

**Kasdi Merbah University - Ouargla**  
**Faculty of Letters and Languages**  
**Department of Letters and English Language**



**Dissertation**  
**Academic Master**  
**Domain:** Letters and Foreign Languages  
**Field:** English Language, Literature and Civilization  
**Specialty:** Anglo-Saxon Literature

**Submitted by:** Mr. Mohammed El Amine Allane

**Title:**

**Masculinity in Ernest Hemingway's**  
***The Garden of Eden***

Dissertation Submitted in Partial fulfillment of the Requirements for Master Degree in  
Anglo-Saxon Literature

Publicly defended  
On: 16-05-2017

Before the Jury:

Dr. Mohamed Seghir Halimi

Dr. Halima Benzoukh

Mr. Djelloul Bourahla

President (KMU Ouargla)

Supervisor (KMU Ouargla)

Examiner (KMU Ouargla)

**Academic Year: 2016 – 2017**

# ***Dedication***

***To Memory of my uncle, Djamel, and my grandmother Mebarka Allane***

*I dedicate this work to my parents who have the favour in shaping my identity that helped me during my life. Their passion and patience along the years of my education were the secrets behind this stand today. I just want to let them know that I do love them.*

*My brothers and sisters also earn the gratitude for standing by me in my hard times. We grew together, wept together and smiled together. To my grandfather Hadj Ahmed, my Grandmother Khadra, my uncle, my cousins and the whole Allane family.*

*I would also thank Abd Allah El-Magbad, my brother-in-law, the man who was the reason behind my study at the University of Ouargla, the father of my five nieces and a true friend. Also, I would like to express my greatest salutation to my brother in arm in Ouargla, Aissa Naami, who was and is still by my side since our first years at university.*

*My four years at the University of Algiers have shaped my personality as the present student. My great thanks go to my friends, Dr. Idriss Bechrayer, Dr. Taher Khanfar, Mr. Fathi Lahouati. However, I found shelter and refuge also in Ouargla, with my friends Mounir Seddiki, Tayeb, Taher, Aziz, Chaouki and Walid.*

*This work is also dedicated to 2015 promotion of Literature and Civilization at KMUO. Special thanks go to my dearest friends, Said Fadli, Khaled Chair and Toufik Bouhamida with whom I experienced a new meaning of friendship and brotherhood.*

# Acknowledgments

Accomplishing this Master Dissertation has been a truly life-changing experience for me and it would not have been possible to do without the support and guidance that I received from many people. The whole gratitude goes back to Allah The Most Merciful for my protection and guidance through the right path in all my life. Thanks to Allah for the enormous blessings you gave me.

I would like to first say a very big thank you to my academic supervisor, Dr. Halima Benzoukh for all the support and encouragement she gave me, during both the academic years I spent here at the University of Ouargla as her student and for the energy and time she sacrificed for the goal of seeing me finishing this dissertation. Without her guidance and constant feedback, this task would not have been achievable.

Warm thanks go to Professor Ronald F. Levant, the Professor of Psychology at The University of Akron, for providing me with precious data on my theme. I do thank him for his feedbacks and comments. I hope I would make a step further with him for further researches.

Special thanks also go to my precious teachers and mentors, the whole crew, Mrs. Saadoune, Dr. Halimi, Mrs. Kaddeche, Mr. Bourahla, Mr. Doufene, Mr. Kantaoui, Mrs. Hanafi, Ms. Bahri, Mr. Koudded, Pr. Chaouki, Ms. Yahiaoui and to Mr. Belarbi. Warm Thanks go to Mrs. Louiza Hachani, Head of the French Department, and to Mr. Djamel Teguig, Head of Sport Institute at KMU-Ouargla.

The staff of the Department has the most gratitude as well for facilitating and co-operating with students. Their hard work impressed me since my early beginning as a first year student of English. Aulia, Samah, Hana, Souad and the rest of the crew are praised for their enormous efforts toward the students.

## **Abstract**

Along with the foundation of America as a nation, there was a parallel change in the perception of gender roles and masculinity due to the bloody history charged with conflicts. This research work aims at studying the change in gender notions in the American society with special reference to the lost generation American literature. For this purpose, Ernest Hemingway's *The Garden of Eden* is selected to conduct the analysis on masculinity. Therefore, masculinity traits are extracted from the novel in accordance with the traditional masculinity ideology developed by Levant et al (2016) for the short form of Male Role Norms Inventory (MRNI-SF). The study reveals that Hemingway's *The Garden of Eden* reflects the sexual aspects of the 20<sup>th</sup> century American masculinity.

**Key-words:** gender, masculinity, MRNI-SF.

## Table of Contents

<b>Dedication</b> .....	I
<b>Acknowledgments</b> .....	II
<b>Abstract</b> .....	III
<b>Table of Contents</b> .....	IV
<b>General Introduction</b> .....	1

## Chapter One

### Masculinity Theories

Introduction .....	6
1.1 Post-structuralist Theory.....	6
1.2 Feminist Theory.....	7
1.3 Classical Psychoanalytic Criticism.....	8
1.3.1 The Oedipus Complex vs. the Electra Complex.....	9
1.3.2The Id, the Ego and the Superego.....	10
1.3.3Psychoanalysis Literary Criticism.....	11
1.4. Gender Studies.....	11
1.4.1 Women’s Studies.....	12
1.4.2 Men’s Studies.....	13
1.4.3Queer Theory.....	13
1.5 Masculinity.....	14
1.6 Male Role Norms Inventory- Short Form (MRNI-SF).....	15
Conclusion.....	16

## Chapter Two

### Tracing American Masculinity

Introduction.....	18
2.1 Masculinity in the American History.....	18
2.1.1 The Genteel Patriarch .....	19
2.1.2 The Heroic Artisan.....	19
2.1.3 The Self-Made Man.....	20
2.2 Twentieth Century American Masculinity.....	21
2.3 Masculinity in the American Literature.....	22
2.4 The Lost Generation Group.....	23
2.5 The Lost Generation Literature.....	24
Conclusion.....	25

## Chapter Three

### Investigating Hemingway's Masculinity

Introduction.....	28
3.1 Ernest Hemingway: The Macho Man.....	28
3.2 Masculine Language in Hemingway's Novels.....	30
3.3 <i>The Garden of Eden</i> : A General Overview.....	31
3.3.1 The Publication of the Novel.....	31
3.3.2 Characterization.....	32
3.3.2.1 Catherine.....	32
3.3.2.2 David.....	34
3.3.2.3 Marita.....	35
Conclusion.....	36

## Chapter Four

### Masculinity Traits in *The Garden of Eden*

Introduction.....	38
4.1 Avoidance of Femininity.....	38
4.2 Importance of Sex .....	41
4.3 Restrictive Emotionality .....	44
4.3 Negativity toward Sexual Minorities.....	47
4.4 Dominance, Toughness and Self-Reliance through Mechanical Skills.....	49
Conclusion.....	52
<b>General Conclusion</b> .....	54
<b>Bibliography</b> .....	56
<b>Résumé</b> .....	63
<b>ملخص</b> .....	64

# **General Introduction**



## General Introduction

Most of the time, one hears the words gender and sex, but s/he does not give them much attention, for s/he considers them expressing the same concept, but unfortunately this is wrong. Benschhoff & Griffin (2009) report that one's sex totally differs from one's gender; they argue that the former is considered as the biological identification of what is to be a male or a female, while the latter refers to the socially constructed roles established upon a culturally and historically determined set of possibilities linked to masculinity and femininity. Accordingly, masculinity has known changes along the history of America since the early settlement to the 20<sup>th</sup> century: "In every generation in America, manhood has been at the center of life and progress." (Davis, 2002, p.10).

The need for a wise strong man to rule the new nation created the notion of the self-made man who became the ideal symbol of masculinity and manhood (Ibid). The Civil War and World War I erased the two men qualities existed earlier in the Victorian era; the Genteel Patriarch and the Heroic Artisan (Kimmel, 2012). Hence, a shift in definitions was accompanied by a shift in the gender role which the man used to fill in the American society, what developed later to a crisis in masculinity in the USA. How this crisis affected the attitudes and the life-style of the Americans, and how it was shaped and reflected is the cause behind this investigation.

To examine the new masculinity taking place, it would be much better to investigate an unchained historical force, which is literature. A better choice for the analysis seems to be Ernest Hemingway, one of the 'lost generation group' who witnessed the war and reflected its trauma in his writings. His novel, *The Garden of Eden*, triggers the shift in gender roles which makes it a legitimate material to conduct the analysis.

The present work aims at highlighting the gender role shift in the American society, understanding Hemingway's notion of masculinity in *The Garden of Eden* and depicting the masculinity themes shaped in the main characters of the novel that come along with the characteristics of the 20<sup>th</sup> century American masculinity . It also attempts to contribute to the existing knowledge in the field of gender studies and masculinities. In order to accomplish the objectives of this work, the researcher tends to answer the following questions:

1. What are the masculinity traits in Hemingway's *The Garden of Eden*?
2. How does Hemingway portray the shift in gender roles in the novel?
3. Do the Bournes in Hemingway's *The Garden of Eden* define the masculinity notion of the 20<sup>th</sup> century American society?

To respond the previously-mentioned questions, the present work is qualitative content analysis in nature so that it will be clear how to find out patterns of masculinity in the novel. This research work uses the gender theory and masculinity studies in order to put the analysis in its parallel framework. It is also thematic study; having recourse to an already established set of themes taken from the theoretically derived norms of traditional masculinity ideology developed by Levant et al (2016), for the Male Role Norms Inventory Short Form (MRNI-SF).

Thus, in order to establish a well-structured work on Hemingway's masculinity in the novel, the present work is divided into four chapters; the first three chapters are theoretical; Chapter One tackles different theories in the field of masculinity and gender studies. Chapter Two sheds light on masculinity in American literature. Chapter Three is about Ernest Hemingway the author and the selected novel *The Garden of Eden*. Chapter Four represents the practical part and it depicts the masculinity traits in the novel.

By the end of this work, we hope that we would be familiar with the concept of American masculinity developed in the USA since the early settlement. Also, we would hopefully identify the different masculinity traits in the novel to which we prove its presence at the heart of the 20<sup>th</sup> century American society. Finally, the research is to end revealing some important facts on the gender role shift which had occurred by the late of the nineteenth century to the mid-twentieth century in the US society.

# Chapter One

## **Chapter One:**

### **Masculinity Theories**

#### **Introduction**

Masculinity, as one might perceive, is what defines the male gender; a persona of determined qualities that defines such notions of strength, power, control, dominance and body (Reeser, 2011). It also means the contrary of a feminine persona, in qualities and figures. This is the case for the ordinary eye when trying to give the meaning of what man should be. However, what is noticeable is that these traits are most of the time invisible, and they appeal to one's conscious when it comes to facing a situation where the masculinity is absent, as none well costumed or crying man (Ibid). Yet, those masculine qualities are not taken for granted; it is the socio-historical contexts which shape the individual's identity (Gatens, 1991).

Thus, in order to understand masculinity, one should look at its complexity across the different ideologies and perspectives. The tools by which researchers may use to investigate this gender study are multiple, and across this chapter, the researcher will try to illustrate the different relevant theories and approaches that contribute to the understanding and the analysis of masculinity.

