

UNIVERSIDAD DE CHILE
Facultad de Filosofía y Humanidades
Departamento de Lingüística

**THE NEW WOMAN DISGUISE AND THE
PRICE TO PAY IN THE SUN ALSO RISES
AND A FAREWELL TO ARMS.**

Tesis para optar al grado académico de Licenciada en Lengua y Literatura Inglesas

AUTORA:

Tatiana Leiva Merino

PROFESOR GUIA: Andrés Ferrada Aguilar

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INTRODUCTION

Up to 19th century, the woman in literature almost did exist, neither as a writer, nor as a character. The concept of womanhood was often understood as the functions a woman could perform indoors and no male writer seemed to be interested nor had any intention to include woman to his male-ruled society, perpetuating in fiction the political, economic, and cultural exclusion woman had to endure in early stages of history. As time went by, however, the issue of woman and its inclusion in fiction had led 20th century feminist oriented critics to discuss and vindicate woman's role in the literary sphere, being the feminist literature the one providing more significant, fresher, and innovative interpretations for the literary texts about women, written by women, as well as by men in earlier centuries.

The attempts to vindicate woman's rights, however, have begun earlier when writers such as Charlotte and Emily Brontë, Jane Austen, Kate Chopin, and Emily Dickinson emerged as the first voices echoing the exclusion of women from education, economy, and culture. Nevertheless, the development of a (re) defined woman still showed how influential was the man's presence in the (re) shaping of the womanhood, triggering new responses coming from gender studies that attempted to undermine the traditional woman category and the binary concepts of man and woman governing people's bodies and practices, and which extended the different types of discrimination endured by woman during those times.

It is in the 20th century though, that feminist writers began to explore in depth the role of woman in fiction, both as a writer and as a fictive character.¹ A new light was shed on literary studies due to the feminist studies that urgently needed to (re) define the role of woman in literature and to whom domesticity, sexual exploitation, and powerlessness have been institutionalized as the grounds for her identity. As a consequence, feminist studies became of the utmost importance in the analysis of literary works written in the different periods of the Anglo-Saxon literary tradition. However, it is not until the early 20th century that the Modernist Movement (1915-1945) set a new approach for understanding gender that contributed to the broadening of possibilities for a woman to be included and include herself in fiction. Therefore, writers began to experiment with the inclusion of new alternatives for expressing and realizing gendered identities (homosexuality, lesbianism, bisexuality, and androgyny), besides the portrayal of what shaded the image of the repressed Victorian woman, that is, the emergence of a new woman and whose presence both in reality and fiction, offered a (re) distribution of cultural, political, and economic power which expressed one of the most evident and important consequences left by World War I.

The representation of the New Woman and the wounded man symbolized the impact of the Great War on the literary field which Modernists approached from the different perspectives. However, Ernest Hemingway was probably the author who most devoted to the examination of this issue, becoming one of the most distinguishable driving forces in his narrative. Gender-crisis offered his males and females a new scope for realizing themselves which simultaneously provided literary feminist studies the opportunity to explore in depth the innovative and thought-provoking representation of the woman in Hemingway's novels.

¹ Woolf, Virginia: *A Room of One's Own And Three Guineas* New York, Oxford, 1998. pp. xiii.

The inclusion of gender studies into the literary field, therefore, allows the text to be (re) signified from multi-disciplinary concepts that provide the text multiple and diverse readings contributing to expand its interpretation possibilities. For this reason I considered meaningful to include this approach in the analysis of Ernest Hemingway's two most important novels, namely, The Sun Also Rises and A Farewell to Arms, concentrating on the problematization roused by the representation of the new woman offered in the portrayals of the two female protagonists, Brett Ashley and Catherine Barkley.

A thoroughly examination will disclose Hemingway's conflict for (re) defining gender boundaries, expressed in his novels through gender-crossing embodied in Brett Ashley and Catherine Barkley. On account of this, the present analysis will seek to prove how the New Woman disguise empowers Hemingway's females to threaten Jake Barnes and Frederic Henry's quest for identity and undermine the patriarchal power by negotiating their gendered identity, therefore, dismantling –by performing the phallic role during the intercourse, and by rejecting marriage and motherhood- the arbitrary practices imposed upon woman and which for centuries have institutionalized her womanliness². However, the new woman disguise does not succeed in the vindication of woman's rights, regarding especially the (re) distribution of power, since Hemingway's new woman remains culturally-impooverished, economically male-dependent, and politically silenced. Brett and Catherine's sexual dysentery, though, is enough to undermine Hemingway's quest for the authentic manhood, leading both women to see in self-abandonment and death the only means to negotiate their alternative womanhood which unfortunately imply a price to be paid for challenging the biological trap.

Therefore, the present graduation project research seeks to broaden the readings and further interpretations future readers may provide The Sun Also Rises and A Farewell to Arms in order to (re) signify them, mainly under the present reading that considers and develops the concepts of new woman and punishment. I hope members of the academic community feel inspired and encouraged to continue the discussion on the role of woman in the novels by Ernest Hemingway that until today generate great debate regarding the author's intention involved in the fictionalization of woman. I certainly expect this examination contributes to the development of further multidisciplinary studies that complement the interpretations provided in this graduation project.

² In several of the essays supporting the present investigation, the concept of womanliness is defined as the cultural, political, economic, and sexual practices performed by woman, such as chastity, passivity, marriage, and childbirth and which turn them into human and more womanly individuals. However, Ernest Hemingway's narrative proposes a new scope for the woman to realize herself, and by empowering her, she is now able to negotiate all these gendered practices, so the reader often encounters a masculinized woman who rejects womanliness expressed in marriage and motherhood. Moreover, the issue of the unisex haircut becomes a relevant issue revealing the gender trouble present in Hemingway's literary works. For more information, see Kennedy, J. Gerald: Hemingway's Gender Trouble. In *American Literature*, Vol. 3 (2). 1991, pp. 187-207.

AN EARLY FEMINIST READING OF THE HISTORY OF WOMEN AND FICTION

Located within the Modernist period (1915 - 1945) the British Feminist writer Virginia Woolf published in 1929 her feminist essay called *A Room of One's Own* which sought to analyze the various issues affecting women in reality, as well as the relation between women and fiction. Her examination includes the political, cultural, and economic restrictions framing the participation of women in the public arena.

Her essay traces the history of women and literature very peculiarly. She imagines herself being at the University of Oxbridge where she has gone to find literature about women, if not written by them. As for Virginia Woolf, the complexity of being a woman had hardly ever been grasped by male authors who dared to portray a deceptive picture of what a woman was supposed to be earlier in history.

***'When you ask me to speak about women and fiction I sat down on the banks of a river and began to wonder what the words meant. They might mean simply a few remarks about Fanny Burney; a few more about Jane Austen; a tribute to the Brontës and a sketch of Haworth Parsonage under snow; some witticisms if possible about Miss Mitford; a respectful allusion to George Eliot; a reference to Mrs. Gaskell and one would have done. But at second sight the words seemed not so simple. The title women and fiction might have meant to mean, women and what they are like, or it might mean women and the fiction that they write; or it might mean women and the fiction that is written about them; or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light.'* (Woolf, 3)**

As she points out, women and fiction seem to exclude each other. No real representation of woman has ever been portrayed, for Woolf it becomes complex to determine when and how a woman has been actually seen in a piece of literary work. Furthermore, she ponders about what might be the instances giving room to that existence, and if any, she stresses the fact that historically and culturally, women have been represented through violence and destructiveness.

To illustrate this point, Woolf goes deep into her examination of the illusory concept of women traced by the male hand. Shaped as lovely passive, uneducated, and humiliated, Woolf evokes the fate of Judith Shakespeare, William's imaginary sister whose poetic skills competed with those of his brother, who in an alliance with the patriarchal power, manages to force Judith to exile herself. In her search for a destiny, she wants to become an actress, but for the Elizabethan period, women were not allowed on the stage; instead, men faked them with masks and dresses. Judith encounters herself with a child, and as no light is seen at the end of the tunnel, the nearest glint is embodied in death. Genius women could not exist, and have never existed, is what the man's biased story may tell us, and what Virginia Woolf aims to overcome by denouncing the unequal conditions constraining women's existence.

