



THE IMPACT OF WOMEN ON HEMINGWAY

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Article Info:

Article Received: 02/11/2013

Revised on: 19/11/2013

Accepted on: 21/11/2013

ABSTRACT

This paper aims at clarifying the tremendous impact that women had on Ernest Hemingway, the American writer. The paper highlights the role of the most influential women who had great influence on both his fiction and life; his mother, his girlfriend Agnes von Kurowsky, his muse Adrianavancich, his friend Gertrude Stein and his four wives. The paper shows that it was his mother that had complicated Hemingway's beliefs about how gender roles, sexual drive and the romantic impulse intertwine. Also it shows how Agnes affected negatively on Hemingway's relationships which were colored by complexity and breaking up and also how this lady contributed heavily in his fiction. The paper tries to explain the important role played by his four wives which was reflected on his work. The paper concludes that it was in main women who were powerful and influential that created the philosophy of Hemingway.

ملخص الدراسة:

يهدف البحث إلى توضيح الأثر الكبير الذي مارسه النساء على الكاتب الأمريكي ارنست هيمنجوي. فالبحث يسلط الضوء على أكثر النساء تأثيراً على كل من حياة و الأعمال الأدبية للكاتب و خصوصاً والدته و صديقته الأولى أجنسكيروسكي و زوجاته الأربعة. يوضح البحث كيف أن والدة الكاتب قامت بتعقيد معتقداته حول كيفية تشابك كل من ادوار الجنسين و الدافع الجنسي و الرومانسي مع بعضهم البعض. أيضاً يوضح مدى تأثير أجنس سلبياً على علاقات هيمنجوي التي اتسمت بالتعقيد و الانفصال و يوضح البحث كيف أن هذه السيدة أسهمت كثيراً في كتاباته. يقوم البحث أيضاً بشرح الدور الهائل الذي لعبته زوجاته الأربعة وانعكس على عمله. تخلص الدراسة إلى أن النساء لعبن دوراً قوياً و مؤثراً على فلسفة هيمنجوي.

INTRODUCTION

Ernest Hemingway, the prominent American author and journalist, was always being criticized as anti-woman writer because he was interested in presenting women in his fiction as the servitors of his heroes. This does not deny the fact that he was also applauded by other critics for presenting men as heroes who totally dominate women actions and fate. Being a misogynist or a feminist is not questionable in this paper, but it is here that the paper set out to determine and discuss how women played a prominent role in shaping

Hemingway's life, attitudes and fiction. The paper clarifies that Hemingway was never a hater of women; his life was full of women whom he loved and hated. Also his fiction was replete with his life experiences with women where he created his characters and plot that based around his affairs and romantic encounters.

Throughout his work, Hemingway was both brilliantly skillful and successful enough in describing the sensitivity of woman toward her husband; also he portrayed his heroines as strong and caring characters. Such a writer cannot be a hater of

women; he tried his best to present them as he saw them around him and in his life. For those who accused him of being a hater of women, I can say that it could be Hemingway's works and novels that paved the way to the rejection of man's domination over women and it is his work that stimulated women to ask for their rights in that time.

This paper hypothesizes that women around Hemingway practiced a distinguished and important impact on both his life and fiction. Women affected his psychological side, beliefs and writing. His fiction was indeed a mirror of his life; many of his fictional works reflect his perception of both his environment and life experiences. Hemingway's life and fiction can be considered as a platform for celebrating women issues. Normally Hemingway went through several love affairs; some of them were painful while others were rewarding for him. Many people influenced Ernest Hemingway's writing during his life, but his lovers were his biggest influence. Hemingway did not stay in love long, but he fell in love many times. This might not have been good for the women in his life, but it is good for his audiences, because of his divorces, marriages, rejections, and flings. It is a fact that nothing illustrates his turbulent life and literary career better than his relationship with his mother, his first love, his muse Adriana, his friend Gertrude Stein and his four wives. These women played a tremendous part in shaping Hemingway's life and fiction distinguishably.

Also his hatred to his mother, his lost love with Agnes, and the severe injuries he suffered during the war, and psychological and physical pain becomes the base upon which Hemingway begins his writing career and his portrayal of female characters. For example, in his short stories, there is a gradual shift in the dynamics of the relationships as Hemingway's fictional women struggle to climb from under their man's domination. Yet, these strong self-reliant women are not fully accepted by Hemingway's male characters, leaving a palpable tension between Hemingway's fictional men and women. This tension can be attributed to Hemingway's ongoing love/hate relationship between himself and the self-reliant women in his life.

Grace Hemingway: The Dark Queen of Hemingway's Inner World

Grace Hemingway was described by Kenneth S. Lynn (1987) as the dark queen of Hemingway's life. It is unfair to misjudge Hemingway's mother negatively for the fact that she

cared a lot about him. But being an exceptional lady who was in a sense the man of the family, the dominant parent, the boss has complicated Hemingway's beliefs about how gender roles, sexual drive and the romantic impulse intertwine. She was always a possessive, dominant, and overbearing woman who had emasculated her husband. Hemingway did not like the way she treated his father and this made him repeatedly to express his anger and hatred toward her. Grace presented a too liberated lady for her time. She had something of a career; she was a musician who gave music lessons in her house. She was all the time trying to fulfill her own needs besides being a mother. But this seems too much for her son who always seen her as a selfish wife who destroyed her husband. But this was not the only reason that made him hate his mother. Lynn (1987) recounts that Hemingway suffered a deep psychosexual wound originating from his mother's treatment of him as a child. Grace used to dress him up as a girl, and she always insisted on Ernest's wearing his hair the length of a girl's when he was a young child. By pairing Hemingway with his older sister, alternating their dress and hairstyle between boy and girl, Grace Hemingway confused her son's sexuality. But paradoxically and at the same time, she played up his masculinity and encouraged him to be a little man. This erratic behavior in Grace's part created anxiety and insecurity in Hemingway that was reflected on his fiction. Indeed much of Hemingway's plain meanness to friends and lovers can be accounted for by an anxiety and insecurity arising out of Grace's betrayal of his masculine identity.

