HEMINGWAY’S PORTRAYAL OF FEMALE CHARACTERS AS OTHER IN “TO HAVE AND HAVE NOT”: A FEMINIST ANALYSIS

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ABSTRACT: This research paper investigates Hemingway's delineation of ladies in the novel “To Have and Have Not” (1937). With a specific end goal to accomplish this undertaking, a close perusing has been done on Hemingway's novel “To Have and Have Not” (1937), and his depiction of female characters in the novel has been examined. De Beauvoir's theory has been requisitioned a comprehension of these female characters in request to check whether these ladies were depicted in a way taking after de Beauvoir ideas, that is, stamped by patriarchal viewpoints. The conclusion attracted this paper is that the ladies in the novel are depicted as "absolute sex", subordinated to men. Accordingly, the delineations of the ladies in the novel “To Have and Have Not” (1937) were found to compare to patriarchal sexual orientation parts as portrayed by de Beauvoir.

KEYWORDS: Delineation, Other, Patriarchal, Subordinate, Supreme

INTRODUCTION

Hemingway is an eminent writer, whose status in the abstract field is all around recognized. Dubus witnesses Hemingway’s excellent work aptitudes, composition "how spearheading and unique an author Hemingway was, that he was one of the first and foremost, if not the primary, working so determinedly to give each user the full experience of his characters" (Dubus III, 2012: p.10). Although, numerous have affirmed Hemingway's uncommon composition ability, there are some researchers who has scrutinized and blamed Hemingway for misogyny, primarily due to Hemingway's cynical, sexist depiction of the female characters in his books, portraying them as subordinated to men.

Hemingway's characteristic to depict his female champions in such way is recognized by numerous researchers. A case of these inclinations can be seen in Carreras article, where it is composed "Feedback on Hemingway what's more, sex has been commanded by two (inverse) basic patterns. While the previous has long censured Hemingway's sexist inclinations…” (Carrera, 2011:p.43). With this announcement, Carrera is here showing learning of previous researcher's sentiment of Hemingway, for example, Fetterly, and their view on Hemingway's sexist depiction with respect to the female characters in his novels. Consequently, Hemingway's sexist depiction of ladies in his books and his perspective on sexual orientation is well recognized in the insightful field, which the above information is expected to enlighten.
“To Have and Have Not” (1937) is basically about the hero Harry Morgan, who has decided to leave on odd and hazardous occupations that bring nourishment on the table. The story starts in Havana, Cuba, where Harry procures a living by functioning as angling aide. At the point when duped by one of his clients out of 825 dollars, Harry gets to be poor. Without a wage, he is constrained to sneak business in the middle of Cuba and America, carrying both alcohols as well as individuals. In this novel, the lives of a scope of people are likewise portrayed. One gathering comprises of well off individuals with conjugal issues; alternate comprises of the sad poor ones that generally do illicit employments. The principle bunch, the "Conchs," incorporates destitute individuals, for example, Harry.

These gatherings experience challenges when endeavoring to discover employments, yet are less harried than those having incredible riches. The other gathering is those with enormous wealth, yet living harried live confronting issues in regards to legitimate issues, having beset relational unions, various sexual accomplices, and being basically discouraged and despondent. “To Have and Have Not” (1937) expects to delineate how cash adjusts the lives of these two gatherings. It too delineates that cash is not all that matters and that regardless of the amount of cash you have areas yet going to experience inconveniences in life and that having an excess of cash may even bring about sadness.

Consequently, this discussion is not planned to describe just reactions of Hemingway as a sexist essayist what's more, his perspective on sexual orientation. Rather, in this paper, the principle point expected is to enlighten that the female characters of Hemingway's novel “To Have and Have Not” (1937) are diminished to parts taking after de Beauvoir's thoughts of ladies in patriarchal society. Subsequently, Hemingway's depiction of female characters of this particular novel have been analyzed, with a specific end goal to explore the attributes to which the female characters of “To Have and Have Not” (1937) looks like de Beauvoir's idea in regards to ladies as the Other, to be specific as mediocre and subordinate.

