

I. General Introduction

Earnest (Miller) Hemingway was born on July 21, 1899 in a prominent family in a wealthy but conservative suburb of Chicago. His father was a physician and a perfect man at a hunting, fishing and writing. Hemingway inherited the legacy of his father and started literary career in the 1920s onwards. It was the period in history which sought the equality in male female relation. In short, it was the time of exposition of female voice protesting against patriarchy. The writer, who used to depict social relationship between male and female, had no escape from the revolution adhered by feminist who could not tolerate domination and hatred imposed upon the so-called inarticulate and inaccurate female.

It brought a transition in the canon which subordinated female voice by professing it as a impractical and unsolicited argument having no empirical reality. Instead, the period revealed the suppression and subordination of the patriarchy. These were different form of resistance which targeted to deneutralize the unitary statemanship and governance of male dominated society.

The movement not only reconfigured the assumption of supremacy but also questioned on its false presupposition sustained by error. So the movement decapitated the distinction made to heighten male superiority and female inferiority. Because of it, patriarchy could not pace smoothly as it had succeeded before to profess its necessity in any social activity. The movement also enquired the contextually and historicity of patriarchal values and system established to dominate female. The impact of the movement was a current issue in rhetoric, which had been a perpetuation of ideas established by male writers.

So, the writers who tried to continue to capture the female within the grammatical and syntactic structure felt a necessity of different strategy to show the

relationship between male and female. Even though, to some extent, they were desirous to dominate the female. It took a different direction in writing. As a result, there emerged a perspective of the male writers who showed an ambivalent attitude to approach women. The form of resistance had compelled the male writers not to represent the female in the same manner as they were accustomed. So, the protest of the females made the male writers represent ambivalent relationship between male and female.

So, within the textual model, the male characters presented by male writers, appeared to be ambivalent attitude towards the females. The ambivalence was the outcome of male writers' failure of representing themselves as a father figure of female subject. And within the textual model, the male characters, even though they were desirous to dominate women, started showing their ambivalent approach towards female. The ambivalence suggests that the male writers were also not able to maintain their supremacy in the early twentieth century when the society was blurring the biological distinction made to show female mental and physical inaccuracy and male's normative structure of mind.

Michael Foucault *History of sexuality* questions such constructed male's opinion which deciphers female mental and physical inaccuracy. In this book Foucault developed his idea that sexuality is constructed by the people, who in history, were powerful. It explicitly suggests that males were powerful in history so they establish females sexuality as inferior, fragile, capricious, ebullient, timid, emotional and tender. This Foucauldian idea of sexuality gives impetus to the feminists who are seeking equality in male dominated society. So the movement expressed itself as a campaign against the brutality of patriarchy which constructed female sexuality always in the derogative and static manner, because of its angst

against patriarchy. The male writers of the movement becomes ambivalent in the representation of female characters in their writing. The images are symbolic used to impose upon females, could not distinguish the female always in the unchanging manner. The impact of the movement can easily be felt in Earnest Hemingway's oeuvre. In the short stories collected in *The Snows of Kilimanjaro*, Hemingway has represented the male and female characters in ambivalent manner rather than representing them in a stereotypical manner.

Hemingway's *The Snows of Kilimanjaro* (1939) is the collection of short stories, in which, most of the stories divulges the psychological dilemma of the characters. In "Indian Camp", Hemingway's hero Nick, approaches the Indian women with ambivalence, for whom his father prepares an operation for a baby to be born. Nick, here, manifests the dual emotion, he at first does not shows proximity with his father who adheres to patriarchal norms. He seems to have been influenced by the weather of current feminist movement that sought to establish equality between male and female. When his father prepares for caesarean section to becomes more inquisitive and curious. He embarks several questions to his father about the pang and labor the women undergoes. He, however, inarticulate, internalizes the suffering as his own. He cannot profess his judgment as his father has done who adheres to patriarchy and has ill-esteem toward female. While operating the Indian women he experiments with her life and calls all women the worst suffers in these little affairs. The plight of the women becomes the subject of curiosity to Nick, whereas for his father it is not the matter of interest. Nick fails to embody the decision of his father nor can he make of his own later. When, George, an Indian woman's husband dies, Nick changes his father's previous opinion and asserts that life should not be sacrificed at the cost of woman. Nick later shows his lineage with patriarchal principle and

value. The duality of opinion clearly projects the text governed by ambivalent nature of male towards female. Later he accepts his father's code of patriarchy and subdues women by professing himself as temperate, forthright, and responsible individual.

Similarly, in the title story from "The Snows of Kilimanjaro", Hemingway shows the ambivalence of Harry towards his wife Helen. Harry regards to his wife is administered with contempt and appraisal. Harry describes Helen with certain epithets like 'kindly caretaker' but 'destroyer of his talent'; Harry considers his wife in both negative and positive ways. He vituperates that Helen's wealth has deprived him of life and creativity. Helen and her money are the agent of his destruction. He projects the double-edged perception towards his wife Helen. Somewhere, he praises her as physically interesting and desirable but he scornfully calls her as silly, fool, a bore, a bitch and so on. Harry, like other Hemingway man, shows the stamp of patriarchy who tries to repress woman and wants to wallow in their property. But he also realizes how erroneous it is to make a scapegoat out of Helen. Hemingway fathoms into the inner psyche of the character in a very simply deceptive way. Harry as a writer could have written, although it was well worth writing but deters himself by his blunt edge of his perception by laziness by sloth and snobbery. Instead he repudiates Helen for all his follies. And it is also well construed that if it had not been Helen it would have been another women whom Harry could descant his chauvinistic goals. To make a generalized view of women like Helen, Wilma Garcia, sees these Hemingway woman as "Companion in adversity rather than conventional penelopes waiting by their looms to be rescued at the hero's return" (151). But he again veils his intention and calls her a fine woman. Harry wants Helen only for his needfulness. The central issue, ambivalence, percolates throughout the story in the nature of Helen's patronage on him, hurts him more because she is a woman and Harry cannot stand any initiation

performed by women. On the one hand he holds the sepulcher of patriarchy and tries to rule over Helen but on the other hand he is intimidated by her intelligence, shrewdity, beauty, leadership and patronage.

In "Cat in the Rain" Hemingway illustrates the ambivalence of his characters by manipulating psychological dilemma of male-female relationship. The story revolves around the decidability and undecidability of Hemingway's protagonist, George.

The story develops from a treatment of the happiness of a young married couple to a portrayal of a marriage marked by ambivalence. The story noticeably reinforces the ambivalence of male characters that illustrates the unbridgeable distance between characters. "Cat in the Rain" deals with the newly married American couple apparently traveling Italy. In the story, George represents the ambivalent character who sustains his male chauvinism by being indifferent to his wife's yearnings. He, at once, assures to find a cat outside in the rain but idly goes on reading a book. When the wife importunate to have a cat he abhors her. It is not only the cat she wants to seek but the host of desires and longings woman wants to have. In this story, Hemingway has made the cat female, which has drenched in rain and has become merciful. By the analogy of hair she wants to show the dawning of her female voice. George remains unsolicited and passive because he is ambivalent towards his wife. Some time he calls her as pretty darn nice but when the woman throws strong voice to have a kitty he gets intimidated. He neither listens to her nor changes his space, rather desperately goes on reading. George, here represents the male in the early twentieth century, (Hemingway quotes it as 1924) who gets a goose pimples due to the fear he cultivates witnessing his wife's hanker for freedom. He attempts to repress her introvertly but at the same time casts adoring words. The woman's spatial

confinement is also worth noting down. These barriers of spatial confinement compels the women to be exhausted. Regarding the spatial confinement in the story Darren Felty says, "[...] [t] these barriers are presented in the images of separation and enclosure, constructing the geometric paradigm of emotional reality. The stark pathos and claustrophobia of the story testify to success of this story" (369).

Another story, "Mr. and Mrs. Elliot" demystifies the ambivalence of the protagonist who emotionally debilitates while approaching his wife. Although he loves her he feels that their marriage is a matter of accident. He cannot adopt his wife in traditional manner nor he lets her go on her own accord. Mr. Elliot a poet represents the member of patriarchal society who tries to control woman in many ways. He also oscillates regarding the chastity of the women. He doubts her whether she love him or not. On the other hand, the woman represents the southern woman who are 'sick' of their freedom and liberty. Ambivalence, undoubtedly makes the relationship between male and female acidulous in the story.

In the "Three Days Blow" ambivalence of the male characters is evident, Nick and Bill's remark about marriage shows their ambivalence. Bill says that to fall in love for girls is good, but one should be conscious because the girls may ruin them. Conscience stricken Nick is ambivalent toward his beloved Marge either to rejuvenate his bygone days with Marjorie (Marge). Their moral ambivalence that marriage ensues nuisance is at the helm of the story. Whether to follow the traditional codes of marriage or to remain alone is their moral ambivalence.