#### **1.1 Post-structuralist Theory**

In the world of literature, culture is transmitted by words in which the artist marks the different hidden meanings of his conscious unconsciously (Pilcher & Whelehan, 2004). From this point of view, post-structuralist theory investigates the different interpretations of signs, or what is not mentioned behind the lines in a piece of literature (Brooker et al, 2005). In their book, *50 Key Concepts in Gender Studies*, Pilcher & Whelehan (2004) argue that

structuralism is concerned with language which only takes meaning when it is investigated itself.

Further, Reeser (2010) highlights the relation between language and masculinity's ideologies as the medium to understand those ideologies stating that "Language is an important aspect of understanding gender because language defines the reality that we experience and because we cannot experience reality without using language" (p.29); he adds "the ways in which language functions are important to the study of masculinity because they influence how we perceive masculinity" (p.29). On this belief, for the post-structuralists, the word is considered as a valuable tool when it comes to analyzing and investigating masculinity in literature (Ibid).

## **1.2 Feminist Theory**

Masculinity has been accompanied by femininity in a way or another. Throughout centuries, women had difficulties with patriarchy concerning her position as a person in her society where she was oppressed, abandoned, violated for her weakness and marginalized for her silent voice which was the concerns of the feminist criticism (Tyson, 2006).

Things changed by the late 1960s where the 'Women Movement' emerged raising the voice and the right of the female in the world (Ibid). The different socio-cultural factors along the history participated mainly in reshaping the aims and goals of the Movement, which took different dimensions and perspectives later. Gardiner (2005) argues in her *Men, Masculinities, and Feminist Theory* that the 20<sup>th</sup> century, for feminists, marked the concept of gender as a social construction; a concept in which there was reformulation of what is to be a man or a woman and introduction to new definitions concerned with inherent characteristics of gender identity. Tyson (2006) also in *Critical Theory Today* discusses the feminist criticism, where she introduces a sub-feminist theory; a theoretical basis created by De Beauvoir as a result of

her book *The Second Sex* in 1949 called ‘materialist feminism’ (Tyson, 2006). Tyson (2006) states:

In a patriarchal society, Beauvoir observes, men are considered essential subjects (independent selves with free will), while women are considered contingent beings (dependent beings controlled by circumstances). Men can act upon the world, change it, give it meaning, while women have meaning only in relation to men. Thus, women are defined not just in terms of their difference from men, but in terms of their inadequacy in comparison to men. The word woman, therefore, has the same implications as the word other. A woman is not a person in her own right. She is man’s Other: she is less than a man; she is a kind of alien in a man’s world; she is not a fully developed human being the way a man is. (p.96)

From this point, Tyson notices again the interrelation afforded by the feminist criticism between woman and man. The oppression of woman, though it is represented in many ideologies and forms, remains a universal case that always targets the opposite gender, the male. This is what also makes the feminist theory a useful tool when tackling the subject of gender.

### **1.3 Classical Psychoanalytic Criticism**

It is somehow strange that people change their attitudes in a moment of instant anger or love, they lose control of what to say, or what to do; they scream, insult, cry etc. The cause of these deeds is an area in our brain that we do not give it much attention though it involves our dark box of thoughts and emotions (Pilcher & Whelehan, 2004). The psychoanalytic criticism triggers one of the complex issues that concern the human mind, the ‘unconscious’ (Brooker et al, 2005). According to the father of the classical psychoanalysis Sigmund Freud, the unconscious was a closed restricted area to the self that can be only accessed at the absence of the conscious; by sleeping, slipping or dreaming (Pilcher & Whelehan, 2004).

In this way, psychoanalytic concepts are rooted in one's life and whether we realize it or not, we are familiar with them and they are parts of our everyday life; inferiority

complexes, sibling rivalry, and defense mechanisms represent some of these concepts (Tyson, 2006). Childhood, adulthood and manhood/womanhood are the ground-stage in which psychoanalysis is concerned; the psychological history of the individual since his early birth to an early age in his life is what shapes his persona, and thus determines his behavior within his society (Ibid). In relation the present study on masculinity, sexuality is considered in the masculine norms (Levant & Kopecky, 1995); consequently, the sexual area of the classical psychoanalysis is to be investigated.

### **1.3.1 The Oedipus Complex vs. the Electra Complex**

One of the tackled issues by Sigmund Freud is the Oedipus complex in which he sheds light on the sexual desires of man from the childhood phase where he denotes that the child develops certain sexual desires toward his opposite gender parent (Sofe, 2012). Tracing the story of the story, Oedipus comes from a Greek myth in Thebe where the Prince Oedipus killed his father the King Laius and married his mother Jocasta unconsciously; people at that time explained the incident as to be fate (Ibid). Accordingly, Freud founded the theory upon the complexity of this familial relation. In this regard, Boeree denotes "The infant, in the Freudian view, is pure or nearly pure id" (Boeree, 2006) in a try to reject the Freudian theory that claims the presence of critical feelings and behaviors from the part of the child; the 'id' represents the desire we know that motivates us to behave in a particular way, while for Freud it represents the part of our nervous system that transforms the needs of our organism into motivational forces which he denotes as wishes (Sofe, 2012). Therefore, Freud places sexuality at an early stage in the life of man, and what behaviors follow later are the consequences of those early conflicts between the father, the mother and the child.

In contrast to the Oedipus complex, the Electra complex introduced by Carl Jung explores the same attitudes for the young girl as threatened by her mother for gaining the love



of the father (Scott & Jill, 2005). This Electra complex, as Freud calls it, comes from a Greek mythology too; where Electra and her brother Orestes planned a revenge for their father Agamemnon against their mother Clytemnestra (Bell, 1991). Freud rejected this complex on the belief that those psychological attitudes are restricted to young males only and not the contrary (Thompson, 1991).

### **1.3.2 The Id, the Ego and the Superego**

The idea that the human mind is divided into more than one aspect comes from Freud's perception of the psyche (Sofe, 2012). In an attempt to decipher the personality, Freud distinguished three non-concrete parts in the human brain that shape and control one's behavior and attitudes namely: the Id, the Ego and the Superego (Ibid). The Id represents the primitive part of the mind that holds our instinctual nature, our hidden memories, sexual and aggressive drives of pleasure. It reacts directly driving the self without rethinking the consequences. The Superego plays the contrary role, as the moral conscious that contains the traditions and laws of society. The Ego represents the ground where the Id and the Superego meet; it is the actual personality which is, for Freud real, it reacts and interacts in the real life within the society (McLeod, 2016).

Similarly, Freud divided the mind to three elements: the preconscious, the conscious and the unconscious (Sofe, 2012). The first element represents what we are becoming aware of, in the process to be at the conscious level. The second one is what we are aware of, it is more realistic. The things we are not aware of yet are represented by the unconscious (Carlson, 2010).

### **1.3.3 Psychoanalytic Literary Criticism**

Psychoanalytic literary criticism is concerned with the analysis of literature and its elements, and it emphasizes on the author and the characters in a literary work; it tracks

behavior, psyche, setting and symbols, and justifies them in relevance to the psychoanalysis principals rather than analyzing the artistic side of a literary work (Ousby, 1995). The psychoanalysis theory main concerns are the interpretation of dreams, death, aggression, anxiety and sexuality; consequently, most of the elements are in direct relation to masculinity norms, or 'real' world norms, determined by Levant & Kopecky (1995). Moreover, this psychoanalysis theory is also concerned with female homosexuality which makes it considerable for this study; as to analyze Catherine Bourne sexual behavior with Marita in the novel. In this regard, Laplanche & Pontalis (1973) mark that in addition to the physiological needs which depend on the functioning of the genital apparatus, female homosexuality holds a whole range of activities and excitations that cannot be explained physiologically.

However, Freud's theory of psychoanalysis was criticized for the lack of scientific roots; it was invented upon Freud's own imagination and supposition (Rahim, 2002). The way Freud treated his patients of hysteria was also non-scientific, it was the kind of sorcerer and charmer (Ibid). Accordingly, Boeree (2006) states that some theorists do not even use the concept. Due to this belief, classical psychoanalysis theory was not used for the sake of the needed analysis on masculinity.

#### **1.4 Gender Studies**

The concept of gender studies refers to a field of interdisciplinary study used as an analytical tool that contrasts and analyzes the issues of gender identity and gender role as the central aim of the study (Pilcher & Whelehan, 2004). Men's studies, women's studies and Queer studies are the concerns of gender studies as well as the study of sexuality in literature, language, geography, history, sociology and more (Krijnen & Bauwel, 2015). It is also concerned with the analysis of race, ethnicity, class, nationality and disability in relation to gender and sexuality (Healey, 2003). The term 'gender' was debated and it held more than

one meaning; for instance, Simone de Beauvoir refers to the socio-cultural constructions of masculinities and femininities and not the physiological state of being a male or a female (Garrett, 1992).

The first principles of gender studies tackle the different perspectives of gender. Being a discipline itself, it also contributes in investigating the different sexual differences between the two genders (Krijnen & Bauwel, 2015). The universal suffrage revolution changed the vision of the early feminists which resulted in the women's liberation movement; it was the time to actually measure and report the observed differences between the two genders (Chafetz & Saltzman, 1999). The feminist theorist's first aim was analyzing and recognizing the contributions made by women and men in what is known as women's studies, but later, men started to tackle their masculinity in the same way feminists did toward femininity and that created what is called men's studies (Douglas, 2007). The increasing interest in lesbian and gay rights helped in assembling the two fields together in what comes to be known as 'queer theory' (Ibid).

#### **1.4.1 Women's Studies**

The relationships between power and gender, the social status and the contribution of women in the society are the aims of the interdisciplinary field of women's studies that examines gender as a socio-cultural construct (Pilcher & Whelehan, 2004). This field discusses the women's history, social life, psychology and anthropology; how women are treated, viewed and progressed in different cultures. It embodies feminist theory, women's history, social history, women's fiction, women's health, feminist psychoanalysis and gender studies (Brah, 1991).

### **1.4.2 Men's Studies**

Men's studies, or what is called Masculinity studies, were founded in the 1970s as a reaction to women's studies which call for the role and the position of women in society (Alorda, 2013). Men felt the change happening around them, so theorists founded the field that studies men's issues in relation to society and women (Pilcher & Whelehan, 2004). The goal of men's studies is to analyze and to investigate men's identity within the different socio-historical settings to reach the meaning of what is to be a man, sharing the women's studies in questioning the relation of men to the patriarchal power (Bennett, 2015).

The movement was divided later into two branches; the first branch was peaceful considering the gender studies and feminists as the tool for their objective of defining the man, while the second branch refused the principal of women's oppression claiming that men also are oppressed (Pilcher & Whelehan, 2004). Brod (1987) defines men's studies as "the study of masculinity as a specific male experience, rather than a universal paradigm for human experience" (p.40).

