

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ



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Reading Ernest Hemingway's *A Farewell to Arms* and *For Whom the Bell Tolls* as Picturing the Crisis of Gender Identity in the West, Concerning Lacan's Concept of "Desire"

A Thesis Submitted in Partial Fulfillment of the Requirements for the
Degree of Master of Arts in English Literature

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فرم گرد آوری اطلاعات پایان نامه ها کتابخانه مرکزی دانشگاه علامه طباطبائی

<p>عنوان: خوانش رمانهای «وداع با اسلحه» و «زنگها برای که به صدا درمی آیند» آثار ارنست همینگوی، به عنوان نمایشگر بجران هویت جنسی غرب، براساس ایده ی «خواهش» ژک لکان</p>
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<p style="text-align: center;">کلید واژه ها به زبان فارسی: خواهش، وجود توأمان هردوجنسیت، زبان محوری، عالم نمادها</p>
<p style="text-align: center;">کلید واژه ها به زبان انگلیسی: desire, androgyny, logocentrism, the Symbolic</p>
<p style="text-align: center;">چکیده</p>
<p>الف. موضوع و طرح مسئله (اهمیت موضوع و هدف): با وجود مطالعات فمینیستی انجام شده بررمان های «وداع با اسلحه» و «زنگها برای که به صدا درمی آیند» اثرارنست همینگوی، مطالعه ای مبتنی برنگاهی بی طرفانه نسبت به</p>

یکی ازدوجنس زن ومرد، کمترصورت گرفته است، نگاهی که بتواند با آشتی برقرارکردن میان دودیدگاه زنانه ومردانه، به بینشی کلی ترمنجرشود و خوانشی ارائه دهدکه به شکلی کلی، بحران جوامع غربی رادررابطه با شناخت هویتی هم زنان وهم مردان بررسی کند. برخلاف مطالعات فمینیستی که تاکنون انجام گرفته است، دراین تحقیق سعی برتمرکزانحصاری برشخصیت های اصلی زن داستان نبوده است، بلکه تلاش براین بوده است تا شخصیت های اصلی وفرعی، چه زن وچه مرد، همزمان بررسی شوند. همچنین بخشی ازکاراختصاص داده شده است به تحلیل عناصرغیرانسانی این دو اثر، به عنوان ابزاری هنری درجهت کمک به درون مایه داستان.

ب. مبانی شامل مرور مختصری از منابع چارچوب نظری و پرسشها و فرضیه ها:

منتقدان رمان های «وداع با اسلحه» و «زن گها برای که به صدادرمی آیند» نوشته ارنست همینگوی را می توان به دوگروه تقسیم کرد: منتقدان قبل ازدهه ۱۹۷۰ و منتقدان بعد ازاین دوره. پس ازانتشاراین اثر، نگاه قالب این بوده است که این رمانها همانند دیگر داستانهای همینگوی تنها برای مردان ودرباره آنها به رشته تحریردرآمده اند. این درحالی است که پس ازظهورموج دوم فمینیسم، تحقیقاتی آغازشد که هدف کلی آن خنثی کردن نگاه مردسالارانه گذشته، ازطریق تمرکزی وسواس گونه برشخصیت اصلی زن این داستان ها بوده است. حال پرسش این است که درصورت آشتی برقرارکردن میان این دو دیدگاه به ظاهرمتضاد آیا می توان به دیدگاهی کلی تر از روابط انسانی و ساختارجامعه رسید؟

پ. روش تحقیق شامل تعریف مفاهیم، روش تحقیق، جامعه مورد تحقیق، نمونه گیری و روشهای نمونه گیری، ابزار اندازه گیری، نحوه اجرای آن، شیوه گرد آوری و تجزیه و تحلیل داده ها:

دراین پایان نامه سعی براین داشته شده است تا با بهره گیری ازنظریه های روانشناسانه، فمینیستی و تاریخی، خوانشی صورت گیردکه برطبق آن این دو اثر از ارنست همینگوی تصویرگری خواهند بود از معضلات هویت جنسی که زاده ناکارآمدی تعریف-ها یی است که جامعه غربی از نقش های جنسیتی ارائه داده است؛ تعریفی که نه تنها به زنان، بلکه به مردان وساختارجامعه به شکلی گسترده