Thus, the issue of ambivalent attitude of husbands towards their wives or beloveds reflects the continuous strain in Hemingway's work, particularly "The Doctor and Doctor's Wife", "Mr. and Mrs. Elliot";, "The End of Something" and

"Three Days Blow", In these stories male characters are unable to establish lasting bond with females though with whom these females are supposed to be closest.

Hemingway's the collection of the stories "The Snows of Kilimanjaro" has drawn numerous critical responses. Critics have viewed these stories from various perspectives. Robert O. Stephens views the story "The Snows of Kilimanjaro" as a riddle in which Hemingway puts idea and image in different ways:

Hemingway juxtaposes the quest of the animal and the religious significance of the mountain to imply a connection between them the leopard approaches the bright "House of God" just as Harry approaches the "Great" Height and unbelievable by [...] square top of Kilimanjaro (85).

Stephen's comment on 'Hemingway's riddle' implies that Hemingway's uses of animal image of leopard for a religious significance to show affinity between them. The leopard approaches the bright 'House of God' (the summit) just as Harry approaches the "great, height and unbelievably white square top of Kilimanjaro. Stephen also accounts for religious name for Kilimanjaro such as for Swahili it means "Mountain of the Spirit Njaro"

Similarly, Laura Gruber Godfrey comments on Hemingway's "The End of Something" he comments that the story demonstrates the acute spatial awareness of Hemingway in the form of cultural geography. The presentation of Geography in the study serves as interweaving of human character with their communities and their landscapes. He says:

Geography and place lie at the heart of Hemingway's art as they did in his life: perhaps his fact explains the powerful urge Hemingway's Scholar and fans have to see the places he situated and composed that

art [...] what we may call 'Place-centered' criticism of his work continues to be an active field of discussion (48).

Godfrey reviews this text on Hemingway's odd juxtaposition with the stunningly beautiful landscape such as chipped green paint, the forlorn white bench sitting outside the basement door, peeling woods on window sills are more reflective.

Godfrey comments that anyone, familiar with Hemingway's life story, each tiny detail on the property carries enormous weight and significance which he has used in his story.

Another critic Amy Strong comments on the racial issues in Hemingway's short stories, "The Indian Camp" and "The Doctor and Doctor's Wife", She explores the ways Hemingway negotiates the matter of 'race' and racial difference and examines how he presents the instability of racial difference. She asserts:

Without denying the corporeal reality of lived racial experience, these stories also demonstrate that individuals can slide back and forth between the larger categories of race. In the first story, racial essentialism comes from the fact that characters are clearly defined as white or Indian, and their roles do not shift or change in any way.

White dominates and the Indian remains silent, passive and under control of the whites. (29)

Amy Strong comments on the horrendous issue of racial discrimination. In these stories. For her, in 'The Indian Camp', Hemingway does not deny the essentialist notion of inherent racial identity. The doctor and the men are holding the Indian woman down to deliver a baby and save the mother's life, but Amy Strong sees women's body as a territory under control of white men. In this scenario, then, the tag

"race" remains stable, because 'white' equates his power as victor, and 'red' equates with submission, but the individuals move fluidly between these markers.

Critic Kenneth G. Johnston finds Hemingway affiliated with Dadaists and views:

This social-conscience commentary on the bullfighting was the sort of nonsense guaranteed to enrage Hemingway...The Dadaist created "poems" by picking words at random out of a hat: they shouted others often nonsense verbal collages- to the deafening accompaniment of saxophones and bass drums and bells: they published the alphabets in the form of a poem and entitled as 'suicide'. They printed a random extract from the telephone book under the title "Psst" (51-52)

Kenneth G. Johnston alludes the impact of the brief movement known as Dadaism in Hemingway's text which emerged out of abhorrence with the brutality and havoc of the first world war, and set out, according to its manifestos, to procreate a negative art that would destroy the false value of modern society, including its rationality and literature it fostered. Johnson asserts that these including Hemingway though writing as their private affair, shaped it in the form they liked. He emphasizes that Hemingway's judgment of Dada Movement enriches the story's central theme of wasted life.

Commenting on the text another critic Robert R. Gajdusek shows Hemingway's idea of getting aesthetic therapy through art. He writes:

The complicating fact is the recognition that for Hemingway the written work of art itself might be a purgation [...] Not only leaving out, but cutting away debriding jettisoning, purging and shedding of significant contents are constant thematic stylistic device of Hemingway's work. Hemingway's heroes by and large risk their deaths

to be at last reconciled with that private heart and that inner nature that had early been the betraying and therefore debrided part. (12-16)

Gajdusek observes that Hemingway, master of stylistics, have variations on this theme of his works he vies the typical story "The Snows of Kilimanjaro" an exercise of psychic therapy that ends in death. Death is where absolute idealism leads. Harry dies and reaches the idealized world.

Similarly, Lisa Tyler finds Hemingway's story "Indian Camp" as a work about men's responses to violence and their capacity for empathy, she comments:

[...] which Hemingway himself rightly rated ["Indian Camp"] as one of the best in the collection, [which] dramatizes what is apparently the young Nick Adams first confrontation with profound personal suffering. He witnesses his physician father successfully perform a makeshift caesarean section [...] on native-American woman whose labor is no longer in progressing because child is in a breech position. Nick then accidentally witnesses the discovery of her husbands abrupt and unexpected suicide when the doctor belatedly checks on his father. (38)

Lisa Tyler clarifies that the story presents Nick for representing to women's suffering which is gender suffering. He emphasizes with her so thoroughly that Indian women's husband can no longer bear and relinquishes his life. Hemingway makes it quite clear that it is her suffering that suffers the man.

"The Snows of Kilimanjaro" a classic yardstick of twentieth century has aroused numerous perspective on critical grounds, arguments have been developed focusing on the various responses of the collection. Such as Robert O. Stephens analyzes the story "The Snows of Kilimanjaro" as a riddle,

another critic, Laura Gruber Godfrey stresses on Cultural geography and the landscape of logging in the "end of Something". Similarly Amy Strong fathoms into the racial issue in "The Indian Camp". None of the critics have dared to make research on the ambivalent approach of male towards. In the inception of twentieth century world and after, most of the readers seem deeply interested in reading the text as feminist concern of representing female and male characters. The recurrent issue of Hemingway's short stories is the issue of ambivalent relationship between male and female.

II: First Wave Feminism

Feminism is not a unique phenomenon of the twentieth century. It has its origin going all the way back to ancient Greece, in the work of Sappho and invariably in Aristophane's play *Lysistrata*, which depicts women as taking over the treasury in the Acropolis and the use of sexuality as a weapon in an endeavor to put an end to a distinctly morcantine project of the Peloponnesian war. Feminism also appears in Jeoffrey Chaucer's "Wife of Bath" who flagrantly values 'experience' over authority. In the middle ages, Christine de Pisan ventured to enter into a debate with a predominant male critics of her time. During the Renaissance period, squad of women poets such as Catherine des Roches made their appearance in France and England. The seventeenth century also witnessed the writers like Aphra behn and Anne Bradstreet who were pioneers in gaining access to the literary profession. After the French revolution (1789-1799), Mary Wollstonecraft also argued that the ideas of Enlightenment should be extended to women primarily through access to education. And the nineteenth century witnessed the flowering of numerous major literary figure both Europe and America, ranging from Mme de Stael, the Bronte sisters, George Eliot, Elizabeth Barret Browning to Margaret Fuller and Emily Dickinson. Modernist female writers included Hilda Doolittle (H.D.) Gertrude Stein, Katherine Mansfield and Virginia Woolf.

Feminist philosophers challenge the basic principle of traditional western philosophy, investigating new philosophical enquiry would change if women conducted it, and if it is incorporated with women's experience as well as their viewpoints. Much of feminist literary criticism continues in our time to be interrelated with the movement by political feminists for social, legal, cultural freedom and inequality. These females also write about women's experience of subjectively,

knowledge and nature. They explore the nexus between the feminism in philosophy and other emerging feminist disciplines, such as feminist legal theory, feminist theology and ecological feminism. Central to the feminist philosophy is the concept of oppression of women who live in patriarchal societies: much of the work of feminist has gone into understanding patriarchy and developing alternative to it.

Issues about the struggle for the recognition of women's cultural roles and achievement and for women's social and political rights are marked by such books as Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792), Margaret Fuller's *Women in the Nineteenth Century*, 1845. Elizabeth Cady's *Station Declaration of Sentiments*, 1948, John Stuart Mills, *subjection of women* (1869), Sarah Grimke's *Letters on Equality* (1938) and Charlotte Perkin Gillman's *Man made world of Our Androcentric Culture* (1911).