### **1.4.3 Queer Theory**

Queer theory investigates the differences and the relationships between gender, sex and desire, as well as classifying individuals as either males or females (Jagose, 1996). Grounded in gender and sexuality, a debate emerged on the nature of sexual orientation whether it is natural as an essentialist belief or if it is a changeable social construction (Barry, 2002). In this regard, Butler (1990) argues in her book, *The Subversion of Identity*, that gender is neither natural nor stable elements of biological identity, but rather it is brought into existence constantly as a result of everyday activities that have the potential to reconstitute the notions of masculinity and femininity. Rogoff (2003) points out that biology and culture are not independent entities, for the ways in which they interact with each other. Culture defines

the understanding of the physiological elements of the body, the reason behind them; for instance, Catherine Bourne in *The Garden of Eden* refers to her breasts as her 'dowry' (p.17) when David reminds her of her anatomical parts that remain sexed female (Minter, 2008). Catherine's denial of this part of her part is built upon social-cultural contexts which define her understanding of her body.

## **1.5 Masculinity**

Many theorists debated over the meaning of masculinity, but the general overview is that masculinity represents the subordinated characteristics and roles of the male. Kimmel (1987) argues that "Masculinity was a relational construct and was to be reconstructed, reasserted, or redefined in relation to changing social and economic conditions and the changing position of women in society" (p.153). On the other hand, masculine ideology is defined by Levant and Richmond (2007) as "an individual's internalization of cultural beliefs and attitudes towards masculinity and men's roles" (p.131). Masculinity construction is made by both, the social definition and the biological factors away from the definition of the male biological sex (*Hale & Finn, 2010*).

Excessive, epic and gay are the three qualities of masculinity Halberstam (1998) refers to; the excessive masculinity represents the physical bodies of hyper-masculine men, while the epic masculinity shapes the masculinity of white males, and the gay masculinity embodies the homosexual's. In short, Masculinity, as the socially constructed idea of men, is in line with the definition of masculinity given by Benschhoff and Griffin (2009) stating that masculinity includes the roles and behaviors associated with being male, and that within the contemporary Western culture, including strength, leadership ability, and the restraint of emotional expression.

## **1.6 Male Role Norms Inventory- Short Form (MRNI-SF)**

Dealing with masculinity in the novel in a thematic way was in need of themes, whether to conclude them from the text sample or to start looking for an already made set of themes. The complexity of Hemingway's notion of masculinity in *The Garden of Eden* in particular and his practice of gender issues along with his works, in general, made the researcher eliminate the first option of constructing the themes from the text. The second option was available and offered a better realization of my dissertation that it updated, tested and tackles the 20<sup>th</sup> century traditional masculinity of the American society (Levant et al, 2016).

The deconstruction of gender by the beginning of the 1960s followed the traditional masculinity ideology which was the dominant ideology in the USA. Levant (2011) argues that the masculine ideology was diverse for the different cultures America contained. Accordingly, it is more accurate to “traditional White Western masculinity ideology” as the new contrast that marks the White Western World (Ibid).

Psychologists have developed a number of scales to measure masculinity ideology (Thompson & Pleck, 1995). A common set of standards and expectations is associated with the traditional male role throughout most of the world, which has been referred to as ‘traditional masculinity ideology’ (Pleck, 1995). According to a recent study (Whorley & Addis, 2006), the Male Role Norms Inventory (MRNI) (Levant et al., 2016) is most commonly used measures of masculinity ideology. Seven theoretically-derived norms concerned with the traditional masculinity ideology were developed by Levant and his colleagues (Levant et al. 2016; Levant & Fischer, 1998) which are claimed to be the most commonly used measure of masculine ideology (Whorley & Addis, 2011).

Those norms are achievement/status, aggression, avoidance of femininity, fear and hatred of homosexuals, non-relational attitudes toward sex, restrictive emotionality and self-reliance. Those norms were developed later to a shorter form holding the same norms called: Masculinity Role Norms Inventory- Short Form (MRNI-SF) (Levant et al, 2016). The updated form stands for avoidance of femininity, negativity toward sexual minorities, self-reliance through mechanical skills, toughness, dominance, importance of sex, and Restrictive emotionality (Ibid).

According to Levant et al (2016), “the MRNI-SF measures the endorsement of masculinity ideologies, a construct that is frequently used in the study of psychological issues related to men and masculinities” (p.1). Accordingly, the present study uses the MRNI-SF norms in order to investigate the 20<sup>th</sup> century American masculinity in the selected novel. The challenge is not only to investigate the masculinity traits of a male character, but it also concerns the female character as well, Catherine Bourne.

## **Conclusion**

As we have seen throughout this chapter, masculinity is considered as a part of one’s identity. The different cultures and the different socio-historical factors of each civilization, nation or society govern ways of understanding of masculinity. Accordingly, the tools to analyze and to investigate it differ as well; if the feminist theorist links masculinity to the patriarchy of men, the psychoanalytic theorist would prefer to explain it by the repressed emotions and the unconscious’ issues on the behavior. Gender studies and its sub-disciplines offer the appropriate framework to conduct this analysis in a literary environment where the character’s sexual life is less to say about it: queer.

# Chapter Two



## **Chapter Two:**

### **Tracing American Masculinity**

#### **Introduction**

Since the early establishment of America as a nation, it managed to maintain its position in the world as a super power. The land of the braves was founded upon certain qualities that made it gain a reputation as the land of the dreams. This notion accompanied the flourishing period in the American history, when the Industrial Revolution was a direct factor in turning the faith of the Americans.

From the independence to the nineteenth century, the concept of the self-made man was the mark of the new optimized man; the man who have potentials of leadership, control and authenticity. However, this man struggled with many socio-cultural factors that caused his disillusion and frustration by the early twenty century; the war was the main influential factor that reversed many concepts which caused a change in the American norms of life.

Literature was the medium to raise conflicts. Literary men saw themselves primarily concerned with the change that they wrote and documented the historical trauma on pieces of art. Themes of war, death, wealth, sufferance, pain, sex and masculinity were the subject of literature. Homosexual characters, soldiers, emasculated men and strong furious women were portrayed along the narratives. Accordingly, this chapter tends to link the history of the American man with the literature that embodies his sexual and masculine characteristics starting from the early settlement of the colonies in the New World.

#### **2.1 Masculinity in the American History**

The very notion of manhood has largely changed by time, by the needs and by the perceptions of that particular idea of what is to be a man. In order to investigate the meaning

of manhood in America, it is recommended to follow the change occurred along the shaping of the targeted civilization; this goes back to the socio-historical background that shapes the individual's understanding of the different concepts surrounding him.

### **2.1.1 The Genteel Patriarch**

In his book entitled *Manhood in America: A Cultural History*, Kimmel (1996) claims that the universe of men was stratified by those ideals which characterized masculinity in America. The Genteel Patriarch appeared first; their Christianity and living for God shaped their understanding of their existence, so they had been men of God, and on this idea they founded Jamestown in 1607(Kimmel, 2006). However, by the coming of the Heroic Artisan to the South, establishing the first colony of Virginia town in the early 1600's, they struggled in the wilderness (VanSpanckeren, 2007). Oppressed by the planters' morals and dominance, their faith in God and their loyalty were questioned; the notion of man of God was no longer valid; Planters needed a change to cope with the new life conditions in order to create a revolutionary man, one of leadership (Kimmel, 2006).

George Washington, Thomas Jefferson, John Adams and James Madison were perhaps the best-known models for the Genteel Patriarch. For them, manhood had the characteristics of the classical European definition of man; a dignified aristocrat, a man with an upper-class code of honor and a character of exquisite tastes and refined sensibilities (Ibid).

### **2.1.2 The Heroic Artisan**

The Southern man had an inner masculine quality that was his inward strength which shaped his status as a man (Ibid, 2006). He represented the idol gentleman, a man of chivalric manners and good breeding; a man of good social position; a man of wealth and leisure. As Flora &MacKethan (2001) make it clear in *The Companion to Southern Literature*, such gentlemen followed the style of their homeland England, holding the manners and the

qualities of the European men such as courtesy, fortitude and justice. The Southern notion of masculinity, as Gros (2010) quotes, represented a “powerful statement about the ruling class’s claims to legitimacy and authority” (p.3).

Ironically, as a consequence of the Civil War, the new south had to reconstruct its definition of manhood, the notion of the southern planter and the chevalier had to be reconstructed. Kimmel (1997) states the following:

Being a man meant also not being a boy. A man was independent, self-controlled, and responsible; a boy was dependent, irresponsible, and lacked control. And language reflected these ideas. The term manhood was synonymous with “adulthood.” Just as black slaves were “boys,” the white colonists felt enslaved by the English father, infantilized, and thus emasculated (p.18)

Kimmel uses the term ‘the English father’ referring to the origins of the colonist, as a European man who kept the principals of his home land. The heroic artisan kept his original identity.

### **2.1.3 The Self-Made Man**

The new revolutionary man, the Genteel Patriarch of the North, proved himself as a man; the notion of the self-made man was taking place. However, the Southern planter was trying to find a way to make his own model of the self-made man; a hegemonic form of masculinity was needed (Friend, 2010).

Between 1774 and 1848, for the newly born nation to achieve freedom and democracy, America created its own unique hero, the self-made man, modeled after actual historical figures (Kimmel, 2012). They are self-disciplined, individualistic men who did successfully sacrifice themselves for the development of the country (Ibid). Their moral fortitude and way of life are recorded in the form of nonfiction novels, biographies and autobiographies, such as Benjamin Franklin's *Autobiography* (1791) and John Marshall's *The Life of George Washington*

(1859). Regardless whether it is self-fashioning or not, the contributions by the nation's founding fathers are soon to become mythologized as the national and individual goals are always the United States of America. Further, Leverenz (1989) in *Manhood and the American Renaissance* devotes a whole chapter noting that the self-made man and the heroic patrician had a clash for dominance. The two fierce qualities of the old planter and the new self-reliance man were one of control, not over women, but rather, over the other men for sovereignty (Kimmel, 2006).

## **2.2 Twentieth Century American Masculinity**

As the emergence of the new self-made man, America was changing. There were the industrialization, the urbanization, the capitalism and especially the notion of the self and the existence (Kimmel, 2012). In order to cope with the new mode of life, Americans had to break traditions and conventional modes of form which imitate the potentiality of man paving the way for a new understanding of the self and the one's potentialities in this modern life (Ibid, 2017). Thereby, America created a new quality of man, a quality which had mental issues, disorder and illness. The means of man of the pre-modernism era were vanishing (Ibid, 2006).

The new man goal of life was an illusion caused his self-destruction, whether for money, love or a social position. In their book, *Masculinity Reconstructed*, Levant & Kopecky (1995) emphasize on the change and identifies those new traits as “sensitive man ideals, dependent, sensitive and compassionate” (p.17). The existence of those traits is due to the living conditions which were getting much better than the past what made the responsibility of man less important and less demanded. Brett (2014) argues that the easiest life conditions were the less was the emphasis on manhood.

### 2.3 Masculinity in the American Literature

The American Revolution(1775-1783) finished by the first independence from the colonial power in the American territories, and this triumph was considered as the first step toward a great destiny (VanSpanckeren, 2007). In addition to the remarkable political writings, there were other works of note which marked the beginning of the American literature (Ibid).

By the end of World War One, The USA became the supreme hegemonic power (Kimmel, 2006). In order to maintain its supremacy, it turned its attention from arts to the new modern life. Accordingly, literary men felt estranged with the new mode of life, their writings were no more appreciated and had less appeal than used to be (Monk, 2008). Thereby, characters persona changed as the change of the different notions of life, existence and manhood. Modernism, the new mode, offered a new way of understanding the world, since many people came to be disillusioned by the previous trends (VanSpanckeren, 2007). By extending the relationship between artists and the representation of reality, modernism implied a break with the past artistic conventions which created a literature of crisis and dislocation, desperately trying to shape the new world (Ibid).