On account of the vast number of literary works written about women, Virginia Woolf sees in death the possible fate attached to the rebel woman who attempts to challenge the patriarchal authority. In her revision of the history of women and fiction, Virginia Woolf asserts **'Not being a historian, one might go even further and say that women have burnt like bacons in all the works of all the poets from the beginning of time – Clytemnestra, Antigone, Cleopatra, Lady Macbeth, Phèdre, Cressida, Rosalind, Desdemona, the Duchess of Malfi, among the dramatists; then among the prose writers: Millamant, Clarissa, Becky Sharp, Anna Karenina, Emma Bovary, Madame de Guermantes- the names flock to mind, not do they recall women 'lacking in personality and character'. Indeed, if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as a man, some think even greater. But this is woman in fiction.'** (Woolf, 55)

Again, Virginia Woolf's close revision of some of the most important literary works of history reveals that there is no broadening in the possibilities for a woman to mean in fiction. Even when the woman suggests to be empowered with autonomy, inevitably her days are numbered. Any attempt to subvert the masculine power will position her in the middle on the scaffold already sentenced to die. And if the tailless cat wants to survive in the Isle of Man³, she must accept marriage as the ultimate freeing instance accessible for her. At this point, Woolf turns her observation to the lack of literary tradition supporting the female writers trying to frame the borders of women's territory. As it is, writers such as the Brontë sisters and Jane Austen stand as the most outstanding exponents of the early feminine literary tradition. Although they apparently encouraged the birth of the new woman embodied in a much more masculinized version and who recognize in femininity the impoverishment of the self; they found in education and rationality the means to obtain their freedom. However, these *heroines* failed to accomplish such a victorious (re) definition of the female identity. On the contrary, one can disclose from this reading that the (re) definition of women must necessarily be done under the scope offered by masculinity turning into an inadequate gendered representation that recent feminist theory has pointed at as the main conflict leading the discussions concerning gender definition and gender regulation.⁴

Woolf's interest in the significance of the woman's inclusion in literature, especially in fiction, inspired the present graduation project research to concentrate its analysis on the representations of Brett Ashley and Catherine Barkley in The Sun Also Rises and A Farewell to Arms, respectively. Hemingway's new woman concept mirrors the resulting picture that Virginia Woolf discloses on account of the several literary works written about women who tried to subvert patriarchal authority. However, the corpus of the following investigation focuses on the representation of the new woman within the framework of the Modernist period whose historical background serves to contextualize and understand such conception, providing thus a more objective and meaningful interpretation for the novels.

³ In the first chapter of her essay, the metaphor of the tailless cat in the Isle of Man serves to Virginia Woolf to portray the current situation of being a woman in a male-dominated world. In the difference that the tail makes, Virginia points at the importance for women to gain room in society; poverty may be overcome if the woman manages to find safety in education, prosperity in financial independence. For more information, see Woolf, Virginia: A Room of One's Own And Three Guineas. New York, Oxford, 1929. pp.16.

⁴ Butler, Judith: Gender Regulations. In La Ventana (23). Routledge, 2005. pp. 8-35.

THEORETICAL AND CRITICAL PERSPECTIVES

For the development of the present graduation project research, it was necessary the inclusion of theories that supported the analysis of the main ideas discussed in the present investigation, and which I hope, will contribute to the broadening of the studies on the representation of the new woman in Hemingway's novels, especially, The Sun Also Rises and A Farewell to Arms.

First of all, I coined the concept of New Woman⁵ from the Feminist approach of Kathleen Canning who in Gender History in Practice. Historical Perspectives on Bodies, Class, and Citizenship provides a comprehensive examination of the different stages of the Feminist Movement and the development of Gender Studies which I included in the present analysis as it contextualizes the evolution of the role of women in history, especially in the post war period. By defining gender as socially constructed, one can disclose that the notion of woman depends on various factors that she points out are race, age, social class, and sexuality. It means that gender difference is not biologically constituted, but shaped by external influences.⁶

The New Woman concept, therefore, encompasses the multiple experiences lived by women during the post-war period which turned out into the dissolution of gender boundaries between men and woman as the result of the (re) organization of society after the war. As the man returned from the front wounded and disempowered, the woman was forced to fill the gaps left by him, and frequently, was sent to the front to serve military tasks which in consequence alienated her identity in a camouflage disguise, as in the front all were enemies or allies. After they had survived the war, however, they found themselves without sexes (Canning, 46)

The emergence of the New Woman though, rather than representing the feminine representation the Feminist project has fought for, it broadened the complexity in the definitions of the concept of gender. So far, Feminists –from the second wave- agreed in the fact that gender was actually a social construction that may present alternative versions of the same. As a consequence, we can disclose that the New Woman may correspond to an alternative performance of womanhood. This, however, roused criticism regarding the excessive masculinization of women as the result of their quest for political, economic, and sexual liberation. Instead, the New Woman representation did not mean equality, but the mistaken performance of such liberation which led to the consolidation of the 'damned

⁵ The concept of New Woman is also coined by Peter Childs in his essay on Modernism. In it, he lists the consequences left by the war, such as the new woman who is taken and developed by Modernist writers. For more information, see Childs, Peter. Modernism. London, Routledge, 2000, pp. 14.

⁶ The concept of gender as a social construction is also discussed by feminist authors, such as Linda McDowell, and Stevi Jackson and Sue Scott whose works revise the history of gender and woman. For further information, see McDowell, Linda. Gender, Identity and Place. Understanding Feminist Geographies. Madrid, Ediciones Cátedra, 2000. pp. 19-31. Jackson, Stevi. And Scott, Sue. Feminism and Sexuality. A Reader. New York, Columbia University Press, 1996. pp. 2.

bitch' (Jackson & Scott, 5) that up to this point, seems to rule the fictionalization of the woman in Hemingway's narrative.

On the light of this consequence, the present graduation project research considered of enormously significance the inclusion of the feminist oriented literary examination of Leslie Fiedler's essay Men Without Woman which mirrors the observations present in Virginia Woolf's A Room of One's Own regarding the unfair treatment given to woman in fiction, but contextualizing such propositions in the Hemingway's portrayal of woman. Likewise Woolf, Fiedler problematizes the controlling-force in the fictionalization of woman -that is, gender crisis- arguing that, in spite of the fact that the Hemingway's woman did cross gender boundaries, the result of such attempt did not bring her any good. On the contrary, she concludes that implicitly, the subversion of patriarchal authority attached to woman the acceptance of a disgraceful fate, usually expressed in death or the image of the bitch (Fiedler, 88). Moreover, she argues that for Hemingway, the only possible identity for a woman to exist in his male-imaginary world was that of the bitch which she affirms, becomes the failure of her woman's sexual liberation. Rather than freeing herself from the phallic dominance, she yields under it, and even worse, tries to imitate it. (Fiedler, 89)

The inclusion of the notions presented before allows us, thus, to visualize Hemingway's New Woman representation as part of the consequences left by World War I in the social sphere (re) framing thus, the borders distinguishing one sexual territory from another, (re) conceptualizing consequently the notion of gendered identity, which in Hemingway's woman is expressed through the image of the bitch.

The criticism roused by these propositions led us to include in the present graduation project research two perspectives that, on the light in the present analysis, will contribute to the understanding of the significance of the development of the New Woman concept in The Sun Also Rises and A Farewell to Arms, and how it (re) signifies the meanings contained in the two novels, and (re) formulates the initial intention the author may have had when writing his two works.

Friedrich Nietzsche and Judith Butler's approach, although they come from different disciplines both offer significant views that will provide more complex and meaningful readings stimulating readers' interpretations in order to (re) signify the texts previously mentioned.

