

# Hemingway's Two Female Characters: A Psychological Reading

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## Introduction

From his early works to his posthumous works, Ernest Hemingway consistently created emotionally wounded characters. This thesis will focus on two of his female characters' states of mind.

In the same way Sigmund Freud took *Gradiva* as an object of psychoanalysis, many other psychologists have analyzed literary works for psychoanalytic purposes. In recent years, however, scholars of literature have adopted a psychological approach to the analysis of literary works. It would therefore be beneficial to read Hemingway's works from the point of view of recent psychological theory. Hemingway's characters' complicated states of mind and behavior will be better understood by re-considering more contemporary, advanced clinical psychology than by applying the theories of Freud's age. Using psychological knowledge will make it possible to give concrete expression to the details of the characters' trauma, their recovery from mental pain, and the dramas created by their struggles with their emotional wounds. Likewise, characters' emotions will be more thoroughly understood by applying psychological case studies to their conditions. The purpose of this thesis is to consider characters' mental states and attempt a new interpretation of Hemingway's works through contemporary psychological knowledge.

Only in recent years have scholars brought psychoanalysis into the analysis of Hemingway's works. Some writers have focused their psychoanalytical approaches on Hemingway's traumatic experience. Both Scott Donaldson<sup>1)</sup> and Marc Seals<sup>2)</sup> point to Hemingway's trauma of losing his hard-won work when Hadley, his wife, misplaces his suitcase full of manuscripts. Hemingway wrote of this trauma in *A Moveable Feast*, *Islands in the Stream*, *The Garden of Eden*, and *True at First Light* ("Trauma Theory and Hemingway's Lost Paris Manuscripts" n. pag).<sup>3)</sup> Meanwhile, Carl Eby tries to link gender to trauma theory in his studies on Hemingway.<sup>3)</sup> In the latter half of the 2000s, others have introduced the concept of trauma into Hemingway's works. Trevor Dodman considers *A Farewell to Arms* a trauma narrative. In addition, Hemingway's female characters can be diagnosed with real diseases. The characters in Hemingway's works, with their psychological conditions described in great detail, can be interpreted as actual cases. Charles J. Nolan Jr. diagnoses Catherine Barkley's, Brett Ashley's, and Maria's conditions, calling the women "a little crazy" (n. pag). A survey of previous research reveals many examples of psychoanalytical approaches to Hemingway's female characters.

This thesis will deal with *For Whom the Bell Tolls* and *The Garden of Eden*, whose female characters strive to break free of their present conditions. Maria and Catherine share several common features. First of all, despite having opposite personalities, Maria and Catherine embody similarities in having trauma and confronting their difficulties. To clarify their trauma and understand their efforts to overcome their troubles, I will introduce a psychological approach. Secondly, the two are also similar in that both want to be the same as their male partners. Thirdly, Hemingway conceived both characters at roughly the same time, as *For Whom the Bell Tolls* was published in 1940 and the writing of *The Garden of Eden* began in 1946. By comparing these heroines and other female characters, I will also discuss Hemingway's creation of characters.

I will reread Hemingway's two novels from contemporary psychological viewpoints and attempt a new interpretation. Through contemporary cases that were unknown to early analysts, it is possible to better treat the characters' mental suffering and inner conflict. The results of psychological research can clarify the differences between the characters' lives, thereby illustrating how characters overcome difficulties and the dramas produced by their psychological problems.

## I. Psychological Problems Seen in Two Heroines

Maria, the heroine of *For Whom the Bell Tolls*<sup>4)</sup>, was psychologically damaged in the Spanish Civil War. Catherine, the heroine of *The Garden of Eden*<sup>5)</sup>, is called "Devil" by her husband David and considered insane.

Scholars have investigated Hemingway's works from the viewpoint of clinical psychology unknown in his time, and some writers have published related studies in recent years. Dodman considers *A Farewell to Arms* to be a trauma narrative and "a record of his [Frederic Henry's] narrative collision with the violence of trauma" (n. pag). Using the *Diagnostic and Statistical Manual of Mental Disorders* published by the American Psychiatric Association (APA), Nolan concludes that Catherine Barkley's problems fit the criteria for depression, Brett Ashley has a personality disorder, and Maria suffers from PTSD. "An understanding of this aspect [emotional illness] of their lives," Nolan argues, "enriches our sense of the struggles they face" (Nolan n. pag). My thesis will not only clarify the two female characters' psychological problems, but also explore their recovery from them.

