

Tribhuvan University

Marginalization of Women in Hemingway's *Men Without Women*

**A Thesis Submitted to the Central Department of English,
Tribhuvan University, in Partial Fulfillment of the Requirements
for the Degree of
Master of Arts in English**

**By
Madhusudan Adhikari**

**Central Department of English
Kirtipur, Kathmandu
June, 2009**

Tribhuvan University
Central Department of English

Letter of Recommendation

Mr. Madhusudan Adhikari has completed his thesis entitled “Marginalization of Women in Hemingway’s *Men Without Women*” under my supervision. He carried out his research from 27th, October 2008 AD to 16th, May 2009 A.D. I hereby recommend his thesis be submitted for Viva Voce.

Bal Bahadur Thapa

Supervisor

Date: -----

Tribhuvan University
Central Department of English

Letter of Approval

This thesis entitled “Marginalization of Women in Hemingway’s *Men Without Women*” by Madhusudan Adhikari has been submitted to the Central Department of English, Tribhuvan University. It has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head
Central Department of English

Date: _____

Acknowledgements

Appearance of the dissertation in its complete form as this would have almost been impossible without the precious and scholarly guidance of my respected teacher Mr. Bal Bahadur Thapa, Department of English Tribhuvan University. I would like to express my sincere gratitude for the valuable time I got from him in spite of his busy hours to correct enormous mistakes made by me during the research writing.

I am extremely grateful to Prof. Dr. Krishna Chandra Sharma the Head of central department of English for his advice and continuous encouragement accomplishing this thesis. I don't find appropriate and adequate words to offer my genuine salutation to all my teachers who have accompanied me, guided me, and inspired me in course of my life time journey within the realm of words.

I would also like to thank my friends. Mr. Khem Adhikari, Kiran, L.N. and Laxman for their apt suggestions and kind help. I should not leave to thank my brothers, and sisters for their help and encouragement in every moment. Last but not least, I am grateful and indebted to my mother Tulsha Devi Adhikari and the late father Hari Prasad Adhikari for their great effort done for me in the study.

May, 2009

Madhusudan Adhikari

Abstract

The present dissertation explores Hemingway's depiction of his female characters in contrast to the image of his macho male characters. Hemingway's *Men Without Women* develops an image of masculinity that is constructed and associated with the notion of strength. On the other hand, his female characters are depicted in terms of stereotypical biological characteristics. The common theme that is found in most of the stories in *Men Without Women* tends to highlight latent misogynism of Hemingway.

Contents

Acknowledgements

Abstract

Charter One: Introduction 1

Chapter Two: Theoretical Tool

Femininity and Masculinity 9

Chapter Three: Textual Analysis

Marginalization of Women in Hemingway's Stories 28

Chapter Four: Conclusion 40

Works Cited 44

I. Introduction

Ernest Hemingway and *Men without Women*

First published in 1927, *Men Without Women* represents some of Hemingway's most important and compelling early writings. In the fourteen stories, Hemingway begins to examine the themes that would occupy his later works, the casualties of war, the often uneasy relationship between men and women, sports and sportsmanship.

A prodigious reader and a diligent writer, Ernest Hemingway would have felt comfortable eschewing one night of carousing to lock himself away to pore over words and sculpt sentences, and he was always ready to discuss the art of writing and the craft of rewriting. In the midst of blood and gore and violence, he saw things other writers never appeared to see. He saw beauty in the precision of the hunt, art in the movement of the matador and ballet in the flash of the fish. Hemingway was at home in both of these worlds.

When he won the Nobel Prize in 1954, Hemingway came to be known as the author of globe-trotting expert on bullfights, booze, women, wars, big game hunting, deep sea fishing, and courage. Hemingway did in fact address all those subjects in his books, and he acquired his expertise through well-reported acts of participation as well as of observation. By going to all the wars of his time, hunting and fishing for great beasts, marrying four times, occasionally getting into fistfights, drinking too much, in the end, Hemingway was a worldwide celebrity recognizable for his signature beard and challenging physical pursuits.

Men Without Women (1927) was Ernest Hemingway's second major collection of short stories. Coming after his first collection, *In Our Time* (1925) and his successful novel, *The Sun Also Rises* (1926), *Men Without Women* helped to

consolidate Hemingway's reputation as one of the major fiction writers of the 1920s. Hemingway's *Men Without Women* creates an image of manhood with which he associates the notion of strength. On a manifest level, such an image of male is compared to female in terms of delicate biology culminating into the inferiorization of the female gender. Talking about ambiguity in the works of Hemingway, Charles Nolan says:

Like other stories in *Men Without Women*, this one calls upon our deepest understanding of human behavior. All three of the characters are enigmatic, revealing to us their complex natures only after we have looked carefully at what they do and say. Part of Hemingway's genius was to provide people and situations for us that are as full of ambiguity as any we find in our own experience. (19)

Men Without Women was a milestone in Hemingway's career. *Fiesta* had already established him as a novelist of exceptional power, but with these short stories, he showed that it is possible, within the space of a few pages, to recreate a scene with absolute truth, bringing to life details observed only by the eye of a uniquely gifted artist.

Hemingway's men are bullfighters and boxers, hired hands and hard drinkers, gangsters and gunmen. Each of their stories deals with masculine toughness unsoftened by woman's hand. Incisive, hard-edged, they are classic Hemingway territory.

There are fourteen stories set in Italy, Spain and America before, during and shortly after World War I. They each explore the complexities of war and relationships, and the delicate balance of life and death. The best part of *Men Without Women* is the simplicity of Hemingway's writing about complicated subjects.

Hemingway early established himself as the master of a new, tough, and peculiarly American style of writing and became a legend during his lifetime.

Ernest Miller Hemingway was a novelist, [short-story writer](#), and [journalist](#). He was part of the 1920s [expatriate](#) community in [Paris](#), and one of the veterans of [World War I](#), later known as ‘the [Lost Generation](#)’. His best-known books were *A Farewell to Arms* (1929), *Death in the Afternoon* (1932), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952). He received the [Pulitzer Prize](#) in 1953 for *The Old Man and the Sea*, and the [Nobel Prize in Literature](#) in 1954. Gurko writes how Hemingway's stories are concerned with death and comments:

Loss and approaching death may be the unavoidable fact of human existence. The central lesson of existence, however, is that death must be accepted, faced without demoralization, and thereby mastered.

Hemingway's stories are as much a demonstration of the lesson as they are of the fact; their drama arises from the tension between them. (178)

Hemingway's [distinctive writing style](#) is characterized by economy and [understatement](#), and had a significant influence on the development of twentieth-century [fiction](#) writing.

Hemingway's [protagonists](#) are typically [stoical](#) men who exhibit an ideal described as grace under pressure. Many of his works are now considered classics of [American literature](#). The standard he set was too severe. Commenting on *Men Without Women*, Miriam Marty Clark writes that Hemingway's early stories:

Were filled with sick and injured characters. Through recurrent stories of illness and suffering, Hemingway marks that illness belongs to, even stigmatizes, the racially and socially other- the Indians in states of pneumonia, despair or drunkenness and in a state of hopelessness and

despair. (168)

Hemingway has had an enormous influence on American writers, mainly because of his unique writing style. He used simple nouns and verbs and was still able to capture the scene precisely. He provided detached descriptions of action in that he avoided describing the thoughts and emotions of his characters in a direct way.