ترآسیب وارد می کند. مفاهیم کلیدی این پایان نامه را می توان به این شکل تعریف کرد:
خواهش (desire): نیاز و تمایل به بیان کردن بخشی از روان که زبان از بیان آن قاصر است.
وجود توأمان هر دو جنسیت (androgyny): وجود دو حالت زنانگی و مردانگی توأمان
زبان محوری (logocentrism): زبان عاملی است تعریف کننده که به شکلی تحکم آمیز جوامع را کنترل می کند.
عالم نمادها (the Symbolic): مرحله ای از رشد کودک که در آن کودک شروع به درک زبان می کند.
ت. یافته های تحقیق:

این کنکاش با ریشه یابی معضلات هویت جنسی جوامع، نشان می دهد چگونه ناکارآمدی تعاریف هویت جنسی می تواند عاملی مخرب در ساختار کلی جامعه باشد، و از این طریق توجه جوامع بشری را به شکل عام، به تفکری عمیق تر در مورد تعریف هویت جنسی افراد معطوف دارد.
ث. نتیجه گیری و پیشنهادات:

این پایان نامه با به کارگیری دیدگاه های روانشناسانه، فمینیستی و تاریخی، نمایان گر نیاز جوامع بشری به تعاریف دقیق تری از هویت جنسی است، تعریفی که از هر جهت غیرمغرضانه باشد. نگاه های که رسیدن به آن آن مستلزم اجتناب از هر گونه اغماض نسبت به حقوق یکی از دو جنس زن یا مرد است.

صحت اطلاعات مندرج در این فرم بر اساس محتوای پایان نامه و ضوابط مندرج در فرم را گواهی می نمایم .

نام استاد راهنما: آقای دکتر کامران احمدگلی

سمت علمی: استاد دانشگاه تربیت معلم

نام دانشکده: زبان های خارجی

رئیس کتابخانه:

DEDICATION

To the hope of a future in which genuine gender identity will facilitate the full articulation of each self.

ABSTRACT

During the last recent century, there has been growing interest in feminism and several studies have been done on women issues from different perspectives. One of the central issues in this approach is the study of femininity in works of literature among which Ernest Hemingway's have not been missed out. Initially Hemingway was referred to be solely concerned with men. Even some critics of the present time might presuppose Hemingway code hero to be necessarily a man. Although some research has been carried out during the past recent years on Hemingway's women, each researcher has examined Hemingway's stories through either masculine or feminine spectacles, at the cost of ignoring or undermining one sex for the sake of the other. Hence few impartial studies have been done as the practice of androgyny. It would thus be of interest to see how the novels talk about humanity in general, covering both genders equally and simultaneously. This research is based on the view that it is time people of the present age abandoned sexually prejudiced views and tried to consider all the various matters that affect humanity in general with no concern for sex. However, this view does not deny the differences in sexuality and gender roles. The present study aims to look at the novels as an illustration of the crisis confronted by the modern world which is trapped between conventional gender roles and the "desire" to express (Julia Kristeva's) inexpressible "semiotic". The focus will be on the desire of not only Catherine Barkley and María, but also that of Frederic Henry and Robert Jordan, for androgyny sees feminine traits in women as well as in men. Besides, the novel will be presented as the disparagement of both Lacan's "woman" and its equivalence that could probably be called "man" (the socially accepted stereotype of men). "Patriarchy" and "logocentrism" will be considered as destructive to both femininity and masculinity. In other words, it

concentrates on Lacan's desire for the "phallus" translated as the desire of male and female characters to represent their "selves". However, this does not negate sexual distinctions; the research just aims to point up that the established phallogocentrism has caused simultaneous injury to masculinity and femininity in particular and the whole society in general.