Maria has emotional trauma from her war experiences, trauma that has destroyed her identity. Trauma is said to be "a specific term referring to unusual psychological and physiological reactions to major losses, such as the death of close others. Traumatic reactions may be so severe as to constitute Posttraumatic Stress Syndrome (PTSD), which is a particular diagnostic category in psychology and psychiatry" (Harvey 20-21).

According to the definition established by the APA:

Traumatic events that are experienced directly include, but are not limited to, military combat, violent personal assault (sexual assault, physical attack, robbery, mugging), being kidnapped, being taken hostage, terrorist attack, torture, incarceration as a prisoner of war or in a concentration camp, natural or manmade disasters, severe automobile accidents, or being di-

agnosed with a life-threatening illness. (463-64)

Maria's trauma comprises military combat, sexual assault, and physical attack.

In the Spanish Civil War, Maria witnesses her parents being assassinated by the *guardia civil*. She is forced to cut her braids with a razor and is struck across the face with them. After that, Maria's head is shaved with hair clippers and she is raped by the Falangists. For Maria, her short hair is a symbol of the psychological trauma created by the rape.

Moreover, Maria shows signs of PTSD attributable to this psychological trauma. APA discusses PTSD, saying:

The essential feature of Posttraumatic Stress Disorder is the development of characteristic symptoms following exposure to an extreme traumatic stressor involving direct personal experience of an event that involves actual or threatened death or serious injury, or other threat to one's physical integrity; or witnessing an event that involves death, injury, or a threat to the physical integrity of another person.... (463)

In addition to the definition above, "The person's response to the event must involve intense fear, helplessness, or horror" (APA 463).

Symptoms of PTSD are evident in Maria's mental condition; for example, she displays hypervigilance and an exaggerated startle response. Rafael tells Robert Jordan that when Maria was rescued, "She would not speak and she cried all the time and if any one touched her she would shiver like a wet dog..." (FWBT 30). Pilar recalls Maria's bad condition, saying, "I have had her crazy before..." (FWBT 35). Maria, telling Jordan about her terrible mental condition in those days, says, "The time of the train that Pilar brought me back from I was somewhat crazy..." (FWBT 367). She also says, "I was dead in my head with a numbness and all I could do was cry..." (FWBT 367).

According to APA, "The disorder may be especially severe or long lasting when the stressor is of human design (e.g., torture, rape)" (464). Thus, because Maria is raped by the Falangists, her condition can be considered particularly serious.

According to the APA, the "traumatic event can be reexperienced in various ways" (464), which suggests that people with PTSD reexperience symptoms and flashbacks. The syndrome, in which intense "psychological distress...or physiological reactivity...often occurs when the person is exposed to triggering events that resemble or symbolize an aspect of the traumatic event," is manifested in Maria's condition (APA 464). When someone touches her, Maria remembers the rape.

Catherine in *The Garden of Eden* is described as a woman driven to change from her present self into another one. She repeatedly behaves in outrageous ways; for example, she dresses in an eccentric manner to attract attention. She makes herself conspicuous with her fisherman's shirts and shorts, and in a sudden move, she also has her hair cut like a boy's at the barbershop.

Judging from Catherine's unusual acts in *The Garden of Eden*, there appear to be unbalanced elements in her mental condition. According to Robert E. Fleming, "Catherine shows alarming signs that her mental illness continues" (134). In fact, there are a number of signs that point to mental illness. When David asks, "But you really are fine again, aren't you?" (TGE 169), Catherine answers,

"I'm not gloomy or morbid or pitiful" (*TGE* 170), implying that her mental condition was serious before. Her words--"You see I'm not going to have you [David] ruined if I'm crazy and I won't be able to decide. I'm not going to be shut up either....You'd never find anybody else like her [Marita] and I don't want you to go to some damn bitch or be lonely"--also suggest an unbalanced mental state (*TGE* 145). Specifically, Catherine develops symptoms of gender identity disorder and dissociative identity disorder (formerly known as multiple personality disorder).

Catherine cannot entirely accept her sex. According to Nancy R. Comley and Robert Scholes, "she has everything to gain in becoming a boy" (61). Her saying that "I'm a girl. But now I'm a boy too and I can do anything and anything and anything" reveals her hermaphroditic desire (*TGE* 15). In some respects, her condition is in line with the criteria for gender identity disorder.