Hemingway was confident that his mother was the only cause that has driven his father to commit suicide. He never forgave her for imposing her will on his father who never stood up to her. Clarence Edmonds *Hemingway* had surrendered totally to Grace's will; it is their relation that heavily affected Hemingway's relationship with women, Hemingway was always unable to make the transition from lover to husband and always caused him depressed.

It was Grace who continuously put her son through mental torture. As an example what happened on his birthday. For his birthday, after he moved out, his mother sent him a 'present'. She mailed him a cake, the gun that his father had used to kill himself. Another year she wrote him a letter in which she explained that a mother's life was like a bank. Larry Lichtenwalter (2005) 'Every child that is born enters the world with a large and prosperous bank account, seemingly inexhaustible.' She

continued in the letter that he should replenish what he had withdrawn, and wrote out all the specific ways in which Ernest should be making 'deposits' to keep the account in good standing. At the end of the letter, she told her son not to come back until his tongue has learnt not to insult and shame his mother. She also confirmed that if he has changed his ideas and aims in life, he will find his mother waiting to welcome him. Indeed Grace's letter might stand as an example of "tough love," designed to shock the recipient into a behavioral change but her letter did not work. If anything, it hardened Ernest's heart against her. In that sense, he never did come back.

Grace Hemingway was the sole cause behind Hemingway's exploration of the complexities of male identity and how women interfere in its formation. He believed that she purposely sought to reverse gender roles and he resented her for it. Throughout his fictional works, his male characters face difficulties with their women. Henrichon (2010) recounts that Hemingway was haunted by his parents' relationship and it caused him to associate negative connotations with the term 'husband', leaving Hemingway in constant fear of becoming his father, poisoning his marriages, and coloring the relationships Hemingway depicts in his short stories. Also Kert (1983) mentions that the qualities that Hemingway thought admirable in a man-ambition, an independent point of view, defiance of supremacy became threatening in a woman. It is this belief that Hemingway's mother dominated his father's life and also Hemingway's inability to effectively communicate with his mother and also his father's inability to stand up to Grace left an indelible mark on Hemingway's life.

Hemingway who deeply rejected his mother superiority over his father tried all his life to assert his masculine power. His personal difficulties with women, even his submissive heroines, originated with his determination never to knuckle under, as his father has done.

Hemingway thought of his mother as a curse that he never got rid from her effect on him. Henrichon (2010) affirms that Hemingway never recovered from the emotional damage inflicted by his mother and this was evident in his personal life and in the dysfunctional relationships in his short stories. Indeed Hemingway remained vigilant and was concerned that he will end up like his father and be controlled by a domineering 'pitch'. This overwhelming sense of Hemingway made him exerts so much control in his relationships and becomes a typical version of his mother as he dominates his significant others.

Grace who dominated Hemingway's life and was rejected by him figures prominently in three short stories of her son: "Soldier's Home", "The Doctor and the Doctor's Wife," and "Now I Lay Me." It is "Soldiers' Home" (1925) that reflects directly Hemingway's bad relationship with his dominant mother. Richard Hovey (1968) comments on Soldier's Home:

The son's feelings towards his mother are marked by heart-chilling alienation and narrow-deep resentment.....Neither of his parents has any notion of what he has been through in Europe or what is wrong with him. His weak father is unimportant, out of the picture. It is the mother who forces the issue, dramatizes the living lie, and induces the real "nausea."against a parent who forces one into hypocrisy and who denies one's maturity; there is only one action to take: flee.

In this story, one can easily notice that there is a great link between Hemingway and the main character of the story Harold Krebs. Both of them had troubled family lives after returning from World War I. The character Harold Krebs has a clear disconnection with his own mother. Hemingway once wrote that his mother often came in when he was in bed and asked him to tell her about the war, but her attention always wandered. However, Krebs' mother did not use her manners and ask her son of his experiences in the war. Hemingway showed us in the story Mrs. Krebs' lack of interest in her own child. Both Krebs and Hemingway suffered from their mothers' constant nagging. Ernest's mother specialized in belittling his life and by conveniently preaching in a religious manner. The character Krebs experiences a similar relationship with his mother. Hemingway shows how Mrs. Krebs nags Harold: "Have you decided what you are going to do yet, Harold? Don't you think it's about time? God has some work for everyone to do... there are no idle hands in his kingdom". She also asks him "Don't you love your mother, dear boy?" and Krebs replies to his mother with the answer "no." In this story it is obvious how similar are Hemingway and Krebs and it is easily to extract the suffering they endured with their overbearing, nagging and dominant mothers.

"The Doctor and the Doctor's Wife" (1925) is another fictional portrait of Hemingway's dominant mother. It was throughout this story that Hemingway discovered his father's cowardice. In

this story, Hemingway shows the doctor's wife as an evil empress who wants control over her family. Mrs. Adams is a stereotype of Grace Hemingway. Certainly, there is no one-to-one correspondence between both ladies but the impact of Nick Adams' parents' relationship on Nick's development echoes the effect that the tension between Mr. and Mrs. Hemingway had on the young Ernest. This story implies that the mother's domination of her husband is an accomplished fact, but her effort to extend her sphere of influence to include the son is resisted.

Nick Adams stories not only chronicle Hemingway's attempt to recapture the father of his boyhood years, but also young Hemingway growing disillusionment with his increasingly estranged and absent father.