Hemingway excelled both academically and athletically. He [boxed](#), played [American football](#), and displayed particular talent in [English](#) classes. His first writing experience was writing for *Trapeze* and *Tabula* (the school's newspaper and yearbook, respectively) in his junior year and then serving as editor in his senior year. He sometimes wrote under the [pen name](#) Ring Lardner, Jr. As Arthur Waldhorn has observed:

Hemingway reported that his own anguish over his collapsing marriage was so great that he considered suicide. Fortunately, writing had strong claims. It should not surprise us that at a time of intense self-incrimination he would write a work that would have the crucifixion of Jesus as its focus, a useful way for putting Nick's problems and his own at some distance and in some perspective. (148)

After high school, at age eighteen, Hemingway began his writing career as a [cub reporter](#) for *The Kansas City Star*. Although he worked at the newspaper for only six months, throughout his lifetime he used the guidance of the *Star's* [style guide](#) as a foundation for his writing style, the use of short sentences. In honor of the centennial year of Hemingway's birth (1899), *The Star* named Hemingway its top reporter of the last hundred years.

Hemingway's American literary debut came with the publication of the short story cycle [In Our Time](#) (1925). The vignettes that now constitute the inter-chapters of

the American version were initially published in Europe as *in our time* (1924). This work was important for Hemingway, reaffirming to him that his minimalist style could be accepted by the literary community. [*Big Two-Hearted River*](#) is the collection's best-known story.

Using his unique experience in World War I as an outline, Hemingway drew some of the most vivid portraits of the wartime experience that the world has ever known. With the publication of *A Farewell to Arms* in 1929, the 20th Century had its first true representation of the war and how it affected those involved, as well as those outside of the battlegrounds. Hemingway was able to speak about the war like none before him. He was able to express the effect it had on the post-war generation. Jami Edwards notes that Hemingway the writer was:

Excessive in his personal life and was the master of defoliated language. He may have been unforgiving of his friends, his wives, his critics, other writers and ultimately himself. What once seemed stylistically boring now stands out as hard-fought and striking in its simplicity? The masculine themes that strayed so far in *Men Without Women* now touch a chord of recognition. (65)

Hemingway's relationships in France provided inspiration for his first full-length novel, [*The Sun Also Rises*](#) (1926). The novel was semi-autobiographical, following a group of expatriate Americans around Paris and Spain. The climactic scenes of the novel are set in Pamplona, during the fiesta that the novel made famous throughout Europe and the U.S. The novel was a success and met with critical acclaim.

In 1938 along with his only full-length play, titled *The Fifth Column*- 49 stories were published in the collection [*The Fifth Column and the First Forty-Nine*](#)

[Stories](#). Hemingway's intention was to write more. Many of the stories that make up this collection can be found in other abridged collections, including [In Our Time](#), [Men Without Women](#), [Winner Take Nothing](#), and [The Snows of Kilimanjaro](#).

Some of the collection's important stories include *Old Man at the Bridge*, *On The Quai at Smyrna*, [Hills Like White Elephants](#), *One Reader Writes*, *The Killers* and [A Clean, Well-Lighted Place](#). While these stories are rather short, the book also includes much longer stories, among them [The Snows of Kilimanjaro](#) and [The Short Happy Life of Francis Macomber](#).

The influence of Hemingway's writings on [American literature](#) was considerable and continues today. Few themes are more important to Hemingway's work than betrayal. Betrayal is central to the crucifixion story that Hemingway was modernizing in *Men Without Women*. Joseph Flora comments on the theme of betrayal in the stories of *Men Without Women* in the following passage:

The religious art that Hemingway had come to know, like the Catholic mass, asserted that the betrayal extended to all mankind. Betrayal is the shared condition. Hemingway's title declares that universality, asserting that every day is the day of betrayal and crucifixion. There remains a great deal of dying to go through. (52)

Only a relatively few writers leave an indelible mark on literature, but Ernest Hemingway is one of those few. He cleared the way for so many contemporary writers it's easy to forget that the combination of his style and subject matter was brazenly unique a generation ago. He captured emotional intensity as clearly as he painted a sense of place and his observations of human nature were as keen as his hunter's eye.

Hemingway made the reading of the story as close to the actual experience as

possible. Authenticity in writing was important to him and he felt that one's treatment of a subject in writing was more honest if the person had actually experienced it or observed the subject closely.

Hemingway's *Men Without Women*, creates an image of manhood with which he associates the notion of strength. On a manifest level such an image of male is compared to female in terms of delicate biology, culminating into inferiorization of female.

Therefore, in this hypothesis of *Men Without Women*, Hemingway's depiction of the female character's in terms of delicacy and stereotypical biological characteristics vis a vis the image of strong manhood is hugely dictated by misogynist tendency. This is the issue I intend to research in this dissertation.

The primary source of observation and analysis will be the text itself. A comprehensive comparative study of the stories will be carried out. For secondary sources, available critical reading and evaluation from authentic sources on the novel and novelist will be thoroughly studied. This dissertation will take ideas developed in the field of feminism as a supportive tool to prove the hypothesis.

This study is divided into four chapters. The first chapter deals with an introductory aspect of the study. It incorporates the introduction to the writer's background, his works, themes, techniques, etc. The second chapter delves into the theoretical modality that is to be effectively applied in the analysis of the stories. I have made a cursory reading of the novel for my textual analysis. But I have quoted from the chapters "Today is Friday," "The Killers," "Now I Lay Me," "In another Country," "A Canary for One."

Therefore, it provides an introduction of the tool that is feminism, its history and development. The third chapter of this thesis presents an analysis of the stories at

considerable length on the theoretical modality defined and developed in the second chapter. It quotes the necessary extracts from the stories to support and justify the hypothesis of the research work. The fourth chapter concludes the research work.

II. Femininity and Masculinity

The signs of a transition in the gender order are everywhere and the impact on men and masculinities is very dramatic. In many respects these changes are interpreted through two perspectives: men as victims and men as under-achievers. Masculinity is [manly](#) character or manliness. It specifically describes men, that is, it is personal and human.

In her book *Feminism is for Everybody*, Bell Hooks takes the feminist movement to task for not making room for men in a movement that is indelibly linked to everyone. She writes, “Without males as allies in struggle, feminist movement will not progress” (43). And how could it? In a society that ascribes rigid codes of socially acceptable behavior to the categories man and woman, everyone suffers the consequences.

Hooks defines feminism as, “a movement to end sexism, sexist exploitation and oppression” (9). By defining feminism as an anti-sexist movement, Hooks recognizes that men, as well as women, suffer under patriarchy. In a patriarchal culture, for example, boys learn early on that men are rewarded for being tough, powerful and in control, and that being a “real man” is associated with being violent. The consequences for women are severe rape, sexual harassment and physical abuse but violence against men is also part of the equation.

By pointing to patriarchy as the culprit Hooks’ definition of feminism allows for everybody to participate in the movement. According to Hooks, men who resist and oppose sexist oppression ought to be considered comrades in struggle. In fact, Hooks argues that a woman who identifies as a feminist while simultaneously practicing sexist behavior poses more of a threat to the movement than an anti-sexist man.