Modernist women writers like Virginia Woolf and Dorothy Richardson debated the query of the women's language, hunting for a literary language that would fit the female experience they sought to express. They also attempted to project the nexus between man and women and to scaffold the marginalized condition of the women, further to ensure socio political economic psychological freedom of the women that has long been ignored. Feminist criticism is basically is revisionist as well as political in nature. It pertains itself with the long standing dominant male phallogocentric ideologies, patriarchal attitudes and male interpretation in literature. Feminist feel that the competence, and potentiality of women have been weaved, camouflaged by the male dominated society to impose authority upon them. So feminist are ultimately in pursuit of radical change, the creation of world order in which one gender does not set the standard of human value. Feminists think that the femaleness is their divine gift, so they take it as a weapon to combat against

patriarchy. Feminism is the quest for female autonomy. Sarah Stickney Ellis, a forerunner feminist to publish about the women's problem in the society and implicitly appealed for realignment of women as human beings. She asserts that women can also share hands in curbing the social evils, in her essay, *from the women of England* (1839), she says: women are needed more now for to reduce the growing social evils which are great grave national problems. In this way, women unconsciously serve their nation" (220).

Virginia Woolf one of the influential writers of the twentieth century, stirred feminist movement to apotheosis. Woolf in her *A Room of One's Own* (1929), and in *Three Guineas* (1938). Presents an important statement concerning women's alienation from the related ethics of war and patriarchy. As an inveterate novelist, her many novels include *Mrs. Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928). In her *A Room of One's Own* she lays impetus 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 attacked the patriarchal society that her prevented women from realizing their creative possibilities.

In Woolf's *To the Lighthouse*, the well known portrait of Mr. Ramsay, has been held to represent Woolf's father Leslie Stephen, at the very least, this character has been thought to embody a conventionally male academic perspective, marked by dry rationality, self indulgence, and emotional debility. Woolf's own view of femininity and gender relation must have been rooted partly in her own sexuality; she was

engaged in a relationship with the writer Vita Sackville-west, on whom Woolf's novel *Orlando*, is based. Woolf has prioritized fiction in her works and has said "fiction must stick to facts and the better truer the facts the better the fiction" (15)

Woolf feminism displayed its own kind of independence and went on its own direction. It did not go beyond upper middle class and it held for important difference between man and woman when feminist trend of her time was towards absolute equality with men and erasure of difference. Stirred by Woolf's idea as Hazard Adams opines:

"Her concern was deeper as any novelists would be: men's anger at women, misunderstanding between the sexes, and above all the psychological condition under which women and men were brought up" (817).

The theme that percolates in her work is androgyny. In *A Room of Ones Own* she creates the figure of Judith Shakespeare, William Shakespeare imaginary and suicidally frustrated sister. Judith Shakespeare becomes a primary symbol of women's cultural deprivation. She addresses the question why sister of Shakespeare would not likely have been able to write anything. She would have had none of the material resources breadth of human experience, money time to do so. She would have discouraged by everyone. Woolf holds for radical change that would or should occur as women's freedom and their suppressed values began to effect the conception of power. Family and society life in the was Shaped by male.

Similarly Simon De Beauvoir's *The Second Sex*, (1992) laid the foundation for much of the feminist theory and political activism. The books central argument is that, throughout history, women has always occupied a secondary role in relation to man, being relegated to the position of "other" i.e., that whichsays:

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 the 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: "Legislators, priests, philosophers, writers and scientists have Striven to show that the subordinate position of women is willed in heaven and advantages on earth" (22). Beauvoir argues that there was 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 citizens. Adhering to Beauvoir's *Second Sex*, Patricia Waugh says, "Even when worshipped and adored, they have had no autonomy and received no recognition rational individuals, any more than they have been abused and denigrated" (320-21). For her, Biological difference do not provide a casual explanation for women's oppression.

Dorothy Richardson, to project the feminist concern, sustains a stream of consciousness of narrative, focusing excluding on the mind, and perception of her heroine through her novel *Pilgrimage* (1915-38) and *The Tunnel*. Her novel depicts the social, legal and cultural hurdles faced by women. During her time, especially early twentieth century had achieved a modicum of freedom, had a very hard time to live in a male dominated society. She pours her sentiment through the mouthpiece of

her thinly disguised heroine, a female character Margaret Fuller's *Women in the Nineteenth Century* coheres with the idea of her contemporaries, which grossly focuses inequality and social maladjustment upon the women in the dawn of twentieth century. To summarize this notion, Abrams asserts "much of the feminists literary criticism continues in our time to be interrelated with the movement by political feminists for social, legal and cultural freedom and inequality" (88).

Critics have recently drawn attention to the many women writers of Gothic fiction and have explained the feature of the mode as the result of the suppression of female sexuality, and also challenge to the gender hierarchy and values of a male dominated culture, such fictions are: Charlotte, Brontë's *Jane Eyre*, Emily Brontë's *Wuthering Height*, and Gilbert and Gubar's *Mad women in the Attic*. These female writers find recourse through fiction to attack against patriarchy. They show their angst and frustration through genres like fiction and novels. Reviewing the Richardson's *The Tunnel* Woolf insists that, "we want to be rid of realism to penetrate without its help into a religion beneath it, and further require that Miss Richardson shall fashion this new materials into something which has the shapeliness of the old accepted forms.

Feminism could be divided into liberal radical and revolutionary phases in the early feminist theorizing, that is into those who argued for equality as men those who celebrate women's supposed difference from men and who wished to deconstruct the system of gender difference. It is not a unified subject but encompassed media literature and civilization as well. Mark Dady Hawkins advocates on the multidisciplinary arena of language, he says:

Feminist critical theory has always been in interdisciplinary subject for those who are primarily engaged in literary criticism, it has always

been necessary to look beyond the boundary of purely textual analysis in order to explore both factor or that enable women to resist and counter domination (264).

All feminist criticism emanates from one fundamental perception that is the recognition of patriarchal structure of the society, that the world is organized on terms dictated by men to and for the advantage of men. Annette Kolodny describes this multiplicity as a 'playful pluralism' (460), feminists emphasizes the diversity of experience of women from all race, class and culture.

As a wing of feminism, liberal feminism has been focused on female subordination. In the mid nineteenth century J.S. Mill and Harriet Mill wrote about women needing to be more involved in society. They believed that women should be recognized as fully rational and worthy of the same civil liberal and economic opportunities as men. The main stand point of liberal feminists are that people are created equal by God and deserve equal right. Foregrounding the issue Rose Marie Tong says." [...] rooted in set of customarily and legal constraints blocking women entrance to and success in the so-called public world" (2). Liberal feminism has made its initiation to support the humanist ideal of androgyny.

To sum up, during the (1888-1950) observed Europe and America as a hot bed on the issue of feminism, the feminist movement achieved tremendous impetus regarding legal rights, family status welfare educations that had led to their socio-cultural and political upliftment. Feminist of this period adhered to the movement from liberal stance.

Representation of women

The image of women in our culture is intertwined with contradiction: woman is the sublime, the perfect, the beautiful; she is the awful, the stupid, she is the mother

of God as well as the traitor of the Garden. She is the tender young creature man marries and protects as well as treacherous, manipulative sneak who tricked him into union he never sought keeper of virtue, she is yet a base and petty creature, incapable of rational moral judgment, cosmically wise and completely stupid. Keeping the issue at hand Sheila Ruth says;

Explicitly or implicitly, women are represented as having dual natures, of being all that extremely desirable, fascinating and wonderful, yet strongly destructive and dangerous. Ambivalence toward a whole range of real and alleged female powers (birth, menstruation, seduction, intuition) expresses itself in a subliminal patriarchal belief that women have or great deal of 'big magic' very much worth having, but destined to go awry if not controlled or subdued. (87)

This bifurcation of images, Sheila Ruth calls "Mary/Eve dichotomy"(88): women is represented as being at once a manifestation of the divine and an incarnation of evil. There are various sources, no doubt, but feminist argue, they all must be understood in this important context: In patriarchal society, images of women like other conceptualizations, have been male created. The stereotypes about women are contradictory and conflicting. They are all male projections and as such they must be understood as outward expression of male attitudes. In this regard, Sheila says, "The dichotomy in the representation of women, therefore a strong indication of extreme ambivalence on the part of men" (86). The recurrent issue in literature, psychology religion or philosophy to which one comes face to face, with the ambivalent attitude of men toward women. They seek her the external feminine, they want and desire men are exhorted by the stronger and more stoic among to be them to beware the lurks and entrapments of females.

Virginia Woolf also observed a deep ambivalence and irony in male attitudes in male attitudes toward women. She says, "women have burnt like beacon in all the works of all the poets"(43). In literature, women has been treated as full of character and importance; in reality, Woolf asserts, "She was locked up, beaten and flung about the room"(43). Hence in poetry ,in the imagination, of women has occupied a position of the highest importance. In practical life, however, she is completely insignificant and is all but absent from the history. For a Victorian culture in England, she was the "angel in the house". She made the home a safe heaven for her husband where he could spiritually fortify himself before pursuing the daily chores of the job, and for their children, where they receive the moral guidance needed to eventually assume their traditional role in the adult world

In the first century A.D. Paul proclaimed the dangers of sin, sex and uncontrolled women. Freud also did the same of altering the language of science, yet reminding of classical mythology. Many intellectual wizards, tracing a long history of male fear of women, place great impetus on attitudes towards regenerative powers and organs, so magical, so powerfully important and stirring, yet so utterly female, so mysteriously alien to men. They point to menstrual taboo and blood magic and postulate strong envy on the part of men for a power that men can never have themselves. From antiquity to the present, many psychologists have pointed to male fears surrounding the act of sharing the bed. That the act of sharing bed is simultaneously perceived as a most desirable experience and also a fearful or dangerous one may account for male ambivalence.

