in the year 1970. In late 70s, there is impact of Europeans literary and post-structuralistic feminist theory in Gynocriticism. During this period, Feminism dealt with "the feminine" in philosophy, language and psychoanalysis.

Virginia Woolf is the precursor of the Gynocritic literature. She emphasizes that economic independence is a prerequisite to an autonomous women's art and proposes that women's literature should have distinctly female vision. It should not be compared with the male version of literature. Gynocritic rejects all the precondition of male authority, diction, language and propose female version which is distinctly new experience. Male version of literature could not explore the essential truth of female experience such as menstruation, pregnancy; gestation, child rearing, abortion and

mothering which are special feminist domains and it could be taken distinctly from the male version of literature.

According to Tolon, Showalter identifies a common recurrence of them and image in women's writing that distinguishes it unmistakably from men's writings. As she says:

Gynocriticism was equally concerned with the women as writer; it examined how female experience was reflected in literature by women, and sought to place women's literature in the context of female experience. Although she described women's literature in terms of a tradition and a unifying voice, Showalter refuted suggestions of a movement, which implies a cohesion that does not exist in fragmented history of female authorship. (329)

Above all these discussions on feminism, all models are not absolute in themselves. Neither the total subordination is acceptable and passive nor the radical feminism. In the same way an American writer Edna. G. Rostow proposes duality in women as feminism and femininity. As she writes:

Achieving self realization based on self-knowledge within a family and social group is revealed as a harder job... The distinguished profession woman who must write intimately for her marriage, the educator who must mention her children in every speech, is expressing her gratitude that she is a woman , as well as successful achiever in the world of men. (396)

Her intention is to combine feminism and femininity in order to continue the society and feminist movement in a fruitful way. . She strongly opposes the concept of women love men and men love their works and emphasize on the mutual understanding and sharing within them. Women should have glory on her dignity and works as men have.

In this way, “Gynocriticism” is a concept from which cropped up the female aesthetics (French) in the 1970s. It identifies women’s writing as the central subject of feminist criticism but at the same time, it strongly rejects the concept of an essential female identity and style. In studying women’s writings, feminist critics have challenged the prevailing styles of critical discourse. They raise the questions about the female creativity as to whether the theories of female creativity can be developed instead from within the female literary tradition. Throughout, Gynocriticism is merely the focus on women’s writing and women as writers. It shows that they are completely biased towards men’s writing whether they are feminists or not. The above discussion about feminist discourse helps to generate arguments and justify the female protagonist as a stereotypical woman.

Phallogocentric Literature

Phallogocentric Literature is the transition between the essential feminist movement and gynocriticism though it continued after the beginning of gynocriticism. Essential feminism is also a part of modern liberal feminism. In accordance with these principles, earlier liberal feminist demanded the right to education, employment, property and the vote. Their goal became full-fledged political equality with men, and claimed that this world benefits not only women but also men and society as a whole. But one thing that needs to be reckoned is that they never express in pure form. The major problem of liberal or essential feminism is that they tried to discover through reason, a universal valid concept of justice. They could not understand the realities of social existence and power relations of society.

When the earlier of the second wave critics turned to literary criticism, their analysis was limited by the lack of the available texts by women. So, they began by examining the representation of female characters in male writer's work. Beauvoir also provides an early example in ' *The Second Sex*' where she analyses the patterns of female subordination in the work of five male authors, they are Henri De Montherlant, D. H. Lawrence, Paul Claudel, Andre Breton and Stendhal.

Among them Henri De Montherlant argues that all literature was subject to implicit social ideas about the roles of men and women. The practice of approaching male authors from feminist perspective became known as phallogocentric criticism because it sought out to expose the masculine bias in the work.

Kate Millet is also a writer of phallogocentric literature. Her book *Sexual Politics* (1969) was incredibly popular when it was first published. In the process of analyzing the theory of sexual politics, Ruth argues:

This essay doesn't define the politics as that relatively narrow and exclusive word of meaning; chairman and parties. The term 'politics' shall

refer to power structure relationships arrangement where by one group of person is controlled by another. By way of parenthesis, one might add that although an ideal politics might simply be convinced of as the arrangement of human life on agreeable and rational principles from where the entire nation of power over others should be banished. (525)

She examines that Millet's work has diagnosed the broader aspects of domination which she refers to a kind of politics. Politics is not a party politics; it is rather the domination from one group over another through preconceived notion. She also proposes that such dominations and politics can be removed through the logical and rational ways where they can shear certain agreeable feelings.