Perhaps even more threatening, though, are media portrayals of feminists. Certainly, mainstream media have perpetuated the stereotype that feminists are man-haters and that demands for equality are extreme. Inaccurate media depictions of the feminist movement have contributed to the phenomenon of women refusing to identify as feminists.

It is not uncommon nowadays to hear arguments for gender equality. Nor is it uncommon to see media images misrepresenting the feminist movement as a monolithic entity, when in actuality it is a movement comprised of diverse people with often-conflicting ideas. Hooks notes that those feminists who do make an effort to include men in the movement are rarely, if ever, featured in popular media or taken seriously.

Maintaining that masculinities are performed in a multitude of ways, hegemonic masculinity is defined as a set of social practices that characterize the dominant form of masculinity in contemporary western culture. In other words, hegemonic masculinity is behavior modeled on the actions of stereotypical Hollywood men like Bruce Willis and Arnold Schwarzenegger, whose social practices embody toughness, competitiveness and self-reliance.

Rather than thinking of masculinity and femininity as character traits or essential identities, gender is socially constructed and that there is no clear link between biological sex and behavior. Consequently, there is no such thing as one type of masculinity because not all people who “act” masculine behave the same way. Like femininity, there are varying degrees of masculinity that differ among, and even within, such identifiers as sex, class, race, age, sexual orientation and so on.

Probably the most effective institutions for teaching and policing gender identity are popular media, including billboards, magazines, sitcoms, music videos,

movies, pornography and advertisements, all of which are notorious for perpetuating harmful stereotypes of race, class and sex.

Men who practice masculinity exhibit their masculinity through fighting and violence. And some of that fighting and violence is visited upon their loved ones. While physical violence is probably one of the more obvious by-products of masculinity, the emotional damage takes its toll as well. Several men began to cry as they talked about their masculinity and what they had missed out on in life. The social pressures on men and women to adopt these behaviors are embedded in nearly every institution of society.

Perhaps what is needed is the eradication of the binary gender system so that what is or what isn't between our legs at birth is not a social signifier of what we should be or will become. Dichotomies like man/woman or feminine/masculine exclude those who do not conform. They also prevent alternative possibilities so that when a woman behaves aggressively, instead of re-defining female behavior, she is labeled masculine or told she is "acting like a man."

Masculinity has its roots in genetics. Therefore while masculinity looks different in different cultures, there are common aspects to its definition across cultures. Anthropology has shown that masculinity itself has [social status](#), just like wealth, [race](#) and [social class](#).

In [western culture](#), for example, greater masculinity usually brings greater social status. An association with physical and/or moral [strength](#) is implied. Masculinity is associated more commonly with men than with boys. The relative importance of the roles of socialization and genetics in the development of masculinity continues to be debated. While [social conditioning](#) obviously plays a role,

it can also be observed that certain aspects of the masculine identity exist in almost all human cultures.

Women's literature has been a pejorative term. Women were prevented to be a writer or their works were ridiculed and mocked by the male – oriented society. Just as culture, society, myth, religion, posers and politics were out of access for women in the same way literature could not remain exception. Literature also became a tool to oppress and suppress women. It limited women within the four walls of a house. So before women's awareness literature was male centered. It subordinated women and never represented women as dominate or as superior rather it treated women as a part of men.

Feminism awakened women about the precarious women existence in male - made literature. So they began to question such phallogentric literature in order to secure women's participation equally like male in literature. Bell Hooks argues for the feminist movement. According to Hooks, "Feminist centralized the experiences of all women especially the women whose social condition have been least written about studied or changed by political movements" (27).

In the past literature was an approach for male to marginalize the women as the other. That literature claimed that Adam was created by god and women was created out of Adam's rib. Feminism aroused consciousness to the women about their subordinated condition in literature.

Feminists like Mary Wollstonecraft, Jane Austen, George Eliot, Emily Bronte, Elizabeth Janeway, Virginia Woolf, Doris Lessing, Simone de Beauvoir, Silvia Plath Charlotte Bronte, Kate Chopin, Katherine Anne Porter and so on protested the male-made literature with a goal to form their own literature.

The purpose of feminists in literature is to study and restudy well known women authors. Likewise women literature aims to discover the neglected or forgotten women writers and thus to forge an alternative literary tradition as Elaine Showalter in *A Literature of their Own* (1977), provides an overview of women's literature. Similarly Rosemarie Tong declared what Beauvoir said in *The Second Sex*:

In a chapter summarizing the writing of five male authors about women, Beauvoir demonstrated the ways in which each of these authors depending on his own specific self image, and constructed for himself ideal women. Montherland, the solar spirit, seeks pure animality in her, Lawrence, the phallicist, asks her to sum up the feminine sex in general. Claudel defines her as a soul – sister, Breton cherishes Melusine, rooted in nature, pinning his note on the women – child; Stendhal wants his mistress intelligent, cultivated, free in spirit and behavior, an equal. (205)

What is common to these distinctively different ideals of women is that in each case the ideal women is urged to forget, deny, or in some way negate herself. History is largely responsible for the plight of women in literature when awareness arose in women they began to hate male writers and male literature which excluded women while, at the same time they searched to achieve maleness.

The self aware women in their writing described their dependence on man; second, their anger their situation and at the same time their rebellion feeling. Virginia Woolf speaks for women that a woman cannot fulfill her literary ambition in the shortage of social and economic support. She discloses the reality in her essay, *A Room of Ones Own* and writes, “A woman must have money and a room of her own if

she is to write fiction” (4). Money and freedom is therefore, the essential thing for woman for a successful writing.

Feminism is the organized movement which promotes equality for men and women in political, economic and social spheres. Being a broad movement, feminism embraces numerous phases of women's emancipation; that aims to understand women's oppressions in terms of race, class, gender and sexual preferences and its efforts lies in changing it.

Feminists try to explore women's personal as well as common experiences of sufferings, exploitation and oppression and their struggle for independences and liberation, feminism tries to discover all forms of violence and oppression against women of all different socio-political contexts. Women were and are violated due to their body and this matter is also studied, examined and experiences by feminists.

Women in the past considered as inferior and second class, while men were perceived as the superior beings. In the name of so called culture and religion women were obliged to endure and accept male domination. As and inferior being she had been assigned subordinate and peripheral position in society.

It was believed that women were made for men and were expected to serve them physically, sexually but also were not doing unjust to them due to the lack of consciousness and awareness.

Though the condition of women still remains same, feminist political movement emerged in 1960 with an aim to enhance the status women both in theory and practice; somehow succeeded to elevate women's status. Women, after this movement try to break the prevalent tradition that women are inferior in comparison to male ideology.

Feminism is political in nature. It concerns itself with the marginalization of all women. Feminists disagree with the inferior role inflicted upon them by the patriarchal culture. They talk about how to unmask the culture and challenge it through literary texts. Feminist criticism includes a great variety of practices. English feminist criticism is oriented to textual interpretation.

It focuses on women's writing. French feminist criticism is psychoanalytic. It stresses on repression. American feminist criticism is essentially textual and its focus is on expression. Nevertheless, nearly all feminist start from one fundamental perception that is, recognition of the patriarchal structure of society, that the world is organized by men for the advantage of men feminists examine the experience of diversities life of women from all races and classes and cultures.