For the masculinist, women and sex are nearly synonymous terms. The rejection of sensuality necessitates, then, a rejection of the object and instigator of

sensuality. If sex evokes mixed feeling of approach and avoidance, most certainly women must evoke the same feeling.

But the problem does not end here. The ambivalence goes further. Beside the sensuality and pleasure, the male must expunge from his character the part of himself that either expresses vulnerability or render him vulnerable-fear sensitivity, need, desire, grief, hurt, trust, and all other traits, that are part of tender. Though tender is not allowable in men, it is impossible to live without it, Patriarchy splits this element off from men and invests it instead in women, where it may be more safely enjoyed. Yet even this externalized form, the tender remains a peril that each must guard against, because he knows, though he would deny it how easily he might yield to it how much he wished to yield and sustain.

In this pretext, accusation for women's emotionalism may be construed as a rejection of emotions within; ridicule of female timidity as flight from timidity within; hatred of the women without as fear of the women within. Foregrounding the notion of Ambivalence, Sheila Ruth says that "[. . .] men's feeling toward women may be understood, at least in part, as a displaced expression of an inner conflict of frustrating and frightening that it cannot be contained, but must instead be projected outward onto women "(88-89).

In the patriarchal society there are two identities of women, if she accepts her traditional gender role and obey the patriarchal norms, she is "good" women, if she does not, she is "bad women. These two roles identified women as "Madonna" and "Whore" or "angel" and "bitch". According to patriarchal ideology, "bad" women violates patriarchal sexual norms in some ways; sexually boisterous in appearance or they commit promiscuity. Man sleeps with "bad" women but they do not marry them.

The "good women" is rewarded for her "good" behavior by being placed on a pedestal by patriarchal culture.

Man has ordained all the qualities to women to carry, which he does not entertain and he hates her for it. It is as if mankind has said to be tender vulnerable and submissive because man cannot be all these things himself. Since the inception of human civilization women have been tagged for having dual nature: one having nature of evil attitudes such as stupid, petty, narcissistic, castrating and the host of other rather sordid things. On the contrary, she is portrayed as chaste, immaculate, mother figure, nurturing, selfless and so on. These conversing traits help us to establish an unstable remarks about the character of women. In one mode, male love women on the other side he detest her being reminded of her preying tendency, feminist argue that women also experience those emotional, psychological feelings that are experienced by males. They argue that to male dominated society titles women 'good' which they entertain and contrary to the masculine traits, and calls women 'bad' who possess masculine traits, feminists try to blur this discrepancy and want to be treated as men.

Female Empowerment of the Late Nineteenth and Early Twentieth Century (1880-1939)

There have been significant changes in the role that women have fulfilled over the course of American and British history. In order to track down the impact of empowerment upon the man of the late Nineteenth century and, early twentieth century must observe the social milieu of the then society. Women, in this period had made great achievement in their life style, political rights, and in domestic structure, literary rigor as well.

By the waning of the nineteenth century, many of the demands exhorted by the feminist have been met in both British and American. In particular, although opportunities were still far from equal, education for girls and women have expanded at its all levels; this in turn generated a demand for teachers that gave middle-class women a new source of employment. However, improved education for women did not in itself challenge their traditional role in society, for the primary education that was all most girls received, skilled, domestic skills, rather than attempting to broaden their horizons, and the women's college sought to produce educated wives and mothers rather than independent women. Similarly, the new forms of employment did not necessarily mean female liberation, but frequently involved new forms of exploitation.

It is also important to remember that at this point the single largest occupation for women in both countries remained domestic service. Nancy Woloch in *Women and American Experience*, explains; "household labour [...] shaped women's life. She also assists out in the field of necessary absence" (37). Boys worked side by side with their father's and learned to farm or apprenticed to a trade. Nevertheless, the key demand of Mary Wollstonecraft and other feminist had been achieved because they advocated that the world of learning was no longer an exclusively male monopoly. Education was seen as a requisite for responsible motherhood and middle class men who could not or would not marry at last had some respectable alternatives. Moreover, once women's capability and rationality for learning had been exerted into principle, a seminal argument for favouring them full legal and political rights had been persuaded. The improved education system increasingly gave women the dexterity and confidence with which to demand and campaign for these rights.

Many feminist demands had met with success in Britain and America, by the end of the Nineteenth century. In Britain and America, women had won a significant degree of legal independence: a married woman could now own her own property and keep her own earning. She had new rights concerning the custody and welfare of her children. She had some degree of protection against the physical abuse of her husband and women now had the legal right to leave her husband. Similarly, although a husband still had sexual rights over his wife in the sense that rape within marriage was not crime, he had lost the legal means of enforcing these rights. Regarding this issue..... in says.....:

Men's sexual rights over women were also challenged by the repeal of the contagious disease acts, [...] although women by 1900 certainly did not enjoy full legal rights as individuals had been removed; as in the field of education, the principal had been conceded that women could be treated as rational and autonomous individuals, albeit as individuals who might on occasion need protection from men. (85)

The formal changes were accompanied by changes in social behavior and expectations. The emerging middle-class women of the 1890's were called 'new women'. The 'new woman' was portrayed in the press and novels of the time as free thinking, economically independent product of higher education.

Although she was, usually presented as a pathetic character, losing her femininity in a ridiculous attempt to mimic the achievement of men, she could also be projected as a heroine by those who sought some role in the society beyond the grip of a husband in 1890's.

Another thread of continuity would be the work women perform. Although women fill various roles, many women continued along these lines in roles as social

worker, teachers, nurses, childcare workers and volunteers. Although these roles are notorious for being undervalued and underpaid, many women seem drawn to these works. As Gerda Lerner in *Majority finds its parts, placing women in History* explains that "women would build Orphanages, homes for wayward children, old-age homes, Kindergartens, Libraries [...] many times as unpaid unrecognized volunteers" (197) Nevertheless, with the gradual growth of organized labour, some women were involved in strikes and trade union activity, and the needs of women workers were finding a place on political agenda.

The centralization of feminist energies on the campaign for the vote in early twentieth century has often been seen as joint venture of feminist interest. The demand for vote could clearly be derived from liberal principle, thus it had been argued by writers such as Mary Wollstone Craft, Elizabeth Cady, John Stuart Mill that women are like men, rational and autonomous individuals, and that they are therefore entitled to full and equal political rights vote for women was therefore a deceptive simple slogan that conceded a number of very different political perspective. At the same time these early writers has also allowed for the possibility of natural difference between the sexes and claimed that men and women are morally and intellectually equal and had coexisted with the idea that women were custodian of sexual purity temperance and traditional values.

The idea that women were the potential savior of the nation, who must be endowed political rights to reform and purify the conduct of public affair, had come to dominate some sector of the suffrage movement.

John Smart Mill, himself had earlier argued that men and society, as well as women, stood to gain from women enfranchisement, A very similar position was later held by Millicent Garrett fawlett, a liberal feminist (1847-1929), the leader of the

main constitutional suffragist organization in England until 1919. Like Mill, she combined equal rights and utilization argument and she called for suffragist paper the *Common cause*, in which she says: "It was the cause of men, women and children. We believe that men cannot be truly free so long as women are held in political subjection" (Quoted in 89)

Christabel Pankhurst, a liberal feminist, simply facets of female subordination, but were causally related to what she increasingly saw as the central aspect of oppression, their sexual exploitation by men. Foregrounding her idea...says:

[...] argued that if a woman is unable to sell her labour to earn a living, then she is forced to sell her body (either temporarily as a prostitute and permanently as a wife) and that men derived women the vote primarily as a means of covering up sexual vice" (95).

According to Pankhurst's scrutiny, the idea shared by feminists is the struggle for women's right is part of sex war in which, unless they offer total and unconditional support, all men are to be considered the enemy.

By the end of the century, particularly in America, the idea that women were the potential saviour of the nation, who must be given political rights to reform and purify the conduct of the public affairs had come to dominate some sections of the suffrage movement. From this viewpoint, liberal feminist believed that it was not women's rationality, but their sex-specific virtues that were seen as important. This kind of view of women stresses women in her activities as mother and nurturer and insists on the value of women and her traditional role.

From this perspective women should not try to be like men but must preserve their own values and virtues. There have been great attempts to bring women in the forum to realize their demands, during the 1880's up to the beginning of the 90's.

Various legal acts had been passed, various efforts had been made such as contagious disease act and Henrik Ibsens play *The Ghost*, (1881) which dealt with the congenital syphilis, women were also entering into the public life and extended charitable work. In this way, in Britain and America there was a growth of a settlement movement that sought to improve the condition of the working class. Women also achieved legal independence, regarding her property, rights the custody and welfare of her children divorce law allowed legal right to leave her husband.