On Truth and Lie in an Extra Moral Friedrich Nietzsche claims that the different representations of the human identity correspond to metaphors and illusions poetically and rhetorically created that allow humans to survive in an imaginary world whose forms and contents are grounded in lies that human have institutionalized as truth (Nietzsche, 53). For Nietzsche, any relation established between the object and the subject lacks of empirical facts proving the reliability and authenticity of such relation, sustaining it on concepts and categories that organize and distribute what is perceived. 'What is truth, then? Metaphors, metonymies...the accumulation of human relations conveyed poetically and rhetorically, and which later are considered as real and undeniable.' (Nietzsche, 25).

The previous assumption led Nietzsche to examine the reasons forcing individuals to reduce subjects and objects perceived in reality to linguistic signs that do not necessarily signify what they are supposed to be signified. By providing arbitrary definitions, the next stage individuals carry out is the classification of those subjects and objects into categories that cannot alter hierarchical order nor cross category boundaries.

Nietzsche's statement can be contextualized under the light of the feminist approach represented by Judith Butler, one of the most important theorists of the new feminist

analysis. Influenced by the post-structural and post-colonial theories, Butler transcended the problematization of gender set by the second feminist wave (1960) (re) theorizing the fixed and stable gendered identity which was now dismantled under the influence of the deconstructive feminism. Butler affirms that gendered individuals are the result of the gendered behavior institutionalized through gender regulations (McDowell, 43). In Gender Regulations, in fact, Judith Butler focuses the discussion on the lack of empirical facts sustaining the relation of woman and man with their correspondent definitions and gendered practices (Butler, 9) and (re) defines gender no longer as a social construction, but as 'the norm by which the production and normalization of what is feminine and masculine take place.' (Butler, 11) However, Butler suggests that gender can also become 'the norm by which the binary female and male can be deconstructed.' (Butler, 12). From this assumption, Butler determines that gender cannot encompass the notions of masculinity and femininity only, but the inclusion of alternative regulated practices is urgent for the broadening of the same. Besides, such alternative practices that are 'abnormal' are still defined in relation to the norm.

From the propositions presented above by Nietzsche and by Butler, we can disclose the following aspects that will contribute to the understanding and interpretation of the New Woman disguise embodied in Brett Ashley and Catherine Barkley.

Beginning from the assumption that for Nietzsche, human identity is made up of a lie represented through metaphors and illusions, we can understand the new woman concept as an illusion or disguise that the post war woman self-imposes in order to exist and compete with the masculine identity. Her identity is regulated by gender (the norm) and therefore, the idealized norm is reconstructed. However, such regulations seem to limit the norm which is expressed in the fact that the new woman is positioned 'out of the norm' as her identity embodies features of men and women. In order to make connections, in Brett Ashley and Catherine Barkley we can distinguish these two notions: their illusive new womanhood is expressed in the sexual and political subversive practices carried out in The Sun Also Rises and A Farewell to Arms such as phallic dominance or refusal of marriage and motherhood. These alternative practices are, in fact the conditions shaping these two females' identity which is regulated by the norm (the gender) and supposedly positioning Brett and Catherine as alternative exponents of womanhood.

Finally, I included as a third approach Stanley Fish's Reader Response as to broaden the scope for the interpretations of the new woman in Hemingway's The Sun Also Rises and A Farewell to Arms. Mainly, Stanley Fish's theory affirms that for a text to be understood and interpreted, the reader community must have some previous knowledge on the text in order to provide a relatively common reading. In order to signify the *Hemingway* text, the *Hemingway* reader must account for the set of meanings emerging from his knowledge about both the text and the author. Just then, the reading process will be successfully carried out, as for Fish, the reading process is the communion of both the reader's meanings and the text's which (re) signify the text's original meaning.

For Fish, the *informed reader* is 'anyone who is a competent speaker of the language, is in full possession of the 'semantic knowledge' that a mature ...listener brings to his task of comprehension', and has literary competence.' (Fish, 130) Thus, the informed reader must be able to interact with the text as if he had a dialogue from which he will extract the meanings contained in the text, which in turn, will be subjected to the reader's own meanings coming from his knowledge on both the text and the author.

The contribution made by the reader community to the text must be then the construction of its meaning which for Fish, should constitute more or less in agreement,

the same interpretation. Consider, for example, the multiple and diverse readings made of Hemingway's texts, such as *The Sun Also Rises*: most of the interpretations provided by the reader community point at, more or less, the same meaning, that is, Jake's travel from Paris to Pamplona representing his own inner voyage in order to reclaim his lost manhood by testing his codes with the other manhood exponents, Pedro Romero and Robert Cohn.⁷

Finally, the inclusion of Fish's reader response will contribute to the interpretation of the new woman disguise as one of the meanings elicited from the dialogue between the reader and the text. In conformity to the biographical and historical facts, the present graduation project research aims to empower the metaphor of the disguise which, in agreement with other interpretations⁸ positions the bitch as the representation for the new woman notion.

⁷ See Spilka, Mark. *The Death of Love in the Sun Also Rises*. In: Weeks, Robert P., *Hemingway A Collection of Critical Essays*. New York, Prentice Hall, 1962. pp. 127-138. See Rovit, Earl. *Ernest Hemingway*. Bs.As., Compañía General Fabril Editora, S.A., 1971. pp. 197-217. See Onderdonk, Todd. *Bitched: Feminization, Identity, and the Hemingwayesque in The Sun Also Rises*. In *Twentieth-Century Literature*, Vol. 52 (1) 2006. pp. 61-91.

⁸ See Fiedler, Leslie. *Men Without Woman*. In Weeks, Robert P., *Hemingway A Collection of Critical Essays*. New York, Prentice Hall, 1962. pp. 86-92.

ON ERNEST HEMINGWAY

The present graduation project research is based on the Modernist writer Ernest Miller Hemingway, born in July 21st 1899, Oak Park, Illinois, died in July 2nd 1961. Son of Clarence Hemingway, and Grace Hall Hemingway, became one of the most important exponents of the American literary tradition.

Ernest Hemingway worked as a journalist and war correspondent. In 1922 he moved to Paris where he met Gertrude Stein and Ezra Pound who became his major influences. Though writing was essential part of his job, Stein and Pound encouraged Hemingway to improve his narrative skills whose prolific development throughout his novels became one of the most significant contributions made by Hemingway to the 20th century literary tradition: the 'Iceberg Theory'. His radical and new use of language was limited to the necessary words only. 'Prose, he once said, is not interior decoration but architecture, and the Baroque is over.' (Weeks, 1). In conformity to the statement above, his 'Iceberg Theory' is defined as it follows: *'The dignity of an iceberg is due to only one-eighth of it being above water. Dignity seems strange as an attribute of an iceberg, suggesting that Hemingway is less concerned with writing about external realities than inner ones –especially those unruly things, emotions.'* (Onderdonk, 75)

His major themes often involved the instability of the human existence, the relation between the individual and the world, death, and pain which he worked on most of his novels. His imagery offers the portrayal wounded men struggling to (re) define their manhood and a women whose domineering personality and androgynous sexuality was seen as an obstacle for the accomplishment of such quest. Hemingway's imagery offers a world without values or codes where his characters do not have ideologies or residence, echoing the principles shaping the Lost Generation⁹ which he belonged to, and extended to his fiction.

⁹ The concept of the Lost Generation was coined by Gertrude Stein who defined with those terms the disillusionment and hopelessness characterizing the post war society (1920). For further information, see Rovit, Earl. Ernest Hemingway. Bs.As., Compañía General Fabril Editora, S.A. , 1971. pp. 28.

THE NEW WOMAN

In The Sun Also Rises and A Farewell to Arms as discussed previously, Brett Ashley and Catherine Barkley embody the image of the New Woman, concept that was coined by historians to refer to the one of the most evident consequences left by World War I and which transformed the boundaries limiting the territories inhabited by people, especially woman who projected in gender crisis her aim to broaden the spheres of participation which has been restricted to domesticity, marriage, motherhood, and sexual servitude.

The postwar reconstructed woman thus, experienced the transformation of her identity by being included in the social and economic arena since she became part of labor force, moving from house to the front, her new workplace. The rupture produced by this transformation is significantly fueled by the sexual liberation she was able to experience.