In "Now I Lay Me" (1927), Nick recounts another occasion of his mother's disregard for his father and his feelings: he recalls the time the family moved from his maternal grandfather's house to a new house "designed and built by his mother". He starts to reminisce about details of his childhood. He also recounts the time that his mother burned some of his father's belonging. This story reflects how the mother was domineering and a destroyer. Hemingway's fictional picture of his mother clearly is that of a domineering female who, when she feels her cause is just, or senses neglect in the male's attitude toward her, or believes her dominant role threatened, occasionally resorts to cunning to thwart or blunt the male's bid for independence or freedom. Positive aspects of her personality are either ignored or underplayed; for example, in "Soldier's Home" the reader is in danger of forgetting the mother's honest concern for her son's future, and in "Now I Lay Me" Hemingway gives the mother no credit for creatively designing and generously providing the whole family with a new home.

No doubt that Grace Hemingway was the focus of Hemingway's youthful resentment as well as his bitter humor on women. Grace had a great impact on her son's attitude toward women but this does not deny the fact that he was deeply romantic about women. His serial loves and marriages were essential to his emotional life and inspired his work. But when these relationships disintegrated he adopted an aggressive posture and shot off witty remarks on retaliatory barbs.

Agnes von Kurowsky: Hemingway's Unfaithful First Love

Agnes von Kurowsky, Hemingway's first love, had a profound and deep impact on

Hemingway's philosophy. Agnes had a brief romance with Hemingway in 1918. The 26-year-old nurse and the 19-year-old patient, both free, uninhibited spirits, spent two months in the Milan Hospital and then corresponded for three or four more months. Ernest Hemingway was prepared to marrying Agnes as soon as the war was over, but she didn't desire the same future. The impact on Hemingway was strong and lasting. Hemingway used Agnes as a model for the heroines in "A Farewell to Arms", "A Very Short Story", and "The Snow of Kilimanjaro."

What attracted Hemingway in Agnes was her character and personality. He loved her sincerely but she rejected him severely after the war, addressing him as "kid" in a Dear John letter and saying she was fond of him "more as a mother than a sweetheart." She continually dismissed their relationship as a mere flirtation. She even expressed that she was never crazy mad about Hemingway in an interview with Michael Reynold in 1971.

All critics agree that Agnes von Kurowsky was not honest when she denied her affair with Hemingway. Her letters to him were replete with spontaneous affection; she always talked about their affair and continually repeated how much she misses him after he goes back to the front. She even expressed her eagerness for their future together. No doubt these letters are proof of what she continually denied. I think these letters may have been written lightly by an inexperienced woman enjoying her wartime affair with a younger man. I think that Agnes was not truly in love with Hemingway as she was enjoying being beloved by a younger man. Their relationship ended hard leaving Hemingway's heart battered and bruised and his feelings bitter. I do believe that this original disharmony went on to shape Hemingway's idea of romance and the viability of true satisfaction of the romantic impulse.

Agnes was a good actress where Hemingway was misled by her, but he could not be blamed because he believed her. It was a natural reaction that Hemingway had a deep negative attitude towards women for being rejected and deceived by her. Hemingway believed that it was impossible to be truly romantically satisfied. His unsuccessful love affair with Agnes made him always on the defensive side with his relations with women. He always guarded himself against betrayal and loneliness for the rest of his life.

Agnes was always there in Hemingway's life and works. He felt very strongly about Agnes von Kurowsky and probably didn't try to hide it because he did base his character Catherine from "A Farewell to Arms" off of Agnes; Hemingway never described

any of his other heroines in his books with as much passion as the way he described Catherine in whom he pours all his feelings to Agnes. I think this work depicts Catherine Barkley as unfair portrayal of a woman. Her constant returning of Henry, and selfless undertaking of the burden of pregnancy is indicative of a misogynist gone away. Hemingway's hatred towards women leads him to portray them as being dependent, obsessed, and naïve serving as slaves to their men in every aspect. By doing this he took revenge from being rejected by a beloved lady. It was in this novel that Hemingway expresses to his readers his general distaste towards women. Through the character of Catherine, Hemingway presented women as he feels they are. Henry S. Villard (1989) believed that Hemingway based the character Catherine off of Agnes because Hemingway wanted to imagine what the romantic relationship would have been like with Agnes, however he was still irate towards Agnes von Kurowsky because she broke his heart. Villard observed that "To an impressionable young man, who had never loved before, the shock of being rejected by the girl he believed was his must have been exceptionally severe and may well have conditioned his future attitude toward women." Nevertheless, no matter what kind of relationship Agnes and Hemingway had, Henry S. Villard notes that Hemingway had in his possession three of her letters until the day of his death showed that he had not forgotten her which means that Agnes was engraved in his heart and he did not recover from her impact on him.

Frederick Henry and Catherine Barkley are most directly related to Hemingway and Agnes. She never liked her characterization as Catherine Barkley, Lt. Frederic Henry's passionate lover in Ernest Hemingway's *A Farewell to Arms*. "I was not," Agnes von Kurowsky often insisted, "that kind of girl." Actually Frederick Henry is a model of Hemingway and Catherine Barkley is also like Agnes von Kurowsky. Frederick experiences many of the same situations that Hemingway lived. Some of the similarities are exact, while some are less similar, and some events have a completely different outcome. Frederick is an American driving an ambulance for the Italian Army during WW1. He falls in love with a nurse called Catherine. Like Hemingway, Frederick is involved in the war and was shot in his right knee during a battle. Both men were Americans but were ambulance drivers for the Italian Army. Their relationships with women (Catherine and Agnes) were strengthened while the men were hospitalized. While Agnes did not respond to Hemingway's love, Catherine and Frederick are

both in love with each other. In writing such a story, Hemingway continued his love affair with Agnes through Frederick and Catherine. Even though Hemingway and Kurowsky did not marry, the marriage of Henry and Catherine is a prelude to a more devastating event. Catherine became pregnant and during childbirth, she dies, thus leaving Henry alone in the world. Meyers (1997) says "In the novel, though not in actual life, the submissive Catherine is punished by death in childbirth." The reason for this variation between real life and the novel is based on how Hemingway felt at the time. Apparently to Hemingway, Kurowsky was not punished enough for her deceit toward him. With his feelings full-blown; Hemingway produced a character that suffered the way he felt she should suffer. However, Agnes Kurowsky herself never liked her characterization as Catherine Barkley in "*A Farewell to Arms*", she often insisted and said that she was not that kind of girl." But she was one to inspire dreams, and for a few short months during World War I, young Hemingway, a second lieutenant in the American Red Cross Ambulance Service, thought his dream had come true".