The seminal landmark of the period that women achieved was a suffrage campaign. 'Vote for women' was a rallying cry of the feminist and the issue of social privilege. In America, the minority position was defended by the small *Women's Party* which every year from 1923 managed to secure the introduction of an Equal Rights Amendment before congress.

To present the remarks suffrage campaign in America,...says: In Britain, the suffrage campaign, finally met with limited success in 1958, when the vote was given to women over 30 who were also local government ratepayers wives of local ratepayers or university graduates, [...]. In America, women had won the vote as early as 1869 and 1860 in the state of Wyoming and Utah, in 1920 the Nineteenth amendment to the American Constitution, enforcing all adults American women was finally ratified.

The suffrage campaign helped women to fight for their right. Generally, to some extent, women's demand had been realized in these decades. Although women were engaged in domestic chores or paid labour, they had right to equality with men. These various movements and efforts that have been generated to the women's liberation, had undoubtedly garnered various attitudes of males.

Male's Attitude of female empowerment

Women's empowerment and the acquisition of rights in legal, economic, political sphere in the late nineteenth and early twentieth century, had spawned various opinion on the side of men. In any society, freedom for women can never be allowed to granted with a mute approved. At its broadest level, males feel that female's liberty leads to the procreation of insecurity upon them. Female empowerment, even some feminist critics, comply with the idea that matriarchal family can hardly be imagined where female (mother or daughter) would run the household responsibility as the head of the family. Man is depicted and represented as the wad of the family and a bread winner. Men do not want to engage in the trivialities of domestic works, because as chivalrous courageous, bold and having the patronizing quality. On the contrary women are represented as docile, submissive, having subordinating character.

Male's attitude on the empowerment of women insidiously operates with the women dubious feeling of encouragement and disapproval. Regarding the family life in American Society of Early twentieth century, Carl N. Degler observes the unreciprocated relationship between husband and wife, he says "[...] and it is still a common complaint of the working class women that their spouse are not doing fair share when it comes to household duties and child care" (465). This shows that the society of late nineteenth century and early twentieth century, had just been emancipating from the claws of patriarchy. And the males were facing a sort of eerie that women are going to dominate and rule over them. In one hand, they were felicitous on women empowerment but at the same time they were feared that such empowerment would put their life into jeopardy.

Although, in the then society of the late nineteenth and early twentieth century women had not got completely out of the shell of patriarchy, they were receiving remarkable progress on social economic, political aspects. In this transitional phase women were making their effort to sough equality with males to secure a piece of pie and essentially sough opportunities for women's advancement in the existent through institutional reforms and workplace. As such, males were once encouraging for socio-economic, educational upliftment for the females feeling that their empowerment and specialization would help to run family smoothly. On the other side they introspected that such changes would ruin their freedom and divest their authority. Thus, their attitude towards women was ambivalent. They had the feeling of decision and undecision towards female.

To sum up the transitional period (1888-1940) observed Europe and America as a hot bed on the issue of feminism. The feminist movement achieved tremendous impetus regarding legal rights, family status, welfare education that had led to their socio-cultural and political upliftment. Feminist of this period adhered to the movement from liberal stance.

III. Male's Ambivalence towards Female: In Hemingway's *The Snows of Kilimanjaro*

Earnest Hemingway is the perfect straw man for feminist critics. Witnessing his sometimes self-parodic machismo; his fetish with war, bull fighting hunting, his string of divorces; his celebration of the masculine is seen in much of his writings during and after 1930s. Yet this view distorts our understanding of much Hemingway's fiction. This is especially true of the stories from *The Snows of Kilimanjaro*, in particular of "The End of Something" and "The Three Days Blow" which concerns Nick's efforts to define and negotiate relationships with men and women. In most of the stories we witness the male characters abetted by ambivalent attitude toward women. They project the feature of undecidability towards women. Accusations of ambivalent attitude towards women in these stories rest upon a number of complaints; that Marjorie is a simple and underdeveloped girl and that her growing expertise in manly pursuits threatens Nick; that Nick's rejection of her and his fleshy love constitute a desire to erase women from his life.

Most of the male characters in Hemingway's short stories are churned in the vortex of duality. On the one hand they escort women for their right and freedom yet they are caught in eerie by the consequences that one day women will rule them. On the other hand, women in these stories also show the same emotion. They advocate for equal right with men at the same time they stoically accept the social obligation. Hemingway leads the readers through a text that repeats familiar themes: women with power, rich women. Helen is described as the "kindly caretaker and destroyer of his talent" (7). These epithets also fan the fire of Harry's dubiousness, to accept Helen as a 'Eve figure' or as 'nurturing Mary. Helen assists Harry in every ups and downs, she sits and cares him about his health but he rejects her earnest appeal, as Helen says: "I said I'd go anywhere you wanted. If you wanted to shoot we could have gone shooting

in Hungary and been comfortable" (3). Helen manifests herself as a lady counterpart of Christ. She loves him although he uses all sort of invective words upon her.

In the *Shows of Kilimanjaro* we face two different (ambivalent) attitude of Harry throughout the story: the disillusioned man who is near to death and has to cope with his guilt and the 'other Harry', adventurous, vital, virile, self-reliant, who seems to have been part of the action wherever he could find it.

He knows the end is near and inevitable; feelings of loss and defeat make him suffer. To make up for all his sufferings, Harry puts blame on Helen. He becomes sarcastic, aggressive and even cruel as he attempts to convince them both that the fault was Helen's money. He says "You can take the leg off and that might stop it, though I doubted it. Or you can shoot me, you're a good shot now, I taught you to shoot, didn't I?" (2). Then, he, sarcastically apologizes for his evil-smelling leg and then says that he always faked his love for her.

"Don't you love me?" Helen ask

"No", said the man. "I don't think so. I never have" (4)

He calls her a 'bitch' all the time and even execrates the notion of love. "Love is dunghill", says Harry, "And I'm the cock that gets on it to crow" (6). Afterwards he apologizes and says, "I've never loved anyone else the way I loved you" (6) saying that he loves her relaxes him from his guilt, in a certain way.

Little by little Harry's hostility is abandoned. He resigns himself to the fact that he must die. It is then, by means of interior monologue that emerges another Harry perhaps the real one: ashamed, afraid, with a desperate need to understand himself and justify or compensate for his present situation.

He then realizes how wrong it was to make a scapegoat out of Helen: "why should he blame this women because she kept him well? He had destroyed his talent

[...]" (9). He tries to evade reality, dreaming of the past. He dreams of moment of courage and joy that could have been good ideas for his book. On the other hand, he also dreams of moments of horror and tragedy in war time. But suddenly comes his final dream. He reaches the summit of Kilimanjaro leaving his failure and personal ruin behind in the plains.

Helen, as seen by her husband, is presented mostly in a negative perspective. She is a death symbol for him. Harry considers that his wife's wealth has deprived him of life far more than gangrene will. Helen and her money are for him agents of destruction, like the vultures and hyena. When Harry speaks to her, he calls her a silly fool, a bore, a bitch but he admits that she remains physically interesting and desirable. Harry says, "she was still a good looking women, she had a pleasant body [...] she was not pretty but he liked her face [...]" and he says that "she had a great talent and appreciation for the bed (9). Psychologically "she had been actually frightened of being alone". But as she marries Harry she "ha [s] built herself a new life" while "he ha [s] traded away what remained of his old life" in a reference that Helen is the symbol of his destruction and corruption of his talent (10).

Another, vignette of Helen presented in the story contrasts with the one given by Harry. Ironically while she is for him a death symbol, she appears by her words and actions to be positive illustration of life. She is presented as a maternal figure who struggles to make him comfortable. She proposes reading to him, worries about his rest, has broth made from meat she herself shoots. Helen gives Harry moral encouragement, she says "[Y]ou cannot die if you do not give up" (2). She keeps on embarking him that the rescue plane will soon arrive and remark that the vultures and hyena are common nuisance at any African camp and not harbinger of his death. However, Helen blames Africa for what it has done to her husband. She says, "I wish

we'd never come here" and she asks in dismay, "what have we done to have that happened to us?" (4).

In contrast to the character of Harry, Helen is a person who dislikes pondering for the hidden dimension of people and things and has little interest in dreaming of the past or fearing the future. Harry here projects himself as a split personality who enjoys dreaming tantalized to write, but again lands on the world of brick and stone. In the story "The Snows of Kilimanjaro" we find Harry is like as English weather, we cannot predict where, when and how he acts. His psychological conflict wanders between in the Mercurial oscillation between love and hatred, dream and rationality. These ideas can further be surmised when Harry says;

Don't pay attention, darling to what I say. I love you, really. You know I love you. I have never loved anyone else the way I love you" He slipped into familiar lie made his bread and butter by. "You are sweet to me [...] You bitch, you rich bitch, That poetry. I'm full of poetry now. Rot and poetry, Rotten poetry." (7)

Helen is married to Harry because Helen loves Harry wholeheartedly but Harry was attracted by the inheritance of Helen. He loves her heritage than Helen's selfless love. He shows piety towards her beauty but at the same time utters about her that is excruciating. Harry introspects Helen as a 'good ' woman and 'bad' woman; at the same time good in a sense that she is beautiful, interesting, caring, loving, good looking who has a pleasant body, had great talent, she was not pretty but he liked her face and 'bad' in a sense that he calls her 'a destroyer of his talent', 'bitch', 'a rich-pitch', Garcia further says, 'The distinction between 'good' and 'bad' women in Hemingway's work is an ironic adaptation of the same distinction to be found throughout our mythic literature"... literary convention used by Hemingway in their

heroic quest literature rely upon traditional perception of female function positive and negative" (21).