**LITERATURE REVIEW**

Hemingway's works have pulled in a lot of feedback. Numerous papers have been composed with respect to cynical depiction of the female characters in his novels. For example, Umlauf wholes up in her article "The Women of Fitzgerald's and Hemingway's Fiction" (1985) the regular depiction of Hemingway's female characters; in particular, pitiless hearted, brutal furthermore, manipulative, bringing about men's destruction. It is additionally composed in her article that Hemingway's female characters are of two classifications. The primary being the pitiless and brutal hearted lady, excellent and overwhelming; the second Hemingway female, is the lady who is just latent, and monstrously accommodating to men. In Umlauf's article, it is further exposed that Hemingway disdained balance in a relationship and that he detested men who empower themselves to be controlled by ladies.

In addition, Ikonen, has composed an article titled "Masculinities in Hemingway's To Have and Have Not" (2007), yet Ikonen's article, then again, pretty much as the title clues, is planned to study the representations of masculinities of the novel.
Fetterly, for instance, tried on enlightening Hemingway's sexism as a man and an author, in her book “The Resisting Reader” (1978). Additionally, Professor Kennedy, in his article "Hemingway's Gender Trouble" (1990), underlines Hemingway's impression of sex and sexuality. Fetterly and Kennedy is just a couple of the numerous Hemingway's researchers, examining Hemingway's perspective on sexual orientation what's more, sex. Late researchers, additionally exhibit their familiarity with Hemingway's inclination of depicting his female characters in a critical and sexist way.

Moreover, Moreland, a Professor of English, in her article, titled "To Have and Hold Not" (2002), in addition touches upon Hemingway's depiction of three female characters of this particular novel,” To Have and Have Not” (1937). In her article, Moreland looks at the depiction of Helen, Dorothy and Marie of the novel. Her discoveries were that every one of these ladies windup alone, whether by their men's end or lack of engagement. Moreland, additionally, watches that Hemingway's delineations of these females were made keeping in mind the end goal to express the blame that befell him in the wake of separating Pauline, his wife. (Moreland, 2002: p. 91) These past works, then again, are not written with the goal to examine the attributes of the females into Have also, Have Not which compares to de Beauvoir's ideas, in particular the parts of ladies in patriarchal society.

THEORETICAL FRAMEWORK

So as to investigate the female characters in Hemingway's novel, the work of the women's activist essayist, De Beauvoir will be swung to, in particular her eminent book “The Second Sex” (1953). De Beauvoir's essential proposition is that ladies are abused by men and that they are seen as second rate, in particular as the other. De Beauvoir contends that men are seen as the overwhelming, self-sufficient what's more, crucial and that ladies are seen as feeble, inessential, subordinated, and subordinate. In addition, de Beauvoir contends that ladies are unrightfully situated as sub-par compared to men in the society, and that this is in view of the legendary representations of ladies which are engraved in the human cognizant, consequently making challenges for ladies who need to break free from these standards. It is further contended by de Beauvoir that ladies are not conceived 'female'. Rather, they are just molded by the standards that society has constrained upon them.