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1. INTRODUCTION

Since Hemingway is one of the prevalent names one faces under the heading of war novels in dictionaries of literary terms, he has been widely discussed as a writer of war incidents. Stoneley interprets *For Whom the Bell Tolls* as the reflection of some events in reality: "The martyrdom of Hemingway's middle-class hero, the Spanish civil war volunteer Robert Jordan, appeared to bring to a close the unique aura of the 1930s political radicalism on a note of social defeat... *It is the* literary outcome of the social crisis of the 1930s" (187) (italics mine); whilst if this were the case, why should Hemingway who was also a journalist have concerned himself with writing such long astute stories, for as a journalist he could have transferred more information by means of his journalistic articles much better. Similarly, Rovit and Brenner note, "it is doubtful that political or social ideas seriously engaged his creative consciousness. As a man and as a newspaper correspondent, Hemingway was in a better position to assess European social and political developments than probably any other writer of the period. His dispatches and articles in the 1920s and 1930s are evidence that he possessed a keen political eye for what was important in the news; yet he rarely uses this material except in a superficial way, and none of his fictions are truly political. The significant line of development between the filing for a separate peace in 1929 and the return to brotherhood in 1940 can, however, be suggested on a *psychoanalytic* level of interpretation" (*Bloom's Modern Critical Views: Ernest Hemingway*, 99) (italics mine).

Despite the fact that these novels contain scenes at battlefields, one can not take it for granted that other possibilities and potentialities of these war texts would definitely be unlikely to be true, as Guerin et al. note, "a work of literary art is the embodiment of a potential human experience; and because human experience is multidimensional, the reader needs a variety of ways to approach and realize ('make real') that experience" (239).

Hemingway's novels could also come into new horizons by bringing them to light under new approaches and ways of thoughts too. Having underlined the humanitarian lesson the novel presents, some critics have approached a less bigoted approach to the notion of manliness. Nevertheless, women characters in such readings of the novels still ignore the probability of women characters to be protagonists of the stories; for instance, Wagner-Martin maintains, "When in his writing about World War I, Hemingway's message had been that man must find a separate peace, as does Frederic Henry through his and Catherine's desertions, in this novel Robert Jordan insists on a greater notion of participation, self-sacrifice" (133).

The fact that the number of men seen in a battlefield is clearly higher than that of women has led to another widespread view of Hemingway's war novels, that assumes men to be the core of his works and women to be in the margin. This critical view might have resulted from the cultural social view in the first half of the twentieth century. Besides, the impact of Freud's psychoanalysis can not be neglected, since his approach took just male consciousness into account; even "Jung himself toward the end of his life, admitted that one of the chief problems he (Freud) and his followers had was a tendency to locate women 'just where man's shadow falls. So that he is only too liable to confuse her with his own

shadow' " (ibid, 248) (parenthesis mine). This attitude lasted till nearly the second half of the twentieth century when feminist efforts tried to help the image of women depart the margin and approach the centre of attentions. It was at that time that the previously ignored female characters started to be considered worth observing; Hemingway's women were not exceptions. Thereafter, the name of female characters began to appear in essay titles by Hemingway scholars. As usual, after a while the newly born movement went to excess and aimed at making up for the previous antifeminist attitude by ignoring men and highlighting women.

Although some research has been lately carried out on Hemingway's women, each researcher has somehow examined Hemingway's stories through either masculine or feminine spectacles, at the cost of ignoring or undermining one sex for the sake of the other. Holmes noted that feminist critics "do not transparently tell the 'Truth' about feminism or feminists' lives. Those who wrote them were representatives striving to give a better picture, not just of themselves, but of women as a group and their needs" (236-237). Hence few impartial studies have been carried out as the practice of androgyny. In Yeatman's words, it is feminism's "coming of age", its maturity into a confident body of theory and politics, representing pluralism and difference (Brooks, 1). There would thus be a necessity to see how Hemingway's novels might talk about humanity in general with no intention of overstating either of the two sexes at the cost of trivializing the other.