Hemingway's "Mr. and Mrs. Elliot" shows the ambivalence of the protagonists Mr. Elliot, who disintegrates his opinion while approaching his wife Mrs. Elliot. The decision and indecision go simultaneously in the nature of Mr. Elliot with his experience of married life. Neither he can consume his wife in traditional manner nor he lets her go accordingly with her desire. Mr. Elliot's fluctuation develops; "At first Hubert had no idea of marrying Cornelia. He had never thought of her that way...But they were married" (82-83). It separates Mr. Elliot from common men. It shows the ambivalent attitude of Mr. Elliot who manipulates jumble of ideas about married life. He cannot maintain the linear equation of male supremacy to handle the so-called inferior female 'subject'.

Mr. Elliot after all, has been unable to depict his wife properly even though "he was a poet with the income of nearly ten thousand dollars a year" (82). It shows how difficult it was, in the early twentieth century to encircle the female characteristics within the rhetorical genre like poem. The poet symbolically suggests the epitome of male representative who, with certain clichés and compounds used to articulate female inaccuracy in rhetoric. But it is reverse in Mr. Elliot because "[h]e was severe about mistakes and make her re-do an entire page if there was one mistake" (83). The narration examines the married life of Mr. and Mrs. Elliot. Mr. Elliot's approach to his wife goes on suspense and, he himself, becomes the man of indecision on his action to trust his wife on one hand he shows sympathy towards his wife and settles their mutual relation. But ultimately he narrates his ethos and broadens different opinions about his wife. It has been clearly mentioned in the narration.

They spent the night of the day they were married in a Boston Hotel. They were both disappointed but finally Cornelia went to sleep. Hubert could not sleep several times went out and walked up and down the corridor of the hotel in his new jaeger bathrobe that he had bought for his wedding trip [...] He did not like to waken her and soon everything was quite all right and he slept peacefully. (83)

Mr. Elliot wants to keep himself pure so that he can bring to his wife the same purity of mind and body that he expects of her. The narration pontificates that “Cornelia was pure too” (92).

But Mr. Elliot doubts her chastity that makes him a doubting Thomas. He does not feel quite happy with his wife to entertain himself he has taken recourse to writing poetry. In another instance, Mrs. Elliot gets delighted when she gets company of her friends; “Mr. Elliot had become much brighter after her girlfriend came and they had many good cries together” (84). This statement demonstrates her pang of being weaned of the maternal happiness with her friends and spends much time indulging with them. At the same point Mrs. Elliot's ambivalence is vividly seen because he “has taken to drinking while wine and lived a part in his own room” (84). The ambivalence in nature of Mr. Elliot germinates throughout the statement which divides his instinctive nature of dominant attitude and his responsibility to his wife. The loneliness he choose secludes his relationship with his wife which has played the centripetal and centrifugal dimension of his ethos. His alcohol symbolically suggests the quest for freedom, and to some extent, his desire of hailing his ambivalence. Mr. Elliot's psychology of extending the distance with his wife goes onto the zenith when he focuses primarily on his rhetoric, which might have sketched his wife by promoting undesirous interest to his wife. It is because he “wrote a great deal of

poetry during the night and in the morning looked very exhausted” (84). During the night he refreshes himself by elevating his imagination in which he can get liberation from the nuisance of his wife. Instead he goes on writing poetry than being involved with his wife which shows his indifference towards her. But the morning despoils him because it reminds the beginning of their journey which forces him to maintain his undesired excursion with his wife.

Mrs. Eliot's nexus with her companions, girls, projects her acidulous relationship with her husband which is to be revealed with them. The collocation of the word 'medieval' and 'bed' clearly demonstrates the commonest amicability imposed upon them. It also shows Mrs. Elliot's unquenchable bunch of desires ignored by her egocentric husband. The word 'cry' which is shared by Mrs. Elliot and her friends suggests the search for the outlet of their emotion, desire, above all their frustrations. The conversation of Mrs. Elliot with her friends purgates her emotion, "[A]nd Mrs. Elliot and the girl friend made conversation and they were all quite happy” (84). The happiness implicitly perpetuates Mrs. Elliot's twisted and bereaved emotion towards salvation. But the salvation she has got only enables her to get enthralled on her utopia where she can be blessed by her imagination.

The sense of duality in nature of Mr. Elliot readily makes him fragmented:

He was delighted with his experiment and they developed as far as possible. Sometimes when they had been kissing together a long time, Cornelia would ask him to tell her again that he had kept himself really straight for her. The declaration always set her off again”. (82)

It proves that their relation was invented and experimented rather than autonomous. Mr. Elliot pretends himself to be delighted but in his combination with his wife he never professes his inner insight of love, as a result husband's attention towards her

never gets satisfied because her husband is always ambivalent towards her characteristics. He cannot bleach the evidences of patriarchy from his insight even if he tries to promote mutual bonding with his wife.

The ambivalent attitude of Mr. Elliot shows the monotonous principle of patriarchal society being lingered because of his wife relevating the sense of equality and her search for freedom. Mr. Elliot does not approve his wife because he has sensed his wife increasing reverie about the right and liberation. She conceptualizes some ideas so that, “[S]he, was sick and when she was sick, she was sick as southern women are sick” (81). The repetition of the word ‘sick’ thoroughly essentializes the need of freedom of his wife by which she has become sick. Stated boldly, she also represents all ‘southern’ women who are writhing for liberation.

Hemingway’s another story "Indian Camp" motions into establish triangular relationship between the central characters’ Nick’s father, Nick and an Indian woman, An Indian woman who is going to conceive a baby. Nick and his father approach the women respectively in an ambivalent manner and static manner. The plight of a woman becomes subject of curiosity to inchoate mind of Nick, whereas to his father it is not the matter of interest. The difference in attitude shows Nick as an individual affected by a touch of blow currently advocated by feminist movement which blurs the biological discrepancies to separate the female stereotype and male rationality. So he cannot inherit his father’s orthodox and unitary male chauvinism. His father perfectly symbolizes the die heart patriarchy so that he comments on the scream of the pregnant; “But her scream are not important. I don’t hear them because they are not important” (34). It shows the legacy of patriarchy in his competence which devalues the pang of the women. On the other hand, Nick cannot profess his judgment as his father has done because “this curiosity had gone for a long time” (35). Nick has

become unsuccessful to be accepted with his father's decision, presently he cannot strongly make his judgment toward her. So he has become pendulum neither belonging to the decision of his father nor his own. Nick, a representative of the world society after 1920's, shows the reality of ambivalent attitude of men, towards women. So, she cannot represent himself as a 'father figure' who is going to dominate the pregnant woman as his father has done.

Duality in the nature of Nick enhances the story to be developed from different way. The traditional form of writing, showing inconsistency and inaccuracies of women, differs in the presence of the protagonist, Nick. Even though, to some extent, he wants to dominate the woman, suddenly he changes his opinion, descended from his father, and represents himself as an ambivalent male because, "he [is] looking away so as not to see what his father was doing" (34). Nick's mind ruminates here and there. Instead, his father's treatment to the woman becomes brutal when he shows his pejorative attitude by saying, "Damn Sqaw bitch" (34). So Nick's father performs the characteristics of a representative of a patriarchate. He does not care the plight and pain of a pregnant and postpones the treatment needed to the woman.

Not only Nick's father postpones his take-care to the woman but also tries to experiment her to detect new method of therapy and argues, "[m]ay be I'll have to operate on this lady. We will know in a little while" (34). The line demonstrates an archetypal males' effort of experimenting and consuming a female subject. The woman, for Nick's father, is no more than an object which after consuming is defile. He further says; "They are usually the worst sufferers in these little affairs" (35). The line obviously shows that Nick's father's treatment to the woman is inhuman. He characterizes the women as the worst thing having no patience to tolerate her writhe.

On the other hand, Nick is bewildered by his father's judgment about the woman and asks; "Do ladies always have such a hard time having babies?" (36). The laconic query raised by Nick shows his ambivalent attitude in the sense that he does not profess the same attitude to his father. It also presupposes that woman do not have the same so called suffering imposed upon them, while having babies. So he is different to his father's judgment towards woman. The distinction between the opinion of Nick and his father also projects the ambivalent feature of the text.