In the same way Millet perceives reading as a political act. Feminist reader has to work to resist the ideological assumptions of the text and in doing so he or she has to challenge the authority of the omnipotent father-author. She also has discussed about patriarchy in her works and says that the term patriarchy is not of course new in political theory. It transfers from one generation to another as a power to determine women on the basis of superiority through the power of patriarchy. Such power is equivalent to the power of the king over his people and is the same as that of a father over his family.

The trace value of phallogentric literature is radical reading of text written by male author that leads to the promotion of the role of the reader, which becomes increasingly important within literary theory in general. The main task of phallogentric critics is to uncover the theme of culturally observed misogyny. These critics such as Kate Millett and Germaine Greer revisit the Freud's psychoanalytic theory and conclude that it is profoundly biased against women and is therefore, untrustworthy feminist tools. Therefore phallogentric criticism worked to establish a recurring pattern of imagery and language use that would demonstrate concealed attitude to femininity. It effectively created a new understanding of seemingly coincidental motifs. Fiona Tolan puts it as:

Leo Tolstoy's *Anne Karenina* and Gustava Flaubert's *Madame Bovary*, both of which contain adulterous heroines who eventually commit suicide in misery and torment. Both texts were notorious for their frank depiction of female sexuality, but a feminist reading demonstrates that both authors apply a conservative resolution to their seemingly progressive novels. In both, the transgressive female is eventually penalized for her actions, and patriarchal moral code is reasserted and actually strengthened. (327)

She advocates on the support of feminist reading on each and every text written by male. Their reading should be intensive to explore the female sensitivity in such works. Therefore, phallogentric critics are believed in literature as a agent of political expression and every work should be revisited.

Patriarchy and Stereotyping of Women

Patriarchy, the rule of father in literal, would refer not simply a society where men hold power, but rather to a society ruled by a certain kind of men wielding a certain kind of power. It is the society that reflects underlying value of traditional male idea.

Patriarchy is a culture which driving ethos in an embodiment of masculine idea and practices. It determine a very large part the nature and quality of our society, its values and priorities, the place and image of woman in it, and the relation between the sexes. Patriarchy expects the woman to serve the man physically, taking care of the homes, property, clothing or persons, economically doing countless jobs for which woman are ill paid or not paid at all; sexually, as wives, mistress or prostitutes; and reproductively, assuring men of paternity through the female chastity. In a society where men have controlled the conceptual arena and have determine the social value, it is not surprising that woman should have lost the power of naming, of explaining and defining for themselves the realities of their own experiences. Shelia Ruth says: "In a patriarchal culture, men define female as they define nearly everything else. The issue is not only that man perceives women from masculine perspectives, but that given the nature of socialization, all member of society, including women, perceive the female from the prevailing masculine perspectives." (84)

In patriarchy, male dominated is so much rooted that it evaluates woman not regarding the human being but like everything else. Woman is culturally compelled to perceive woman from male perspective. The naming of woman has been effected by men primarily through control of social institutions that determine the behaviors and attitude. In patriarchy, everything is measure in touchstone of male ideology.

Patriarchy sets the stereotypes for women. Stereotype is a fixed idea or image that many people have of a particular type of person or things, but which is not often true

in reality. Anne Cranny-Fracins, Wendy Warning, Pam Stavropoulos and John Kirkby jointly write about stereotype as:

A stereotype is a political practice that divides the world into like and unlike, self and other. It is a radically reductive way of representing whole communities of people by identifying them with a few key characteristics. Different stereotypes applied to particular social group or community may attribute to them conflicting characteristics. This apparent contradiction reveals the fact that stereotypes are (a) generated by those outside the group and (b) are part of a political strategy for managing that group a community. While marginalized groups received negative stereotypes: powerful groups are endowed with positive stereotypes. Against the way women are stereotyped as emotion, nurturing, sensitive and deferring, men are seen as all powerful, emotionless and authoritarian.(141-142)

Stereotypes exclude or reject everything which falls out of definition- everything which is different. It sets up symbolic boundaries and then provides the mechanisms of cultural production for people to police those boundaries. People use stereotypes to determine who should naturally belong to one group or another. One person cannot produce and circulate a stereotype all alone; stereotypes function within groups of people as knowledge. Importantly, they are usually produced by people who are positioned to circulate their ideas widely so that even the group stereotyped may then come to take on this as a kind of fact.