APA gives "two components of Gender Identity Disorder" (576). First of all, "the desire to be, or the insistence that one is, of the other sex" is essential (APA 576). Secondly, there must also be "evidence of persistent discomfort about one's assigned sex or a sense of inappropriateness in the gender role of that sex" (APA 576). Although Catherine is so intelligent that she criticizes her husband's work, women could not be actively involved in society in those days. Referring to herself, Catherine says that "Madame is a housewife" (*TGE* 24). In fact, she feels jealous of David's writing activities.

A psychological approach to *The Garden of Eden* reveals several symptoms of gender identity disorder in Catherine's behavior. Patients with the disorder often desire the experience of being the opposite sex and wearing the clothes of the opposite sex. According to APA, "In private, these individuals may spend much time crossdressed and working on the appearance of being the other sex" (577). Catherine wants to be a man for a short time and returns to being a woman: "To be called a girl...was a compliment;" however (Comley and Scholes 51), she hates to be considered a woman and says to David, "Don't call me girl" (*TGE* 17). There are also "switches" in sex and name; Catherine says, "I'm Peter. You're my wonderful Catherine....You were so good to change..." (*TGE* 17). She wears matching striped fisherman's shirts with David, and she also tries to be a man in her hairstyle. Three weeks after their marriage, Catherine has her beautiful long hair cut short, exactly like David's. Her obsession with "a true boy's haircut" leads her to the barbershop, not a beauty shop (*TGE* 15).

In addition, Catherine exhibits signs of dissociative identity disorder. According to the APA, dissociative identity disorder is characterized by "the presence of two or more distinct identities or personality states...that recurrently take control of behavior.... There is an inability to recall important personal information" (526).

The APA further states that "Dissociative Identity Disorder reflects a failure to integrate...identity, memory, and consciousness. Each personality state may be experienced as if it has a distinct personal history, self-image, and identity, including a separate name" (526).

Catherine shows evidence of dissociative identity disorder when her personality suddenly and easily switches to others. She says to David, "Do you think it would be fun if I went back to being a boy again? It wouldn't be any trouble" (*TGE* 55). APA defines the symptoms as "alternate identities [that] frequently have different names and characteristics that contrast with the primary identity

(e.g., are hostile, controlling, and self-destructive)" (526). In fact, when Catherine turns into a man, her name is Peter.

A hysterical personality is another cause of dissociative identity disorder. Catherine exhibits a hysterical personality many times in *The Garden of Eden*. When she reads David's short story about "the native rebellion of 1905 in Tanganyika," she is shocked by the contents, tears the notebook in two, and throws it on the floor. Then she curses at him and says, "You're a monster" (*TGE* 158). She also says, "I hate you" while she is crying (*TGE* 158).

Moreover, Catherine shows signs of persecutory delusion. When she wants to read David's story, he tells her not to read it. Although she begins to read his story of her own will, she says, "You [David and Marita] both conspired to make me read it" (*TGE* 157). Moreover, she has an idea that Marita will leave, and Catherine herself will be taken to a mental hospital. She thinks "She [Marita]'ll go away and you [David]'ll have me shut up or put away" (*TGE* 158). And, "They [the doctors]'d shut me up...Everything that's innocent to us is crazy to them" (*TGE* 158).

Thus far, I have examined the two heroines' psychological problems from the point of view of clinical psychology. Next, I will focus on how each heroine gets through her difficulties.

## II. Getting through Difficulties

The next important concern is how each heroine struggles to get through her psychological problems. The two heroines try to resolve their trauma in their own ways. They are never defeated by their trauma and do not take a reckless attitude toward life.

According to Jon G. Allen, "the basic response to trauma is fight or flight" (260); he states: "Avoidance is such a common reaction that it's a defining feature of posttraumatic stress disorder" (3). Therefore, an analysis of Maria and Catherine must take into account their efforts to cope with trauma.

Allen argues that "no one comes through trauma unscathed," which means that coping with trauma brings difficulties (16). He also asserts, "Coping with trauma is a huge challenge" (25). Based on Allen's discussion, it is clear that people who have trauma suffer in the process of overcoming their trauma.