When the woman's husband commits suicide to avoid his responsibility to take care of her, Nick's father' argues that "he could not stand things" (36). This judgment implicitly justifies that the death of the man is caused by his wife's burden laden upon him Nick is convinced by his father's judgment and agrees with his father that suicide should not be committed at the cost of woman. At this point Nick changes his previous opinion and accepts himself as the instinctive son so "he felt quite sure that he would never die" (36). The sentence, by contract in Nick's opinion, shows his trust with patriarchal principle and value. The diversity in opinion of the protagonist, Nick, clearly demonstrates the text governed by ambivalent nature of male towards female. The story does not assert the static opinion of Nick while approaching the woman. At first he becomes liberal and expresses his sympathy to the pregnant woman. Later on, he accepts the credential of patriarchy and dominates the woman by professing himself as an accurate, rational and administrative individual. At the end he makes the oddly and irrational conviction of immortality in the final line.

"The End of Something" another story in *The Snows of Kilimanjaro*, brings to the mainstream of Hemingway fiction. Here too, Hemingway's male character's ambivalence is evident. In the story, something to which there is an end is teenage love: Nick goes out for fishing with his girlfriend Marjorie. Nick breaks up with her

girlfriend, that is however, no spontaneous decision as we see at the end of the story when Nick's friend Bill arrives at the camp site, wondering if Marjorie has left 'without a scene' (38). Nick has planned to end his romance, talks everything over with Bill before hand in typical teenage fashion and Marjorie is the last to know. When Nick observes that there will be a moon and Marjorie responds "I knew it" (37). He thinks this posed the threat to his masculine construction of self which has perhaps caused him to repress the memory he now attempts to assert dominance by saving: "You know everything that's the trouble. You knew you do [...] I've taught you everything. What don't you know anyway" (45). Nick here wants to bridle Marjorie with the patriarchal rein and does not want Marjorie to utter anything that he feels indigenized. Nick fumbles around for a while but eventually, even a bit brutally makes himself, clear, "Isn't love any fun? [...] I think as though everything was gone to hell inside of me. I don't know what to say" (45). Nick, on the one hand, tries to resume courtship with Marjorie but at the same time feels that the growing awareness of independent free spirited Marjorie is going to ruin his life. This issue of ambivalence is at the helm of the whole narration Nick cannot control Marjorie directly, he is also incapable to project the color of patriarchal male explicitly. We see his own pain when he says, "Oh, go away Bill ! Go away for a while" (46). The statement pontificates that Nick could not endure the freedom of Marjorie although she accompanies Nick, Nick feels ambivalent about his male ethos and he is about to ruin freedom.

Moral ambivalence is also dominant in the story. Hemingway's thinly disguised persona, Nick does not cooperate with his girlfriend in spite of her active participation, but broods with his "face in the blanket." (46). This idea implies the psychological trauma Nick undergoes and invariably means the love affair between

Nick and Marjorie is sham which lacks warmth and belonging. Thus mute acquaintance even shows the futility of heterosexual monogamy. At the end Crestfallen Nick helps her to “push the boat off” (46), even though he fumbles with her the story vividly shows the ambivalence of Nick; he praises Marjorie’s skill talent and boisterity, but on the other hand he tries to keep a distance with her by protesting her such qualities.

Hemingway, knowingly or unknowingly smells out psychological, moral and sexual ambivalence of his male characters. In “The Three Days Blow” Nick and Bill are tormented by the impending vision of future that marriage ensues nuisance. Here, Bill asserts that a person does not only marry a girl but a string of family members. It shows their moral and social ambivalence either to pursue social norms and codes of marriage. In other words, Nick and Bill are obliged to follow the social codes yet their confess that the life after marriage will be wrecked as Bill thinks:

If you’d have married her, you would have had to marry the whole family. Remember her mother [...]

‘ Nick nodded’

‘Imagine having them around the house all the time and going to Sunday dinner at their house, and having them over to dinner and her telling Marge all the time what to do and how to act. (54)

Bill gives the portentous remark about the man-woman relationship that hammers the point home. Bill advises Nick that to make love with someone is ok but one must cautious that they may rule by their fingers. This idea is clearly justified when Bill says, “But you always fall for somebody else then its all right. Fall for them but don’t let them ruin you” (54). Either to follow the laws of marriage or to live lonely is Nick and Bill’s ambivalence.

Further, Nick's conscience-stricken mind believes that nothing is irrevocable that he could always "go into town on Saturday" (56), and rejuvenate the bygone days, start all over again with Marge, we readers know better war will teach Nick that people in time cannot keep things in 'reserve'. But in "The End of Something" Nick has not learned the lesson yet. In his own adolescent way, he has sent Marge packing merely because he thinks it to be fun. More mature than Nick, we recognize that Marge is lucky to be rid of him. In this story, as in others, our sympathies are with Marge, not with Nick, an ambivalent man.

Another story among Hemingway's oeuvre "Cat in the Rain" also documents his sympathetic treatment of women. Here, again, is a young American couple apparently traveling through Italy. Because of the rain their sight seeing this particular day is postponed and they are left with the rainy day to get through. The husband settles down to read but the young woman is clearly restless, and before the story is over, gives a rather sharp focus to what is coming her dissatisfaction. Looking out the window, sees a cat crouching under one of the outdoor tables, "trying to make herself to compact that she would not dripped on" (86). Here, Hemingway deliberates the cat female. Something in the forlornness of the cat's situation stirs the woman to action, and she announces that she is going to retrieve. Though her husband makes perfunctory offer to do the chose for her. She is intent upon rescuing the cat herself. When she reaches the lobby, the hotel keeper bows to her graciously and engage in conversation about whether. 'the wife liked him" (81). Hemingway tells us, "she liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked this heavy and big hands" (87). Woman's devotion to her husband and his inconsiderate behavior deserves ample significance in the story. The woman has internalized the authority of her husband imposed upon her.

After a fruitless search for a cat, the woman returns to the lobby. When Pandrone bows her again she feels herself like a cat, “very small and tight” (88). This statement suggests that the woman has been living suffocating life who feels worthless and her value of being woman have been eclipsed. Yet at the same time very important “she had”, Hemingway observes “a momentary feeling of being supreme importance” (88). With such feeling she returns to her reading husband letting him how much she wants the poor kitty. By saying, “It is not any fun to be a poor kitty out in the rain” (88). She feels herself as a poor kitty being suppressed in the patriarchal society who relentlessly wander for salvation or freedom. As in the other stories, the woman represents the woman’s emerging female consciousness of 1920’s.

When the woman arrives, George, her husband, goes on reading desperately. The contrast between him and the hotelkeeper becoming painfully clear. George represents a stern patriarchal male who wants to limit his wife insidiously. Looking at her profile the woman asks her husband whether it would be good idea if she her hair grew out: She is tired, “of looking like a boy” (88). Woman, here, projects his forlorn emotion of her monotonous life. She wants to live independently, have right to enjoy, to situate her desire and longings on her own accord. She also represents herself as an American wife who has been trying to realize her right and freedom. But George, her husband, wants to sustain his masculine code, patriarchal norms, in a hegemonic manner, “I like the way it is [...] you look pretty darn nice” (87-88).

At is point he fluctuates in his feelings, fears about the growing awareness of independence of his wife. Here, some of the woman’s dissatisfaction with her life emerges:

“I want to pull my hair back tight and smooth and make a big knot at the back that I can feed [...] I want to have a kitty to sit on my lap and purr when I stroke her.”

“Yeah?” George said from the bed.

And I want to eat at a table with my own silver and I want candles.

And I want it to be spring and I want to brush my hair out in front of mirror and I want a kitty and I want some new clothes “oh shut up and get something to read” George said. He was reading again.” (88)

Though it is true that a young woman with her close cropped hair shows a clear preference for a traditional feminine role instead of the role she adopted (this is 1924). Hemingway’s focus is on the boorishness of the husband. George is insensitive to his wife’s deepest needs. In fact, he treats her outburst as he would that of a petulant child, he ignores her. His intricacy of character bifurcates in approaching his wife.

He shows duality of emotion; he at once assures his wife to find a cat. As he offers "I'll do it" (86) from the bed but when the wife determines to have a cat, Hemingway inculcates that "the husband went on reading, lying propped up with the two pillows at the foot of the bed [...] was not listening" (87-88). When the woman expresses her host of yearning, he gets vexed as well as intimidated. George wants to evacuate his patriarchal code by trying to subdue women by being indifferent but shows adoration on the facade. Hemingway has cat (fied) the women. At its symbolic level, the “Cat in the Rain” implies the condition of women, whose life has been pathetic due to the tradition of patriarchy that formulates the rules, etiquettes and women are compelled to abide these. The woman, in the story is hell-bent to rescue a cat which shows that the women want to get out of the hard shell of patriarchal male

dominated society. Like other stories "Cat in the Rain" also projects the ambivalence of male character.