The New Woman, therefore, includes the image of the renewed working woman and the *garçonne* that 'in some renderings threateningly androgynous, in others glamorous and sexually alluring- became the marker of this gender crisis, especially when read against the iconography of postwar masculinity, from the war invalids and broken beggars to the lady killers and *Lustmörder* in the work of female visual artists.' (Canning, 47)

Echoing the Feminist perspective, by all means the New Woman representation becomes an alternative form (re) constituting the norm by which sexed identities are regulated. Judith Butler's Gender Regulations in fact, argues the individual –concentrating on woman- is culturally conditioned by the norm regulations. Butler thus, sees in the gender the norm shaping sexed identities. Differing from the definition of gender provided by the second feminist wave theorists, gender is no longer as the identity resulting from the social interactions determined by race, age, social class, and sexuality, Butler defines gender as 'the mechanism by which the notions of masculinity and femininity are produced and normalized.' (Butler, 11).

Nevertheless, Butler's approach sees in these two notions the restrictions affecting the norm which will now consider the alternative productions and realizations of the norm as 'abnormal' or 'deviated forms' of the it which are still defined under the regulations established by the norm (the binary of man and woman). This means that the alternative versions of womanhood, which we distinguish in the womanhood representations embodied in Brett Ashley and Catherine Barkley. As for Butler, to be out of the norm means to continue being defined in relation to it.

However, Brett Ashley and Catherine Barkley's alternative womanhood clashes with the norm regulating their practices as they are visualized as masculine versions of womanhood, their transgression is seen as the expansion of the norm (gender) which, as we can conclude, offers the possibility for the emerging of a new norm -the androgynous- that inevitably, Butler concludes cannot be regulated without the pre-conceived norm. Therefore, the regulations that aim to restrict certain sexual practices to definite norms will continue to condition individuals under certain parameters that simultaneously transgressed the norm. (Butler, 35)

As Butler's aim is to dismantle the binary by broadening the norm -defined as a means and not as a result, as suggested by feminists theorists from the 60's- we can relate her main

ideas to Friedrich Nietzsche's questioning of the validity of the concepts and categories the man had imposed as true.

On Truth and Lie in an Extra Moral Sense, Nietzsche affirms that the relation object-image-label depends on arbitrariness; 'The relation between the subject and the object lacks causality and accuracy. On the contrary, it expresses the abusive necessity of transforming objects into a language that certainly, does not necessarily best represent the object.' (Nietzsche, 10) that is, the agreement between members of a community in order to name and therefore, define why an object is so. However, he adds, this arbitrary relation is based on unsustainable grounds that do not provide arguments for to think that the existing relation between the object and its image is truly reliable. Be it so, Nietzsche affirms that the man represented sustained the lie of the relation between object and image in 'metaphors, analogies, and models.' (Nietzsche, 10)

Taking this premise as our starting point, the concept of gender can be now understood as an illusion that classifies individuals into categories such as man and woman. Consequently, the members of each category see a reduction of their possibilities to both express their sexuality and control their body, and if they decide to switch any of the properties making up the category, they automatically become dissidents.

The New Woman image thus turns to be an illusive representation that seeks to dismantle the arbitrariness of the binary category. Brett Ashley and Catherine Barkley see in this new representation the disguise needed to compete with manhood dominance in the social, cultural, political, and sexual spheres.

Nonetheless, a close examination to The Sun Also Rises and A Farewell to Arms will disclose that the new woman disguise in Brett Ashley and Catherine Barkley equals what Leslie Fiedler calls 'the Anglo-Saxon Bitch' (Fiedler, 88) as the only possible role for a woman to interpret by Hemingway's females.

From this approach, it is suggested that Hemingway's woman instead of being a bitch, transforms into a heroine. Consequently, a thoroughly examination of the new woman in Hemingway's Brett Ashley and Catherine Barkley will reveal that the disguise fails in transgressing the borders denied.

Therefore, new woman disguise can be analyzed in terms of the practices undermining manhood and which, the following reading discloses, are identified in androgynous sexual practices, the rejection of marriage and motherhood. By this assumption, I propose that Brett Ashley and Catherine Barkley's gender self-regulation threatens to the (re) definition of masculinity and the perpetuation of the patriarchal authority. A final revision of the two novels will unveil that Hemingway's woman sees in self-abandonment and death the only possible practices available for them in order to exist and which, simultaneously, dismantle -temporarily- the notion of manhood aimed by Hemingway's man.

Androgynous practices

Hemingway's novels, undeniably, show the author's anxiety about the issue of being trapped biologically. His woman is usually depicted as an extremely attractive and seductive female who bewitches the lieutenant or the expatriate. Her personality often shades that of a man, which has led critics to define her as the 'bitch' who morally castrates the physically wounded male. Portrayed as sensualist and worldly, the woman in Hemingway performs ambiguous

sexual practices understood as her attempt to cross gender boundaries and dismantle therefore the arbitrary definition of femininity.

In his analysis of Hemingway's gender trouble, J. Gerald Kennedy explores the American author's fixation with the unisex haircut which for him, represented rigorously 'the unstable terrain of sexual ambivalence, exposing the multiple forms of desire and the seemingly arbitrary of gender.' (Kennedy, 191)

The characterization of Brett Ashley and Catherine Barkley reveals that in order to survive in the man-ruled world, they require a camouflage disguise that often blurs their femininity and nearly approximates masculinity, and it best represented by vagueness (Fantina, 94).

Brett Ashley's camouflage is depicted in the beginning chapter of *The Sun Also Rises*. Jake characterizes Brett as a rather ambiguous woman whose physical appearance marked by her boyish bobcut and the context where she is set -she is accompanied by a group of homosexuals- shapes Brett's gendered identity.

“Brett was damned good-looking. She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy’s. She started all that. She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey.” (Hemingway, 18)

The issue of short haircut becomes a determining aspect in the fictionalization of Hemingway's females through which his woman reveals the author's anxiety about the definition of gender by establishing the properties a man and a woman must have in order to accomplish the authentic gendered model.

Brett's ambiguity becomes evident in the scene where she and Jake are together in his room where she makes clear her subversive androgynous sexual behavior. In the performance of the intercourse with Barnes, the critic Richard Fantina¹⁰ affirms that she manages to execute the phallic role, becoming thus a sexually dominating woman.

‘She was gone out of the room. I lay face down on the bed. I was having a bad time. I heard them talking but I did not listen. Brett came in and sat on the bed. “Poor old darling,” she stroked my head. “What did you say to him?” I was lying with my face away from her. I did not want to see her. “Sent him for champagne. He loves to go for champagne.” Then later: “Do you feel better, darling? Is the head any better? “It’s better.” “Lie quiet. He’s gone to the other side of town.” “Couldn’t we live together, Brett? Couldn’t we just live together?” “I don’t think so. I’d just tromper you with everybody. You couldn’t stand it.”’ (Hemingway, 44)

He suggests that Brett and Jake managed to consummate their relation, despite Jake's unmanly condition. The consummation, however, varies from oral sex until anal penetration (Fantina, 93) which illustrates the various manners Brett may have used to satisfy Barnes' sexual desires. Barnes' position 'face down away from her' evokes the image of the suffering woman who is dominated by a man, empowering therefore the picture of the dominating woman and the feminized men.

Similarly, Catherine Barkley in *A Farewell to Arms* reveals her ambiguous tendencies through the issue of the unisex haircut. Her relation with Frederic Henry is completely stable

¹⁰ Fantina, Richard. 'Hemingway's Masochism, Sodomy, and the Dominant Woman', In *The Hemingway Review*, Vol. 23 (1), 2003. pp. 84-105.

if compared to Brett Ashley's sexual emancipation, but whose discourse also subverts the binary opposition separating what is masculine and what is feminine.