Feminism that emerged in the late 1960s is a theoretical discourse advocating women's rights based on belief in the equality of the sexes. It is a doctrine that refuses to accept the cult of masculine chauvinism and superiority that considers women to a sex object, a second sex, second class human being and submissive other by redefining women's activities and goals from a women centered point of view.

This movement is committed to the struggle against patriarchy and sexism. The growing feminist movement sought not only to change society's prevailing stereotypes of women as relatively weak, passive, docile and dependent individual but also to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex.

Feminism is a part of women's movement. It is an aggressive conscious feeling of women who begin to reject their own passivity. The main aim of feminist movement is to develop women's personalities and to make them aware about the precarious women's existence in a patriarchal society.

Arvonne Fraser defines feminism, “The object of feminism was to elevate the equal rights and human rights status of women of race. Language or religion in order to achieve equality with men in all fields of human enterprise and to eliminate all discrimination against women” (44). It therefore, studies women as people who are either oppressed or suppressed or rejected the freedom of personal expression. All women writers who struggle against patriarchy to contain their womanhood are generally considered feminists. Men may also be feminists. But they can not be pure feminist because of lack of femininity.

Feminism and feminist criticism bloomed up as a self awakened movement in the 1960s. So, women reacted against such automatic disparagement of their work by objecting first to traditional definitions of women handed down by great philosopher scientists, leaders and prophets.

Simone de Beauvoir stated in her *Reawakening* that female sex had been subordinated through out time and contends what Aristotle and St Thomas made their definition about women such as, “The female is female by virtue of a certain with a natural defectiveness”, said Aristotle (144). And St. Thomas pronounced women to be an “imperfect men” an “incidental” being which symbolized ‘Eve’ made from “a supernumerary bone” of Adam, as described in Genesis (144).

Thus, the feminists feel as Simone de Beauvoir said in *The Second Sex*. Beauvoir said that woman was not regarded as an autonomous being. Humanity was male and male defined women. Every institution from culture through ideology to literature is all male-made standards. So, feminist writers attacked this notion of patriarchy to awaken women about the discrimination imposed upon them.

The words “feminists” and feminism” are political. These two terms indicate to support the women’s movement which emerged in the late 1960s. Defining

feminist criticism Toril Moi writes, “it is a specific kind of political discourse; a critical and theoretical practice committed to the struggle against patriarchy and sexism, not simply a concern for gender in literature” (204).

In the same spirit Catherine Betsey said that for the reader there is no innocent or neutral approach to literature: all interpretation is political. In this context she further said that the feminist reader might ask how the texts represent women, what is said about gender relations and how it defines sexual differences.

Unjustified is the condition under which most women live. So, feminists are ultimately in pursuit of a more radical change for enlightening women of a patriarchal society that exploited women from a long history in the name of sex differences. Feminist literary criticism Sandra M. Gilbert and Susan Gubar have quoted Adriane Rich in *Infection in the Sentence* as:

Revising the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction, an act of survival only by actively seeking a female precursor who. Far from representing a threatening force to be denied or killed, proves by example that a revolt against patriarchal literary authority is possible. (1244)

Feminism studies women as people who are either oppressed or suppressed or deprived or the freedom of personal expression. All women writers who struggle against patriarchy in favor of womanhood are generally considered feminists. Today feminists have stepped forward against male dominance in order to enhance women’s rights and to secure women’s emancipation.

Feminist writers take pride in their feminism is also a political theory and practice to break the social bondage of patriarchy. Focusing on this aspect Toril Moi

states, “The word feminist or feminism are political levels indicating support for the aims of the new women’s movement” (35).

Mary Wollstonecraft first raised her voice in support of women’s emancipations as well women’s education. She was the first feminist writer to raise her voice in favor of women through her work *A Vindication of the Rights of Women*. Mary Wollstonecraft is included in the list of forerunner feminists. She was the first to publish the women’s problem in a male oriented society.

In the case of education, Wollstonecraft viewed in *A Vindication of the Right of Women* that the educational system is man made. It is suited and fitted to men for their benefit that internalize women to become emotional and sentimental women rather than to play the role of rational and enlightened women.

She was in the favor to promote girl’s education. Wollstonecraft was aware about the women’s limitations in public and private life. She was against women’s coquetry and submissiveness to men and their general irresponsibility towards themselves and their society.

Elaine Showalter was another feminist who divided women’s literary development into three distinct phases. The ‘feminine’ phase (1840-1880), where they imitated the masculine role, the ‘feminist’ (1880-1920) where they advocated the rights of women and protested male norms and values and the ‘female’ (1920-present) was the phase of self discovery where women’s experiences were their main purpose.

Elaine Showalter entitled *Women’s Writing and Women’s Culture* in which she said that women have their own types of culture, women have their own types of body, the speaking style, the language, the capacity of thinking and behaving, all are their own sorts and male have their own . So they are naturally different.

From the origin, the existence of women was miserable due to the imposed laws and customs by men upon women in a patriarchal society. Women in such a society became the means to fulfill the sexual desire of men. They became the object of sex. Their role was limited within the frame of house-works and they became the source of entertainment for men. They had to please they had to please their husbands at any cost.

Feminist critics like Mary Wollstonecraft, Kate Millet, Elaine Showalter, Simone de Beauvoir, Virginia Woolf and Susan Gilbert were the renowned critics to enlighten the women about the precarious existence of women in a male governed society. These feminists talked about religion, festival, education, culture, myth, literature, and so on to manifest it that these above mentioned things were the tools for male to dominate and exploit women. They further said that with these means the patriarchal society exploited women. They proved the superiority of male and compelled women to internalize their inferiority.

In a patriarchal society sexual differences caused sexual discrimination and repression. Because of the biological differences women had been compelled to lead a poor life. The sexual difference caused women to remain within the four walls of a house.

The patriarchal society had its own norms, values and culture. By imposing these norms, values and culture upon women they dominated the women. But with the development of time the movement named feminism came into existence to deny the male culture, male norms and values that undervalued women as complements parts of men the feminism as a movement aimed awakening women in all sides. Its overall goal was to develop all round personalities of women.

This movement endeavored to make conscious to the women that by biological difference they were not inferior to men. They could be equal to men if they got the same education, opportunities, and chances. They can do the work what men can do.

Feminists were always against anti-feminist's views which they claimed were of narrow and conservative disposition. In Austen's time the system of education was different from man to women. The male governed society of that time desired to keep women emotional and sentimental. So the society encouraged women to read sentimental and emotional type of novels. Austen realized the effect of sentimental novel on women's lives.

Due to impact of sentimental novel, Austen in *Northanger Abbey* depicted the protagonist Catherine Morland's precarious situation. This protagonist could not understand the meaning of the text in depth because the society never allowed her to in depth. The society wanted to keep her in emotional and sentimental state rather than to make them rational and intellectual.

By providing emotional and sentimental education, the male oriented society made women emotional and sentimental and then claimed that women can not be rational and intellectual. Criticizing the patriarchal education system, Mary Wollstonecraft said.

To do everything in an orderly manner is a most important precept which women, who, generally speaking, receive only a disorderly kind of education, seldom attend to with the degree of exactness that men, who from their infancy are broken into method observe- this negligent kind of guesswork- for what other epithet can be used to point out the

random exertions of a sort of instinctive common sense never brought to the test of reason? (94)

A fundamental goal of feminist theory was to analyze gender relations. The study of gender relations included to what were often considered the feminist issues. The purpose of feminist theory was to avoid thinking about gender. Feminists are proud of their femaleness and have made a vital tool to femininity to perceive their existence.