In their book entitled *Modernism 1890-1930*, Bradbury &McFarlane (1976) describe modernism as:

an art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life”, but also” the art of a world which many traditional certainties had departed, and a certain sort of Victorian confidence not only in the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated (p.57).

They believe that modernism shifted the old lifestyle of the Victorian era, where the rapidly changing world caused a remarkable change concerning the reality itself.

Malcolm Cowley, in his memoir *Exile's Return: A Literary Odyssey of the 1920s*, describes the nature of American life between the wars as “joyless and colorless, universally standardized, tawdry, uncreative, given over to the worship of wealth and machinery” (Quoted in Hollander, 2009, p.93). The beginning of the twentieth century changed life's old conception of hope and joy, pride and glory, love and passion. It was a whole new setting that the literary men felt committed to investigate.

#### **2.4 The Lost Generation Group**

The Lost Generation Group is a group of American literary figures who lived in Paris between 1920 and 1930 in order to find sources and meanings for their writings (Monk, 2008). The first use of the term ‘Lost Generation’ was pointed to Hemingway by Gertrude Stein; she said to him, that he is all a lost generation (Ibid). Talking literary, the term was associated to those who were born by the late 19<sup>th</sup> century and the early 20<sup>th</sup> century. Those people were influenced by the World War One trauma they witnessed, and they reflected this influence on their writings (Ibid)

A new genre thus appeared taking the place of the old traditional dimensions of man and life of the Victorian literary style of heroism and challenge (Ibid). Living in France gave those writers an outsider's view of the land of the free which they had not had before; they were able to criticize and evaluate the new life differently, the case where Gertrude Stein explains “That is why writers have to have two countries, the one where they belong and the one in which they live really. The second one is romantic, it is separated from themselves, it is not real but it is really there” (Quoted in Winnett, 2012, p.206)

In this group, we find many known figures like Thomas Sterns Eliot with his poem *Four Quartets*, Gertrude Stein the writer of *Tender Buttons*, F. Scott Fitzgerald who wrote *The*

*Great Gatsby*, Ernest Hemingway with his novel *The Old Man and The Sea*, John Dos Passos, the author of *The U.S.A. Trilogy*.

## **2.5 The Lost Generation Literature**

The new literature, 'Modernism', re-shaped the role of the heroic characters of the Victorian era; from a high-status persona to powerless figures who would never win their battles in the narratives, a sense of lost and disillusion was accompanied by the rush of the 20<sup>th</sup> Century industrialization (Monk, 2008). Consequently, the modernist American writers of the new era were interested in exposing themes of sexuality, desire, masculinity, confusion, ambiguity, anxiety, insanity, sufferance and gender in their writings especially as the result of capitalist materialism and war (Domotor, 2012). For instance, J. Gatsby never gains the love of Daisy in *The Great Gatsby*, while the heroic figures in Hemingway's narratives are having complexities with the other sex, a sense of sufferance and dependency.

The style of literature produced was new, which was reflected in many writings. Writers broke the old patterns by disrupting traditional syntax and form of the text in order to present events and themes in a new fresh way (Monk, 2008). Highlighting the psychological reality and presenting the inward qualities of the character, the literary man incorporated multiple tools like the use of many narrative voices in order to portray the different angles of life (Domotor, 2012). Also, modernists tended to use the stream of consciousness, the non-sequential narration, the use of fragmentation, juxtaposition, symbols, allusions, metaphor, substitution, imagery and the open or ambiguous endings to enrich the narratives.

Using those devices, modernist writers' themes tackled how the modern life alienated the individual for his nature as human and that the past forms of power are decayed emphasizing on the will of the individual in his society (Monk, 2008). Art and the artist were the main issues treated, wherein art is deemed refuge and salvation for individuals dreading

reality, and the artist embodies heroism and sensation. Language, though seemed simply constructed, holds a complex deep meaning.

VanSpanckeren (2007), in her revised book entitled *Outline of American Literature*, argues that writers like Earnest Hemingway and F. Scott Fitzgerald were known as the spokesmen for their generation. Fitzgerald, for instance, painted the fatal glamour of the generation, portraying his characters as devastated dreamers seeking the pleasure of life, capturing the glittering, desperate life of the 1920s. On the other hand, Hemingway wrote of war and death triggering the issue of manhood and masculinity.

The characters were portrayed as tough, but disappointed soldiers and athletes who were most of the time scarred which mirrors the trauma of the war he participated in, not the case of Fitzgerald. W. Harrison Faulkner also brought the old days about the rise of a self-made plantation owner and his tragic fall (Monk, 2008). Faulkner used different techniques and devices like the narrative chronology and narrative voices in a rich baroque style structured by remarkably long sentences (VanSpanckeren, 2007).

## **Conclusion**

The twentieth century men were shaped and muddled along the history since the early settlement in the New World till the foundation of America as a nation. However, their identity changed yet with the different socio-cultural factors; the wars, the industrialization, the urbanization etc. The war led to the reconstruction process of the American citizen; it caused psychological issues to the individuals in addition to the financial ones; sexuality and masculinity were in crisis.

Accordingly, literary men saw themselves confronting the new changes, especially after the Victorian era. They had to use alternative ways to share their concerns and thoughts. Each one found his own way to address the reality; for instance, Fitzgerald was interested in



the disillusion and the fragmented reality, while Hemingway investigated the nature of masculinity and sexuality through his narratives.

# Chapter Three

## **Chapter Three:**

### **Investigating Hemingway's Masculinity**

#### **Introduction**

The bloody history of America caused by war affected most of the social concepts of the American citizen. The two World Wars and the Cold War turned the Americans' concept of life and its meaning; it was the period of disillusion. Accordingly, Literature had its role in transmitting those questions and speculations on the war and the future of the nation as well as the new identity taking place. Literary men questioned the shift in the concepts on their way; a group of novelists immigrated to Paris seeking refuge in the new setting in order to cope, this group is called the 'Lost Generation' (VanSpanckeren, 2007). Other novelists went to different parts of the world bringing back different cultures and ideas to share with the Americans; this group is called 'the Beat Generation' (Monk, 2008).

The present study seeks to reveal the themes of the American masculinity of the 20<sup>th</sup> century. Therefore, the choice of Ernest Hemingway as the source of the analysis was not set randomly; he was a member of the lost generation group who participated in the war and was affected by its trauma which was reflected later in most of his writings. By the end of this chapter, the study will, briefly, shed light on the masculinity notion as the concern of the American citizen by the early twentieth century throughout the eye of literature, Hemingway and his posthumous novel, *The Garden of Eden*.

#### **3.1 Ernest Hemingway: The Macho Man**

Ernest Hemmingway is considered as one of the most known figures in American literature. He worked as a journalist first, then he enlisted the military but his attempt seemed to fail according to medical reasons (Benson, 1989). His fortune glanced in 1819 when the

Red Cross needed a volunteer of an ambulance driver, he joined the military and worked as a correspondent in Paris. This gradual flux taught him the art of authenticity and precision; he gained important insights on the war he participated in, which shaped his personality as a sharp writer (Domotor, 2012).

As half citizen and half soldier after being injured both psychologically and physically, he took a hiatus of the wars; and took advantages of such realistic themes that he frankly lived, he portrayed the most of them (Ibid). This subject matter clashed within his return to his community, both the war and post-war harsh experiences; he predated these acts of brutality into manageable segments of his very first publishing of books.

Hemingway's lifetime was full of adventures and stories as journalism, war and sport which are present there within his literature what shaped his public image as a heroic masculine character (Herlihy, 2009). Domotor (2012) denotes that "Hemingway's narrating persona and the male subjects in his short stories negotiate a pose of rough masculinity and heroism" (p.3), which is explained by the trauma of war. He was representing the dominant male values of all Americans which later created a contradiction in representing the ideal American woman (Fantina, 2005). He was also remarked by a submissive and passive texture in his works that is the reflection of his biographies (Ibid).

He shares his life with his characters what makes his narratives alive and capturing. Taking the example of hunting animals, fishing and living in the wilderness of Africa, he attributes these traits to most of his characters; in *Death in the Afternoon*, Hemingway introduces his two important themes of violence and death in the main character as the bullfighters' journeys (Gandal, 2008). On the other hand, he portrays them as obsessed with sex, like Catherine in *The Garden of Eden*. These activities were the source of his pleasure to entertain, and it seemed to be inspirational materials to write about.

In *The Garden of Eden*, Hemingway includes the African journeys within the novel; David, the young dreaming writer, finds refuge in his writings about the hunting trip in the jungles of Africa, enjoying the company of his father hunting the wild elephants. It is there, in a way or in other, the adventure and the passion for the adrenaline. Accordingly, Carlos Baker, Hemingway's biographer, states that Hemingway "gloried in his proximity to the field of battle" (Quoted in Gandal, 2008, p.31)

### **3.2 Masculine Language in Hemingway's Novels**

What distinguished Hemingway style is the difficulty of its simplicity. The simple language he uses throughout the narrative is too simple to believe that these words hold such effect on the reader's mind. It captures the attention and brings the audience to multi-levels of understanding and anticipation using an ordinary simple language of simple short sentences characterized by the directness (Domotor, 2012). The difficulties refer to the strength and the density of the underlying structure of the stories he writes. Eby (1999) explains that:

Hemingway broke new ground in a quintessentially modernist direction, compressing dialogue by removing or masking authorial guidance, forcing his readers to interpret for themselves shades of meaning resulting from indirection, repetition, omission, juxtaposition, objective correlatives, and referential ambiguity. (p.175)

The deep meaning of his words is not kept on the surface due to his first job as a journalist, where he had to use short sentences in a clear simplified English language for the magazine, a set of well-picked adjectives that serves the aims of his themes (Torma, 2014; Meyers, 1985). Hemingway calls this technique the 'iceberg principle', giving the example of the iceberg that stands high and clear on the water surface for the strength that is under the water. Add to the latter, there are a number of realistic themes which Hemingway uses, adopted from his experience in life; these themes give soul to the literature he writes. (VanSpanckeren, 2007)

The dialogue also characterizes Hemingway's fiction; the characters in the prose communicate one another in tone of reality, in which the human mind is complex and interacts simultaneously with the surroundings, and that what makes the characters and the events energetic and realistic (Torma, 2014). Hemingway also used the element of repetition in his style in order to keep the ideas spotted in the mind in certain manipulated rhyme which facilitates creating the imagery of the events (Eby, 1999).

The characters in *The Garden of Eden* differ socially; for instance, Marita is a Latin girl, the Bournes are Americans and the waiter in the café is European. Hemingway uses different social dimensions in his narrative which reflects his travels to Europe and his social integration with the different social types (Herlihy, 2009).

### **3.3 *The Garden of Eden: A General Overview***

To understand masculinity in the novel, it is highly recommended to go throughout different stages where the researcher introduces the sequence of the events and the characters roles that reveal their personality and their position in the story.