Sheila Ruth in her text *Issue in Feminism* posits her view on female stereotype and its effect :

They all say that women as human beings are substandard: less intelligent; less moral; less competent; less able physically, psychologically, and spiritually; small of body, mind and character: often bad or destructive.

These and other stereotypical image of women are destructive to as .In their negative, deprecatory and aspect, they flourish in the minds of women, who are forced to live them. The tragedy of female stereotype in that it impels women not only to appear substandard, but to become substandard; it moves to from us into the loathed monster. If the work of the stereotype be done. We are reduced to the weak, hapless creatures. Life and personhood defined within such patriarchal constraints may be distorted. (96)

Female are stereotyped as unintelligent, incompetent, physically weak to male. This stereotypical image forces women to become substandard, weak and helpless creatures. Female stereotype is the patriarchal definition that is to be broken apart.

The women have both images of bieing fascinating and destructive in patriarchal society. They are stereotyped as either good women or bad women. If a woman accepts her traditional gender role of being gentle, submissive, passive, emotional, virginal, angelic and obeys the patriarchal rules, she is a 'god women': if she does not, she is a 'bad women' who is violent and aggressive. These two roles also identify women as 'Madonna' and 'whore' or 'angle' and 'bitch'. These two images are defined accordingly to the place and the time in which they live. These two images are projections of patriarchal male desire. We can see the image of 'good girl' and 'bad girl' in the following Lois Tyson's words:

According to a patriarchal ideology, 'bad girls' violate patriarchal norms in some way; they are sexually forward in appearance or behavior, or they have multiple sexual partners. The 'good girl' is rewarded for her 'good' behavior by being placed on a pedestal by patriarchal culture. She is attributed all the virtues associated with patriarchal femininity and demosticity; she is modest, unassuming, self sacrificing, and nurturing.

She has no needs of her own, for she is completely satisfied by serving her family. (89)

The 'good girls' obey the patriarchal norms whereas 'bad girls' violate them. The good girl has to remain uninterested in sexual activity except for the purpose of legitimate procreation, because it is believed in patriarchy as unnatural for women to have sexual desire. The 'good women' is expected to find sex frightening or disgusting. She does not want her own self autonomy in the society. She only knows about the traditional rules. But the 'bad women' who are power seeking always want newness in the society. They do not limit themselves within the boundary which is drawn by the patriarchy. They have strong feminist idea that they are hard and bold enough that they can do what male can. So, they want their self autonomy.

A regrettable matter is that even the media has generated male discourse in the society. Most of the communicative media have conservative sources. They represent women either as an ideal house wife, incompetent, nurturing or as a recreational object but not as a human being with a separate personality. The media plays a vital role to confirm the public consciousness. Deborah says: "The press is increasingly responsible for supplying the information and images through which we understand our lives. The media play a crucial role in shaping public consciousness and public policy" (91). Media is also responsible factor to establish female images in the society. Within women's magazines, more than half advertisements are directed towards women's appearance including fashions, exercise cosmetics and the like. Those representative advertisements directly involve women's bodies, are characterized as a particular and peculiar negativity. Most of the ads represent exposing their body with nudity.