Allen considers dissociative identity disorder itself a means for coping with trauma. "The first step in developing dissociative identity disorder," he says, "is the employment of dissociation (or spontaneous self-hypnosis) as a way to block out trauma" (202-03). He continues, saying, "An important step for many persons in the development of dissociative identity disorder is giving the altered state of mind and identity a different *name*" (203). Allen discusses the importance of the act by stating: "Assigning a name to a different state of mind consolidates the process [the dissociative process], lending some order to fragmentation" (203). Although their attempts at overcoming their trauma are fraught with difficulty, the two heroines find appropriate solutions to their problems for themselves.

Maria is faced with the challenge of escaping her trauma. John H. Harvey states:

As Weiss (1998) has argued, there are at least three kinds of major losses. There are losses of important relationships (as in divorce or dissolution of close relationships and friendships).

There are losses that damage who we are, our self-esteem. These include losses of employment or roles that we play in organizations or communities or families. There are losses resulting from victimization, including being the target of violence or losing one's home or possessions due to a natural disaster. (3)

Maria exhibits all three kinds of major losses. First of all, her parents are shot and killed in front of her. Secondly, although she is the daughter of the Mayor, she is raped for that very reason. Thirdly, she is the victim of sexual and other physical assaults. Her head is shaved and she is raped by the Falangists.

Despite being a victim of rape, she never demonstrates androphobia. The night Maria and Jordan meet, she comes to like him and watches "him all through the meal" (*FWBT* 25). They fall in love at first sight.

According to Allen, "In coping with traumatic experience, establishing safety is paramount" (47). For Maria, her solution is her relationship of trust with Jordan. In fact, it is clear that she finds hope in him. "I wished to die, you see," she says, "...And now I am happy that I did not die. I am so happy that I did not die..." (*FWBT* 76). Being with him improves her mental condition. As Donaldson says, Maria "is nursed back to wholeness through the power of love" (n. pag).

After her traumatic experiences, Maria shivers when somebody touches her. When she is with Jordan, this does not occur. When he runs "his hand over the top of her head," she says, "Do it again'...'I wanted you to do that all day'" (*FWBT* 70). Jordan promises Maria that "I can love thee more" after she tells him about the rape (*FWBT* 75). People who suffer emotional trauma heal themselves by talking to a trustworthy person when they are ready to open their heart. Fortunately, Maria is in the process of recovery when she meets Jordan. Three months have passed since her traumatic experiences. According to what Jordan has heard from Pilar, "Maria has just gotten sound again" (*FWBT* 142). From the psychological perspective, the fact that Maria meets Jordan at the best time for her recovery is remarkably fortunate. Although the amazing speed of her recovery may seem improbable to readers, it is a real possibility according to psychological theory. As soon as Maria meets Jordan, she falls in love with him and tells him about her painful experiences, opening her heart to him at their first meeting. Maria says to him, "It is as though it [the rape] had never happened since we were first together..." (*FWBT* 363). Psychologically, the depth of their relationship emerges from the fact that Maria opens her heart despite no previous connections with Jordan. She heals her psychological wounds by talking about her traumatic experiences to him. Moreover, she wants a sexual relationship with him in order to overcome the pain of the rape; in one telling example, she walks barefoot to the bed. She believes Pilar's advice that "nothing is done to oneself that one does not accept and that if I loved some one it would take it all away..." (*FWBT* 76). She wants a sexual relationship with him of her own will and says, "And now let us do quickly what it is we do so that the other is all gone" (*FWBT* 77).

Jordan plays an important role as a kind of counselor in helping Maria to recover. Rapport, the mutual relationship of trust between counselor and client, is essential. In the client-centered psychothera-

py of Carl Ransom Rogers, reception by and sympathy from a counselor make a client's recovery possible. Jordan's attitudes of reception and sympathy are evident in his discourse with Maria. When Maria says, "But I have never kissed any man," Jordan answers, "Then kiss me now" (*FWBT* 74). In addition, he says, "And no one has done anything to thee..." (*FWBT* 74). When Maria asks Jordan after telling him about the rape, "And you can love me?", he answers, "I can love thee more" (*FWBT* 75).

Harvey emphasizes the importance of "giving sorrow words," the brand of words that Maria uses to tell Jordan about her trauma. Considered from the psychology standpoint, her act is an effective part of her recovery.