Viewing the discrimination upon women by patriarchal culture and society Toril Moi writes, “Feminist criticism, then, is a specific kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism not simply concern for gender in literature” (204).

In patriarchal society men defined women as other and men as universal because of sex difference. The radical feminist insisted that the root of women’s oppression were buried deep in patriarchy was sex gender system. Kate Millet in her *Sexual Politics* (1970) argued that sex is political primarily because the male- female relationship is determined by it.

Because of gender difference men controlled the public and private world. The patriarchal ideology exaggerated biological difference between men and women making certain that men always had the dominant or “masculine” role and women had the subordinate.

This ideology became the tool for the men to oppress women. Men with the superior concept of masculine gender oppressed women through institution such as academy, the church and the family. Each justified and reinforced women’s subordination to men with the result that most women internalized a sense of inferiority to men.

But the feminism as a political movement awakened women about their miserable existence in the male governed society because of sex difference. By making conscious to the female about their precarious situation this movement helped women gain not only in legal, political and economic liberties and equalities but also in sexual ones. The feminist movement awakened to the women that women will always remain subordinate to men unless inferiority of sexual concept is reconceived and reconstructed.

The concept of male hegemony is not new in a patriarchal society. Women in the society consciously or unconsciously consent to their subordination before male. They are encouraged “Freely” to choose their inferior status and accept male exploitation as natural.

History is only male centered and women are completely absent. The concept of history for women is inappropriate. Males have thought themselves as the ruler of the world. From the historical time they have made women inferior. The patriarchal society thought that man’s existence is possible without women.

Because man is the subject absolute whereas woman is an incidental and inessential being Rosemarie Tong quotes Millet’s *Sexual Politics in Feminist Thought* about the male’s superiority in patriarchal society as:

Patriarchal ideology, according to Millet, exaggerates biological differences between men and women, making certain that men always have the dominant, or “masculine,” roles and that women always have the subordinate, or “feminine,” ones. This ideology is particularly powerful because through conditioning, men usually secure the apparent consent of the very women they oppress. They do this through institutions such as the academy, the church, and the

family, each of which justifies and reinforces women's subordination to men with the result that most women internalize the sense of inferiority to men. (96)

Feminism as a political movement started questioning such longstanding, dominating, male phallogentric ideologies. Feminists by awakening women tried to establish common ground. They hit hard the male centered biased attitude. The feminists movement and aware to the women that they themselves were not the reason to be unfit, but it was male's desire, not to give the women any respect. Making women enlightened the feminist movement, challenged the male hegemony to create a favorable situation for women to develop their personality.

They were totally unaware about their state of being and most of them believed that was what their natural role and duties and followed them without any complain. Not only ordinary people, even the scholars thought in the same way and helped to strengthen this concept.

The patriarchal society thought that women were naturally inferior to men. Women internalized their subordinate position and accepted their role to be meek and passive their duties were to please men. They had to be useful to men and they had to win their love. These were women's duties in ages and that were taught to women from childhood.

Women followed their duties set by patriarchal society without any question and they never tried to challenge it. The modern feminist critic Virginia Woolf questions, "Whether part of the housework was her task" (34). The male structured society compelled women to think that was their destiny and women did not think necessary to revolt against this thinking.

Thus, it became easy for men to convince women that their role in life was to be wives and mothers and to serve the family. Generally women were taught 'drawing room' piano playing and dancing in the place of real education like boys got. Rosemarie quotes Betty Friedan in *Feminist Thought* that, "Patriarchal society thinks women are ideally suited only for certain occupations – teaching, nursing, and clerking-are largely incapable of other tasks" (28).

Women had to look after their younger brothers and sisters. They were taught domestic skills such as sewing and laundry work aimed at making them good housewives and mothers in the place of independent human being.

The feminist movement enlightened the women about their confinement within the four walls of a house Rosemarie asserts, "Feminists tend to agree, a person's biological sex should in no way determine his or her psychological or social gender" (31). This movement made conscious the female about the domestic oppression by male upon women and then, it encouraged the women to challenge male-oriented social structure that prevented women in public life.

For a long period women's publications had been among the materials removed from the public and school libraries. As a result they could not write. Virginia Woolf is quite unsatisfied of this situation. She raises question about this precarious situation and vents her ire as:

The most superficial enquiry into women's writing raises a host of questions. Why, we ask at once, was there no continuous writing done by women before the eighteenth century? Why did they then write almost as habitually as men, and in the course of that writing produce, one after another, some of the classics of English fiction? And why did

their art then, and why to some extent does their art still, take the form of fiction? (33)

The male- structured society, barred women from voting and the right to expression. Tong sensed the hierarchy between male and female because of biological differences. She sees domination and restriction upon women by male culture and male oriented society. She finds women as an object for pleasing male. In such a miserable existence, she feels necessity to deconstruct male made culture and male oriented society in order to be free from any type of bondage. She writes:

Feminists have explicitly articulated the ways in which men have constructed female sexuality to serve not women's but men's needs, wants and interests – what women must do [...] is to reconceive female sexuality, this time in the image and likeness of women. Although this reconception is difficult, it is potentiality empowering. Liberated from the Procrustean bed of male - defined and male controlled female sexuality women are discovering the richness and diversity of the female body sensing within it the poser of what some formal women spirit rising. (72)

Feminism as a political movement, awakened women to bring a change in a society for women's right of liberty, equality, property, education and so on. This female awareness movement helped to change the condition of women.

Similarly in inspired women to publisher their books and articles to challenge the old assumption that prevented women to be a writer and created new territory where women will have the equal space like men. In a patriarchy, women were constrained by society and culture. But female awareness encouraged women to challenge what it means to be female in a male governed society.

Female awakening discloses the sexual discrimination occurring perpetually and also shows how women have been empowered to speak of their rights in the recent era and have cultivated awareness among them.

Rosemarie's quotes, "As Dally sees a patriarchy, oppressive gender roles will be deconstructed as a result of a revolution that predicts, will begging with dissident women" (102). That awareness has not remained limited to voicing out of the women's rights and sexual equality in the public and to create a political propaganda Kate Chopin explores how a woman tries to redefine the traditionally accepted patriarchal norms by advocating freedom.

Historically, the only potent source of female power has been sex and magic. But this force has been denied to her by Hemingway. Traditional gender assumes women as born inferior, emotive, weak, nurturing and submissive. Through art, the individual can express ideas that are traditionally denied by society. Basing his reason on these factors, Hemingway tends to base his novel *Men Without Women*, where his dislike and hatred for women can be felt by the readers.

Lonely and isolated within the complex web of the short stories, Hemingway's women characters seem to be lost. If we tend to look from a feminist angle, their role is severely minimal and thus leads to their marginalization. The role of women in *Men Without Women* represents or rather reflects the patriarchal psyche with full narratives of despair and loss, depression and decency. The women remain silent and her story is told from a male point of view.

Existential loneliness and confusion about identities of the women in *Men Without Women* shows their submission to domination. The women are entrapped in the domesticity of patriarchy and are therefore the victim of society. The women are alienated and marginalized in the relationship between sexuality and violence.