There is hierarchy made between male and female where male has standard images and female has subordinate. The woman is made to be subjected by male. Simon de Beauvoir, in her work *The Second Sex* has demonstrated how women are marginalized,

subordinated to hegemonized by particular ideology. 'The Second Sex' argues that there is no such thing as 'feminine nature'. There was no physical or psychological reason why women should be inferior to man; yet throughout history women have always been second class citizens. Biological differences do not provide a causal explanation for women's oppression; however the reproductive function has placed women at a disadvantage of domain propelling by them to the domestic sphere. Just as a man considers himself superior to nature, so he considers himself superior to women. Over the centuries, the concept of female's passive, submissive, nurturing maternal role has become so deeply entrenched in culture and society that it was presumed to be women's natural destiny. De Beauvoir argue that there was nothing natural about the hierarchal division of men and women into the first and second sex. She makes clear about construction of women into a first and second sex. She makes clear about the construction of women by the culture rather than creation by birth. She further points her view in the context as "one is not born, but rather becomes, a women ... it is civilization as a whole that produces this creature which describes as feminine" (89). Knowing the fact that women's stereotypical image as a construction of patriarchy, all the feminists are concerned with the foundation breaking of the patriarchal ideology. The stereotypical image of women is merely a cultural identification. It is the patriarchal civilization that produces the feminine nature to identify women.

III. Textual Analysis

Stereotyping of women

Feminism offers a way of finding evidence of women's oppression and describes how writers consciously or unconsciously transpose that evidence into their text. The stereotypical misrepresentation or repression of women can be methodically exposed and analyzed when believed, as feminism does that discourse embodies power. Hemingway wanted to make use of this power by presenting us with a female character such as, Catherine Barkley in *A Farewell to Arms*

By examining the uncertainty Hemingway manifests in *A Farewell to Arms* about questions of gender and identity, we can analyze not only how he viewed society, but how closely his view mirrors contemporary theorizing. Unfortunately, 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 First World War provides Hemingway with a method for exposing the difficulties that rigid gender roles imposed on both sexes. The attempts, Frederic and Catherine makes, to know and love one another during the war offer a metaphor for the trouble created by phallogocentric way of thinking.

In *A Farewell to Arms*, the narrator who is telling the story, cannot be the same person who is experiencing the story. That is, Frederic Henry, who is the retrospective narrator already knows what the character Frederic Henry learns during the course of the story. 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 Henry returns from the hospital, Rinaldi says to him, "Tell me all about everything." Henry responds, "There's nothing to tell" (167). This narrative is representative of the narrative as a whole.

Henry 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 beautiful women.

Catherine tries to break the bonds of her past and this destroys her. What destroys Catherine is the attitude of the society. For much of the duration of Catherine's 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. Henry's lustful eyes see Catherine 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 Lieutenant Henry through 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 fulfilment 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 Frederic that "when you love you wish to do things for. You wish to sacrifice for. You wish to serve"(72). Count Greffi can assure him that love "is a religious feeling" and remains dignified, if not noble(263). But Catherine tells Frederic, "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, asking, "*Do* we have to go on and talk this way?" (18). and she proceeds immediately to tell him of her fiancé who 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?" (30)

... 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?"(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).

We can see the praise of beauty rather than the character of Catherine by Henry: “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).

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)

This sort of male satisfaction is the sexual order of the day in the novel *A Farewell to Arms*'s opening chapter. 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 Book One indicate that the soldiers perceive women as possession. This perception also extends to the nurses whom the men sometimes visit for less carnal companionship. For example, during his first encounter with Catherine, Frederic 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. Then 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.

Frederic has stereotypical belief about women as a mere object of entertainment. Catherine appears to be submissive and loyal to Frederic Henry though Frederic compares Catherine as a little more than the prostitute. This signifies the masculinity of Frederic and Catherine 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. He considers the dalliance with Catherine as a distraction and nothing more, a game which he must master to win the prize of sexual fulfillment; "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).

At this point, before he discovers any feelings for her, Frederic treats Catherine as he treated all of the women before her- as a means to an end. She is aware of Frederic's commodification of her femininity and she dislikes it – slapping him across the face when he tries to kiss her for the first time. Catherine's 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. Frederic may kiss Catherine 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 traditional role of service provider to male as

shown in, "I will send Miss Barkley. You are better with her without me. You are purer and sweeter" (64).

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)

Male character of the novel *A Farewell to Arms* treats 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, female characters of the novel are in dilapidated condition without self respect. They are living in pathetic condition. Henry as being the male member of the society need not to fear about his earlier relationship with women in whore house but Catherine have 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)

Female are not as free as male in the patriarchal society. The attitude of society towards male and female is different. Women in different roles are seen as relentless exploiters and predator 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 male but they themselves are trapped within the patriarchal boundary where they are killing their own desire and living for the desire of other. Therefore, their self is not their own real self. Their originality –thinking and feeling –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 puppet in the hands of the male members of the society. Female have to do what male 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).