It is additionally clarified by de Beauvoir that ladies' parts, for example, dealing with the housework, bearing kids and being sex slaves, deny ladies of their self-rule and make them into items. In this article, the primary hypothetical point of view that will be utilized is de Beauvoir's hypothesis seeing the perspective of ladies as the other. By this term, the other, ladies' subordinate position in the public arena is stressed by de Beauvoir, contending that all together for a subject, that is the overwhelming man, to exist, there must be an object, that is, a subordinate lady. Here, de Beauvoir clarifies the standard of seeing ladies as mediocre compared to men since men are seen as predominant. Consequently ladies are seen as the other. As to aberrations in the middle of male and female, de Beauvoir expressed that "for him, she is sex- total sex, no less. [...] He is the Subject, he is the Absolute- she is the other" (Beauvoir, 1953: p.16).
This angle will be centered on in this paper, and since this viewpoint investigates men's power and ladies' subordination to men, which is a highlight into Have and Have Not, it will be helpful for an investigation of the female characters in Hemingway's novel. The depiction of the females as "supreme sex", subordinated to men, will right away be investigated. Before diving into these examinations, the key term subordination needs to be clarified. The term subordination ought to be seen as mediocrity. At the point when this particular term, subordinate, is utilized on people, then the significance of uselessness and inadequacy is suggested. Therefore, a person who is in a subordinate position can be seen as useless, and is frequently dismissed.

Analysis:

Here, only two female characters from the novel “To Have and Have Not” have been analyzed. Accordingly, the way in which these ladies are depicted as "absolute sex", accepting subordinate parts will be dove into.

a) Marie:

Presently the first lady to be analyzed is Marie.

What do you suppose a woman like that thinks about? What do you suppose she does in bed? How does her husband feel about her when she gets that size? Who do you suppose? he runs around with in this town? Wasn’t she an appalling looking woman? Like a battleship. Terrific. [...]He would compare her to the young, firm-breasted, full-lipped little Jewess [...] (p.122-123).

In the novel, Marie is delineated as ugly, fat, terrible, and her body is compared to a warship. Marie is, in addition, portrayed as loathed by her spouse, in particular as a result of her bulky body, which the data above highlight. Here, Gordon's supposition of ladies as "supreme sex" is highlighted and we can comprehend that as per Gordon, a fat and ghastly lady, for example, Marie, is not worth much significance, on the grounds that her terrible and chunky body makes her unfit to sexually satisfy her spouse and in addition makes her shocking to her spouse. Consequently, Marie's is, to quote Gordon "shocking". Looking at these portrayals of Marie Morgan, we are demonstrated Richard's inclination of ladies, to be specific that they should be "youthful, firm-breasted, full-lipped", and since Marie with her bulky body, does not satisfy these criteria's, she is detested and hated.

Here, examining Gordon's correlation of Marie with the youthful alluring and lovely ladies, we are highlighted data which compares the depiction of Marie to Beauvoir's thought, in particular that to men, ladies are "supreme sex". Firstly, examining Gordon's delineation of Marie, a conceivable supposition is that, to Gordon, a lady is "supreme sex" and she must accordingly have compelling magnificence and she should likewise be sexually engaging, all together for him to appreciate sex with her. Therefore, in Gordon's feeling, just ladies who are alluring and sexually satisfying can be named as "supreme sex", and on the grounds that Marie does not satisfy these attributes, she is despised and abhorred.
The data which enlightens this suspicion, besides, is highlighted in the scene where Gordon contemplates over Marie, feeling that Marie certainly can't be great in bed as a result of her colossal and repulsive body. Here, Gordon's considerations "How can her spouse feel about her when she gets that size “and "Who do you assume he circles with in this town?”, enlighten intriguing subtle elements, specifically that a man who has a wife so "horrifying" as Marie is in torment and wretchedness and that such a man inescapably must have an option sex accomplice. Likewise, investigating Gordon's impression of Marie, we are highlighted Hemingway's sexist propensities. Marie, as expressed prior, is portrayed by Gordon as unfit in quaint little inn loathed for her chubby body and ugly appearance. Accordingly, a conceivable ramifications here, is that to Hemingway, fat and appalling ladies can't be in great in bed. Therefore, here, Hemingway's quality of sexist depiction of ladies in his books is highlighted, which for instance, Fantina recognizes (Hatten, 2006: p. 157).

