

UNFULFILLED GENDER RELATIONS IN *THE SUN ALSO RISES* AND *THIS SIDE OF PARADISE*

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Abstract: Modernism influenced nearly every aspect of life in the first decades of the 20th century. One of the main issues which were formed by the modernist tendencies was gender relations and roles. Because modernism meant a kind of abandonment of the traditional beliefs and social values for many intellectuals, familiar male and female attitudes began to shift considerably to the new and unusual directions due to the changing conditions from the social, economical and psychological aspects. These radical changes which were also felt in the modern literary works caused such authors as Hemingway and Fitzgerald to reflect male characters as those possessing some feminine characteristics. This study aims to prove the idea that main characters, who are male, in *The Sun Also Rises* (1926) by Hemingway and *This Side of Paradise* (1921) by Fitzgerald, display the new and unfamiliar male characteristics which are generally believed to be reflected by the traditional female characters. While Jake in *The Sun Also Rises* (1926) has some problems in his love affair with Brett because of war wound on his male organ, Amory in *This Side of Paradise* (1921) cannot bring any desired happiness to his love relations which he lives with four girls at different times. In spite of their distinctive life experiences and problems, both characters basically draw attention to shaky and ambiguous masculinity in the modern period.

Key Words: Masculinity, Gender Relations, Hemingway, Fitzgerald, Modern Man, Unfamiliar Roles, Jake, Amory

Güneş de Doğar ve Cennetin Bu Yanı Adlı Eserlerdeki Tamamlanmamış Cinsiyet İlişkileri

Özet: Modernizm 20. yüzyılın ilk yıllarında neredeyse hayatın her açısını etkiledi. Modern eğilimler tarafından şekillenen temel meselelerden birisi de cinsiyet ilişkileri ve rolleriydi. Birçok entelektüel için modernizm bir bakıma geleneksel inançların ve sosyal değerlerin terk edilişi anlamına geldiği için erkek ve kadın davranışları sosyal, ekonomik ve psikolojik açılardan değişen koşullar nedeniyle önemli ölçüde yeni ve sıra dışı yönler doğru değişmeye

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başladı. Modern edebi eserlerde de hissedilen bu değişikliklerin Hemingway ve Fitzgerald gibi yazarların, erkek karakterleri bazı kadınsı özelliklere sahip olan kişiler olarak yansıtılmalarına sebep oldu. Bu çalışma Hemingway tarafından yazılan *Güneş De Doğar* (1926) ve Fitzgerald tarafından yazılan *Cennetin Bu Yanı* (1921) adlı eserlerdeki erkek olan ana karakterlerin genellikle geleneksel kadın karakterler tarafından yansıtıldığına inanılan yeni ve alışılmadık, erkeğe özgü özellikleri sergiledikleri fikrini kanıtlamaktır. *Güneş De Doğar* (1926) adlı eserde Jake, erkeklik organındaki savaş yarısından dolayı Brett ile olan gönül ilişkisinde bazı sorunlar yaşarken *Cennetin Bu Yanı* (1921) adlı eserdeki Amory farklı zamanlarda dört kadınla yaşadığı aşk ilişkilerine arzulan mutluluğu getiremez. Farklı hayat tecrübeleri ve problemlerine rağmen, her iki karakter de esasen modern dönemdeki sarsıntıya olan ve muğlak erkeklığe dikkat çekmektedir.

Anahtar Kelimeler: Erkeklik, Cinsiyet İlişkileri, Hemingway, Fitzgerald, Modern Erkek, Alışılmadık Roller, Jake, Amory

Introduction

Until the beginning of the twentieth century, the traditional male and female roles were commonly accepted and performed in accordance with their clearly drawn boundaries. Due to some reasons, these roles began to alter considerably for both genders, which prompted male and female figures to transcend the traditional behavior and ways of living both inside and outside home, hobbies, love affairs or perspectives. One of the reasons for these radical changes was the Great War in which men were heavily affected, and the other one was some women movements or protests against the existing conditions which they thought were only in favor of men.

Women often had to live and behave within the roles determined by their husbands (Martin, 1987: 67). Few of them had an active part in the working life until the end of the nineteenth century. However, women gained the right to vote in 1920, and the scientific developments in birth control motivated them to have less and less children, which encouraged them to feel that they did not have to raise children and stay at home throughout their lives for they began to think that they deserved more freedom and better job positions (Gray, 2004: 340). From that time, some women rejected the dominant roles of men and also the social roles imposed on them by male figures. They wanted to enjoy freedom which they provided for themselves by trying to get rid of inferiority complex asserted by their male rivals. Even though greatly romanticized girls who were seen “dancing”, “drinking”, “smoking” plainly and having love affairs with men they wanted to be with outside were reflected in the

media in general, “*the image of the short-skirted, shimmying, seductive, sleek femininity*” heralded incomparable autonomy for the female figure in the modern age for the most part (Martin, 1987: 67-68).

Men were regarded as the dominant types who were spending time outside home and as more superior to women. The income of home belonged to men who were the only responsible members of the family for work. However, men’s self-evidence and harsh masculine feelings showed the symptoms of decaying, whose reason can be attached to participating in the World War I, in which millions of men died poignantly even though they never knew fully for the sake of what they ventured to lose their lives (Moddelmog and Gizzo, 2013: 279). The war destructed their psychology so deeply that they recognized that the traditional heroic stance of men was nearly an illusion since a large number of dead soldiers underlined their dismal vulnerability during and after the war (Martin, 1987: 66). They became aware of the fact that they can be killed and wounded in the battlefield in spite of their masculine structure, so their sound male senses were losing their core and moving to some of the female characteristics. These outcomes left their harmful stains on the relationship between the same and other sexes, including family life and friendship.

