

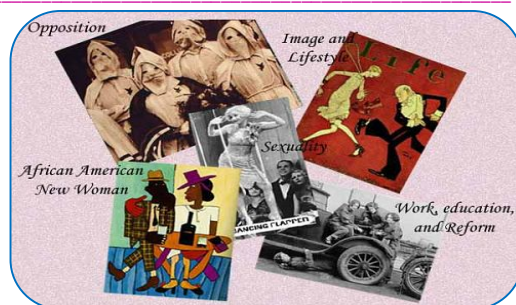


FEMINISTIC CONSCIOUSNESS: A SCRUTINY OF HEMINGWAY'S *TO HAVE AND HAVE NOT*

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ABSTRACT:

*This critique is an appraisal of an investigator to unveil the feministic consciousness in Ernest Miller Hemingway's *To Have and Have Not*. Though Hemingway is occupied with war and violence in his life, he never led his life devoid of woman. The status of women in our social order even today is excruciatingly painful due to the male ascendancy. This male supremacy is made in all realms irrespective to the race, religion, language, and caste. The portrayal of women bears a gigantic change according to the mores, and ethnicity of the society. The delineation of women is not a stationary one. The women community sweats to maintain a sanguine representation in the family life. Hemingway's perceptions of women in this novel show that he has a least botheration about the empowerment of women.*

*Women are portrayed as subordinate in his novel *To Have and Have Not*. A societal governance of the male community is seen unbuttoned on the portico of the novel. The symbol of the women in the writings of Hemingway discloses the unenthusiastic thought of the society on women. On the other side Hemingway unearths the significance and the optimistic representation of women in his writings. Hence, it is a stab of the pollster to discharge the representation of women in the life of American writer Ernest Hemingway.*

KEYWORDS: *Inequality, Culture, Sex, Masculinity, and Inspiration.*

INTRODUCTION:

American author and journalist Ernest Hemingway is not without a buddy of woman in his life of battle. It is printed by countless biographers that Hemingway walks down the aisle with four women because of his factual love and of yearn. He signifies women in a mixture of angles according to the state of affairs. In this novel Hemingway employs the modus operandi of stereotype in the deeds of hero and heroine of the story. As other contemporary writers, Hemingway stands for the male character as dictating one and female as a hushed assistant. Lippmann (1922) instigated the tenure "stereotype" to refer to the archetypal photo that comes to wits when thinking about a fussy social faction. One advantage of a stereotype is that it facilitates to respond briskly to situations because one may have had an analogous experience before. This is called as the representation of a gender, community, language, and caste. This breed of representation is the pedestal reason for the marginalization of women in many aspects.

The image of male pre-eminence in the novel *To Have and Have Not* crafts a strapping antagonism amide the two genders masculine and feminine. This role of ascendancy generates hierarchy in the pragmatic life of a mankind. The created hierarchy gives rise to power which implies a centering thought of a gender. This thought is made resisting on women till they reach their death divan. The pitiable existence of women is prevalent in each and every novel irrespective of language and culture. This identical is possible in all writings because of wrong representation and

stereotypes. The standpoint of a gender changes accordingly to the juncture but this amend is not customary for the group of women in the society. Even to the romantic and modern writers, it remains same without any agitation.

Hemingway through this novel discharges the icon of a woman who is under the ascendancy of her spouse. Hemingway aversthe love episode between Harry Morgan and his wife Marie who is forty five years old. The rationale behind divulging the age of wife is astonishing. The author is not geared up to thrash out the age of husband in the novel. Here it is personified that age is liable hardly to the female sex but not to the male community. Marrying an elderly woman is altruism according to the custom of the society. This perambulates an idea about the male governance disposition of the writer:

You lie. You always lie to me. There. There. There.
 No. You're the best.
 I'm old.
 You'll never be old. (80)

It is written stalwartly that torments of women are forever and undying for the good sake of the social order. A wife cannot inquiry her partner in any facet of his life. She ought to be a sheer recipient and a bystander of her husband and shall be the partisan of husband and need to execute his idea and to meet the needs of him. It is erroneously said and represented in the past on the activities of women. A woman is for all time constrained on all the directions of life. Hemingway has portrayed the character Marie as mute listener. She habitually enunciates that she is too fortunate to have a husband like Harry. But the protagonist is not equipped to deem that he is fluky. Instead he talks proud of his professional ethics. Marie thus says: "I know what I've got and what I've had. I've been a lucky woman" (81). The lines of Marie are the unrivaled instance for the meagerness. The writer has exposed the woman character in the cubicle of male dominance. A wife is permitted to lead a conjugal life by flattering her husband in all circumstances without bearing the facts in mind. In fact a woman in a home is not allowed to take an unyielding verdict in any discipline.