Agnes also appeared in other works of Hemingway. He challenged his pain and disillusionment into his writings. Hemingway saw writing should be the most challenging and reliable element of his life. *A Very Short Story* (1925) also was based on Hemingway's relation with Agnes. However, while the piece may read like a testimony and fails as a short story, it most likely provided Hemingway with some therapeutic catharsis after he received a rather unkind "Dear John" letter by Agnes. Melissa Howard (2009) recounts that this story also provides an outline for the first and best part of Catherine and Frederick Henry's love affair in *A Farewell to Arms*.

A Very Short Story is patently autobiographical. It is about the love affair of an ordinary soldier "he" and an Italian nurse "Luz" during a war; and how they disintegrate after the war, how their relationship ends. Although the text is really short, it contains a lot of events. Luz proves faithless and writes him a goodbye letter. In its earliest draft, the story remained sympathetic to the nurse as someone who succumbs to loneliness and muddy weather and the wiles of her Italian lover. But in the final draft, and it is certain that Hemingway wrote that draft after receiving Agnes's letter, the tone becomes heavily sardonic at her expense. The most interesting thing about the story, from a psychological standpoint, is that it drastically distorts the contents of the "Ernie, dear boy" letter. What the nurse writes, in the story, is that she

regarded theirs as "only a boy and a girl affair", and again as "only a boy and a girl love". What Agnes actually insisted upon, of course, was that it was a boy and woman affair. This was an issue Hemingway chooses not to confront openly.

Melissa Howard (2009) recounts that The quarrel that the narrator of the story describes between Luz and her lover on the train ride from Padua to Milan seems to be verified and echoed by a statement that Agnes makes to Hemingway in her letter when she writes "*I tried hard to make you understand a bit of what I was thinking on that trip from Padua to Milan, but, you acted like a spoiled child, & I couldn't keep on hurting you.*" Melissa continues by saying that like Agnes, Luz from the story stays in Italy while her wounded soldier returns to the States just like Hemingway. Also like Agnes, Luz falls in love with another man and finds herself suddenly engaged. Agnes writes of it to Hemingway: "*Then - & believe me when I say this is sudden for me, too - I expect to be married soon.*"

Both Luz and Agnes write that they believe that their 'soldier' will have a great career and indicate that they believe in the abilities of the man that they reject. Luz writes in the story "*She hoped he would have a great career, and believed in him absolutely. She knew it was for the best,*" which seems an abbreviation of what Agnes writes in her letter to Hemingway. "*I somehow feel that someday I'll have reason to be proud of you, but, dear boy, I can't wait for that day, & it was wrong to hurry a career...And I hope & pray that after you thought things out, you'll be able to forgive me & start a wonderful career & show what a man you really are.*" The story, however, ends with Luz neither marrying the Italian nor ever hearing back from the American, who contracts gonorrhea from a sales woman he shares a taxi with—a sudden, indeterminate ending that reveals Hemingway's dark view of relationships and intimacy.

Linda Wagner-Martin (2000) states that it turns out that Hemingway's protagonists tend to come paired with women, and in some of these pairings there may be links to the Hemingway/Agnes romance. A partial listing would include the young Nick Adams and his almost fiancée Marjorie in "The End of Something"(1924), as well as Nick Adams and his Chippewa girlfriend Trudy Gilby in "Fathers and Sons"(1933). Linda also recounts that scholars see that Nick Adams is the character who most closely represents Hemingway the man. Both stories are set in the resort areas of northern Michigan. In the first the young Nick, Hemingway's closest fictional alter ego, rejects the rather conventional Marjorie and then unconvincingly pretends to himself that their

relationship is not necessarily over as a result of his action, even though Marjorie has convincingly demonstrated her newfound independence as she pushes off and rows away, leaving Nick alone on the shore of Horton Bay. In the latter, a middle-aged Nick looks back from adulthood at his idyllic sexual initiation with Trudy. The latter story is suffused with nostalgia yet mostly redeemed from sentimentality by Nick's thoroughgoing realism about the comic inadequacies of his Victorian father's attempts at sexual education. In both stories the destruction of Michigan's white pine wilderness parallels the interpersonal losses.