#### **3.3.1 The Publication of the Novel**

*The Garden of Eden* is a posthumous novel, edited, and published after the suicide of its author, Ernest Hemingway. Published in 1986, the novel was no wonder for Hemingway's readers who got used to such rough masculinity and deep meaning from the author (Fantina, 2005). The author did not write it at once; it took him fifteen years writing it, yet he did not finish it for the no regular way he used to write in (Del Gizzo & Svoboda, 2011). The novel was constructed on a large amount of manuscripts and drafts Hemingway left; however, there was no clear ending. Therefore, publishers, editors and scholars raced to gain the valuable collection, yet most of them failed (Meyers, 1985). In 1985, a young editor for Scribners

succeeded in finishing the piece of work, yet it was reduced to 70,000 words from the original 200,000 words (Ibid).

The novel manifests the journeys of a new married couple on their honeymoon in Europe, David Bourne, an ambitious American young writer, and his bourgeois wife, Catherine. By the beginning of the novel, Catherine starts a series of changes starting with her physical appearance which develops later to a thrill desire to play the man's role in the relation she has with David. The latter seems not to reject that change; he goes further with her will and changes his attitudes also. Later, throughout the narrative that starts in spring and ends in autumn, the couple meets Marita, a young Latin woman with whom they fall in love. They make a triple relationship that ends the future of the marriage and the ruin of David's writings.

### **3.3.2 Characterization**

*The Garden of Eden's* fame is built on the attitudes of its characters (del Gizzo & Svoboda, 2011). The shift in gender role comes in a way that portrays the independence of woman and its trauma on the masculinity. Catherine is the dominant character, David represents the crisis in masculinity and Marita is seen as the balance of relation. Hemingway drives his characters in the novel into dangerous occasions which become masculine assertions (VanSpanckeren, 2007). It is the case of Catherine's anger rage and David's peak of impatience.

#### **3.3.2.1 Catherine**

Hemingway turned the gender role norms when he presented his female character, Catherine, as a masculine persona that seeks the destructive power to control over David; she wants to be a man badly that she changes her haircut shorter as David's, and later she names

herself Peter in bed, asking David to be Catherine when they make love. In a dialogue with David, she tells him:

"I'm the destructive type", she said."And I'm going to destroy you. They'll put a plaque up on the wall of the building outside the room. I'm going to wake up in the night and do 'something to you that you've never even heard of or imagined"(*The Garden of Eden*, p.5)

Catherine marks the start of her darkness, and her attitudes along the narrative express some sort of insanity. In this regard, Anderson (2010) notes that Catherine has “crisis of sexual identity” (p.104). This sense of insanity comes from her will to live happily with David as equals; Catherine feels too enchained being a wife restricted by the norms of the housewife that makes her frustrated and out of control. In order to achieve her goal, she follows those physical changes mentioned earlier as a weapon to reinforce her masculinity for dominance (Bayley, 2016).

Hemingway demonstrates how the villagers thought of them; “Most people thought they were brother and sister until they said they were married. Some did not believe that they were married and that pleased the girl very much” (*The Garden of Eden*, p.6). For the sake of equality, she dresses David the same as she does; the same clothes they wear make people think twins of them. She was succeeding in turning her husband into the ‘Catherine’ she wants him to be.

Furthermore, Catherine feels enchained again for not being creative like David, she is neither qualified to write nor to paint which adds to her frustration; she is losing the control and the dominance over her role as the man, as Peter. In the next passage, Catherine expresses her anguish toward her usefulness:



The whole way here I saw wonderful things to paint and I can't paint at all and never could. But I know wonderful things to write and I can't even write a letter that isn't stupid. I never wanted to be a painter nor a writer until I came to this country. Now it's just like being hungry all the time and there's nothing you can do about it (*The Garden of Eden*, p.53)

Catherine suffers; she can't do anything about it, for she is not talented. Yet, throughout the novel, she rebels against the 'patriarchal expectation' of the society norms (Bayley, 2016), against what defines gender roles and the authority. Still, Catherine makes a lot of changes in the narrative, those changes are going to be seen and interpreted as her embodiment of the masculine persona in Hemingway's *The Garden of Eden*. Scholars reappraised Hemingway's principles on machismo, for the position Catherine portrays as the dominant element in the novel (Fantina, 2005).

### **3.3.2.2 David**

According to Catherine, his wife, David seems to be the feminine character that fights for his raped masculinity. The use of rape in this context refers to all kinds of change he has made upon himself. First, He has been an imaginative writer who likes to fish and to hunt:

A jetty ran out into the blue and pleasant sea and they fished from the jetty and swam on the beach and each day helped the fishermen haul in the long net that brought the fish up onto the long sloping beach. (*The Garden of Eden*, p.3)

David's activities and interests in fishing and the pleasant way he feels demonstrate his primitive masculinity (Domotor, 2012). Later, he starts a series of changes, beginning by the hairstyle, to the clothes and to the 'Catherine' role he performed in bed with his wife.

At the beginning of the narrative, David introduces himself as the simple character; "I have these flashes of intuition," he said. "I'm the inventive type." (*The Garden of Eden*, p.5). He has been proud of his published work and his gain from it. The fish he caught at the café has made him proud also, proving his masculinity as a man who can take care of himself. He

expresses his will to deal with the fish by his own strongly: "'He's got my arm tired," the young male said. "Do you want me to take him?" the waiter asked hopefully. "My God no.'" (The Garden of Eden, p.9)

Yet, his character, as the passive member in the relation, makes him so fragile; that he has to depend on his writings on Africa and his journeys with his father hunting the elephants to keep him standing. Nevertheless, he accepts to break the norms of gender roles when he does not reject the role of the female in bed; yet, he feels her hand touching him and he seems to enjoy the way she treats him as her lady.

Seeking refuge sometimes from this pressure, he runs to the two stories he writes. Later, Catherine invites Marita and makes a homosexual couple with her. She gives her a role of love provider for her husband. David finds his refuge again to his masculinity when he falls in love with Marita who has proved his masculinity, and then he abandons Catherine and marks the beginning of the end.

### **3.3.2.3 Marita**

Marita is the young woman the couple met at the café in the city. As we have seen earlier, Marita marks the climax of the story. Her entrance to the Bourne's life separates the couple; it causes relief to David and madness to Catherine. Bayley (2016) argues that her role as 'the loving provider' comes from her name Marita, which means "little Mary"; The Mother's name in the Bible who looks after the others (p.10). Yet, Catherine calls her 'Heiress' referring to her as a trophy, while David names her 'Haya' for the modesty he likes in her. By the close of the novel, Marita wins David's heart and fires Catherine out of the marriage.

## **Conclusion**

Hemingway uses fiction to apply the realistic themes depicted from the society in a way he will not fall enchained by the restriction of gender role norms. Accordingly, the fictional space of the literature allows Catherine to break the chain of society and morality; a dominant role she portrays that is not limited by the feminine ideologies (Novelli, 2013). The example of Catherine portrays the independent woman of the 20<sup>th</sup> century who found her way through independence, dominance and control. On the other hand, David represents the illusionist man who found himself raped from his position and role as the man in charge of the house.

# Chapter Four

## **Chapter Four:**

### **Masculinity Traits in *The Garden of Eden***

#### **Introduction**

*The Garden of Eden* was criticized for the unusual gender role system it tackles; it portrays a completely different set of norms and attitudes concerning the gender role in its characters, David and Catherine Bourne. The story begins with the romantic scenes between the couples where all that they do is to eat, to love and to sleep. Further, the story takes other dimensions where Catherine witnesses a shift in her gender role starting a series of changes; taking off the female appearance little by little till she starts changing internally; she demands the right to take the man role in the relation where she calls herself Peter. Yet, the story deviates again in a triple relationship when the couple meets Marita. Marita becomes Catherine's lover first, then the refuge of David whom he considers as his rescuer from Catherine's insanity. By the end, David gains the love of Marita and Catherine goes away.

The novel represents a historical documentation to the 20<sup>th</sup> century American society. Hemingway is affected by the trauma of war and he mirrors the fact of the American citizens by the beginning of the century. Masculinity and sexuality were the core of the socio-cultural changes and the subject of literary investigation. In this chapter, the researcher is to depict the main masculinity traits that highlighted the shift of gender roles and the ways in which these traits were attributed to the characters in Hemingway's style.

#### **4.1 Avoidance of Femininity**

One of the masculinity traits attributed to the 20<sup>th</sup> century Western Masculine ideology is the avoidance of femininity, which is used as a scale in the Gender Role Strain Paradigm Theory (Levant et al, 2016). This scale is measured by three items: firstly, men should watch

football games instead of soap operas; secondly, a man should prefer watching action movies to reading romantic novels; thirdly, boys should prefer to play with trucks rather than dolls (Levant et al, 2016). The novel may not uphold those items clearly, so the study is to replace those items by some approximate characteristics like softness and smoothness. Tracing the attitudes of the characters throughout the story is to determine the presence of such feminine qualities which if it is positive, then the novel achieves one of seven steps toward the 20<sup>th</sup> century American masculinity.

As discussed earlier in the previous chapter, Catherine Bourne tries to reverse her gender identity as a way to become the dominant part in the relation. Hemingway introduced her as one of the destructive types:

"I'm the destructive type," she said. "And I'm going to destroy you. They'll put a plaque up on the wall of the building outside the room. I'm going to wake up in the night and do 'something to you that you've never even heard of or imagined. (*The Garden of Eden*, p.5)

Catherine becomes dangerous, and threads David in a way to make him worried. As a female character, she is supposed to be kind and lovely; however, she is passive and dark. Levant & Richmond (2007) mark that the masculine man should avoid all sort of acts that could be constructed as feminine. Accordingly, Catherine is being a man and behaves like a masculine one.