On the other hand, Catherine worries about her husband, unbalanced mental states, and the fact that she is a woman who cannot display her ability. Like Maria, Catherine struggles to overcome her problems, saying, "We'll work out everything" (*TGE* 145). In the case of Catherine, there are many solutions. Allen writes that "all responses to stress and trauma" are "forms of adaptation" (25). Therefore, Catherine's many acts are attempts to adapt to her environment.

First of all, Catherine resists her husband David resolutely. Although her trauma is unclear, she expresses her dissatisfaction with David by putting her own feelings into words. She is not the kind of woman who is easily controlled by a man. Comley and Scholes state that "Catherine Bourne is a girl who transcends submissive girlhood through her desire for a metamorphosis of gender" (57). She takes a strong attitude toward her husband. This type of heroine is very rare in Hemingway's works. E. L. Doctorow emphasizes that Catherine Bourne is the strongest woman in Hemingway's works, a woman who has the fortitude to call Marita "your [David's] paramour" to David's face (*TGE* 155). When she wants to read David's story, he is reluctant. Catherine protests, "Why can't I read the story?" (*TGE* 156). Moreover, she refuses to tell Marita why she burns his stories. Catherine says to Marita, "I won't tell you either...You're part of the same thing" (*TGE* 220). In fact, David is only able to write his stories with the financial assistance provided by Catherine. Therefore, she speaks confidently, "I paid the money to do them" (*TGE* 220). In one scene, she says to David, "I won't tell her [I won't tell Marita the reason for burning your stories]... Ask her to go away" (*TGE* 220). Speaking to David, who does not recognize his fault, Catherine says, "You can't even talk like a gentleman at a time like this" (*TGE* 223). Catherine thinks that if David were a gentleman, he would apologize to her. When she goes away, she says, "I'm of age and because I'm married to you doesn't make me your slave or your chattel..." (*TGE* 225). At the end of the novel, she pours gasoline on his stories and burns them up.

Secondly, Catherine brings Marita into her and David's marriage to involve herself with David's creative process. While Marita destroys Catherine's new life as a married woman, she gives Catherine emotional support. Catherine feels that David pays more attention to his writing activities than to her. She can fill the emptiness in her heart with the existence of Marita, whose help is essential for Catherine. Catherine says to David, "I want Marita to be your wife too to help me out and then she inherits from me" (*TGE* 144). Catherine has conflicting emotions of goodwill and jealousy toward Marita. In psychology, this condition corresponds to the idea of ambivalence detailed by Eugen Bleuler.

Unlike the character of the discourse between Maria and Jordan, David does not exhibit the attitudes of reception and sympathy; in other words, Catherine and David do not have a relationship of rapport, and David's unreceptive attitude only serves to worsen Catherine's mental state. Not only does he call her "Devil," he does not reciprocate her feelings. When Catherine asks him, "But can't we try it again just once more...?", he answers, "I'm sick of all of it, Devil. Sick all the way through me" (*TGE* 196).

According to Harvey, "for trauma about which people may be embarrassed or feel anxious in confiding in others, the role of the confidant is critical to the success of the confiding behavior in helping the survivor" (35). He also argues that people "need to experience empathy among their confidants if the confiding behavior is to be effective," and "a non-empathic confidant may be even worse than no confidant at all" (36). When people are unable to receive any sympathy, their acts of telling about their trauma actually prove disadvantageous to them. Therefore, Catherine does not progress favorably.

Thirdly, Catherine uses her hair as a means of solving her problems. For her, hair is a conduit of change, and she takes pleasure in having her hair clipped short and changing her hair color. She praises the barber and says, "It's better than the pearls...You're a great man...I like it so much...Too much" (*TGE* 81). She can come to terms with her psychological problems through these sorts of acts. She can also transform into another self by touching her hair; in other words, she turns into a boy by getting a boy's haircut. In fact, she says, "I'm a girl. But now I'm a boy too..." (*TGE* 15). James R. Mellow asserts that the reason for "Catherine Bourne's boyish haircuts" is that "she wants to make love to her husband as if she were the boy" (559).

Lastly, being a man can itself constitute a resolution for Catherine. Behaving like a man is significant for her. This is clear when she says, "I have a wonderful surprise for myself for tomorrow. I'm going to the Prado in the morning and see all the pictures as a boy" (*TGE* 56).