Then there is the war-wounded Jake Barnes, narrator and protagonist of "The Sun Also Rises" 1926, and his ever frustrated true love, Lady Brett Ashley. For a former aviator, in World War I Parlane a "knight of the sky", Jake is notably non-heroic. He lives for small pleasures: eating and drinking, going to work and taking a vacation. Of the world he expresses a prototypically existentialist concern: "All I wanted to know was how to live in it." He intermittently appeals to and is rejected by Lady Brett. With whom he met and fell in love while he a patient in a military hospital and she was a member of the British Voluntary Aid Detachment, a nurse aide. At book's end, as Brett supposes that they might have had a wonderful relationship with each other had he not been rendered impotent by his wound, Jake answers: "Isn't it pretty to think so?" Generations of critics have argued about whether that statement is intended to be read as harshly cynical and despairing or merely a realistic statement of the lovers' situation. Generations of readers have sympathized with the couple's plight. Indeed Hemingway's break-up with Agnes made him guard himself against betrayal and loneliness. We can feel this attitude in "The Sun Also Rises", in Jake the protagonist's calmly carried, almost emotionless way of going about his life. In his paper entitled Hemingway and the Impossibility of Love (2012), Ari Holtzman says that the descriptions of physical things, such as the setting in which a scene takes place, are vague at best; the descriptions of emotions are only present and still quite muted at key points in the novel. It is at such moments, when there is an implied emotion, that it is possible to see Jake's defense mechanism. When Brett is telling Jake that she is in love with Romero, the bullfighter, and it has just been made clear that Jake is still in love with Brett, his words are not affected by his likely emotions at all. Brett is having a hysterical fit, yet Jake is calm and rational when dealing with her. This reveals Jake's defense

mechanism: distance. Jake takes himself far away from emotion in order to escape entrapment in the pain of rejection and lost love. Holtzman (2012) adds that Jake developed this defense mechanism from a life situation that parallels Hemingway's: he was wounded physically and that led a woman to wound him emotionally. On July 8, 1918, Hemingway sustained multiple shrapnel wounds in his right leg. He ended up in a hospital. If he had not sustained these wounds he would not have ended up in a vulnerable position. Meyer (1997) writes that Agnes first taught Hemingway, when he was young and vulnerable, to accept the care and protection of a woman revealing the connection between Hemingway's vulnerability and the effect that Agnes had on him. Hemingway accepted this protection and had it ripped away from him; from then on he found it very difficult to accept protection from anyone except himself. This element of Hemingway's life is seen clearly in Jake in how his physical wound creates a situation in which Brett wounds him. In "The Sun Also Rises" it becomes clear that no matter how they try Brett and Jake are always drawn to each other. When Brett says, "That's my fault in reference to this phenomenon it reveals how Jake's wound has forced them to attempt to avoid romance. In attempting to avoid romance and failing Jake was wounded emotionally.

Hemingway's Wives

Elizabeth Hadley Richardson is Hemingway's first wife and also his great woman. Eight years his senior, Hadley proved unreservedly supportive of Hemingway's writing aspirations, and it was her income from a trust that enables him to pursue his literary ambitions in Paris. Hadley, who was a woman with an aura of oozing sensuality, looks remarkably like Hemingway's mother. Ernest and Hadley married on September 3rd in 1920. They were married fewer than five years when he took up with Pauline Pfeiffer. Hadley deserves to be Hemingway's great woman for that she was the only one who saw the depth of his anguish and his struggle to fight through it with work. She knew that the writing that captured the American imagination with its beauty and simplicity was at its heart a defense against death. In fact no one understood better than Richardson the dark forces that roiled Hemingway's psyche. Hadley also suffered from similar forces. When they met in 1920, she was a shy, 23-year-old spinster, who'd spent the previous eight years in a state of nervous collapse. Like Hemingway, she occasionally thought of ending her life.

During their marriage, Hemingway focused some of his fiction on their trips to other countries, for instance, "The Sun Also Rises" focuses on his and Hadley's trip to Spain. He also wrote the "Torrents of Spring" 1926, which is another piece about their traveling adventures together.

Some critics accused Hadley of being a passive older woman who could not cope with her husband's fame and thus lost him to the more glamorous Pauline who was one of the first critics to give Hemingway a good write-up for his worst book, "The Torrent of Spring," and soon made her alluring and very wealthy presence known to the handsome and aspiring novelist. But the posthumous publication of Hemingway's "The Garden of Eden" and the discovery of another two unpublished short stories have shed new light on Hadley's strong bond to her husband. The biographical interpretation of "The Garden of Eden" is that it is based on Hemingway's first marriage and the affair that subsequently broke up that marriage.

Carlos Baker recounts that "The Garden of Eden" was begun in 1946 and was an experimental compound of past and present, filled with astonishing ineptitudes and based in part upon his marriages to Hadley and Pauline, with some excursions behind the scenes of his life with his wife Mary. The story is about the young newlywed couple, David Bourne, an emerging novelist, and his wife, Catherine, a trust fund baby flitting about Europe. During their honeymoon they met a young woman called Marita, with whom they both fall in love, but only one can ultimately have her. Catherine was envious of David's being a man. At first her fantasies about being a man are limited to the bedroom. Soon, though, she has her hair cut short so she will look more masculine, she has a tailor make pants for her, and she starts to call David "girl." Later, she even picks up a girl, Marita. Catherine allows David to sleep with Marita but has a brief lesbian affair with her first. David had an affair with Marita while his relationship with his wife was deteriorating. No doubt that Hemingway's *Garden of Eden* functions as a direct threefold expression of his personal gender identity struggle with David Bourne operating as the struggle with manhood, Marita as ideal woman, and Catherine Bourne as the identity struggle created by his mother.

In David Bourne we find a mirror image of Ernest Hemingway in many ways. They are both authors where they create stories of their own time. David Bourne, much like Ernest, faced a series of bizarre relationships with women and sexuality that challenged the traditional gender roles of man and

woman and forced a line of self-questioning and discovery which in the end for both, leads to a hyper-masculinization of their writing styles and social endeavors. In Hemingway's life, he constantly moved from woman to woman, wife to wife, as he struggled to maintain healthy, lasting relationships. He even faced some of his own androgyny issues which directly influenced his characterization of David Bourne. Not only did Hemingway's mother dress him as a girl during early childhood in an attempt to have the little girl she always wanted, but Hemingway also was involved in a love triangle that challenged heterosexual boundaries. Hemingway's second wife, Pauline Pfeiffer, shortly after their divorce, began to express her lesbian desires and turned to same sex relationships. She later became the nurse for his fourth wife, Mary Welsh. The two became close friends bringing her back into Ernest's life.