Her rational conception of love "*Please, let's not lie when we don't have to*" (Hemingway, 31) is reduced to a corporeal exchange of words and pleasurable sensations played in the sexual game she says is '*rotten*' (Hemingway, 31) and that equals Henry's own definition of love "*This was a game, like bridge, in which you said things instead of playing cards.*" (Hemingway, 30) Nothing truly real can come out of war. The conflict not only transformed physical locations; it also altered the grounds on which individuals sought their identities. The war 'came to be understood as an 'activity' that ritually mark[ed] the gender of all members of a society.' (Canning, 42) and which 'dissolved the line between the male and female fronts.' (Canning, 45)

By playing the rotten game, Catherine transgresses gender boundaries in what respects her sexual practices. By sexuality we must understand that 'it considers both pleasure/desire and physiology as constitutive of erotic relations, so sexuality is shaped in both "the realm of the psyche and the material world."' (Canning, 22) and 'it is not only limited to "sex acts", but involves our sexual feelings and relationships, the ways in which we are or are not defined as sexual by others, as well as the ways in which we define ourselves.' (Jackson & Scott, 3) Catherine's transgression in the sexual realm is conveyed in the novel through the issue of androgyny.

***"I'd rather look at you. Darling, why don't you let your hair grow?" "How grow?"
"Just grow a little longer." "It's long enough now." "No. Let it grow a little
longer and I could cut mine and we'd be just alike only one of us blonde and one
of us dark." "I wouldn't let you cut yours." "It would be fun. I'm tired of it. It's
an awful nuisance in the bed at night." "I like it." "Wouldn't you like it short?"
"I might. I like it the way it is." "It might be nice short. Then we'd both be alike.
Oh, darling, I want you so much I want to be you too." "You are. We're the same
one." "I know it. At night we are." "The nights are grand." "I just want us to be
all mixed up." (Hemingway, 299)***

Catherine's audacious proposal to Frederic "*I wish we could do something really sinful. Everything we do seems so innocent and simple. I can't believe we do anything wrong.*" (Hemingway, 153) unfolds her evident desire for taking over the relation by performing the phallic role in the sexual intercourse "I can't believe we don't do anything wrong" meaning she cannot believe they do not do anything that challenges what is socially permitted, such as switching gender roles. This empowers her and gives her significant superiority and dominance over Frederic, though, for Fantina it does not mean that the woman really achieves an actual advantage, and remarks that 'Hemingway creates his dominant women to satisfy the man's sexual desire but leaves most significant social action to his men.' (Fantina, 102)

The issue of crossing gender boundaries therefore is expressed by Brett Ashley and Catherine Barkley through her sexual dominance over Jake Barnes and Frederic Henry during the intercourse, subverting thus the patriarchal authority by shifting the sexual roles performed; the man being penetrated and the woman executing the phallic dominance.

This assumption, however, suggests that gender-crossing neglects the woman's authentic possibility for realizing herself. She performs the phallic role, but still, patriarchal authority is maintained by both male and female by yielding the latter to the sexual desires of the former, becoming the woman thus a sexual object that upholds the violence and binary opposition the feminist project seeks to dismantle.

In fact, Hemingway's woman maintains the male dominance by satisfying men's sexual desires, as the woman in Hemingway's two novels, *The Sun Also Rises* and *A Farewell to Arms*, primarily functions as the bridge through which the wounded hero can achieve his realization. As for a woman, she only exists by doing what the man wants, as Catherine Barkley expresses; she abandons her own integrity and identity and finally submits under the patriarchal authority "*I want what you want. There isn't any me any more. Just what you want.*" (Hemingway, 106)

From this approach, we can conclude that the carrying out of androgynous practices does not necessarily imply Hemingway's woman's empowerment. Instead, the phallic role performed during the sexual intercourse serves a temporary means of emancipation, but is left powerless once she is out of bed.

Refusing Marriage and Motherhood

Close attention is paid to the various strategies Brett Ashley and Catherine Barkley use in order to undermine the patriarchal authority, such as the refusal to establish long-lasting relations and their rejection to represent an authentic womanly image expressed in the institutions of marriage and motherhood.

The concept of *biological trap*¹¹ serves at this point to understand the limitations woman projects in the regulating practices of marriage and motherhood. For them, these imply a lack of control over their bodies which -as previously examined- Catherine Barkley and Brett Ashley managed to subvert by altering their physical appearance through the camouflage of the unisex haircut.

In *The Sun Also Rises*, Brett Ashley's control over her body resides in her refusal to get married and becoming a male property. In general, Brett denies any type of serious commitment that may attach her to a same person or place, or even, to the category of woman. She advocates for gender-crossing disguised in her new woman veil she invests herself in order to construct gender relations with other men. She is another chap who enjoys her comrades' same likes; by drinking and sleeping with more than one man, she manages to join the masculine ritual Hemingway so obsessively portrayed in every of his novels. By denying her biological condition democracy is thus accessible for Brett.

Brett Ashley sees in letting her hair grow a sense of inevitable damnation directly associated to 'the bourgeois institution of marriage that reduces people to possessions' (Jackson & Scott, 4), which she confesses to Jake after being rescued at the Hotel Montana. Brett tells Jake about Romero's intentions of possessing her by getting married and what for Brett meant the patriarchal threaten embodied in Romero's proposal of letting her hair grow out.

"Oh yes. They ragged him about me at the café, I guess. He wanted me to grow my hair out. Me, with long hair, I'd look so like hell." "It's funny" "He said it would make me more womanly, I'd look a fright." (Hemingway, 197) [...] "He really wanted to marry me. So I couldn't go away from him, he said. He wanted to

¹¹ See West, Ray B. *The Biological Trap*. In: Weeks, Robert, P., *Hemingway A Collection of Critical Essays*. New York, Prentice-Hall, 1962. pp.130-151.

make it sure I could never go away from him. After I'd gotten more womanly, of course." (Hemingway, 198)

For Brett, Pedro's suggestion represents the intimidating presence of the patriarchal authority conveyed through the institution of marriage and male-conceived femininity. Romero insists on Brett's short hair, saying that if longer, Brett will look more womanly which for her it means the end of her resistance against the gendered distinctions made by society.

On the other hand, Catherine's refusal to marry Frederic in several occasions becomes one of the manners she uses to overcome the biological trap presented as one of the main conflicts driving the story in *A Farewell to Arms*.

In an attempt to redeem Brett, Robert Cohn becomes in the novel the last Chivalric hero¹² whose romantic point of view makes him a defender of true love, and for who is symbolized in the couple-like life he and Brett spend in San Sebastian. His traditional concept of relationship represents for Brett a threaten for her independence and alternative womanhood.

At the beginning of *The Sun Also Rises*, in fact, we as readers have access to Cohn's portrayal of an idealized Brett Ashley

"When did she marry Ashley?" "During the war. Her own true love had just kicked off with the dysentery." "You talk sort of bitter." "Sorry. I didn't mean to. I was just trying to give you the facts." "I don't believe she would marry anybody she didn't love." "Well," I said. "She's done it twice." "I don't believe it." (Hemingway, 31)

Cohn's disillusionment grows after having spend a splendid time with Brett in San Sebastian where they lived as if they were married, and now it meant nothing for Brett whose indomitable nature aligns with the bullfight context where all men are matadors trying to kill the bull in order to gain status. Similarly, Brett Ashley's disrupted femininity conveyed through promiscuity and wounded moral, stands for the bull to be tamed by the best bullfight exponent.

Cohn cannot stand Brett's going from one chap to another, and sees himself totally humiliated.

"I just couldn't stand it a bout Brett. I've been through hell, Jake. It's been simply hell. When I met her down here Brett treated me as though I were a perfect stranger. I just couldn't stand it. We lived together at San Sebastian. I suppose you know it. I can't stand it any more." (Hemingway, 157)

Her rejection against marriage and motherhood -or any practice that means stability- had its origin the war where her fiancé died. The postwar period seems, according to Spilka one of the triggering reasons for woman's lack of emotional responses: 'For her there is no saving interlude of love with a wounded patient, no rigged and timely escape through death in childbirth. Instead, she survives the colossal violence, the disruption of her personal life, and the exposure to mass promiscuity, to confront a moral and emotional vacuum among her postwar lovers.' (Spilka, 130)

Catherine Barkley's rejection similarly, has its origin in her fiancé's death in the front and which provoked a transformation in Catherine's identity, as she affirms

¹² Spilka, Mark. *The Death of Love in The Sun Also Rises*. In Weeks, Robert, P., *Hemingway A Collection of Critical Essays*. New York, Prentice-Hall, 1962, pp. 129.