David has been portrayed at the beginning also as the independent writer who enjoys life and fishes by his own. The scene when he fishes near to the café imitates his independency. The waiter approaches and asks to help David, but the latter refuses:

"He's got my arm tired," the young man said. "Do you want me to take him?" the waiter asked hopefully. "My God no." (*The Garden of Eden*, p.9)

Next, changing her haircut, Catherine reflects the transformation physically in a way to be like a boy, as David, the thing that she likes especially when people have thought brother and sister of them (Mintler, 2008). The next scene illustrates how Catherine desires the change:

Her hair was cropped as short as a boy's "You see," she said. "That's the surprise. I'm a girl. But now I'm a boy too and I can do anything and anything and anything." "Sit here by me," he said. "What do you want, brother." "Oh thank you," she said. "I'll take what you're having. You see why it's .dangerous, don't you?" (*The Garden of Eden*, p.14-15)

She considers her act of transforming into a boy as an act of freedom. She gets impressed and thanks David for calling her 'brother'. The idea of being a man is getting an obsession later. However, these changes are not accepted socially:

No decent girls had ever had their hair cut short like that in this part of the country and even in Paris it was rare and strange and could be beautiful or could be very bad. (*The Garden of Eden*, p.16)

Hemingway portrays the acts of Catherine as unusual, which denotes that those definitions are new and differ from the ones of the Victorian era. This remarks the beginning of new era. Catherine makes a distance between her and the female gender next by referring to her breasts as 'dowry':

"They're just my dowry," she said, "The new is my surprise. Feel. No leave them. They'll be there. Feel my cheeks and the back of my neck. it feels so wonderful and good and clean and new. Please love me David the way I am. Please understand and love me." (*The Garden of Eden*, p.17)

Catherine does deny her anatomical organs (Mintler, 2008); they represent to her an obstacle which denies her the liberty; she would like to scream "I'm a boy!". Asking David to accept her new identity as a boy, she seeks the freedom to the female to demolish to socially constructed identity on women (Zabala, 2007). Actually, she does it, telling David to consider her Peter and that he is to play the role of Catherine:

"You're Catherine." "No. I'm Peter. You're my wonderful Catherine. You're my beautiful lovely Catherine" (*The Garden of Eden*, p.17)

She takes the male role, and prepares David psychologically. The next conversation between the Bournes shows that Catherine is more likely thinking of the change in different ways again; she asks David:

"Did you think I could ever be this dark?" "No, because you're blond." "I can because I'm lion color and they can go dark. But I want every part of me dark and it's getting that way and you'll be darker than an Indian and that takes us further away from other people. You see why it's important. (*The Garden of Eden*, p.30)

Again, being blond makes the feminine features of her visible what may she struggles with again. Yet, she still considers the change as important and marks it as her ultimate goal. Marita notices the change when they meet her and she tells her that she is more feminine than her, which means that Catherine has started losing her feminine side:

"But I'm also more of a woman than you are Catherine." "I did try and I broke myself in pieces in Madrid to be a girl and all it did was break me in pieces," Catherine said. "Now all I am is through. You're a girl and a boy both and you really are. You don't have to change and it doesn't kill you and I'm not. And now I'm nothing". (*The Garden of Eden*, p.192)

Catherine femininity is lost. Her new identity is a male's identity, and the way she expresses her sufferance and torture in order to play the girl's role explains it. Her avoidance of femininity becomes inherent in her psychology; she thinks that she is far away of what defines the female.

#### **4.2 Importance of Sex**

According to Levant et al (2016), the importance of sex comes with three items: men should always like to have sex, a man should not turn down sex and man should always be ready for sex. Accordingly, *The Garden of Eden* tackles the theme of sexuality. The beginning



of novel introduces Catherine and David as passing their honeymoon in Europe; they are enjoying their evening at the hotel, starving for food and sex:

They had made love when they were half awake with the light bright outside but the room still shadowed and then had lain together and been happy and tired and then made love again. (*The Garden of Eden*, p.4)

This is their pleasure. It makes them feel safe and loved, at least at the beginning of the relation. However, when they wake up and go to the café, Catherine wonders if it is something normal to feel hungry after sex; which means that she has not been inexperienced with that feeling and that attitude. At the café, Catherine and David make the next conversation:

"What are you thinking?" the girl asked.  
"Nothing."  
"You have to think something."  
"I was just feeling."  
"How?"  
"Happy."  
"But I get so hungry," she said. "Is it normal do you think? Do you always get so hungry when you make love?"  
"When you love somebody."  
"Oh, you know too much about it," she said.  
"No."  
"I don't care. I love it and we don't have to worry about any thing do we?"  
"Nothing." (*The Garden of Eden*, p.5)

David gives her a feedback that he does not care. However, Catherine changes her attitudes and shows her will to take the lead when she penetrates David after reversing the sexual role with him in bed later that evening:

He lay there and felt something and then her hand holding him and searching lower and he helped with his hand and then lay back in the darn and did not think at all and only felt the weight and the strangeness inside (*The Garden of Eden*, p.17)

David is interested in making love, which is what makes him feel hungry, and that emphasizes the urging of his desires for love. In one evening, he felt so hungry again for

making love: "In the cafe he found the paper and ordered himself a fine a l'eau because he felt empty and hollow from making love" (*The Garden of Eden*, p.13). Once they sleep and eat, they start love again and again: "Now when they had made love they would eat and drink and make love again. It was a very simple world and he had never been truly happy in any other" (*The Garden of Eden*, p.14). He takes the masculinity measures that endorse the importance of sex; if he is to fill his hunger, he would be prepared to make sex.

In another scene, David complains about his wife's haircut, for being shorter and shorter, but she ends the talk by asking him to make love: "'Don't worry about it being too classic," she said. "My mouth balances it. Now can we make love?"' (*The Garden of Eden*, p.47). It seems here that making love is the concern of David; the moment he hears the magic word, he kneels for it:

Then he thought of them, not critically, not as any problem of love or fondness, nor of obligation nor of what had happened or would happen nor of any problem of conduct now or to come, but simply of how he missed them. He was lonely for them both, alone and together, and he wanted them both (*The Garden of Eden*, p.132)

He is in need to make love, even though he might deny it, but the way he misses them both says so. After they meet Marita, David makes love with her; Catherine is no more available to entertain him, she becomes furious and anxious:

When they were lying together Marita said, "You don't think about her when you make love to me?"  
"No, stupid."  
"You don't want me to do her things? Because I know them all and I can do them."  
"Stop talking and just feel. (*The Garden of Eden*, p.185)

Again, it is so important to him that he prefers to be silent when making love. His nature is passive and he focuses on the feeling of the love he has made; it is important that he

enjoys this feeling. In the next passage, Hemingway portrays David as a person whom sex makes him feel relief:

He had many problems when he married but he had thought of none of them here nor of writing nor of anything but being with this girl whom he loved and was married to and he did not have the sudden deadly clarity that had always come after intercourse. (*The Garden of Eden*, p.13)

The act of sex helps him to be focused; he manages to forget the many problems he has. In order to reveal that particular side of David, Hemingway uses long sentence structures which are normally attributed to the passive character. This passage could be also interpreted as a part of David's restrictive emotionality. Hence, David is a passive silent character.

### **4.3 Restrictive Emotionality**

The third masculinity trait proposed by Levant (2016) is the restrictive emotionality which stands for three features: a man should never admit when others hurt his feelings, he should be detached in emotionally charged situations, and he should not be too quick to tell others that he cares about them. Therefore, the researcher is to illustrate the presence of the previously mentioned features in the novel.

David Bourne represents the passive character in the story, he is too careful not to express his emotions; he is limited in his expression of emotions. With regard to David, it could be argued that he is given this quality at least to have one masculine trait. He shows fewer emotions than Catherine. Generally, David's feedbacks are short and direct that his character is kept a mystery. In a discussion he has with Catherine:

"What are you thinking?" the girl asked.  
"Nothing."  
"You have to think something."  
"I was just feeling."  
"How?"  
"Happy."  
"But I get so hungry," she said. "Is it normal do you think?  
Do you always get so hungry when you make love?"  
"When you love somebody."  
"Oh, you know too much about it," she said.

"No." (*The Garden of Eden*, p.5)

The way to which David responds to his wife expresses that he feels something, but he avoids further discussion by saying: 'Nothing'; Catherine insists on him to tell her, but again he avoids to reveal his true feelings: 'I was just feeling,' again she asks about his feeling, and he replies simply: 'Happy'. Catherine is the vocative one, she pushes David to reveal his emotions of rage. Yet, David keeps his anger secretly by the process of thinking; he rarely expresses his emotions of rage, instead, he responds and reacts normally. The next passage illustrates this way of keeping the expressed emotions:

We'd have good times the way we did this morning. Tell her David."  
The hell with her, David thought. Fuck her.  
"Don't be silly," he said. "Call Monsieur Aural please," he told the boy who served. (*The Garden of Eden*, p.97)

Again, David thinks in rage, yet he behaves giving no sign of stress; the power to act in this manner is what characterizes a side of his masculinity; he can control himself and that is one feature of the restrictive emotionality he possesses; a man should be detached in emotionally charged situations.

Even in his writings, David avoids revealing his emotions and feelings. His father attitude toward him is harsh, it hurts David, yet he does not mention it in his fictional story: "Finally, he knew what his father had thought and knowing it, he did not put it in the story". (*The Garden of Eden*, p.146-147). There is here a clear stand for the feelings in the attitudes of David. Hemingway reveals the patient side of David to the reader as a non tragic character:

He was not a tragic character, having his father and being a writer barred him from that, and as he finished the whiskey and Perrier he felt even less of one. He had never known a morning when he had not waked happily until the enormity of the day had touched him and he had accepted this day now as he had accepted all the others for himself. He had lost the capacity of personal suffering, or be thought he had, and only could be hurt truly by what happened to others (*The Garden of Eden*, p.148)

In the novel, David has one of the cold qualities, most likely he is harassed emotionally. He feels no more his sufferance. Nevertheless, he feels others'. He cares and thinks of them in a way to fill his emotional gap of unrevealed feelings.

In his fiction, David feels the sufferance of the elephant he writes about; he cares about it because he believes that he was the reason behind its capture. Again, David thinks but never tells: "'He doesn't know or care really.' I care, David thought." (*The Garden of Eden*, p. 181).

David seems to maintain the third feature that a man should not be too quick to tell others that he cares about them. He responds to his father's comments, but he does secretly. However, David releases his thoughts, but he does it unconsciously. Catherine proposes to take nap with both Marita and David, and David responds in a sheer soft way without him knowing:

"But I've spoiled it now and I wish is we could all just make siesta together.  
"Not siesta," David heard himself say. (*The Garden of Eden*, p.149)

What David says capture his own attention for a while, for he is not used to express his emotions. Accordingly, we understand, as readers, that David's emotions are separated from him and that he is not habituated to express his feelings or rejections in this way. These feelings are the same as the early 20<sup>th</sup> century modernism era, where the American citizen was looking for his identity by questioning the self.

The end of the first chapter in the novel summarizes David's personality; it is left at the end to conclude something about the character. It announces the beginning of the end, where David witnesses Catherine shifting her gender role with him, so he says goodbye and farewell to the old persona:

He held her close and hard and inside himself he said goodbye and then goodbye and goodbye."Let's lie very still and quiet and hold each other and not think at all, "he said and his heart said goodbye Catherine goodbye my lovely girl goodbye and good luck and goodbye (*The Garden of Eden*, p.18)

David hardly holds his wife inside him; he is trying to keep whatever remains of her, or more probably, taking her lovely femininity which may signify his passivity as a character in the novel. Moreover, he says ‘goodbye’; this signifies his kept emotions that he does not want her to hear the words, but rather to feel them. She is turning into a man and David is spending his last moments with his beloved ex-Catherine. Even when David feels disturbed, he avoids the confrontation:

"I'd like to go in and dean up if I may;" he said.  
"Don't be so bloody false polite," Catherine said. (*The Garden of Eden*,  
p.156)

Thus, David is emotionally restricted which it characterizes the masculine persona of the 20<sup>th</sup> century American masculinity.

#### **4.4 Negativity toward Sexual Minorities**

Negativity toward sexual minorities is proved when man believes that homosexuals should never marry; all homosexual bars should be closed down and homosexuals should never kiss in public (Levant et al, 2016). Marita and Catherine are the homosexual elements in the novel. It all starts when Catherine and David meet Marita in the café where they used to sit and to enjoy the breeze of the morning. After Catherine’s gender role shift, she starts looking for a partner where she could release her ‘Peter’. Marita accepts Catherine’s idea and makes love with her, but David rejects it. Novelli (2013) suggests that Catherine’s character has two dimensions, a female dimension when she is the lovely sexy girl and a reversal gender role when she transforms into ‘Peter’.