Hemingway seems to celebrate and rejoice his women characters in submissive roles.

He is very aggressive against the women characters in *Men Without Women*.

Therefore, basing my arguments and ideas on the theory of feminism, I will tend to explore how Hemingway has dealt with his women characters in *Men Without Women*. He has privileged the males and marginalized the females by stereotyping them. A male dominated society always prevents the women from realizing their productive and creative possibilities and being a male writer, Hemingway is no exception.

III. Marginalization of Women in Hemingway's Stories

Marginalization of Women in *Men Without Women*

Men are seen as symbols of strength and vigor. The masculinity image of man seems to be reiterated by Hemingway in these stories. A character like Nick is projected as valiant while the women as passive, docile and meek. Therefore, while reading the stories, readers tend to sense the manifest level of male hegemony in it and the marginalization of women characters.

"Today is Friday" plays a significant part in the structure that became *Men Without Women*, suggesting thereby a good deal about the most important character of that work, Nick Adams. Like many Nick stories, "The Killers" and "Ten Indians" portray an innocent Nick Adams moving toward adulthood. His world is still comparatively pure in "Ten Indians," a story set in a northern Michigan that still carries much endemic flavor.

But Nick's first sexual happiness ends after his father reports that while Nick has been in Petoskey for a Fourth of July celebration, his Indian girl Prudie has been "threshing in the woods" with someone else. The conversation between Nick and his father, where the latter tells about Prudie's betrayal in a veiled manner is:

"Didn't you see anybody at all?"

"I saw your friend, Prudie."

"Where was she?"

"She was in the woods with Frank Washburn. I ran on to them. They were having quite a time."

"What were they doing?"

"I didn't stay to find out."

"Tell me what they were doing."

“I don’t know,” his father said. “I just heard them threshing around.”

“How did you know it was them?”

“Were they—were they—”

“Were they what?” (98)

Though, both Nick and his father know the truth, nobody wants to utter it out. Prudie, the girl is seen as the deceiver of Nick’s love. Nick’s father seems to say that Prudie is not an ideal girl for his son Nick. Hemingway portrays Nick in a positive manner vis-a-vis Prudie.

The issues are graver in "The Killers." In a diner in Summit, just outside Chicago far removed from the pastoral setting of "Ten Indians," a somewhat older Nick learns about the fierce evil that can command the world. After being tied up, Nick is listening to the killers of Ole Anderson as in this paragraph:

“What are you going to kill Ole Anderson for? What did he ever do to you?”

“He never had a chance to do anything to us. He never even seen us.”

“And he’s only going to see us once,” Al said from the kitchen.

“What are you going to kill him for, then?” George asked.

“We’re killing him for a friend. Just to oblige a friend, bright boy.”

“Shut up,” said Al from the kitchen. “You talk too goddam much.”

“Well, I got to keep bright boy amused. Don’t I, bright boy?” (47)

Significantly, both Nick stories deal with betrayal by the feminine gender. In both, the betrayal is reported rather than portrayed. If Nick views Prudence Mitchell as a betraying Eve of his Eden, his future notions about women become warped, a possibility increased because Nick already distrusts his mother. Nevertheless, at the end of "Ten Indians," Prudie's betrayal seems a burden for Nick. This betrayal

resembles Hemingway's own. After hearing from his father about Prudie and feeling disgruntled, Nick says:

My heart's broken. If I feel this way my heart must be broken. When he awoke in the night he heard the wind in the hemlock trees outside the cottage and the waves of the lake coming in on the shore, and he went back to sleep. In the morning there was a big wind blowing and the waves were running high up on the beach and he was awake a long time before he remembered that his heart was broken. (99)

Military and war experiences affect the soldier's sense of gender identity, which for the male veteran means his masculinity, his conception of himself as a man, and by extension his general conception and experience of gender relations. Thus even when a veteran avoids writing directly about his war and military experiences, we ought to be able, through textual performances of gender, to read the war in the text despite authorial intent.

Nick Adams, a character who had appeared in many of the stories of *In Our Time*, reappears in several stories in this second collection. In "The Killers" Nick witnesses an attempted murder by two professional killers in the Chicago suburb of Summit, Illinois. The two killers take over the diner where Nick had been preparing to eat dinner, tie him and the cook in the kitchen, and wait for their victim, a prize fighter, to appear. Here, Hemingway's emphasis is on the masculine tendencies of fighting and killing. Nick goes to warn Ole Andresen about the possible danger:

He lay with his head on two pillows. He did not look at Nick.

"What was it?" he asked.

"I was up at Henry's," Nick said, "and two fellows came in and tied up me and the cook, and they said they were going to kill you."

It sounded silly when he said it. Ole Andreson said nothing.

“I’ll tell you what they were like.”

“I don’t want to know what they were like,” Ole Andreson said. He looked at the wall. “Thanks for coming to tell me about it.” (51)

When he does not come at his usual time, the killers leave, and Nick goes to his boarding house to warn him. The fighter refuses to try to save himself and will not listen to a description of the men. Nick returns to the diner disillusioned. In this story Hemingway employs a series of elements that might have been inspired by his dislike of women and feminine traits. Nothing is what it appears to be, most notably the two killers, who seem more like a vaudeville team.

“Ten Indians” moves back to Nick’s early betrayal by an Indian girlfriend. The theme of betrayal by the female is dominant in this story. He returns from an Independence Day celebration in town with neighbors whose healthy family life is in contrast to Nick's own dysfunctional home. He is told by his father that his girlfriend, Prudie Mitchell, was in the woods with another local boy. Through innuendo, Dr. Adams makes it clear that Prudie and the boy were sexually intimate. Nick goes to bed feeling that his heart is broken, but in the morning it is a long time before he recalls his broken heart.

In “Now I Lay Me” Nick is behind the front lines in Italy, trying to sleep after suffering a near-fatal injury at the front. While trying to occupy his time he is haunted not only by the wound but by unhappy memories of conflicts between his parents during his childhood, seen only in fragments because the incidents have been censored by Freudian repression. One such memory is:

I remember, after my grandfather died we moved away from that house and to a new house designed and built by my mother. Many things that

were not to be moved were burned in the back-yard and I remember those jars from the attic being thrown into the fire, and how they popped in the heat and the fire flamed up from the alcohol. I remember the snakes burning in the fire in the back-yard. But there were no people in that, only things. (126)

Nick's self-prescribed therapy consists of mentally fishing real and imagined streams for trout, praying for everyone he ever knew, and, after a conversation with his orderly about the therapeutic effects of marriage, imagining marriage to all the girls he has ever known. Of the three activities, only the trout fishing is effective.

"In Another Country" is considered by some critics to be a fourth Nick Adams story. An unnamed wounded American soldier undergoes physical therapy in an Italian clinic after suffering a severe leg wound. Among the other soldiers at the clinic is an Italian major, who befriends the young American. Describing his old friend, Nick says:

In the next machine was a major who had a little hand like a baby's. He winked at me when the doctor examined his hand, which was between two leather straps that bounced up and down and flapped the stiff fingers, and said: "And will I too play football, captain-doctor?" He had been a very great fencer and, before the war, the greatest fencer in Italy. (33)

Ironically, each soldier has been injured in a way that would hurt him most. The American narrator-protagonist has played football and now suffers from a crippled knee. His friend the major, formerly the best fencer in Italy, has a withered right hand. But fate has an even more cruel surprise in store for the major, who has waited to marry until he is invalided out of the war so that his wife will not become a

widow. The major seems to hate the institution of marriage because it concerns women. His opinion about marriage to Nick is:

“Are you married?”