It is not only the initiative of Hemingway to represent women in the second place, but the spiritual books represent women then to men. Women are not allowed to do the pious works in the consecrated places. According to the Holy Bible a wife has to assist and abide by her husband in all her life. It is said a woman is made for the fine of man. In Genesis 2: 18, it is said as: "The Lord God said, 'It is not good for the man to be alone. I will make a helper suitable for him.'" (1). Hence the soreness and stigma of women is seen from the launch of the humankind. This tendency of representing women as downtrodden prolongs even after the emerging of modern writers in language. In Hindu ethics, many disasters, wars, and illegal relations are made by the meddling of women characters in order to represent them as the dependent and negative elements in the society. This stereotype of representing women as a weaker section in the profession and domestic work is well exposed by Hemingway in *To Have and Have Not*.

A gender profiling is seen in everyone's common life. The common stereotypes of men and women are: Men are strong and do all the work, men are the backbone, women aren't as smart as a man, women cannot work as well as men, girls are not good at sports, and girls are messy and unclean. In Act 3 Scene 1 of William Shakespeare's *A Midsummer Night's Dream*, the writer criticizes women for bringing out the faults in men. He uses make-up to suggest women paint their faces to disguise the ugly, which also acts as a metaphor to suggest that women are dishonest, but hide it well. He states "I have heard of your paintings too, well enough. God has given you one face and you make yourselves another." He believes that her deception "hath made [him]...mad" (146). The writer is very cognizant to bring the deceitfulness of woman character in the story to get attached with the trends of the society and to bring an acceptability of the reader. Talking about the unconstructive aspects of women character in the writings gives a strong attraction and appreciation towards the work.

Hemingway exposes the brawny corporal capability of man in this novel. As the hero of the novel is severely injured, he manages to conceal his pang. He is not set to parade his weak point to his

wife whom he trust more in the story: "When he came in the house he did not turn on the light but took off his shoes in the hall and went up the bare stairs in his stocking feet. He undressed and got into bed wearing only his undershirt, before his wife woke". (79)

A probe into the above lines of Hemingway pictures the true trait of the protagonist. He decides that woman fails to put up with the physical pain and loss in their life. This shows the dominating sense of male community on women. He reveals that woman is a place to get cheer up and to have a good amuse and break.

The life of Marie in the novel *To Have and Have Not*, is shocking. The description of the woman character makes a researcher to think about the worst life of the character. Hemingway, who discusses about the long-ago life of Marie, neglects to talk about the earlier period of Harry Morgan. He describes the dark life of Marie whereas fails to talk about the good life of Marie in the novel. The researcher unearths an imbalance in handling the characters irrespective of the gender. To the peak, it is said that Marie is a prostitute in her life before she become a wife of Harry Morgan. It is the generalization of the society towards woman who leads an independent life. One disadvantage of generalization is that it makes the researcher ignore differences between individuals; therefore one considers things about people that might not be true. It is a normal assumption of a society that prostitution can be happened only by a group of women and not by men.

Hemingway has not conversed in cavernous about the illicit livelihood of Harry Morgan who is engaged in smuggling. At one arena Harry initiates to smuggle citizens from one place to other for the sake of money:

You carry anything? Frankie asked.
Sure,' I said. 'I can't choose now.
Anything?
Sure.(19)

His practice of consuming more alcohol is not a garrulous heading in the novel. To hit the highest point, Harry exterminates a character in a malicious comportment. It is a horrendous incident for the investigator to understand the map of the novelist. Disproportion and discomfort of gender swathe the decisive core of the novel. Harry kills Mr. Sing anyway by chocking him and breaking his neck, spooking the boy driver on the boat: "I held him quiet just a second, and then I laid him down across the stern. He lay there, face up, quiet in his good clothes, with his feet in the cockpit; and I left him" (38).

Hemingway, who has a fine understanding of family life, includes the familial activities between husband and wife in this novel in utmost. The researcher locates a normal discussion of husband and wife regarding their ancestral activities. Hemingway discloses that imperative work of wife in family is to endure the anxiety of her husband. She is not supposed to squeeze out her thought, idea and feelings towards her husband. The physical and mental feelings of a wife are not calculated by her husband at any cost. The acknowledgment of love is not received by Marie from her husband; instead she gets the angry face and angry words of her husband in the place of love and liking. As said in the novel: "..... She leaned over the table and kissed him on the mouth. 'Leave me alone,' Harry said. 'I got to think.'" (89)

The woman character Marie in the novel is not permitted to take choice and to give a proposal for her husband Harry Morgan. She extends her unconditioned manual labour for her husband. She by no means questions her husband regarding the prohibited work of smuggling. Though she is acquainted with the justice, Marie is vulnerable of the custom and culture of the society. Hemingway embodies the lady character in such a way which shows the primacy of male character in the novel. It is astounding to heed that Marie sends her husband to work in spite of his grievance. She packed his belongings and other equipments need for his trip. This shows the contingent scenery of woman character in the novel:

Don't you want your coffee?
You got it?
Sure. I put it on when we came out.
Bring it out.