Catherine and Maria want to be the same as their male partners. Maria says to Jordan, "I would have us exactly the same" (*FWBT* 271). Comley and Scholes argue that "Robert Jordan and Maria, with her short hair matching his, prefigure the look-alike lovers of *The Garden of Eden*" (49). Catherine has her hair cut just the same as David at the barbershop he went to a week earlier. She asks the barber who cut David's hair for the same hairstyle. When she goes to Monsieur Jean's barbershop in Cannes with her husband, she asks Monsieur Jean to make David's hairstyle "the same as mine" (*TGE* 81).

Both Maria and Catherine exert great effort to escape their troubles, but their recovery paths differ. While Maria recovers from her trauma in a straight progression over a short period of time, Catherine goes through a more complicated process. Her recovery is fraught with difficulty and conflict, with progress followed by regression. Though she feels goodwill toward Marita, she also feels jealousy, always struggling with conflicting emotions. This chapter considered the processes of the two heroines' recovery in terms of hardship.

### III. Drama Created by the Heroines' Psychological Problems

In the process of the heroines' conquest of their traumas, the reader witnesses dramatic changes after their conquest as the characters mature as people.

Maria overcomes her trauma through her love for Jordan and eventually comes to live by herself. When he realizes his fate, Jordan hands his life to Maria. He says to her, "Thou art me too now. Thou art all there will be of me..." (*FWBT* 483). Maria makes the memory of Jordan her emotional support and has to live for him.

Harvey asserts that "the key to trying to transform losses into something that is positive is the hard work of the mind and spirit to give our losses meaning, to learn and gain insights from them, and to impart to others something positive based on the experience" (3-4). Maria recovers from the loss of both her parents and her virginity. Therefore, her recovery and growth can be seen as the result of her efforts.

After Catherine's recovery from her psychological troubles, her interest shifts from physical needs to social needs. The stages of her growth resemble the hierarchy of needs established by Abraham Harold Maslow. Maslow divides human needs into five hierarchies: physiological, safety, love, esteem, and self-actualization needs. Once a lower hierarchy of needs is satisfied, the next level in the hierarchy begins to dominate. Catherine's basic physiological requirements are satisfied by food and sex with David. Once her basic physiological requirements are satisfied, her needs shift to the next rung on the hierarchy.

Catherine lives her life with a strong appetite and sexual desire in the first half of the novel. In addition, she is crazy about hair dye and keeps changing her hair color. In this way she feels only the needs of the body and demonstrates a potent obsession with her hair.

Beginning in the middle of the novel, she gives up sex with David and feels it "doesn't interest her anymore" (*TGE* 190). She declares, "Tomorrow I'm not going to have drinks and I'm going to study Spanish and read again and stop thinking only about myself" (*TGE* 143). Moreover, she gives up bleaching and says, "I shampooed all that nonsense out" (*TGE* 143).

Over the course of her recovery from mental illness, Catherine is at the center of a catastrophe, burning her husband's stories in what serves as the main incident in *The Garden of Eden*. Her act brings "disaster" for him, and he feels "sick inside himself" (*TGE* 219).

This incident causes a quarrel between husband and wife. When Catherine says, "If you were friendly you'd write them [the stories] for me. If you really loved me you'd be happy to," he replies, "All I want to do is kill you,...And the only reason I don't do it is because you are crazy" (*TGE* 223).

David's words anger Catherine, and she retaliates, saying, "You can't talk to me like that, David" (*TGE* 223). Considering that she paid the money to write the stories for him, she says, "You can't say horrible things like that to me" (*TGE* 223). His insincerity exacerbates the problem, throwing her into a fury: "I won't stand for it. I'll divorce you" (*TGE* 223). David answers cruelly, "That would be very welcome" (*TGE* 223). Catherine replies, "You can't even talk like a gentleman at a time like this" (*TGE* 223).

Catherine explains the reasons for burning David's stories, saying, "I did it for you, David, and for all of us" (*TGE* 221). She tries to justify her act by saying, "You couldn't know how worthless they were, David. I had to show you" (*TGE* 222). Though he tries to ask her the reason for burning his work, he ends up interrupting her. He says to Catherine, "Write it out" and "I'd rather not hear it now" (*TGE* 223). Lastly, she says, "I had to [burn the stories], David....I'm sorry if you don't understand" (*TGE* 224).