“No, but I hope to be.”

“The more of a fool you are,” he said. He seemed very angry. “A man must not marry.”

“Why, Signor Maggiore?”

“Don’t call me ‘Signor Maggiore’.”

“Why must not a man marry?”

“He cannot marry. He cannot marry,” he said angrily. “If he is to lose everything, he should not place himself in a position to lose that. He should not place himself in a position to lose. He should find things he cannot lose.”

He spoke very angrily and bitterly, and looked straight ahead while he talked. (36)

Now he becomes a widower when his wife contracts pneumonia and dies suddenly. Whether or not the protagonist is Nick Adams, the story, like “A Very Short Story” in *In Our Time*, is a precursor of *A Farewell to Arms* (1929) in which the hero, Frederic Henry, is similarly wounded and in which his lover, Catherine Barkley, dies.

Two new stories of relationships are “Hills Like White Elephants” and “A Canary for One.” Both treat serious conflicts between the members of the relationship. “Hills Like White Elephants,” symbolically set in a railroad station, centers on an argument over whether the woman should have an abortion, although the term “abortion” is never used in the text as:

“It’s really an awfully simple operation, Jig,” the man said. “It’s not really an operation at all.”

“I know you wouldn’t mind it, Jig. It’s really not anything. It’s just to let the air in.”

“Then what will we do afterwards?”

“We’ll be fine afterwards. Just like we were before.”

“What makes you think so?”

“That’s the only thing that bothers us. It’s the one thing that’s made us unhappy.” (40)

The girl does not want to get an abortion. But on the insistence of her husband she is forced to do so. Hemingway very subtly narrates their conversation without mentioning the word abortion. On the first reading the readers are not able to take note of this important discussion. It is through reading between the lines that we realize the true intention of the author.

While the woman, Jig, is willing to submit to the abortion, her lover or husband wants more. He wants her to agree that it is the wise and correct thing to do. This she cannot do. At last she silences the man by threatening to create a scene in the station. The conflict ends with an apparent reconciliation, but it is obvious that the relationship will never be the same:

“And you think then we’ll be all right and be happy.”

“I know we will. You don’t have to be afraid. I’ve known lots of people that have done it.”

“So have I,” said the girl. “And afterward they were all so happy.”

“Well,” the man said, “if you don’t want to you don’t have to. I

wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

"And you really want to?"

"I think it's the best thing to do. But I don't want you to do it if you don't really want to."

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?" (41)

"A Canary for One" takes place on a train, where an American couple shares a compartment with an older American lady who carries a caged canary. The bird is a symbol for the daughter of the lady, who had wanted to marry a European man but had been prevented from doing so by her mother.

She tells the couple that American men make the best husbands and that she could not, as a result, allow her daughter to marry a foreigner. The American man, as narrator of the story, displays an unexplained gloom. In the last line of the story, the narrator discloses the fact that he and his wife are returning to Paris "to set up separate residences." The woman's story about her daughter's love affair has been an ironic counterpoint to the couple's own story:

"I'm so glad you're Americans. American men make the best husbands," the American lady was saying. "That was why we left the Continent, you know. My daughter fell in love with a man in Vevey." She stopped. "They were simply madly in love." She stopped again. "I took her away, of course."

“Did she get over it?” asked my wife.

“I don’t think so,” said the American lady. “She wouldn’t eat anything and she wouldn’t sleep at all. I’ve tried so very hard, but she doesn’t seem to take an interest in anything. She doesn’t care about things. I couldn’t have her marrying a foreigner.” She paused.

“Someone, a very good friend, told me once, ‘No foreigner can make an American girl a good husband.’ ” (102)

“A Pursuit Race” and “An Alpine Idyll” invoke thoughts of Poe, each in its own way. The former story concerns the horrors of alcohol and narcotics addiction. William Campbell, the promoter of a traveling burlesque show, has had the responsibility of staying one town ahead of the show, like a bicycle racer attempting to stay ahead of his opponent.

In Kansas City the show catches up with Campbell. So do his addictions to liquor and cocaine. Life is too much for Campbell, and the story, though open-ended, suggests that his suffering will end only with his death.

“An Alpine Idyll” is the grotesque story of an Austrian peasant whose wife dies during the winter when he cannot take her body to town for burial. The story of the subsequent mutilation of the corpse is related with less emphasis on the events themselves than on the reaction of the two American skiers who listen to the story in a small town inn:

“He’s a beast. All these peasants are beasts.”

“How do you mean?”

“Sure it’s true,” he said. “These peasants are beasts.”

“Where did he go now?”

“He’s gone to drink at my colleague’s, the Lowen!”

“He didn’t want to drink with me,” said the sexton.

“He didn’t want to drink with him, after he knew about his wife,” said the innkeeper. (110)

“The Undefeated” and “Fifty Grand” are two stories of athletes past their prime who are sustained only by a firm code of conduct that governs their lives in and out of their respective arenas. The first is the story of a matador who has just come out of the hospital following a serious injury in the bullring and is now looking for work.

Hemingway does a masterful job portraying the drama and tragedy of bullfighting, the frailty of life, and the value of true friendship. The description of the final phase of the bullfight is based on the true story:

“Give me the sword,” he shouted. “Give me the stuff.”

Fuentes came up with the muleta and the sword.

Hernandez put his arm around him.

“Go on to the infirmary, man,” he said. “Don’t be a damn fool.”

“Get away from me,” Manuel said. “Get to hell away from me.”

He twisted free. Hernandez shrugged his shoulders. Manuel ran toward the bull.

Right up to the guard. Four fingers and his thumb into the bull. The

blood was hot on his knuckles, and he was on top of the bull. (29)

Manuel Garcia takes a fight in a non-prestigious nocturnal event, replacing a gored matador. The story contrasts his spirited though flawed performance in the ring with the cynical attitudes of the bullfight promoter who hires him and a “second string” bullfight critic who reports the fight, using only clichés and failing to see the best points of Garcia's performance. Although he is gored by his bull, Manuel refuses to give up. He insists that he will return even as he lies on the infirmary operating table:

Zurito said something to him. Manuel could not hear it. Zurito was speaking to Retana. One of the men in white smiled and handed Retana a pair of scissors.

Retana gave them to Zurito. Zurito said something to Manuel. He could not hear it.

To hell with this operating table! He'd been on plenty of operating tables before.

He was not going to die. There would be a priest if he was going to die.

Zurito was saying something to him. Holding up the scissors. (30)

“Fifty Grand” features Jack Brennan, welterweight boxing champion, who is preparing for a fight that he knows will be his last. Jack bets on his opponent, contrary to boxing regulations and the law, but is double-crossed by the gamblers who have taken his bet:

“I’m all busted inside,” Jack says.

“I’m sorry as hell, Jack,” John says.

“It’s all right,” Jack says.

He lies there with his eyes shut.

“They certainly tried a nice double-cross,” John said.

“Your friends Morgan and Steinfeld,” Jack said. “You got nice friends.”

He lies there, his eyes are open now. His face has still got that awful drawn look.