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 Henry is grown up in the male dominated patriarchal society which is a form of capitalistic society, he doesn't understand any kind of feeling of female.

Drinking excessively, drinking to forget and drinking enough to be sick are refrains. As he convinces Henry 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, as we shall see, drinking as self-medication assist silence.

Before we get to get that, perhaps it would be useful to look directly at that interaction between Van Campen and Henry:

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 manifests the stereotypical attitude of Henry.

One of the very first things we see Henry do, 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 male who have 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.

While Frederic's joy at seeing Catherine again during his hospitalization might seem to manifest his old attitude that women are meant to serve men. He has no real need of her as Miss Gage attends him closely before Catherine reaches Milan. Even his sexual desires might be fulfilled, if we agree that Miss Gage's ministrations to him are tinged with the sexual flattery which Henry understands, enjoys, and can recall in accurate detail. Frederic's genuine happiness at having Catherine with him comes across clearly when he first sees her on the second morning of his convalescence: "you sweet," I said. "Weren't you wonderful to come here? ... You've got to stay," I said Oh, you're wonderful." I was crazy about her, I could not believe she was really there and held her tight to me" (91-92). In spite of his initial reluctance to become involved and his earlier sexual objectification of her, his life now seems completely altered by the feelings he has started to have for Catherine.

Catherine continues to efface herself in favor of Frederic's desires throughout their time together. Admittedly, she does model for Frederic the Abruzzi priest's definition of love: "when you love you wish to do things for. You wish to sacrifice for. You wish to serve" (72). Yet even her position of tutor might be used to prove her secondary role in the narrative: while she provides the lesson, her importance is only as a conduit for Frederic's education. In the end, Hemingway allows no easy answers. Despite the fact that Catherine is at times an obvious example of the male dream-girl, he lets the novel descend into a mere fantasy of subservience.

Frederic Henry hates the religious person. He does not like their life anymore: "Priest had a rotten life in the mess and he want fine about it" (70). Henry does not want to live in religious norms. He wants to live in his private desires. In the way of marriage process, he violates the rule of marriage in church and desires to marry privately. He says, "There

is no way to be married privately. You see, darling, it would mean everything to me if I had any religion. But I have not any religion” (103). Henry wants to marry Catherine because marriage is just like a business for him and Catherine is just like a commodity. Henry has used love as a means to take power over Catherine. Once he gets power, he is free to dominate her. At first he 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)

In describing his life with her in Switzerland, however, in spite of frequently assuming it as 'lovely', Frederic does convey a sense of being reduced to a less active, less energetic person than he was previously. 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, Frederic feels that the life with Catherine 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 ways he appears selfish, aware only of his own experience, incapable of feeling empathy with 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 so that she will look like him, is upsetting because he is fascinated by her long hair. He never considers what this desire might indicate about her emotional state. Frederic says that often lovers want to be alone, but “I can truly say we never felt that” (35). He assumes that he knows what Catherine feels; he thinks that she never thought of anything except their love. Catherine appears idealized because Frederic, who tells the story, both want to convey how much he loved her and is essentially self-centered.

Catherine is portrayed as one-dimensional, submissive, and simpering, and self-effacing female. Catherine is perfectly monogamous and faithful. Her ethical and moral standards are much more orthodox. True to ideals of the New Woman that emerged during Hemingway’s youth; Catherine is a good sport and pal, possessing traditional maternal and domestic qualities as shown under:

I’ll have to go back to the front pretty soon. ‘We won’t think about that until you go. You see I’m happy, darling, and we have a lovely time. I haven’t been happy for a long time and when I met you perhaps I was nearly crazy. Perhaps I was crazy. But now we’re happy and we love each other. Do let’s please just be happy. You are happy, aren’t you? Is there anything I do you don’t like? Can I do anything to please you? Would you like me to take down my hair? Do you want to play?’ ‘Yes and come to bed.’
(110)

The following lines suggest how easily women are tempted and submit themselves easily to men. This is an example of female stereotype that easily believe man:

I think we could do something really sinful, Catherine said. ‘Everything we do seems so innocent and simple.’
‘I can’t believe we do anything wrong.’