“I would have married him or anything. I know all about it now. But then he wanted to go to war and I didn't know.” (Hemingway, 19)

As he died ‘all blew into bits’ (Hemingway, 20) Catherine suggests it was the end of her believing in the concepts of marriage and motherhood, constituting the Victorian notion of femininity and which now are no longer applicable.

Shortly after, she gives Frederic a Saint Anthony before he goes to the front ‘She was unclasping something from her neck. She put it in my hand. “It’s a Saint Anthony,” she said. “And come to-morrow night.” “You’re not a Catholic, are you?” “No, but they say a Saint Anthony’s very useful.” (Hemingway, 43)

Saint Anthony traditionally has been seen as the marriage Saint and ironically constitutes the metaphor by which Catherine expresses her disbelief in marriage. By giving Frederic a St. Anthony and saying that she does not believe in it, she seems to be implicitly saying “you take it, I no longer believe in it, it may be useful for you, but for me it is not.” Her disillusionment with religion and marriage though is repeated throughout the novel conveyed in Catherine's ironic discourse.

“She said to each other that we were married the first day she had come to the hospital and we counted months from our wedding day. I wanted to be really married but Catherine said that if we were they would send her away and if we merely started on the formalities they would watch her and would break us up.” (Hemingway, 114)

Catherine's putting off marriage is also expressed in her saying to Frederic that she will not marry him until she the baby is delivered. Reinforcing her desire not to be trapped, Catherine sees in her matronly state another barrier castrating her socially and sexually.

“Then don't be too technical, darling. I'll marry you as soon as I'm thin again.” “All right.” “Do you think I ought to drink another beer? The doctor said I was rather narrow in the hips and it's all for the best if we keep young Catherine small.” (Hemingway, 294)

As she neither wants to get married, nor she wants to look pregnant her fixation with keeping the baby small is repeated in several occasions in the novel suggesting Catherine's reluctance to accept her womanly state. In fact, she implies that an abortion would be much better than expecting a baby since both marriage and motherhood threatens Catherine's freedom.

“Tell me when you're tired,” I said. Then, a little later, “Watch out the oar doesn't pop up in the tummy” “If it did” -Catherine said between strokes- “life might be much simpler.” (Hemingway, 275)

Catherine's dissension becomes evident in her failure to believe in anything that is not herself. When she says to Frederic “You are my religion” (Hemingway, 116) However, she before declared she was not a Catholic nor believed in God. Ironically, thus, she implies that because she does not believe in religion, she does not believe in love either. This is what she early before called the rotten game. To put it another way, rotten means for Catherine the whole set of beliefs she once detached herself from. The war took all the traditions she used to stick to -marriage and love- and left her nothing, but her own self which she reifies into a skeptical woman incapable of feeling emotions and setting any long-lasting relation.

Finally, it is at the hospital where Catherine displays her reified identity in the ritual of child labor. Understanding that motherhood means the total realization of femininity,

Catherine's ultimate attempt to dissent is made. The baby she expects dies shortly after he is born causing Catherine an uncontrollable hemorrhage that leads her to death.

Among the many interpretations provided for this scene, I suggest that in accordance to the rest of the analysis, Catherine's giving birth a dead child means the deletion of the trauma she experienced during the war after losing her fiancé who represented all the Victorian traditions that could make her a more authentic woman. The dead child, moreover, represents Catherine's final realization which she fully accomplishes in death.

The final scene of A Farewell to Arms completes the set of practices that in the present investigation, I propose are the constituents for Brett and Catherine's bitched disguise. By refusing each of the instances the patriarchal authority offer -phallic dominion, marriage, and motherhood- the biological trap seems to be broken into pieces and it are the spare fragments which are utilized by Brett and Catherine to invest themselves in a new disguise threatening Hemingway's authentic manhood: the image of the bitch.

For this purpose, the following section of the present graduation project research attempts to develop the new woman concept that for Hemingway, the bitch seemed to be the best exponent of the female gender.

THE BITCH

In his essay on the feminization of men in The Sun Also Rises, Todd Onderdonk states: 'I have proposed that Hemingway makes sexual difference into a kind of master difference in the novel, one that uses other forms of different criteria for manhood. Robert Cohn illustrates this phenomenon in the way that each of his distinguishing characteristics -his literary aspirations, his Jewishness, even his niceness- are framed as sexual differences, differences from the normative Jake. A novelist who despite his mediocrities enacts a sort of dominance over Jake by beating him and sleeping with Brett, Cohn nonetheless functions to establish the feminized Jake's claim to authorial masculinity.' (Onderdonk, 72)

Onderdonk examines in depth the different referents men have in Hemingway's 1926 novel, The Sun Also Rises in order to build their identity. By 'feminization' he means the weakened condition to which men have been reduced due to the Great War. In the novel, in fact, Hemingway displays three main symbolizing the alternative manhood Hemingway so anxiously attempted to define; Jake Barnes, the Cripple; Robert Cohn, the last Chivalric Hero, and Pedro Romero, the Young Matador¹³.

Nevertheless, in The Sun Also Rises alternative forms of womanliness are totally absent. The three most important women; Frances, Georgette, and Brett are all characterized the same way. Depicted as bitches, it seems that for Hemingway this in the only available example of what a woman may turn into after the war.

Leslie Fiedler strongly criticizes the lack of true women in the novel by Hemingway, as she states, the author fails in his descriptions of women as he cannot succeed 'in making his females human.' (Fiedler, 86) Besides, she suggests that in the novel by Hemingway two possible categories of bitches are likely to be found; The American and the British Bitch (Fiedler, 88-89). However, both Brett and Catherine belong to the latter sub-category.

The British Bitch

'The British bitch is for Hemingway only a demi-bitch, however, as the English are only, as it were, Demi-Americans. Catherine Barkley is delivered from the doom by death; Brett Ashley in The Sun Also Rises (1926) is permitted, once at least, the gesture of herself rejecting her mythical role. But it is quite a feat at that, and Brett cannot leave off congratulating herself: "You know it makes one feel rather good deciding not to be a bitch." Yet Brett never becomes a woman really; she is mythicized rather than redeemed.' (Fiedler, 89)

As presented by Fiedler in her observation, almost consistently Ernest Hemingway portrayed in his novels a unitary class of woman, that is, the bitch. However, from The Sun Also Rises and A Farewell to Arms I have concentrated on the metaphors used by the narrators, Jake Barnes and Frederic Henry: the Pagan Goddess and the Good Girl in order to refer to the Brett and Catherine.

¹³ Spilka, Mark. The Death of Love in The Sun Also Rises, In: Weeks, Robert P.: Hemingway A Collection of Critical Essays. Prentice-Hall, 1962, pp. 127-138

Brett's cankerous personality is often compared by Jake Barnes to that of the pagan Goddesses capable of destroying nature and men. At the festival of Pamplona, the group of friends is standing outside the Chapel where San Fermin was passed in, and joins the procession. There, a group of dancers formed a circle around Brett, which for Jake evoked the worshipping of a Pagan Goddess

'They wore big wreaths of white garlics around their necks. They took Bill and me by the arms and put us in the circle. Bill started to dance, too. They were all chanting. Brett wanted to dance but they did not want her to. They wanted her as an image to dance around. '(Hemingway, 124)

The image of the statue as figure of devotion, according to Fantina 'conjures up the image of woman as sacred and immobile, a representation of a goddess with the power to nurture or destroy.' (Fantina, 89) By comparing Brett to a statue, Jake implicitly points at Brett's static position exemplifies the prevalence of patriarchal laws governing upon women. Her immobility also implies the men's desire for possessing the woman as an object to be contemplated. Therefore, the metaphor of the statue expresses the biological trap from which women cannot free themselves.

The figure of the statue is also present in *A Farewell To Arms*, especially in two scenes, being especially significant the last one which corresponds to Catherine's death at the hospital.