A Farewell to Arms and *For Whom the Bell Tolls* are among the novels mostly taken as solely concerning war and the notion of masculinity. The present study aims to look at these two novels as the reflection of the crisis confronted by Hemingway's contemporary

society and even our present world, the worlds that are trapped between conventional gender roles and the "desire" (in Lacan's term) to express their "self". The concept of "desire" introduced by Lacan has been chosen, because the notion he has presented, along with Derrida's deconstruction which is implicit in Lacan's theories, has strongly influenced feminist theorists such as Hélène Cixous, Luce Irigaray, and Julia Kristeva (Booker, 90). In other words, it was Lacan who inaugurated a new trend of thought by introducing the term "desire". Therefore, although the title embraces Lacan's name, this thesis does not intend to exclusively confine itself to Lacan or any other theorist. Throughout the research it is the concept of gender identity that has been taken into account without any intention to prove one theorist to be privileged over or the other(s); hence the present study is an attempt to materialise Yeatman's wish for a plurality of approach and a celebration of difference. The focus will be on the unfulfilled desire of not only Catherine Barkley and María, but also that of Frederic Henry and Robert Jordan, and on their continuous everlasting struggle to achieve such fulfillment.

In other words, this thesis concentrates on Lacan's "desire" for the phallus is translated as the desire of both male and female characters to represent their "selves". It is an endeavor to reconcile *biological* sexual differences put forward by Lacan and the *cultural* ones presented by Irigaray. Crying out for a revision to gender assumptions, the research aims to illustrate these two novels portray the fact that the established "phallogocentrism" has caused simultaneous injury to both masculinity and femininity. What the Western society needs is a Derridean "rupture", or in Irigaray's opinion a language that allows more than one subject position. Each novel has been examined as an "organic unity" (in Coleridge's words), with characters that vary in all aspects of identity (age, sex, nationality, etc),

intending to render what the whole society confronts.

1.1. LITERATURE REVIEW

Two of Hemingway's most controversial novels are *A Farewell to Arms* and *For Whom the Bell Tolls*. The ironic title of the former is a clue to the fundamentally different interpretations of the work. Those who take war as the subject of the novels mostly focus on the masculinity the novel portrays, and those who consider love as their main issue chiefly present a feminine oriented attitude.

The Hemingway code was originally interpreted as a masculine hero. Moreover, the main issue Hemingway's works were presumed to picture was this prototype of manhood, a presupposition very common in the critiques concerned with other war novels as well. Therefore, early critics considered men characters such as Frederic Henry and Robert Jordan as the major characters of *A Farewell to Arms* and *For Whom the Bell Tolls*, and Catherine and María as merely some sexual tools in the hand of the male protagonists, or an artistic device in that of the novelist to make a better representation of the male characters' development. This view could just survive till the 1970's when various feminist critiques of the novel flourished.

The newly born approach attempted to highlight Catherine's strength, as Peter Messent states, the efforts by the feminist critics of the early 1970's "led to a fresh examination of his fiction and to the discovery in some of it of a heretofore neglected strain, one which was unusually alert to *female sensibilities*" (84). The newly-born consideration of female sensibilities started to include a wide variety of approach.

Oliver assumes *For Whom the Bell Tolls* "negates the criticism of María as merely a sex object for Jordan, to be used by him at his will—criticism seen less often these days" (150), he also repeats, "In spite of the early popularity of *For Whom the Bell Tolls*, criticism of the novel tended to focus for nearly 40 years on Hemingway's creation of María as a "mere sex object". Recent criticism, however, has viewed María more as a victim of the social disorder in Spain at the time of the Spanish civil war (1936–39)" (156). Judith Fetterley's "Hemingway's 'Resentful Cryptogram'" might also well exemplify the new trend in Hemingway studies. She argues, "If we explore the attitude toward women which is behind *A Farewell to Arms*, we will discover that ... Catherine dies and dies because she is a woman" (118).

However, the texts might not support all these critics have claimed, and textual clues seem to prove these critical argumentations to be anti-masculine. The paradox is that looking for women's disregarded identity through such excessively prejudiced views not only does not lead to the expression of their "semiotic", to use Kristeva's term, but might also lead to an even more phallogocentric worldview.

In spite of some developments in gender studies and feminist criticism on Hemingway's *A Farewell to Arms* and *For Whom the Bell Tolls*, researchers have rarely attempted not to side with either of the two sexes. Consequently, it remains unclear whether the texts support an equal portrayal of both feminine and masculine gender challenges, and thus those of the society, or not.