Catherine's burning of David's stories all but finalizes their separation. After their quarrel, she leaves amicably and decides to "have their [his stories'] value determined" and "have twice that paid into" his bank account in order to compensate him for the damage (*TGE* 226). Becoming aware of the gravity of the matter, she writes, "I knew very suddenly you must know how terrible it was" (*TGE* 237). "I did it and I knew I did it and I can't undo it, she tells David. "It's too awful to understand. But it happened" (*TGE* 237). She recognizes her culpability as she writes: "The worst was being righteous about it" (*TGE* 237). In her letter to David, she says, "I love you and I always will and I am sorry" (*TGE* 237). In all, the letter testifies to her feelings of regret and reflection.

Most female characters described by Hemingway have psychological trauma. Brett Ashley in *The Sun Also Rises* and Catherine Barkley in *A Farewell to Arms* are damaged by the First World War. Maria in *For Whom the Bell Tolls* is wounded physically and emotionally in the Spanish Civil War. Catherine Bourne in *The Garden of Eden* is also psychologically unstable.

Brett Ashley does not confront her emotional problems and loses her head over men and alcohol. As a result, she cannot feel happy and falls into nothingness. Catherine Barkley, a beautiful English nurse, falls in love with Frederic Henry; they escape from the front to Switzerland, but she dies in childbirth. On the other hand, Maria and Catherine Bourne are two of the only Hemingway female characters who confront their trauma, solve their problems, and survive for themselves.

When we consider these two works from the viewpoint of Hemingway's creation of characters, beautiful and gentle Maria stands in stark contrast to Catherine, a beautiful and insane woman. Female characters like Maria, who are submissive and devoted to men, are seen frequently in Hemingway's works.

Hemingway began to write *The Garden of Eden* six years after the publication of *For Whom the Bell Tolls*. It is worth noting that these two works, which represent divergent styles, were written at about the same time. While Maria goes straight to recovery in a short time, Catherine undergoes progress and regression. Seen in terms of this difference, *For Whom the Bell Tolls* can be considered an idealized work. Because the situations described in *The Garden of Eden* could very well happen, the novel may be considered realistic. In these works, Hemingway describes how two different types of women confront their psychological problems and make great efforts to overcome them.

Psychologists have long used literary works as subjects of investigation, ranging widely over British and American literature--Grimm's Fairy Tales and Hans Christian Andersen's fairy tales, for instance--and Japanese literature. Harvey asserts that "Ernest Hemingway's famous story 'The Old Man and the Sea' embodies a spirit of finishing one's life with as much daring and self-reliance as a

person can muster" (140). Literary works can thus be good examples for psychoanalysis.

In recent years, scholars of literature have analyzed literary works from a psychological point of view, and Hemingway's works are no exception. The perspective opens up doors to new interpretations of the author's works.

Without a knowledge of psychology, *For Whom the Bell Tolls* may be interpreted as simply a war novel and love story, the tale of Robert Jordan's heroism. In the same way, without the aid of a psychological framework *The Garden of Eden* may be understood as a story of sexuality, gender, and a triangular love affair. This makes it more difficult to appreciate *The Garden of Eden* and gives way to the predominant interpretation that Catherine goes insane and causes an incident.

Psychology enables another understanding of these works. When people have emotional trauma, they often take evasive action. Brett Ashley and Catherine Barkley are defeated by their trauma. Brett, described as a representative of the Lost Generation who blames the times, makes no effort and gives up hope. Maria and Catherine do not attribute their difficulties to bad luck, the times, or others. They keep hoping and take a positive approach of their own accord. They cannot recover from their trauma without opening their hearts. When Maria meets Jordan, she overcomes her trauma by opening her heart of her own will. Through their efforts to confront trauma, Maria and Catherine can overcome it.

From a psychological point of view, the conventional ideas that *The Garden of Eden* is a strange story and that Catherine is insane lose their thrust. Even though she causes trouble, Catherine makes the effort to confront her trauma, a determination that suggests she is well on the road to recovery.

Harvey states: "When major loss occurs, both persons in a confiding situation may be telling stories of loss and comforting one another....It is the reciprocal communicative act that makes this experience a powerfully social event" (28). Jordan is saved by listening to Maria's traumatic experiences; his act not only leads to salvation for himself, but also enormously beneficial to Maria. Jordan cannot act as if the Spanish Civil War has nothing to do with him; he participates in it and empathizes with the hardships of the Spanish people. His act relieves Maria from her trauma, and he himself feels satisfaction with the world. In his last moment, Jordan feels that "the world is a fine place and worth the fighting for...And you had a lot of luck...to have had such a good life" (*FWBT* 485).