It first starts when Catherine tells David about the kiss she has had with Marita on the way back home, she likes it and feels happy with it. David’s reaction to Catherine’s statement has not been verbal; he has said nothing: “He did not say anything.” (*The Garden of Eden*, p.114)

His act of silence expresses his refusal and his anger toward it, but his nature as emotionally restrictive limits his expression. David, probably in a try not to see what is going to happen further, decides to leave to Paris: "I'm going up to Paris," David said. "You can reach me through the bank. "" (The Garden of Eden, p.114)

Catherine refuses his departure and she begs him to stay and to stand by her side for what she had become:

"I can't help you."  
"You can. You can't go away. I couldn't stand it if you went away. I don't want to be with her. It's only something that I have to do. Can't you understand? Please understand. You always understand."  
"Not this part."  
"Please try. You always understood before. You know you did. Everything Didn't you?"  
"Yes. Before."  
"It started with us and there'll only be us when I get this finished. I'm not in love with anyone else."  
"Don't do it."  
"I have to. Ever since I went to school all I ever had was chances to do it and people wanting to do it with me. And I never would and never did. But now I have to."  
He said nothing.  
"Please know how it is."  
He did not say anything. (The Garden of Eden, p.114)

David shows a direct rejection for Catherine's homosexual desires to Marita. He makes it clear that he is leaving for this reason. She tries to stop him in a way she reminds him of his participation in her queer act when they switched their sexual norms in bed. However, David remains silent, again, expressing his rejection. He is angry, for Catherine and Marita had sex together. When Catherine talks to him about Marita, he expresses his hatred:

"I talked a lot," Catherine said. "I always talk too much. She's awfully nice, David, if you knew her. She was very good to me."  
"The hell with her." (The Garden of Eden, p.119)

Marita harms David's feeling, for she helps Catherine to change. He calls her later using a nickname that expresses the way he feels:"And then only to the person who does it

and a bloody bore to everyone else," David said. "Do you agree, Heiress?" (The Garden of Eden, p.120)

The 'word heiress' refers to the person who receives an amount of money or something valuable from a dead person. David refers to the new Catherine as a dead person, and to Marita as having pleasure with a corpus. He is transmitting a hidden message that concerns the lesbian relation they are involved with. A lesbian relation that David refers to directly as perversion: "Do you agree, Heiress? About perversion?" (The Garden of Eden, p.120)

Marita replies that every first experience is special, and that it is good to do. She likes it. In a conversation with David, Catherine defends Marita's relation with her; she argues that Marita did not commit any wrong, and that it is Peter whom Marita sleeps with. Yet, David rejects the idea and does not care since the relation is queer and unusual.

Earlier in the novel, by the end of the seventh chapter, Catherine asks David to kiss her. Since Catherine considers herself Peter, David considers the act of kissing her as a gay act. If a boy kisses a boy, it will sound strange and inappropriate:

"Can I kiss you and try?"  
"Not if you're a boy and I'm a boy."  
His chest felt as though there were an iron bar inside it from one side to the other. (The Garden of Eden, p.67)

David's stand is obvious that he is against the queer relations of lesbians and gays. All in all, David represents the masculine trait of being negative toward one of the sexual minorities.

#### **4.5 Dominance, Toughness and Self-Reliance through Mechanical Skills**

The three characteristics of dominance, toughness and self-reliance are involved in shaping the masculine identity of man (Levant et al, 2016). Masculinity requires many



features that a man should have like leadership, being the boss, fitness, being tight, shrewdness and being skillful. David Bourne, the passive character in the novel, is not usually involved with physical activities. However, he is interested in taking care of himself through other skills as a writer: ““The book's made some money already," he told her” (*The Garden of Eden*, p. 25)

David's work is then published, so he receives some money from it. This money represents David's effort and role as the house 'breadwinner' which makes him the man of the house. Kimmel & Aronson (2004) argue about the role of man of the 20<sup>th</sup> century, stating that: “Men are socialized to be the primary breadwinners, though this no longer holds for the generation approaching retirement age in the early twenty-first century”(p. 11). Accordingly, David feels responsible of Catherine. Thus, when she tries to take this role from him, he refuses this:

We'll do everything you want. If you'd been a European with a lawyer my money would have been yours anyway. It is yours."  
"The hell with it." (*The Garden of Eden*, p.27)

On the other hand, Catherine seems more self-confident than David, for she belongs to a rich family. She offers him help and money in many occasions:

"Do you have plenty of money?"  
"I'm quite all right on money."  
"Really, David? Weren't the stories worth a lot? It's bothered me terribly and I know my responsibility. I'll find out and do exactly what I should. (*The Garden of Eden*, p.226)

However, David portrays himself as a hunter in the wildness hunting elephants with his father. His manly needs and repressed desires for strength are portrayed in his journeys in Africa: “David had killed two spur fowl with his slingshot out of a small flock that had walked across the trail just before the sunset” (*The Garden of Eden*, p.172)

David shapes his heroic identity through his fictional character. He also names the main character in the story after his name to reinforce this portrait. The use of guns and the jungle life feeds his masculinity as an actual writer. In contrast, sometimes David's attitudes portrays signs of weakness, usefulness and clueless. He is physically weak and not used to practice sport, and therefore he feels tired when he takes his bicycle in a tour:

He dressed, still wet from the sea and put his cap in his pocket, then climbed up to the road with his bicycle mounted, driving the machine up the short hill feeling the of training in his thighs as he pressed the balls of his, feet on pedals with the steady climbing thrust (*The Garden of Eden*, p.132)

He exploits the narrative he writes to compensate his lack of masculine mechanical skills. For instance, he can't fix the brakes in the car, so he takes it to a garage in at the town center:

David had planned to send the two girls to swim and then to take the old Isotta down to Cannes to have the brakes fixed and the ignition overhauled (*The Garden of Eden*, p.135)

Though he imitates signs of an adventurer who lives in the wildness, he is too emotional when it comes to the elephant which his father intends to kill. David feels ashamed, for he considers the act of guiding his father to the elephant as a betrayal to the animal; this softness affects his masculine character:

The bull wasn't doing anyone any harm and now we've tracked him to where he came see his dead friend and now we're going to kill him. It'smy fault. I betrayed him. (*The Garden of Eden*, p.181)

In short, all the characters in the novel lack the appropriate values of dominance, toughness and self-reliance. David is weak psychologically and physically; he tries over to build a strong personality using his novel as a medium to, but he fails. On the other hand, Catherine's stand as the supportive and the suspensor comes from her rich origin as well as her desire for the change.

## **Conclusion**

Chapter Four aimed to reveal the 20<sup>th</sup> century masculine traits by analyzing the characteristics of the main characters in Hemingway's *The Garden of Eden*. The analysis revealed that the characters portray four of the seven masculinity norms set by Levant et al, (2016), the restrictive emotionality, the negativity toward sexual minorities, the avoidance of femininity and the importance of sex. On the other hand, the novel does not involve the other three criteria of self-reliance through mechanical skills, dominance and toughness. Hemingway's concerns were more involved in the sexual life of the characters rather than their domination upon one another.

# **General Conclusion**

## General Conclusion

The American society witnessed a great shift in gender role definitions by the early twentieth century as a result of new modernism era. After a history full of political and social conflicts, the American citizen found himself lost and estranged in his society. Industrialization, urbanization and the new lifestyle forced him to reconsider his old beliefs upon his social life. Since manhood is the center of his life and progress, masculinity and sexuality were his main concerns. In order to investigate those new concepts, the American citizen took advantage of literature as a free enchainment tool to share his concerns with society. Ernest Hemingway devoted his literature to explore manhood and sexuality across the life of his fictional characters.

The present study investigated Hemingway's portrait of those notions through his posthumous novel, *The Garden of Eden*. As an American citizen and a former soldier affected by the trauma of modernism, Hemingway fictionalized the fragmented reality of the twentieth century by reversing gender roles, and he abandoned the old notions of manhood as a sign of its demolition. Considering the gender role shift in the American society, gender studies suit the analysis of manhood and sexuality's definitions across the novel.

The Bournes in *The Garden of Eden* portray the sexual and the emotional side of the twentieth century American masculinity. The homosexual and the lesbian queer relations among the characters define the reality of the American citizen who was restricted emotionally, was negative toward sexual minorities, was reluctant to femininity and was interested in sex.

This study represented one first step toward further future researches. If masculinity was proved in the novel, one would investigate the presence of femininity traits as well, for their presence together is something more likely to be. In this case, the femininity is to be

investigated on the male character, David, in the same way the analysis took place in this research work. If the masculine characteristics were attributed to a female character, the female characteristics as well would be probably present in the male character within the story. Finally, we hope that the present study revealed a number of significant facts on the gender role shift which occurred by the late of the nineteenth century to the mid-twentieth century in the US society.

## Bibliography

- Barry, P. (2002). "Lesbian/Gay Criticism". In Barry, P (ed.). (2002). *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed. Manchester: Manchester University Press, pp.139-155.
- Bayley, M. (2016). *The Devilish Ways of Catherine Bourne: Breaking Heteronormative Gender Roles in The Garden of Eden by Ernest Hemingway*. 1st ed. Barcelona: Independent University of Barcelona.
- Bell, R. (1991). *Women of Classical Mythology: A Biographical Dictionary*. 1st ed. California: Oxford University Press.
- Bennett, J. (2015). "A Master's Degree in...Masculinity?". In *New York Times* (Aug 8, 2015). [Accessed on March 28<sup>th</sup>, 2017].
- Benshoff, H. & Griffin, S. (2009). *America on Film*. 2nd ed. Chichester: Wiley-Blackwell.
- Boeree, C. (1997). *Personality Theories*. 1st ed. Shippensburg: C. George Boeree.
- Brah, A. (1991). "Questions of Difference and International Feminism". In Aaron, J. & Walby, S. (eds.). *Out of the Margins*. 2nd ed. London: Falmer Press, pp. 168-176.
- Brooker, P. et al. (2005). *A Reader's Guide to Contemporary Literary Theory*. 5th ed. Harlow, England: Pearson Longman.
- Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. 2nd ed. New York: Routledge.
- Carlson Neil, R. (2010). *Psychology the Science of Behavior: The Psychodynamic Approach*. 1st ed. USA: Pearson Canada.

- Chafetz, J. & Saltzman, S. (1999). *Handbook of the Sociology of Gender*. 1st ed. New York: Kluwer Academic/Plenum.
- Connell, R. et al. (2005). *Handbook of Studies on Men and Masculinities*. 3rd ed. London, England: SAGE Publications.
- Davis, G. R. (2002). *Understanding Manhood in America: The Elusive Quest for the Ideal in Masculinity. Freemasonry's Enduring Path to the Mature Masculine*. USA: Anchor Communications LLC
- De Beauvoir, S. (1989). *The Second Sex*. 2nd ed. New York, USA: Vintage Books.
- De Beauvoir, S. & Parshley, H. (1968). *The Second Sex New*. 2nd ed. New York: Bantam Books.
- Del Gizzo, S. & Svoboda, F. (2011). *Hemingway's The Garden of Eden: Twenty-five Years of Criticism*. 1st ed. Kent, Ohio: Kent State University Press.
- Domotor, T. (2012). *Hemingway's in Our Time: Masks, Silences and Heroes*. 1st ed. England: University of Surrey Press.
- Elmore, M. (2007). *Masculinities and Men's Studies: The Literature of a Growing Discipline*. 1st ed. Chicago: Academic Research Library.
- Erwin, E. (2002). *The Freud Encyclopedia: Theory, Therapy, and Culture*. USA: Taylor & Francis.
- Fantina, R. (2005). *Ernest Hemingway: Machismo and Masochism*. 2nd ed. New York: MACMILLAN.
- Flora, J. & MacKethan, L. (2001). *The Companion to Southern Literature: Themes, Genres, Places, People, Movements, and Motifs*. 1st ed. USA: LSU Press.