She brought it out and he drank it in the dark sitting at the wheel of the car. She took the cup and put it on the shelf in the garage.

I'm coming with you to help you handle the jugs, she said. (81)

The other representation of women by the male dominating society is nothing but the physical charisma. Hemingway describes the physical allure of the woman character Marie in the novel which is not an obligatory element in the running story. All fiction, drama, poem, prose, and film make this element of women physical glamours an unavoidable one in order to magnetize the spectator. This way of representing a woman in the novel creates an awful intuition among the readers of the literature. Many writers of women combat against this way of representing women in the novels but it is not completely a victorious one. The way of criticizing woman brings an appalling impact on the women community. Hemingway describes Marie as: "All right,' he told her and she got in beside him, a big woman, long legged, big handed, big hipped, still handsome, a hat pulled down over her bleached blonde hair" (81). Indirectly the writer speaks about the sexual gaze of Marie. One of the most outstanding features is its unabashed and guiltless revelry in the sensual. In the words of Alfred David, "Sex is frankly presented as the supreme physical pleasure, a natural satisfaction like food and drink" (95).

Feminist scholars have argued that knowledge based mainly on male, culturally specific experience represents a skewed perception of reality and is only partial knowledge. The best way to correct this is to consider women's daily experiences and their informal theorizing into account and, on this basis, adopt feminist approaches to building theory and knowledge. In this novel *To Have and Have Not* Hemingway shows the woman character who is very satisfied by doing day by day home works for her husband. Her domestic work is not appreciated or accounted by her husband Harry Morgan. Instead her idea and her independent nature is questioned and she is under the control of her husband. This is unfolded throughout the novel. The erroneous representation of women by men makes the women community to get addicted and contented with their representation. This representation of women gives raise to anti-social elements and obliterates the social values among the youngsters.

The researcher has relied on the theory of conflict to approach the novel in the light of feministic underpinnings. Conflict theory is a theory propounded by Karl Marx that claims society is in a state of perpetual conflict due to competition for limited resources. It holds that social order is maintained by domination and power, rather than consensus and conformity. According to conflict theory, those with wealth and power try to hold on to it by any means possible, chiefly by suppressing the poor and powerless. Conflict theory has been used to explain a wide range of social phenomena, including wars and revolutions, wealth and poverty, discrimination and domestic violence. Hemingway opens the domestic violence in the story. He does not allow the woman character to enjoy the privileges of the free speech. She is not in a position to question her husband's illegal work on the sea. Marie is shown as a minor character in the story but she does the work of a major character which makes the researcher to do the research. The conflict is pasted on the equality of male and female in the novel *To Have and Have Not*.

The representation of women as a character of incredulous is seen in the novel of Hemingway. Marie doubts the sexual contact of her husband and indirectly questioned him in a soft way. This kind of symbolism is possibly happens in the character of women but not in the men. Her inferiority complex is exposed because of her old age:

What have the girls got to say about what you do? Harry said.
They got no business to bother you.
You know how they are. You know young girls are that way.

Listen, if you make a good trip, we will go to New Orleans, should we? (82)

The writers of all ages and language always attempt to expose the gossiping and doubting nature of women as a habitual action and as a universal truth. This kind of presenting women against the disciplined nature spoils the social, economical, and psychological development of women in the society. This novel is a fitting evidence to prove the flawed representation of women by the great writers in English literature. Gender stratification should be vacated from the minds of male dominating society. Within the research and literature around violence against women, it seems that all roads eventually lead to the need to readjust structural power imbalances to alleviate the greater privileges men have. To conclude, Hemingway has failed to give an undue representation to women characters in this novel to ventilate their emotions. Hemingway also falls in the line of patriarchy in subjugating the voice of the women in his novels. It is an excruciatingly painful history that the so called societal norms, gender inequality, culture and tradition remains unfriendly to women for centuries. They have been confronting the worst forms of discrimination, oppression, and deprivation under the clutches of male hegemony. Even today the world is sexist and male-dominated one, with all of the new developments. A woman who serves directly as a mother, wife, sister, and daughter to the male community has to be eulogized to the elevation.

Thus Hemingway, the notable twentieth century writer has focused women in his novels especially *To Have and Have Not* as silent, submissive and subordinate to men in order to discharge the domestic and carnal duties whenever is required. As the representative writer, Hemingway might have portrayed women as the emancipators of all sorts of evils, but he pictures women as the silent endure of domestic and sexual violence of patriarchy. The treatment of women especially in *To Have and Have Not* by Hemingway is not up to the scratch. Hence Hemingway is labeled as writer without feminist consciousness.

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