David's eventual separation from Catherine and his clinging to Marita is representative of Hemingway's relation to Pauline after their divorce and the relationship he formed with Mary. Mary was described as being boyish much like Pauline, but also she was a nurturer and caretaker in Ernest's life and filled the more traditionally typified role of "wife". Marita, like Mary with Pauline, does share a certain lesbian expression with the character of Catherine, but ultimately fulfills the role of traditional wife both for David and Ernest respectively. In his search for manhood, both Ernest and David seek out women who challenge the roles associated with the feminine ideal but ultimately find a partner that is willing to embody that stereotype at least partially in their lives to help support the asserted bravado providing both men with fine examples of their manliness. In the story, there is a remarkable uniformity to the "secrets, taboos, and delights" that Hemingway shared with Hadley in the '20s, the "secrets" and "tribal rules" that David Bourne shares with Catherine and Marita in the novel.

Another work that Hadley inspired was "The Sun Also Rises". This work is drawn from the Hemingway's real life experiences. Ernest and his friends are clearly present in this book, but Hadley is not. The characters in "The Sun Also Rises" are devastatingly empty and disaffected. That makes for a great story, but some do not think Hadley ever be part of it. She was too noble to be woven into that human messiness. It should be mentioned here that Hadley was not in the book as a character, but was absolutely imperative to its making. Hemingway never could have written it without her support both financial and emotional and all the ways she

bolstered and encouraged him. When they got divorced, Hemingway dedicated "The Sun Also Rises" to Hadley and his son and also he gave Hadley all royalties to it as a signal of his love and respect to her.

Indeed Hadley always dwelt in Hemingway's heart; in "A Moveable Feast" (1964) he remembered her as his truest love. He said once: "I wish I had died before I ever loved anyone but her". "A Moveable Feast" is considered as Hemingway's posthumous memoir of his early writing life and first marriage to Hadley. Hadley is represented in this work as the love of Hemingway's life. Hemingway looks back on her great fondness, and on his second wife, Pauline, whom he blames for losing Hadley, with great loathing. Through this work Hemingway accuses Pauline of using the old tricks of "becoming the temporary best friend of another young woman who is married", he managed to absolve himself of any active role in the scenario.

Hadley then had an everlasting impact on Hemingway's life, as a writer and as a person. She remained his most enduring muse- the model for the alluring but wounded Hemingway heroine. It was obvious that Hemingway in his last years longed for the innocence and pure goodness of his life with Hadley- a longing that colors *A Moveable Feast* so poignantly. Another work that was affected by Hemingway's psychological state when he separated from Pauline and got divorced from Hadley is "Hills Like White Elephants." The separation period left an ineffaceable impact on Hemingway's life and fiction. This work shows problems within a relationship and a lack of communication between couples. In this story Hemingway uses his own experiences for the make-up of the story. His writing deals with how he probably acted and felt in the presence of the woman he cared about. According to James Mellow (1992), Hemingway's divorce from Hadley and his marriage to Pauline and the convergence would have a man, for a time, with two women in his life- would have a long reach into his fictional life. Looking at the circumstances when Hemingway wrote "Hills Like White Elephants", Baker (1981) stresses that Hemingway was very depressed and he became emotionally depressed, he vowed to kill himself- by Christmas if his love affair had not settled. He faced guilt for divorcing Hadley.

The story of "Hills Like White Elephants" centers on a couple's verbal duel over whether the girl will have an abortion of her partner's child. The girl did not want to talk anymore, so she asks if they could have another beer. This reflects human nature to avoid problems. The story suggests that the American and Jig feel that having a baby is causing

the problems in their relationship. Jig, clearly reluctant to have the operation, suspects her pregnancy has irrevocably changed the relationship but still wonders whether having the abortion will make things between the couple as they were before. It is here to mention that when Hemingway fell in love with Pauline, he wanted to continue his marriage with Hadley. He loved them both and wanted to keep both of them but knew that it would be impossible to maintain a happy relationship. Ironically, symbolic to an abortion where you eventually have to make a choice. It was almost like an ultimatum. If the "operation" did not take place then you could easily see that the relationship would also end. In the same note, you also get the feeling that the relationship between Jig and the American would be troubled regardless. In both the story and Hemingway's life one of them had to go. In Baker's *Ernest Hemingway: A life Story*, Baker said that Hemingway wrote a letter to Pauline during the 100-day separation comparing it to being like an abortion. Hemingway said, "I think that when two people love each other terribly much and need each other in every way and then go away from each other it works almost as bad as an abortion". The American is anxious that Jig have the abortion and gives lip service to the fact that he still loves Jig and will love her whether she has the procedure done or not. As the story progresses, the power shifts back and forth in the verbal tug-of-war, and at the end, though it is a topic of fierce debate among Hemingway scholars, it seems that Jig has both gained the upper hand and made her decision.

Hemingway and the American share some of the same personality traits. The girl on the other hand revealed an ambiguous personality. It is obvious that Hemingway's lack of female companionship is partly behind the creation of "Hills like White Elephants." It is important to know the history of Hemingway and things he dealt with at the time of writing this story to fully understand it. This story supplies the reader with insight into Hemingway's personality and controversial theme. Stephens (2003) says that Hemingway's views of woman appear to be ambiguous. People can perceive this from the women Hemingway was attracted to and through the submissiveness of his female characters. Hemingway had a tendency to move from one wife to the next. Some people even thought that Hemingway moved on in his relationships for financial needs. He turned his back on many of the friends that helped him. Hadley who once was described by Hemingway as naïve and inexperienced, must have felt betrayed after all her loyalty and support given to Hemingway. Hadley was

not poor but she was not as wealthy as Pauline. Hadley used her trust fund to support Hemingway. She claimed he would have never made it without her.