“It’s funny how fast you can think when it means that much money,”

Jack says. (88)

When Jack's opponent fouls him flagrantly in order to lose the fight, Jack holds himself together long enough to foul the challenger and lose the fight. The outcome is the same as if the fight had been fought cleanly.

In "A Simple Enquiry", an Italian major questions his young orderly about his love life. The major's questions suggest that he is sexually interested in the boy although homosexuality is never explicitly mentioned, and his desire for the boy is left unfulfilled.

"You are nineteen?" he asked. "Yes, Signor Maggiore."

"You have ever been in love?"

"How do you mean, Signor Maggiore?"

"In love—with a girl?"

"I have been with girls."

"I did not ask that. I asked if you had been in love—with a girl."

"Yes, Signor Maggiore."

"You are in love with this girl now? You don't write her. I read all your letters."

"I am in love with her," Pinin said, "but I do not write her."

"You are sure of this?"

"I am sure." (91)

Signor Maggiore tries to enquire about the whereabouts of his young orderly. He seems to have sexual interest in his young orderly. Here again as before, Hemingway in a very clever way without mentioning the word homosexuality, makes a connotation of it.

There is thread that connects most, if not all the stories in *Men Without Women*. Hemingway was known as a man's writer. Critics pointed out that his

writing catered only to the male readers and audiences. The image of manhood is associated with the notion of strength in *Men Without Women*.

A case in point is “The Undefeated” and “Fifty Grand” stories which deal with the aspects of an athlete's past life. Or another example is from the Nick Adams story where he witnesses the death of a waiter in “The Killers.” “The Killers” is among the most taught and most glossed stories in the world.

In a first person narrative, the wounded soldier Nick Adams lies on his hospital bed, praying and sometimes unable to pray. He is faced with the burdens of his past inadequacies and the need to measure up to some standard of bravery in a corrupt world. He lies praying, a prayer of childhood. Nick needs a stronger icon like the man on the cross because men gain respect as they exemplify courage and self discipline.

The role of women in most of the stories of *Men Without Women* is either minimal or it is non-existent at all. The role of women can be seen in “An Alpine Idyll” where the peasant's wife dies or the case of abortion in “Hills Like White Elephants.” Women have been very negatively portrayed by Hemingway. His image of a woman aligns with the stereotypical biological description of them. There is nothing new that Hemingway has to offer to his readers.

In contrast to his women characters, the male characters of Hemingway deviate to the image of strong manhood. His favorite character like Nick Adams seems to be a charmer who is proud of his masculinity. Here in these stories, Nick is betrayed by the women in his life. Though Nick may be faulty, Hemingway seems to put the blame on the female gender and prove them evil.

If we take a cursory look at male characters in *Men Without Women*, then Hemingway has been successful in creating male characters that cater to his male

audiences. As he knows that Hemingway was fond of boxing and bullfighting, he has stories regarding them in *Men Without Women*. Also, coming from an army background, Hemingway does not forget to touch the theme of war and soldiers in “Now I Lay Me.”

IV. Conclusion

Hemingway, portrays soldiers, hunters, bullfighters - tough, at times primitive people, whose courage and honesty are set against the brutal ways of modern society, and who in this confrontation lose hope and faith. His straightforward prose, his spare dialogue, and his predilection for understatement are particularly effective in his short stories, some of which are collected in *Men Without Women* (1927). The role of women is very minimal.

First published in 1927, *Men Without Women* represents some of Hemingway's most important and compelling early writing. In these fourteen stories, Hemingway begins to examine the themes that would occupy his later works. The casualties of war, the often uneasy relationship between men and women, sport and sportsmanship are prominent themes in *Men Without Women*.

By trying to marginalize his women characters to margins, Hemingway seems to eliminate all women from the world. He is a misogynist for whom all women appear meek and demure. Only the male characters like Nick and others are privileged in *Men Without Women*. Hemingway's male characters are either betrayed by a woman or they have a dislike towards them. The male-female union is not highlighted or written about.

In "Banal Story," Hemingway offers a lasting tribute to the famed matador Maera. "In Another Country" tells of an Italian Major recovering from war wounds as he mourns the untimely death of his wife. "The Killers" is the hard-edged story about two Chicago gunmen and their potential victim.

Nick Adams makes an appearance in "Ten Indians," in which he is presumably betrayed by his Indian girlfriend, Prudence. And "Hills Like White Elephants" is a young couple's subtle, heart wrenching discussion of abortion.

Hemingway's men are bullfighters and boxers, hired hands and hard drinkers, gangsters and gunmen. Each of their stories deals with masculine toughness unsoftened by woman's hand. Incisive, hard-edged, pared down to the bare minimum, they are classic Hemingway territory.

Written against the backdrop of the world wars, *Men Without Women* could not deviate from its theme. In *Men Without Women* Hemingway's protagonists are strong and determined. They are former athletes and boxers or injured soldiers who give the image of masculinity to the readers. The image of these masculine men is in sharp contrast to the women presented in the other stories.

Women are presented by Hemingway in a very misogynist way. In one story, the theme of abortion is reflected upon in a very subtle way. In another story, Nick Adams' heart is broken by the betrayal of his girl friend Prudence. His women characters are very delicate.

Readers can come to a conclusion that Hemingway has written the stories in *Men Without Women* in a heavily biased manner. His male protagonists are tough masculine men while his women characters are demure and docile. The women, as portrayed in the stories, characters are fault for hurting their male counterparts. They are objectified as having no heart.

Thus, we can come to a conclusion that Hemingway, in *Men Without Women*, has depicted his female characters against tough masculine characters. He has followed the trajectory by stereotyping biological characteristics of the women in contrast to the strong masculine manhood.

Works Cited

- Edwards, Jami. "Stylistics and Language in *Men Without Women*." *Explicator* 82.1. (2004): 59-68.
- Fraser, S. Arvonne. "Becoming Human." *Women, Gender and Human Rights*. Ed. Marjorie Agosin. Jaipur and New Delhi: Rawat Publications, 2003. 15-64.
- Gilbert, M. Sandra and Susan Gubar. "From Infection in the Sentence." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: HBJCP, 1990. 1234-1244.
- Gurko, James. "Critical Essays on Hemingway." *American Journal of Psychoanalysis* 59.3 (1999): 169-183.
- Hemingway, Ernest. *Men Without Women*. London, Arrow Books, 2004.
- Hooks, Bell. "Feminism: A Movement to End Sexist Oppression". *Feminist Theory*. London: Pluto Press, 2000. 18-35.
- *Feminism is for Everybody*. London, Random House Inc, 2001.
- Millet, Kate. "Feminist Literary Criticism." *Sexual Politics*. Eds. Ann Jefferson and David Robey. London: Bastford, 1988. 176-203.
- Moi, Toril. "Feminist Literary Criticism." *Modern Literary Theory*. Ed. Ann Jefferson and David Robey. London: Bastford, 1988.
- Montgomery, Judith H. "The American Galatea." *College English* 32.8 (1971): 80-95.
- Tong, Rosemarie. "Radical Feminism on Gender and Sexuality." *Feminist Thought*. Boulder and San Francisco: Westview Press, 1989. 95-138.
- Waldhorn, Arthur. "Religion and its Reference." *New Literary History* 34.3, (2003): 145-156.