'You're a grand girl'. (147)

Hemingway's tempering to masculine vision of love and gender identity becomes most visible after the couple has begun their idyllic life in Book Five. They begin to explore the effect of selfless love about gender and identity only after leaving Italy and the war behind and reaching neutral Switzerland. This "country where nothing makes any difference" provides the lover with an area outside the masculine laws of war and by extension, outside the laws governing gender identity (303). In terms of the novel's approximation of feminine writing, Switzerland symbolizes the space of openness as the breeding ground for reciprocal love. Here Frederic and Catherine can become mutually committed lovers and begin to explore their difference and similarities. Catherine has no decision to flee Switzerland and her acceptance of Henry's decision makes Henry, a male, think that females don't have a decision and an existence at all of their own. This represents the concept of all male members of the society. Women became victim and do not dare to revolt because of dependency upon males for the survival.

The experiments with hair that Catherine now proposes emphasize the novel's dissatisfaction with conventional markers of gender identification. In the early decades of the twentieth century, when some women were challenging social configurations of gender difference by cross-dressing and bobbing their hair, Catherine's long hair worn through out the novel would indicate her acceptance of more traditional modes of feminine gender definition. Early in the Book One, she 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. Carl Ebay concurs that "her willingness to give up her hair, even if did not follow through on it ... atones for...her earlier unwillingness to give up her virginity" (84). Yet his further

suggestion that she refuses to have sex with her lover out of a desire for phallic authority seems unlikely, given her lack of self-possession early in the book and Hemingway's increasing focus on reciprocal love as the story progresses. By the time she and Frederic have escaped Italy, Catherine 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 Frederic seem, instead, an attempt to understand and experience personal identity in a way that was earlier barred to them. No longer in thrall to the political hierarchy of traditional gender differentiation, she wants Frederic to explore with her the possibility of modulating their gendered selves by playing with the conventions that normally dictated the differences between men and women.

The discourses of medicine and masculinity in this novel join forces to colonize male subjectivity, to remake men as fighting machines. Rinaldi jokingly tells Henry 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 Henry 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, Henry 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 labor 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”. (314-317), and she repeatedly asks for the gas, at times quite insistently.

At each meal, Frederic Henry drinks alcohol, and as Catherine's pain grows worse, he drinks more. For instance, with breakfast, he has two glasses of wine (325), but Catherine has not even started using anesthesia. In another words, he begins anesthesia before she does. Hemingway's hero Henry 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. Catherine's unwillingness to change her feminine quality and Frederic's 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 labor: "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 Frederic's unswerving allegiance to cultural constructions of masculinity.

Catherine is a victim of Hemingway's hostility toward women. Even the hero of *A Farewell to Arms* eventually destroys Catherine, after enjoying her abject devotion by giving her a baby, itself born dead.

IV: Conclusion

Hemingway's portrayal of female characters in two categories, either as dominant siren or overtly submissive confections, presents the Stereotypical image. In *A Farewell to Arms* Catherine Barkley is presented overtly submissive character. Hemingway's privileging of men over women shows the stereotypical version to view women as a mere appendage.

The appearance of Catherine 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. General depiction of female character as the servicewomen of whorehouse in the novel limits the concept of Frederic about women. In many instances, Catherine appears as crazy to Frederic.

The novel, set on the background of World War I and the soldier as the protagonist and the narrator, shows the position and role of women in war-ridden society. The research 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 Henry is serving for the army as a driver. Catherine Barkley, 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.

Ernest Hemingway could not do away with the social stereotypes in depicting the female characters of his novel *A Farewell to Arms*. 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. As the feminist critics, who argue in Foucauldian fashion, would say,

Hemingway 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.

Same is with the writer Hemingway; he got opportunity to model his male and female characters, the way he has done, because of the prevalent truth established in patriarchal social structure and which, in turn, created one more discourse to reinforce that very truth. In this way, the analysis of Hemingway characters in his *A Farewell to Arms*, provides us with the conclusion that the novel is one more attempt to create a patriarchal truth which benefits from stereotyping the women.

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