When you look up the definition of "white elephant" one meaning states that it is something of little or no value. If you apply the same meaning to describe Hemingway's relationship with Hadley, it follows a similar pattern. That she was no longer of a value to him. Another meaning of "white elephant" stated that an object is no longer of value to its owner but could be of value to others. In the short story, it is apparent that the issue of keeping the baby is more important to one party than the other. The girl is passive and seems to let the American make the decision for the both of them. Stanford (2003) recounts that in paragraph 58 the girl says, "And if I do it you'll be happy and things will be like they were and you'll love me?" She also says in paragraph 68, "Oh yes. But I don't care about me. And I'll do it and then everything will be fine." Jig seemed a little unclear about her decision regarding the abortion. These statements reflected that Jig already knew the outcome of the situation as if it was predetermined for her. Webster (2003) asserts that Pauline admitted a similar scenario except she acted more on the lines of desperation for fear of losing Hemingway; "she was not cut out to be a mother and was forced often into a choice of either being with Ernest or with her children. She chose Ernest, trying not to lose him, and her children were often left in the care of their nurse, their grandparents in Piggott, or they're Aunt Virginia."

Pauline Pfeiffer was considered by Hemingway and his biographers as the aggressor in the breakup of Hadley and Hemingway's marriage. Pauline was a well-educated devout Catholic, with a great job, and a huge trust fund which means that she was not in need for neither fame nor money. Pfeiffer's family also played a distinguished role in Hemingway's life where Pauline's uncle supported Hemingway's fictional life.

After their marriage, Hemingway became extremely depressed and he felt as if he could not write anymore. It was during this period that his father died from a self-inflicted gunshot wound. As a result of his depression, Hemingway isolated himself from his new family, and met another woman. She was Martha Gelhorn who was a journalist; also he had a mistress called Jane Mason who was beautiful but emotionally unstable. Jane jumped out of a window in her house and broke her back. Hemingway, detaching himself from the disaster, portrayed himself as indifferent male and called her the girl who fell for him literally. When he finally

asked Pauline for a divorce she vindictively said: "Ernest, if you divorce me, I'll take everything you've got," and he replied: "Pauline, if you let me to have a divorce, you can have everything I've got." He felt it would be worth everything he had to get rid of her though much of what he had, his house and boat had been paid for by her generous rich uncle Gus.

Hawkins 2012 emphasizes the idea that Pauline's uncle Gus had a profound impact on Hemingway's career. He gathered for him research materials, provided him sound advice and enabled him live the lifestyle necessary for his writing success. Pauline was accused of being a man-chaser who went after Hemingway and broke up his marriage. Actually she got what she deserved when the same thing happened to her. When they got divorce, Hemingway was overwhelmed with guilt for treating Pauline so horribly, that he wrote "To Have and Have Not", a story of loneliness. This story was written about Pauline. This story is about a Florida man who starts a life of crime during the depression era. Harry Morgan begins to smuggle alcohol and human beings. The story begins with Harry being swindled by another character. His friend Frankie introduces Harry to a Chinese businessman who ends up killing and sinking his body. Harry crimes catch up with him; he is shot by Cuban officials. He engages in another crime that results in the amputation of his right arm. By the end of the story, Harry's life is filled with agony and misery and dies during a surgery. Hemingway did not dedicate this novel to her, but it was written about her.

Pauline played a significant role in Hemingway's life. Even after casting her aside as a wife, Hemingway lamented that he missed her editing skills. Pauline had the misfortune to fall in love with him and she continued to love him until the day she died. She gave up her own career to build his. Although she is witty and intelligent, she had little ambition of her own and chose to promote the man she loved, rather than attempting anything in her own right. Pfeiffer was often forced to choose between following Hemingway on his travels and minding her sons. As a result she failed at both sets of relationships. It very important to mention that Pauline and her family had helped Hemingway financially, emotionally, and artistically. Their support enabled him to develop the literary style that ultimately brought him the most prestigious prizes in literature.

On November 21st, 1940 Hemingway divorced Pauline and married Martha. The two had plans to cover several wars. One war was the Spanish Civil War. Hemingway wrote two pieces of literature from the experience that he and Martha

shared "The Fifth Column" and "For Whom the Bell Tolls". Martha and Ernest liked to follow the battles that were going on around the world, but he had a problem being married to a working woman that was curious as to what was happening in the world. Kert (1983) reports that Hemingway "began to say that she was the bravest woman he had ever met, braver than most men, including himself, courage had become the yardstick by which Ernest judged people, Martha's possession of this quality dramatically enhanced his admiration of her." Kert (1983) adds that Hemingway " had no prior experience with a wife who led a life independent of his, he would try to adjust, at least for the present." However, Martha's insistence on continuing her career was an ongoing source of agitation for Ernest who believed that his wife should stay home and tend to his needs.

Martha Gellhorn had a unique literary relationship with Hemingway because the latter influenced her work during their marriage. He had a great impact on her collection of stories, *The Weather in Africa* (1978). The ties between Gellhorn and Hemingway's writing were so close that she struggled for the rest of her life to maintain a presence separate from Hemingway, both biographically and in her writing. However, the main character in *For Whom the Bell Tolls*, Robert Jordan, is based on a soldier that Gellhorn wrote about in "Men without Medals" showing Gellhorn's influence on Hemingway's writing as well. Her work does more than merely offer additional insight into a few fictional characters; it reveals his influence on the many stages of another author's development. Gellhorn's work, in the 44 years between the publication of *What Mad Pursuit* (1934), her first novel, and her last collection of stories, *The Weather in Africa* (1978), exhibits a strong influence from Hemingway's work. It reveals his collaboration with her on her work during their marriage.