Besides, in the novel, Marie is delineated in a way comparing moreover with de Beauvoir's thought viewing men's impression of ladies as "absolute sex". This time, Marie, depicted as kicking the bucket for sex with her spouse Harry, "[Leans] over the table and [kisses] him on the mouth" and is told "Leave me alone, I got to think"(p.89). Here, disregarded and overlooked, Marie makes another endeavor, saying "Aw, Harry,[…] [holding] him tight against her"(p.90), and is once more avoided, and she is told "Let me go. I ain't got no time" (p.90).Here, we can grasp Marie's energy to have sex; however as we additionally see here, Marie is completely dismissed and disregarded. Here, an intriguing point of interest is that Marie is portrayed as the sexually forward, needing Harry, and not the other path around.

In another scene, we are highlighted Marie's past as a whore. On this event, while having sex with Harry, Marie says "There ain't no other men like that. People ain’t never tried them don't know. I've had a plenty of them" (p.81), implying her past as a whore and her experience of having numerous sex accomplice. Here, Marie's fixation for sex is depicted; this intriguing data is clearly portrayed when Marie says "Christ, I could do that all the night if a man was built that way. I'd like to do it and never sleep. Never, never, no, never. No, never, never, never" (p.81). The last scene, in which Marie is additionally depicted as "total sex", happens when Harry returns home, lies on the bed, with Marie's "[…] lips on his face […] searching for him and then her hand on him"(p.79). In this scene, Marie is asked "Do you want to?", and rapidly answers “Yes. Now” thus vividly revealing that Marie Morgan is “absolute sex”.

Next, the way in which Marie Morgan is depicted as subordinated and second rate in the novel has been analyzed. Firstly, examining the relationship between Marie and her spouse Harry Morgan, Harry's respect of Marie as substandard can be seen. One point of interest is, for instance highlighted when Marie kisses Harry, furthermore, from that point, is told "Leave me alone, I got the chance to think" (p.89). A second detail is in addition highlighted when Marie embraces Harry, anticipating a positive response, however rather, gets avoided and is dismissed. This time, Marie is told "Let me go. I ain't got no time" (p.90). A third detail, also enlightening Marie's mediocrity and subordination to Harry is highlighted in the scene where Harry inquires as to whether she is willing to have sexual intercourse. On this event, as officially expressed, the answer given to Harry by Marie is "yes, now" (p.79).
Here, investigating Harry's inquiry "do you want to", a conceivable presumption is that this particular inquiry was acted by Harry like an intend to demonstrate his control over Marie, realizing that Marie is unfit to decline to engage in sexual relations with him. Subsequently, here, the suspicion is that Marie reasons for alarm to decline Harry's demand, which is highlighted by her fast answer "yes, now". Subsequently, in this scene, Marie's shortcoming and subordination in connection to Harry can be watched. Also, the scene in the kitchen moreover stresses the power relation between Harry and Marie. In this scene, Harry enters the kitchen and asks Marie "What have you got to eat?"(p.88). Here, Harry is, later on, exasperated for the sustenance deferring, and shouts, "Where's my dinner? What you waiting for?"(p.88).

On this event, Marie, portrayed as powerless, inferior and dreadful answers "I'm bringing it" (p.88). Subsequently, examining these occasions from the novel, we can watch that these delineations of Marie take after the thoughts of de Beauvoir with respect to the subordinate and second rate lady. Accordingly, it is distinctively highlighted that Harry is the Subject, to be specific the "absolute" and "supreme", while Marie is just the Other, to be specific, as expressed prior, feeble and inferior. What's more, we can appreciate that Umlauf’s perceptions in regards to Hemingway's adoration for female accommodation, disdain for uniformity seeing someone, and his hatred for men allowing ladies to control them (Umlauf, 1985:p.25), are here valuable to enlighten a comprehension of why Hemingway delineated Marie Morgan with these characteristics.