An investigation of Hemingway's two female characters from a psychological point of view indicates that words may offer a resolution to trauma. By giving sorrow words, people come to terms with their trauma. Maria and Catherine put sorrow into words, and through their acts, they can solve their psychological problems.

The dramas are produced in the process of recovery for the two heroines. Maria's and Catherine's growth processes lie therein. Clearly, giving sorrow words is a central component of the heroines' recovery. By putting sorrow into words, subjective sorrow can be turned into objective representation. In addition to one's own efforts, the existence of others is essential to recovery.

The importance of human interdependence in psychology can be recognized in the two different

types of human relationships described by Hemingway. The ways in which the two heroines in *For Whom the Bell Tolls* and *The Garden of Eden* are described form a striking contrast. The importance of interdependence and the ideal attitudes for partners is seen in the two different types of partners. Jordan listens to Maria's story with an attitude of reception and sympathy, and, as a result, Maria recovers from her trauma. At the same time, Jordan saves himself by helping Maria recover. On the other hand, David does not reciprocate Catherine's feelings, a stance that does little to resolve the troubles in their lives.

## Conclusion

Hemingway's female characters of Maria and Catherine both have psychological problems and face struggles in their recovery. Without the benefits of a psychological reading, the idealized and gentle Maria seems extremely different from beautiful and insane Catherine -- a character assumed to be insane only because of the fact that she burns David's stories. Seen from a psychological angle, however, the two heroines have much to share in both confronting and solving their difficulties. Maria and Catherine each try to solve their trauma in their own ways while maintaining hope and taking a positive approach. Avoidance is a common reaction after having trauma; therefore, when analyzing Maria and Catherine in psychological terms, it is important to recognize their efforts in trying to cope with trauma. Even though their attempts are sometimes disastrous, they still represent the process of recovery. Using psychological techniques helps clarify the two heroines' psychological trauma, and Catherine's burning David's stories can be framed within the recovery process.

An analysis of the two heroines' recovery from a psychological point of view shows that words constitute part of the solution to their trauma. By putting sorrow into words, subjective sorrow can become objective representation. In addition, the two types of listeners in the stories signify the importance of interdependence and the ideal attitudes for listeners. Jordan listens to Maria's story with an attitude of reception and sympathy. As a result, Maria recovers from her trauma in a straight trajectory over a short period of time -- and Jordan himself can be saved by helping Maria recover. On the other hand, David does not reciprocate Catherine's feelings, which shrouds her recovery process in difficulty and conflict; therefore, her condition is one of progress and regression. Thus, from a psychological viewpoint, the roles played by those around the character are particularly crucial in the process of recovery.

Without adopting a psychological analysis, *For Whom the Bell Tolls* may seem a mere war novel, a love story, and a tale of Robert Jordan's heroism. In the same way, *The Garden of Eden* may appear to be nothing more than a story of sexuality, gender, and a triangular love affair. From a psychological standpoint, however, it is easier to object to the conventional idea that *The Garden of Eden* is a weird story and that Catherine is an insane instigator. Confronting trauma, even if the results are not ideal, is part of the person's effort, which shows that he or she may be well on the road to recovery. Through psychology, it is possible to read *The Garden of Eden* in the affirmative.

In the end, Maria and Catherine finally recover from their psychological problems. They reflect

on themselves in the process of getting over their difficulties. These two heroines grow and become strong enough to live by themselves when they overcome psychological hardships.

### Notes

- 1) Donaldson argues that Hemingway recounts the story of Hadley leaving his suitcase at a Paris train station. The scene in *The Garden of Eden* in which the writer David Bourne's stories are burned by his wife reminds us about the loss of Hemingway's works.
- 2) For Hemingway's traumatic experience mirrored in his works, see Seals.
- 3) In "He Felt the Change So That It Hurt Him All Through': Sodomy and Transvestic Hallucination in Hemingway" Eby explains the psychological mechanics of the gender transformations.
- 4) *For Whom the Bell Tolls* is shortened to *FWBT* in this thesis.
- 5) *The Garden of Eden* is shortened to *TGE*.

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