"But after I had got them out and shut the door and turned off the light it wasn't any good. It was like saying good-by to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain." (Hemingway, 332)

As exposed previously, the metaphor of the statue exemplifies the biological limitations trapping women who embody in the motionless and rigid position their political, social, and sexual passivity; they are made to be contemplated, to say things and do things for without any possible response. This patriarchal law is also expressed when Frederic offers Catherine the opportunity to bring her a priest which symbolizes his conversion into religion, and the imposition of one of the institutions Catherine refused while alive.

Besides Brett's comparisons to Circe and the Statue, she herself is able to define herself, though as Jackson & Scott argued, one way to understand the liberation of women was by shamefully and dishonorably carrying out the concept of the New Woman: 'The new ideals of sexual liberation circulating within the Left, and in various counter-cultural movements of the time, promised new freedoms. 'Free love' was promoted while marriage was condemned as a bourgeois institution which reduced people to possessions. These ideas potentially put men and women on an equal footing, challenging the old double standard and presenting sex as something to be enjoyed for its own sake. In practice, however, they had different consequences for women and men' In retrospect many woman felt that 'sexual liberation' meant greater access for men to women's bodies and the removal of their right to say 'No' to sex, lest they be damned as 'unliberated'. (Stevi & Jackson, 4)

Brett assumes throughout the novel her hopelessness and fragile morality, congratulating herself for being a bitch and doing whatever she wants, though at some intervals her self-awareness tears her inside.

'We climbed down. It was clouding over again. In the park it was dark under the trees. "Do you still love me Jake?" "Yes," I said. "Because I'm a goner." "How" "I'm a goner. I'm mad about the Romero boy. I'm in love with him, I think." "I wouldn't be if I were you." "I can't help it. I'm a goner. It's tearing

me all up inside." "Don't do it." "I can't help it. I've never been able to help anything." (Hemingway, 148) [...] "I can't help it. I'm a goner now, anyway. Don't you see the difference?" "No." "I've got to do something. I've got to do something I really want to do. I've lost my self-respect." (Hemingway, 149)

Besides her self-awareness, Brett sees in 'bathing herself' a way of redemption symbolically expressed in water. "*I must bathe,*" said Brett. "*Walk up to the hotel with me, Jake. Be a good chap.*" (Hemingway, 65).

Her attempts to purify herself, though, coincide with those of Jake, who decides to go out of town and remains peacefully somewhere at the mountains, near a river or the sea. Nevertheless, the cankerous Brett is always present, disturbing Jake's desire to turn into a different man who accepts his lacks, and is able to survive the patriarchal system by expressing an alternative manhood.

Far from being a Heroine 'who nearly approximates the masculine virtues' (Hatten, 5) Catherine sees her identity reduced to that of a bitch whose purpose in life seems to be ruin men. In the novel, indeed, there are many scenes where Catherine reveals her complex conception of renewed femininity. By referring to her dead fiancé as 'all blew into bits', Catherine suggests the re-birth she experiences symbolized in the death of the canonical notion of woman, reminding her of the biological trap she willingly wants to overcome.

By refusing marriage and motherhood Catherine (re) conceptualizes the notion of gender which is directly affected by the postwar context promoting libertarian ideas for women, such as divorce, abortion, sexual freedom, and individual fulfillment conveyed through independence.

However, the (re) definition of gender becomes much more complex when Catherine reveals the desire for serving correctly Frederic Henry. At several passages, Catherine reinforces the idea of being 'a good girl'. The contexts in which she utters that expression are mostly before getting into bed with Frederic. Even when she is about to deliver the baby, she confesses to Henry "*I'm just all gone to pieces. You poor sweet. I love you so and I'll be good again.*" (Hemingway, 322)

Likewise her dead fiancé, Catherine is all gone to pieces meaning that her attempt to emancipate and free herself from the patriarchal authority has simply vanished; it is broken. By struggling during labor, Catherine is now exposed to the biological trap she so much refused. The dead baby, finally delivered, symbolizes the death of that biological trap; the fear for true womanliness is gone. Catherine releases herself of the cage represented in her infertile womb.

Nonetheless the biological trap seems to be ruptured; culturally speaking Catherine is still trapped. Throughout the novel, Catherine inhabits in the realm of bed. She, more honestly than Brett Ashley, devotes herself to sexual pleasure and serves as a means for Frederic to achieve a more transcendental conception of love and manhood. The sensual blonde nurse surrenders entirely to the phallic authority of the Tenente; which she often expresses through '*Haven't I been a good girl until now?*'

Catherine's dual nature (her struggle between rupturing conventional womanliness but surrendering to sexual slavery) is symbolically expressed in her name: Catherine the Christian Martyr suggests at least two different interpretations suitable for the present investigation. On the one hand, Catherine is depicted as a martyr who dies for Frederic who finally converts into a more transcendental man, while on the other hand, Catherine's

martyrdom during child labor symbolizes the sacrifice she must carry out in order to validate the disguise of the renewed woman she self-imposed after her fiancé's death.

While living together, Catherine proposes Frederic to have both the same haircut which for her seems to be very exciting, suggesting that a woman and a man must look just the same; there must not be differences between the two, but at the time, she implies that a woman must be a what man want her to be; her constant allusions to be what Frederic wishes her to disclose Catherine's failed emancipation which is finally understood as free and guiltless sex.

Therefore, it seems that Hemingway's controversial gender-crossing is not worth in the case of woman; she does not negotiate alternative ways for femaleness as Hemingway's man does by feminizing himself and successfully finding peace and self-acceptation. On the contrary, the woman must endure a self-imposed condition in which sexual slavery and the perpetuation of the patriarchal authority reduce her possibilities for realize herself.

"Oh, you're so sweet. And maybe I'd look lovely, darling, and be so thin and exciting to you and you'll fall in love with me all over again." "Hell!" I said, "I love you enough now. What do you want to do? Ruin me?" "Yes. I want to ruin you." "Good," I said, "That's what I want too."(Hemingway, 305)

In her utterance "*I want to ruin you*" Catherine performs the bitch-like role Leslie Fiedler suggests Hemingway is only able to bestow his women in his fiction. However, Frederic's response "That's what I want too" ambiguously means want to be ruined for Catherine –here, Catherine resembles the Pagan Goddess embodied in Brett Ashley; the Greek Goddess Circe who destroys men- and it also implies Frederic's intention of ruining Catherine by having her only to satisfy his sexual desires.

By self-imposing a lie as true, Catherine Barkley finally does not succeed in performing the disguise of the New Woman. Far from vindicating and dignifying the new ideals on which her disguise is built upon, she continues being the sexual servant Feminists want to neglect as the only possible way for a woman to free her body.

Despite Hemingway's attempts to turn his females into heroines by letting them sleeping with every men they met, by not letting them grow her hair out nor get pregnant, finally the disguise of the heroine vanishes and reduces to what Jackson & Scott determined is the misunderstanding of the New Woman project by actually not challenging gender differences, but by perpetuating sexual slavery and male dependence in the social, economic, and sexual field.

So far, the present analysis has concentrated on the driving forces working on Hemingway's fictionalization of his woman.

Gender-crossing and the New Woman disguise, consequences of World War I impact on the reconfiguration of reality have been examined and proposed as the most important strategies Brett Ashley and Catherine Barkley used in their attempt to subvert -partially- the Patriarchal authority embodied in the institutions of marriage and motherhood in The Sun Also Rises and A Farewell to Arms.

Nevertheless, the previous examination also led us (re) think Hemingway's intention in conceding women such emancipatory practices shaping their identities. While womanliness is strongly rejected by Brett and Catherine, they contradictorily perpetuate some of the oppressive mechanisms by which men can attain the dominion upon women, that is, by serving as sexual objects helping the mutilated hero to finally find the ways to (re) signify their manhood.

THE PRICE TO PAY

Finally, the present graduation project research will explore what I determined are the ultimate instances available for Brett Ashley and Catherine Barkley to carry out their new woman disguise.