Gellhorn had an impact on Hemingway's portrayal of female characters in his short stories. Prior to his relationship with her, bravery is not a quality evident in the female characters in Hemingway's short stories. However, this would change with Maria, the female character in Hemingway's 1939 short story about the Cuban Revolution, "Nobody Ever Dies."

With Maria, Hemingway portrays a female character that is brave, perhaps braver than her lover Enrique, who seems unable to accept her as an equal. Enrique's feelings are evident in his reaction to Maria's offer to stay behind and protect him. Rather than appreciating her gesture and showing

respect for her bravery, Enrique slaps her face and says "Come on. Don't be a silly girl. Come on!" Here again the line between Hemingway's life and his fiction blurs. Hemingway admired Martha's bravery but, like Enrique, he is unable to accept a woman as his equal, and Martha was not about to let Ernest forget that she was his equal. In a note to Ernest during World War II, Martha proclaims her commitment to her career and questions Hemingway's courage, writing "I came to see the war, not live at the Dorchester."

Nobody Ever Dies takes Hemingway's short story female characters to new heights introducing bravery, responsibility and a sense of duty. These qualities are not evident in female characters in Hemingway's earlier short stories. These qualities can also be observed in Martha who placed herself in harm's way to fulfill her duties as a war correspondent. Kert on December 5, 1939 says: "Like the times before, Hemingway fell into a state of depression because of the guilt that he had felt for leaving his previous families. He drank too much and had his third car accident, but to make things better, he married Mary Welsh on March 14, 1946."

During the time of their marriage, Pauline Pfeiffer, his mother, and his publisher all died, so instead of writing about his new wife, he wrote about death. He wrote *Death in the Afternoon* and started many other pieces of literature. *Death in the Afternoon* is more than a book about bullfighting, however. The book is as much a book about Ernest Hemingway as it is a book about bullfighting. It is filled with his perceptions, his experiences, and his way of looking at life. So much of the information given in the book is autobiographical that it must be read in order to understand the life of Hemingway. Stephen Amidon (2006) said that Gellhorn was able in a 1969 letter to her son, Sandy, to view her relationship with Hemingway with as much wisdom and equanimity as any of his celebrated biographers:

"He hated his mother, with reason. She was solid hell. A big false lying woman; everything about her was virtuous and untrue. Now I know enough to know that no woman should ever marry a man who hated his mother ... Deep in Ernest, due to his mother, going back to the indestructible first memories of childhood, was mistrust and fear of women which he suffered from always, and made women suffer; and which shows in his writing."

He did not get another divorce, but he did fall in love again to Adriana Ivancich. They had a complicated relationship that lasted for more than

five years. She renewed his creative power that had faded in the 1940's, and inspired not only "Across the River and into the Trees" but also "The Old Man and the Sea". "Across the River and Into the Trees" was a declaration of love to his Venetian muse, Adriana.

Victor Schuller (1988) asserts that Adriana is clearly to recognize as the main female character Renata. Hemingway at a certain moment says to Adriana: "You gave my Renata a face." Both girls are nearly nineteen years old from a noble Venetian family, orphaned on the father's side, the father killed by the Germans, in reality under unclear circumstances after the war. Both write poetry. Both live in a Palazzo in the heart of Venice and both families own a country house half destroyed during the war. The town of Latisana named in the book is the real location of the country estate. Real is the mentioned temporary bridge over the Tagliamento river. The bridge had been bombed by American war planes that also hit the Ivancich estate on the banks of the river. It was because of Adriana that Hemingway wrote two fairy tales for her little nephew Gherardo and for the daughter of Carlo Di Robilant, Olghina. In the "The Good Lion" and "The Faithful Bull" Hemingway was drawing on his own African experiences. The tales are also linked to the town of Venice. The winged lion flies to the lagoon, where he sees the Piazza, the San Marco Basilica, the Campanile and even Harry's Bar. Both tales were published by the magazine "Holiday" with illustrations by Adriana.

Gertrude Stein was the one who could help the young Hemingway up the rungs of a career and she introduced him to the expatriate artists and writers of the Montparnasse Quarter. She had a great influence on him where she taught him about structure and composition with the example of cubist paintings as a guide and model for the organization of poetry and prose. Mellow 1974 mentions that in journalism Hemingway had already developed his declarative style which he refined with stylistic elements acquired from Stein.

Hemingway biographer Jeffery Meyers makes the point that Hemingway saw in Stein much of his mother - they were both the same age, both physically large women, both frustrated artists, and both competed, and lost, to some extent to Hemingway. "Most significantly, Hemingway tried to work out with Gertrude some of the strong Oedipal feelings he had for Grace. 'I always wanted to sleep with her and she knew it and it was a healthy feeling and made more sense than some of the talk.' Such forbidden desires could be safely expressed because

he knew he could not actually sleep with a lesbian any more than he could sleep with his mother."

It was Stein who first introduced Hemingway to bullfighting and suggested that he visit Spain. She urged him to give up journalism completely and concentrate on his writing, explaining to him about the rhythm of prose and the power of the repetition of words. When she was dissatisfied with some of his early work, she made him start over and to concentrate more intensely. Hemingway felt always that he was indebted to her.

This paper has argued that women played a prominent role in shaping Hemingway's life, attitudes and fiction. The paper provides evidence that Hemingway was never a hater of women; his life was full of women whom he loved and hated. Also his fiction was replete with his life experiences with women where he created his characters and plot that based around his affairs and romantic encounters. The paper has shown the impact that Hemingway's mother, wives and Gertrude Stein had on his mentality and fiction. It seems in a way or another that those women were the cause behind the production of his great work.

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