- Friend, C. (2010). *Southern Masculinity: Perspectives on Manhood in the South since Reconstruction*. 1st ed. Georgia: University of Georgia Press.
- Gandal, K. (2008). *The Gun and the Pan; Hemingway, Fitzgerald, Faulkner and the Fiction of Mobilization*. 2nd ed. New York, USA: Oxford University Press.
- Garrett, S. (1992). *Gender*. 1st ed. London: Routledge.
- Gatens, M. (1991). *Feminism and Philosophy: Perspectives on Difference and Equality*. 1st ed. Cambridge: Polity Press.
- Gros, E. (2010). *The Southern Gentleman and the Idea of Masculinity: Figures and Aspects of the Southern Beau in the Literary Tradition of the American South*. [online] Dissertation. Available at: [http://scholarworks.gsu.edu/english\\_diss/64](http://scholarworks.gsu.edu/english_diss/64) [Accessed on Apr. 27th, 2017].
- Hale, M. & Finn, S. (2010). *Masculinity and Femininity in the MMPI-2 and MMPI-A*. 1st ed. Minnesota: Minnesota Press.
- Healey, J. (2003). *Race, Ethnicity, Gender and Class: The Sociology of Group Conflict and Change*. 6th ed. London: SAGE.
- Hemingway, E. (1986). *The Garden of Eden*. New York: Scribner's
- Hollander, P. (2009). *Political Pilgrims: Western Intellectuals in Search of Good Society*. 4<sup>th</sup> ed. USA: Transaction Publishers.
- Jagose, A. (1996). *Queer Theory: An Introduction*. 2nd ed. New York: New York University Press.
- Jill, S. (2005). *Electra after Freud: Myth and Culture*. 1st ed. New York: Cornell University Press.

- Kemen, Z. (2007). "Hemingway: A Study in Gender and Sexuality". [online] Digital Commons. Available at: [http://digitalcommons.uconn.edu/srhonors\\_theses/27](http://digitalcommons.uconn.edu/srhonors_theses/27) [Accessed on Apr.7th 2017].
- Kimmel, M. (1996). "Manhood in America: A Cultural History-The Contemporary 'Crisis' of Masculinity in Historical Perspective." In Brod, H. (1996) *The Making of Masculinities: The New Men's Studies*. 1st ed. Boston: Allen & Unwin, pp.56-60.
- Kimmel, S. (2006). *Manhood in America: A Cultural History*. 2nd ed. New York: Oxford University Press.
- Kimmel, S. (2012). *Manhood in America: A Cultural History*. 3rd ed. New York: Oxford University Press.
- Kimmel, S. (2017). *Manhood in America: A Cultural History*. 4th ed. New York: Oxford University Press.
- Komarovsky, M. (1973). *The Unemployed Man and His Family- The Effect of Unemployment upon the Status of the Man in Fifty-Nine Families*. 2nd ed. New York: Octagon Books.
- Krijnen, T. & Van Bauwel, S. (2015). *Gender and Media: Representing, Producing, Consuming*. 1st ed. New York: Routledge.
- Laplanche, J. & Pontalis, J. (1973). *The Language of Psychoanalysis*. 1st ed. London: Karnac.
- Levant, R. et al. (2016). "Construct Validity Evidence for the Male Role Norms Inventory-Short Form: A Structural Equation Modeling Approach Using the Bifactor Model". In *Journal of Counseling Psychology*. [Online] Available at: <http://dx.doi.org/10.1037/cou0000171> [Accessed on Feb. 21st 2017].

- Levant, R. (2011). "Research in the Psychology of Men and Masculinity Using the Gender Role Strain Paradigm as a Framework." In *American Psychologist*. [Online] Available at: <http://dx.doi.org/10.1037/a0025034> [Accessed on March 18th 2017].
- Levant, R. (2007). Initial Validation of the Male Role Norms Inventory-Revised (MRNI-R). In *The Journal of Men's Studies*. SAGE Publications Inc, 5(2), pp.130-146.
- Levant, R. & Kopecky, G. (1995). *Masculinity Reconstructed: Changing the Rules of Manhood—At Work, in Relationships, and in Family Life*. 2nd ed. New York: Dutton.
- Levenz, D. (1989). *Manhood and the American Renaissance*. 1st ed. Ithaca: Cornell University Press.
- Malti-Douglas, F. (2007). *Encyclopedia of Sex and Gender*. 2nd ed. Detroit: Macmillan.
- Mansfield, H. (2006). *Manliness*. 1st ed. New Haven: Yale University Press.
- Mayers, J. (1985). *Hemingway: A Biography*. 2nd ed. London: Macmillan.
- McKay, B. (2014). "The 3 P's of Manhood: A Review". In *The Art of Manliness*. Available at: <http://www.artofmanliness.com/2014/03/31/the-3-ps-of-manhood-a-review/> [Accessed on Feb. 15<sup>th</sup> 2017].
- McLeod, S. (2016). "Id, Ego and Superego". [Online] *Simply Psychology*. Available at: <http://www.simplypsychology.org/psyche.html> [Accessed on Feb. 10<sup>th</sup> 2017].
- Mintler, C. (2008). *Fashioning Identity: Consumption, Performativity and Passing in the Modernist Novel*. 1st ed. Illinois: University of Illinois press.
- Monk, G. (2008). *Writing the Lost Generation; Expatriate Autobiography and American Modernism*. 1st ed. Iowa City, USA: the University of Iowa Press.

- Novelli, L. (2013). *Hemingway, Trauma, and Power*. Ohio State University.[Online] Dissertation. Available at: <http://hdl.handle.net/1811/54776> [Accessed on Feb. 9th 2017].
- Ousby, I. (1995). *The Cambridge Guide to Literature in English*. 1st ed. Cambridge: University of Cambridge press.
- Pilcher, J. & Whelhan, I. (2004). *50 Key Concepts in Gender Studies*. 2nd ed. London, England: SAGE Publications Ltd.
- Reeser, T. (2011). *Masculinities in Theory: An Introduction*. 1st ed. Oxford: Wiley Blackwell.
- Rogoff, B. (2003). *The Cultural Nature of Human Development*. 1st ed. New York: Oxford University Press.
- Sofo, A. (2012). "Sigmund Freud's Psychoanalytic Theory Oedipus complex: A Critical Study with Reference to D. H. Lawrence's "Sons and Lovers". [Online] *Internal Journal of English and Literature*. Available at: <http://www.academicjournals.org/ijel> DOI: 10.5897/IJEL11.137 [Accessed on March 14<sup>th</sup>2017].
- Thompson, D. (1991). *Reading between the Lines: A Lesbian Feminist Critique of Feminist Accounts of Sexuality*. 1st ed. North Melbourne: Spinifex Press.
- Torma, H. (2014), *Style and Gender in Ernest Hemingway's The Sun Also Rises*, The Ohio State University, [Online] Dissertation. Available at: <http://kb.osu.edu/dspace/handle/1811/60323> [Accessed on March 19<sup>th</sup>. 2017].
- Tyson, L. (2006). *Critical Theory Today: A User-friendly Guide*. 2nd ed. New York, USA: Taylor & Francis.

- VanSpanckeren, K. (2007). *Outline of American Literature*. 2nd ed. US Department of State: Bureau of International Information Programs.
- Watson, D. & Versus Cavalier, Y. (1993). *The Old Southwest's Fictional Road to Rebilion*. 1st ed. Louisiana: LSU Press Books.
- Winnett, S. (2012). *Writing Back: American Expatriates' Narratives of Return*. Maryland: Johns Hopkins University Press.
- Zabala, K.(2007). *Hemingway: A Study in Gender and Sexuality*. *Honors Scholar Theses*. 27. [online] Available at: [http://digitalcommons.uconn.edu/srhonors\\_theses/27](http://digitalcommons.uconn.edu/srhonors_theses/27) [Accessed on March24<sup>th</sup> 2017].
- Zabala, K. (2007). *Hemingway: A Study in Gender and Sexuality*. Connecticut: University of Connecticut Press.
- Ziemann, B. (2007). *War Experiences in Rural Germany. 1914-1923*. 2nd ed. Oxford: Bloomsbury Academic.

## Résumé

Lors de la fondation de l'Amérique en tant qu'une nation, il y a eu un changement parallèle dans la perception des rôles du genre et de la masculinité à cause de l'histoire sanglante chargée de conflits. Ce travail de recherche a pour objectif l'étude du changement dans les notions du genre dans la société américaine avec une référence particulière à sa littérature de génération perdue. En vue de cela, *'The Garden of Eden'* de Ernest Hemingway a été sélectionné pour mener à terme notre analyse basée sur la masculinité. Par conséquent, les traits de masculinité sont extraits du roman selon l'idéologie traditionnelle de la masculinité développée par Levant et. al. (2016) concernant la forme abrégée de l'inventaire des normes du rôle masculin (MRNI-SF). Les résultats révèlent que Hemingway retrace la notion décalée de la masculinité dans le roman en question.

**Mots-clés:** genre, masculinité, MRNI-SF.

## ملخص

يهدف هذا البحث إلى دراسة تغير مفهوم دور الجنسين في المجتمع الأمريكي الذي شهد تغيرًا بعد الحقبة الفيكتورية، لذلك سيقوم الباحث بدراسة وصفية نوعية لرواية 'The Garden of Eden' للكاتب الأمريكي إرنست همنغواي لإستخراج معايير الرجولية من خلال الشخصيات الرئيسية في الرواية و ذلك لتأكيد تطابقها مع معايير الرجولة في المجتمع الأمريكي خلال القرن العشرين و التي يزعم أنها تنسب إلى تلك الحقبة. لتحقيق أهداف هذه الدراسة إستند الباحث إلى النسخة المصغرة لمعايير الرجولية المقترحة من طرف رونالد ليفنت (2016) المنظر في الدراسات المعنية بأدوار الجنس يتكون هذا البحث من ثلاث فصول نظرية تتطرق في مجملها إلى تاريخ الرجولية في المجتمع الأمريكي منذ نشأته إلى غاية القرن العشرين و كذلك يتطرق إلى بعض أهم النظريات و الأدبيات المعنية بموضوع الدراسة، إضافة إلى الفصل الرابع أين سيتم تطبيق النظرية و التي من خلالها سيتم إستخراج معايير رجولية المجتمع الأمريكي في القرن العشرين. تظهر نتائج البحث توافق معايير الرجولية المقترحة من طرف رونالد ليفنت (2016) في القرن العشرين مع تلك الموجودة في الرواية والتي بدورها توضح مفهوم اختلاف دور الجنسين في المجتمع الأمريكي في تلك الفترة .

**الكلمات المفتاحية:** الجنسين, معايير الرجولية, النسخة المصغرة لمعايير الرجولية