**Dorothy**

Now the depiction of Dorothy, another female character in Hemingway's novel, has been examined. Hemingway's character, Dorothy, the lady who "[…] who want a lot it [to] feel so fine" (168), is also, depicted in the novel as "supreme sex". On a vessel, experiencing issues resting, Dorothy is depicted as biting the dust, yearning for a man to have sex with. Eddie, her sex accomplice, neglects to have intercourse with her in the way she had needed him to. Subsequently, Dorothy, in her misery, begins considering "I wish I'd brought a maid" (167), and "[…] It’s just it itself, and you would love them always if they gave it to you" (168). Here, looking at these depictions of Dorothy Hollis, we are highlighted points of interest which demonstrates that Dorothy is a female that cherishes having sex.

More points of interest, underlining Dorothy's adoration for sexual intercourse, are highlighted when she considers "If I lie here now all the night and can't sleep I'll go crazy" (169), further demonstrating her colossal adoration for sex. Here, Dorothy, figuring it out that no man can be discovered, keeps shouting out, considering “Oh, well, I might as well. I hate to but what can you do? What can you do but go ahead and do it even though, even though” (169). Here, breaking down this particular inside thought, a suggestion highlighted, is that masturbation is implies for Dorothy to achieve the sexual joy that she energetically looks for. Moreover, this scene empower for us to comprehend how key a man is to Dorothy. Here, portrayed as sex parched, powerless and disregarded, Dorothy exaggeratingly aches for a man.

These subtle elements of Dorothy are fascinating, for they help us to remember de Beauvoir's perception, in particular that man can consider himself without a lady, and however lady can't consider herself without a man (de Beauvoir, 1953: p. 8).Therefore, these points of interest are
besides showing for us that Hemingway's character Dorothy is lessened to the part which takes after de Beauvoir's perception, specifically that ladies are seen by men as "absolute sex" and that ladies basically is the Other, meaning they are substandard and subordinated.

Another fascinating point of interest, as observed by Eby, which helps light up Hemingway's depiction of Dorothy, besides, is that the name "Hollis", the surname given to Dorothy, is an evidence of Hemingway's damaging association with his wife Pauline (Eby, 2006: p. 96). What's more, as indicated by Moreland, a considerable lot of the females in “To Have and Have Not” were depicted as a way of highlighting the blame Hemingway groped in the wake of breaking with his second wife, Pauline (Moreland, 2002: p. 91).

Thusly, we can expect that the ladies in “To Have and Have Not” (1937) were most certainly not just depicted as a route for Hemingway to express his blame for separating with his wife; however maybe, they were delineated as a route for Hemingway to show and highlight his contempt and disturbance for Pauline separating up with him. Along these lines, maybe these delineations of Dorothy as desolate, ignored, aching for a man to have sexual intercourse with, were means for Hemingway to mollify himself for his saying a final farewell to Pauline. Notwithstanding, Dorothy has attributes which compares with de Beauvoir's observation regarding the perspective of ladies as "absolute sex", taking subordinate parts.

CONCLUSION

To aggregate up, applying a Beauvoirian perusing on Hemingway's novel “To Have and Have Not” (1937), we can watch that the ladies in the novel are depicted in a way looking like ladies in a patriarchal society, as saw by de Beauvoir. They are depicted as "absolute sex" also, as subordinated to men. Additionally, they are despised and mortified. Two fascinating points of interest which enlightens a clarification of the females in “To Have and Have Not” (1937) are highlighted, firstly via Moreland, who watched that a considerable lot of the female characters where depicted in these conduct as an after effect of Hemingway's marriage breakdown and his past terrible association with ladies.

Also, Umlauf’s perception with respect to Hemingway's affection for ladies who are feeble and subordinated to men additionally enlightens a comprehension of the females in the novel. In this manner, we can comprehend why the female characters are depicted as inferior also, subordinated. Lastly, de Beauvoir's perceptions of ladies as the Other and men's view of ladies as "supreme sex" are valuable and help us comprehend Hemingway's perspective on sexual orientation and clarifies the behaviors furthermore, portrayals of the females in “To Have and Have Not” (1937).

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