Women, as said before hand, in Hemingway's stories, draws heart-rending impulse. In one way or the other, women are exploited in the hands of men, who think them as an object to consume and dispose. Even if they show an aura of love toward them, they smell rat in women's chastity. Nick, Hemingway's hero shows ambivalence in "A very Short Story". He is a war patient and has love with Luz. He is under anaesthetic holding tight on to himself. There are few patient and they all like Luz. Nick as he walks back along the halls, Hemingway clarifies, he "thought of Luz in his bed" (69). This statement shows that Nick is callous toward Luz, and wanted to seduce her. On the surface, he shows deep love to Luz but at the end, he spurns her by leaving her alone at Milan. The ambivalence of Nick can be vividly seen when Hemingway cites: "They wanted to get married [...] They felt as though they were married [...] Luz never gets an answer to the letter to Chicago about it" (69-70).

Unlike Nick, Luz shows deep reverence to Nick and his career. She is devoted to him, her thought about Nick is "only to get a job and be married" (69). But, Nick does not respond to her letter. Luz here manifests the women of a society where she is unable to take any action of her own accord. Despite the indifference of Nick, Luz always has high esteem toward Nick. To confess her compulsion, that she made love with the major of the Battalion she apologizes to Nick that "theirs had been only boy-and-girl affair" (69) Hemingway feels the pulse of Luz's pathetic condition and expresses his attitude.

"She was sorry and she knew he would probably not be able to understand, but might some day forgive her, and be grateful to

her...She hoped he would have a great career, and believed in him absolutely. She knew it was for the best." (69-70)

In the story, Instead of Luz, Nick should have apologized for ending their life. He assures her to marry but he does not respond to her. Moreover, ambivalence is shown in the character of major who "did not marry her in the spring or any other time" (70).

Major also projects ambivalent attitude toward Luz. He thinks Luz as merely a sexual object, and exploits her. These male character are ambivalent in a sense that they also seek accompany with females but they feel that their accompany might impinge their life. So they try to avoid then...In this instance, we also seen the implicit resistance of Luz who does not wait for Nick, through she has great esteem for him. As a whole, Nick, Luz and George triangular affair revolves on the issue of ambivalence.

In the "Soldier's Home", Krebs a soldier is at home, who had fought in the Second World War. He is at present at his home groping for a new job to start life anew. In this story, Krebs inculcates how he had been trained, how he learned to make relationship with girls, and Labyrinth of ideas that "he tries (s) to keep his life from being complicated" (78). He is deterred to make relationship with girls. His paroxysm of denial as well as acceptance of girls can be better understood as Hemingway writes:

There were so many good looking young girls. Most of them had their hair cut short. He liked to look at them from the front porch as they walked on the other side of the street. He liked their stockings and flat shoes [...] He did not like them when he saw them in Greek's ice-cream parlor. He did not want them themselves really. They were complicated. There was something else. Vaguely he wanted a girl but

did not want to have to work to get her. He would have liked to have a girl but he did not want to have to spend a long time getting her. (73)

This statement clarifies the duality of Krebs's attitude. He feels that nature of girls is mysterious, intricate, avoids them as the sometime wants them. The use of word 'Vaguely' shows that he does not pay attention or think about them. As the present researcher has already dealt, on the issue of the bifurcation of (Mary/ Eve) images, Krebs's ambivalence is based on the similar assumption. He on the one hand needs a girl but on the other hand he does not want to lavish his time to get her. He feels that, to engage with girls is to get into politics and intrigue, which were all lies that ushers consequences.

Hemingway hits directly on the bulls eye of characters psychological state. He alludes an instance when Krebs's friend finds girls for his needfulness. Hemingway says, "he boasted how girls meant nothing to him, then a fellow boasted that he could not get along without girls, that he had to have them all the time, that he could not go to sleep without them" (74). Krebs learns all that in the army. Krebs feels that sooner or later, one always have a girl, but one should not be so obsessive. Krebs's visceral cognizance of girl is admixed with veneration and disdain. Krebs's ambivalence springs from his assumption that "the world they were in was not the world he was in" (74). Krebs recapitulates that women or girls are not worth. He feels that the girls are superior to him and are such a nice patterns, but he implicitly hanker for them. The girls' boisterous nature sets Krebs to decide whether to avoid or accept them.

Krebs ambivalence towards women is further actuated argument. She thinks that men are fragile in spite of their physical strength as she asserts: "I know new weak men are. I know what your own dear grandfather, my own father [...] I have prayed for you" (77). Being the member of a patriarchal society he shows similar

male characteristics. He thinks that women should pray for them, subordinate to them. As it is mentioned in the story that, Krebs inherits the feature of his male ancestors.

Hemingway's delineation of characters in this story rest upon the society where women have started questioning their sexuality that society has constructed especially in the early twentieth century. It was the early twentieth century, when the flambeau was raised by the feminist for freedom and equality. As a consequence, due to the resistance and intense subordination male could not project the legacy of patriarchy as before, rather they treated females in ambivalent manner. In a nutshell, Hemingway's text scrupulously winnows the male's ambivalent attitude towards females. It shows that due to the ambivalent manner, the relationship between male and female ends in acrimony.

IV: Conclusion

The way of representation of women in Hemingway's short stories clearly shows the ambivalent approach of male towards female. Most of the male characters in these short stories project the feature of decision and indecision towards the female. It is because in the early twentieth century the feminist movement was at apotheosis, due to the deafening voice of feminist, males could not inherit the simulacrum of patriarchy that used to be. As such, male writers could not suppress females entirely nor they have shown their representation of female in stereotypical manner.

When we analyze any text we must give observance to its historicity or context, and Hemingway's short stories are no exception to his idea. His male characters cannot approach the females in a traditional way rather they are dubious while approaching them. Their ambivalence is not the outcome of their own characteristics but the consequence of the resistance enraged by the feminists in the early twentieth century which Hemingway delineated.

In Hemingway's story collection *The Snows of Kilimanjaro*, the ambivalence of male character is evident. In the title story Harry describes Helen as the kindly caretaker and destroyer of his talent. On the one hand, he considers that Helen's money has deprived him of life and his creativity. Symbol of his destruction of his destruction and corruption of his artistic integrity but the concomitantly accuses himself consciously that he is the only one responsible for the destruction of his talent by worshipping a false god: money and luxury. Harry calls her a bitch, he knows the end is near and ineluctable feeling of ruin and defeat makes him suffer, and he becomes aggressive and realizes that the fault is Helen's money. But later, Harry's hostility abandons, becomes indignant with pinning to understand himself. His

ambivalent attitude can be well understood when he calls Helen a bitch, fool, a whore but he again admits that she remains physically interesting and desirable.

"The Indian Camp" also coheres with the ambivalence of the male characters. In this story, Nick, Hemingway's thinly disguised persona, becomes curious to know about the Caesarean section done by his father to the Indian woman who is going to have a baby. He casts a fusillade of questions regarding the operation which shows that Nick is unable to embody the values of patriarchy of his father. The doctor's inattention to the woman's emotional distress, to anything but the technical problem of performing the operation under such conditions frequently provokes strong negative reactions to Nick. He feels how the doctor's professional behaviour manifests narrowly patriarchal ideas of virility. Nick, here, shows inclination towards women's suffering, and as a boy stirred by feminist movement initiated from the 1920s and 1930s. But later, he emphatically asserts that he will never die, which demonstrates that Nick will never sacrifice his life at the loss of the woman. He again guises with the garb of patriarchy. Thus, the caesarean section of Indian women sets Nick to oscillate in his opinion between patriarchy and male-female equality.

In "The Cat in the Rain" reiterates the same emotion of ambivalence of Hemingway's protagonist George, toward his wife who wants to rescue a cat from an afternoon rain storm. Hemingway replaces the buoyant sense of freedom and unity with the atmosphere of entrapment and alienation that serves for the emotional isolation of the American wife due to the ambivalent attitude of her husband. In the story, George cannot maintain the relationship with his wife in traditional manner nor he lets her to pursue her life on her own behalf. George becomes indifferent to her deepest needs. Although he assures her to help in finding the cat, he becomes indolent and goes on reading. He shows his ambivalence when his wife whines about her

numerous desires, George warns her but he again admits that he always loved her. Though he cannot manifest his patriarchal values upon his wife directly, he tries to maintain it by being indifferent. In broad sense, it reflects males attitude towards women's movement germinated from 1920s and 30s.

On the other hand he tries to manipulate her by repudiating her inner desires. This duality of nature of the husband sprawls all over the story which virtually creates the relationship of sham between husband and wife. "Mr. and Mrs. Elliot" is a story in which Mr. Elliot persists the similar ambivalent attitude toward his wife, George feels that their marriage was accident without any preliminary arrangement. Mr. Elliot approaches his wife in suspense. On the one hand he doubts his wife's faithfulness, and at the same time he shows his sympathy.

Above all, the representation of ambivalence of the male characters is at the helm of Hemingway's short stories. The approaching of male characters towards females in dual manner has made the text the property of ambivalence. The text, invariably shows the world of early twentieth century, the time when women's movement was at apogee, due to the resistance on sexuality and other construct, led male characters to behave in ambivalent way, which Hemingway has meticulously delineated.

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