However, it turns necessary at this point to make connections between the previous examinations and the proposition offered above:

First, we must remember that the concept of the disguise means the illusion by which Brett Ashley and Catherine Barkley can be defined in terms of a New Woman, term coined by historians referring to the reconstructed gendered identity that the postwar woman assumed in relation to the lacks embodied in the wounded man.

Second, I would like to clarify that the portrayal of the new woman made by Hemingway does not necessarily match with what reality was like: the woman, in fact, gained territory within society as it re-structured after World War I, though it was not until half of the 20th century that woman had access to almost all social spheres; they could vote, were part of the work force in their countries, could at last enter University becoming educated and intellectual women. Moreover, they regulated the issues concerning their sexuality and body. This, in opposition to Hemingway's woman, we may not see.

However, I would like to point at Stanley Fish's reader response in order to support the following interpretation: As stated by Fish, the integrity of a text comes from the exchange of meanings held by the reader and the text itself. The dialogue, however, must consider an informed reader who may be able to (re) signify the meanings dwelling in the text only if he gathers certain conditions, such as being competent in his own language, having semantic knowledge, and being literary competent. Besides, the author must know both on the author and the text in order to provide further interpretations.

On the light of this approach, Hemingway's fixation with the bitch may account on the biographical facts composing his work. As it is, Hemingway is a highly autobiographical writer who portrayed in his works the crisis of masculinity, frequently represented in his wounded heroes, such as Jake Barnes and Frederic Henry. Be it so, his representation of woman can be explained in terms of the impact of his mother's domineering personality over his father, who is often echoed by Hemingway's fictive characters' quest for manhood.¹⁴

In the novels The Sun Also Rises and A Farewell to Arms we can see how the Hemingway's woman had no chance to negotiate her femininity. Meanwhile, the mutilated hero had to learn through his feminization how to accept and reify his manhood, women, such as Brett Ashley and Catherine Barkley lack all kinds of feminine referents. Consequently, they define themselves in function of what men wanted them to be; a sexual object upon which men can exert power and oppression. Besides, their identity was conditioned by the function they performed as the means through which Jake Barnes and

¹⁴ References made to Ernest Hemingway's mother as the responsible for his bitch representation can be found in literature on the author's life. For further information, see. Balakrishnan, Ganesan. The Crucified Matador -A Study of Ernest Hemingway's Major Themes. In: The Indian Review of World Literature in English, Vol. 3 (2), 2007.

Frederic Henry can successfully construct the authentic masculinity Hemingway anxiously sought to define by fictionalizing different exemplars of men.

By masculinizing, Brett Ashley and Catherine Barkley see no grace in their practices. The disguise of the New Woman, far from meaning an alternative for a woman to differentiate herself from a man, most nearly approximates one. As Leslie Fiedler suggests, this implies that finally, woman does not exist in Hemingway's novel, but they mirror the fears threatening the metamorphosis.

Be it so, the masculinized version of Hemingway's woman inevitable has a price to pay for challenging the boundaries shaping gender and sexuality, and that price can be reflected in surrendering phallic dominance and dissent from patriarchal dominion.

Brett Ashley defines her punishment in what Earl Rovit confirms in his examination:

'In our previous analysis of the code in the Hemingway's novel, we indicated that Hemingway required a definite number of principles for their male characters before they become morally and ethically respectable. They had to learn the price to pay when struggling against the illusions disturbing their quest for giving a meaning to their lives. It is hard to realize, however, that Brett had gathered those principles. She has spent a fabulous time with Mike, her fiancé; she has said to be in love with Jake, and she is about to turn into an alcoholic and nymphomaniac. At the end of the novel, she decides to make up her relation with Mike, though it is uncertain if her decisions were temporary or definite since she as made of her self-abandonment her identity.' (Rovit, 208).

In the final scene, her self-abandonment is expressed through the image of the police man raising his baton. Recent criticism on the novel has interpreted the baton as the phallus that emerges from Barnes' unmanned condition which he manages to overcome by accepting his manhood as true. Likewise, the baton symbolizes for Brett her impossibility for refusing the phallic dominance that her New Woman disguise accepts as valid and which (re) conceptualizes gender by mistakenly assuming sexual slavery as an equivalent for sexual liberation.

“Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.” (Hemingway 202)

Therefore, Brett Ashley knows that for to have access to the male-ruled world, inevitably masculinization becomes the only available disguise. Brett has to renounce to any hint of womanhood if she wants to be considered by her chaps, and must surrender the phallic dominance, as her identity is based on the power of the phallus exchanged in the only territory for her available: bed.

Death, on the contrary, becomes for Catherine Barkley the ultimate instance by which she could claim her dysentery. In one of the last scenes, Frederic Henry expresses that Catherine had to pay a price for having slept with him.

“Poor, poor dear Cat. And this was the price you paid for sleeping together. This was the end of the trap.” (Hemingway, 320)

As mentioned before, Catherine's strategy for subverting the biological trap was through refusing getting married and become a mother, which for whom it seemed to be 'too womanly'. Therefore, the end of the trap is therefore expressed in death as the ultimate option for Catherine to totally dissent from patriarchal oppression conveyed in the reified Frederic Henry who saw in Catherine, similarly to what Jake did- a means to learn the principles on which a man must build his manhood.

The disguise of the New Woman meant for Catherine Barkley in the progression of the story a new alternative to construct her identity. Her alternative identity is thus illustrated in her attempt to look like Frederic by having both the same haircut and the certainty of having sexual ambiguous practices. By refusing marriage and motherhood, Catherine is able to carry out the vindication embodied in her disguise which threatens Frederic. If she lives, she must surrender and keep what she promised: to get married, which for Catherine meant a trap that will regulate her renewed identity. By dying, Catherine frees herself from the statue she finally leaves Frederic to contemplate.

CONCLUSIONS

The present investigation sought to provide a different and fresher perspective on the discussion of the characterization of Brett Ashley and Catherine Barkley in Ernest Hemingway's novels *The Sun Also Rises* and *A Farewell to Arms*.

As the progression of the study went by, I realized about the complexity of working with the notions of gender and sexuality in the modernist writer, Ernest Hemingway. The knowledge that I acquired by deeply exploring the different and multiple approaches offered by feminism, contributed to most of the interpretations presented in this investigation, as well as the inclusion of multidisciplinary perspectives in order to understand and interpret the diverse instances present in the novels accounting for the representation of the new woman.

As previously stated, the concept of the new woman stands for what Nietzsche determined as a truth relying on a lie. Be it so, the concept of the new woman can be then understood as a concept that does not offer a renewed identity for both Brett Ashley and Catherine Barkley. If we pay close attention to the development of both characters, we will disclose that the new woman in Hemingway does not exist. Instead, the woman remains impoverished and intellectually marginalized, reducing the threshold of woman's participation to what she could do in bed.

However, she attempted to subvert the patriarchal authority by executing gender-crossing, which meant for woman her masculinization.

The price to pay therefore not only involved external influences (discrimination) but it was mostly assimilated by Brett Ashley whose indomitable identity makes her surrender under the phallic dominance.

Finally, Brett surrenders to phallic dominance as she cannot help it and although she tries hard to overcome her devalued condition, sexual slavery become for them the realm where they can successfully exert dominance upon men. Brett assumes that the bitch disguise allows her to question manhood, though it exposes her to be victim of sexual oppression and perpetuate thus the punishing practices affecting women for centuries.

On the other hand, Catherine Barkley struggle for freeing herself from the biological trap culminates with her death which, as Frederic expresses, means the price to pay for sleeping together. After delivering the dead child, Catherine finally is able to dissolve the threatening womanliness represented in marriage, and especially motherhood and sees in death the ultimate escape from the Patriarchal authority conveyed through Frederic's reified manhood.

The author of the present work hopes to provide a new interpretation for the (re)signification of both novels by Hemingway, *The Sun Also Rises* and *A Farewell to Arms* and especially, the role of woman in fiction or alternative womanhood. The development of more and new perspectives on the present investigation hopes to contribute with new meanings for the novels, as well as for the readers.

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