In the study, literature review method was used, and the two novels of both writers above mentioned were consulted as the main reference points. Also, other resources which refer to these writers and unfold these writers’ views and writings on gender issues were focused on.

1. General View on Fitzgerald and Hemingway

Both Fitzgerald and Hemingway are among the most outstanding American writers of the 20th century whose literary works point out the modern man and his attitudes under the changing circumstances in the modern age. Hemingway wrote such well-known novels as *The Sun Also Rises* (1926), *A Farewell To Arms* (1929) and *For Whom The Bell Tolls* (1940), Fitzgerald produced *This Side of Paradise* (1921), *Tender is the Night* (1934), *The Great Gatsby* (1925) and *The Beautiful and Damned* (1922). Both Fitzgerald and Hemingway were among American expatriates in Europe along with Gertrude Stein, Ezra Pound, etc. (Anderson, 2010: 19). These expatriates could not conform to anything fresh and original while they were splitting themselves from the traditional ways; they were seeking a different representation of life which was not defined clearly yet; they always missed their homeland for the exact memories of infancy in the meantime of their confusion and anxious attitudes of rebellion (Cowley, 1976: 9). Even though Fitzgerald and Hemingway wrote their novels and short stories in their own styles

including different themes like all other modern writers who wrote their fiction in their distinguishing individual fashions, both of them can be claimed to share some similarities in their approach to gender roles in the modern age.

Fitzgerald's dealing with the personality of his characters composes his distinctive themes: what leads certain people to achieve what they aim, what prevents other people from succeeding, and what explains the sorrow that appeared as the persistent consequence of relations between people (Curnutt, 2007: 69). Since individual characters kindled his interest much more than societies, he can be accepted as a character-oriented writer (Curnutt, 2007: 69). He wanted to question if the modern man could be loyal to his traditional and abstract values while trying to achieve his ambitions and to what extent he could stay uncorrupted in such a modern world in which consuming habits and contest for material opportunities gained increasing significance.

Hemingway generally drew upon the war experiences and their effects on his main characters who always carried this effect as the feeling of trauma and psychological damage during their lives. He reflected the experiences of his characters outside of America where they usually got into loss and pessimism. The characters attempt to escape from their crisis by means of such activities as sports, bullfighting, drinking, dancing and smoking in which they feel temporary periods of pleasures. The reader can learn a lot about the streets, buildings, general scenery and rural beauties of some European cities in his novels.

Both writers adopted the vision that the modern gender roles differed from the traditional ways of lifestyles for both men and women. Their male and female characters often pointed out changing roles and behavior in the modern society. Fitzgerald puts forward the idea that *"Men get to be a mixture of the charming mannerisms of the women they have known"* (Shain, 1961: 19). Fitzgerald's main male characters in his novels reflect *"rather gentle considerations got from girls, or restrained and made masculine, a trait far from being effeminate, gave him a sort of Olympian stature that, in its all-kindness and consideration, was masculine and feminine alike"* (Shain, 1961: 19). Similarly, Hemingway deals with the modern male and female characters who abstain from the traditional gender ways of living. *"Instead of the 'martyr-victim', Hemingway offers the girl who frankly enjoys sex and who is genuinely able to give of herself, ungrudgingly, without a sense of sacrifice."* (Benson, 1969: 29). *"The all-wise mother"* in his novels is generally shown as *"the aggressive, unwomanly female"* (Benson, 1969: 29).

2. Unfulfilled Gender Relations in *The Sun Also Rises* and *This Side of Paradise*

The Sun Also Rises (1926) conveys the experiences and crisis of Jake Barnes in Europe who is the narrator and a post-war figure carrying a war wound in his body whereas *This Side of Paradise* (1921) reflects the unconsummated love affairs of Amory Blaine who was raised under the dominant attitudes of his mother. These characters can be considered obvious examples of the modern man in a rapidly altering world in the twentieth century in which men in Europe and America began to turn away from their generally accepted or adopted gender roles in the society. By means of certain implications, both characters are reflected with their feminine qualities and their plight in their love affairs in which they cannot meet the expectations of the female characters.

At first glance, it seems that the source of deficiencies in these characters' male identities comes from different sides of life; for instance, Jake's masculine crisis is ascribed to the war experience in which his male organ is wounded and has lost function in Europe while Amory does not possess any physical wound or damage in a war which can put him into thinking that he is insufficient in terms of masculinity, but his gender crisis is concerned with the spiritual aspects of his life in America. In other words, Hemingway's main character externalizes the psychological destruction springing from the World War I like most of the soldiers fighting in the war whereas Fitzgerald's Amory is a manifest revelation of men's psychological crisis which occurred due to the changing conditions in the modern age even though they did not take part in any event like the Great War which made them feel that their physical wounds or war experiences caused them to have male deficiency. However, the main issue in these novels can be accepted from the viewpoint of what male and female characters perform or do not perform in accordance with the traditional male and female roles. Instead of focusing on different reasons why the characters in both fictions cannot behave according to the traditional gender roles, readers should pay attention to how these characters reveal their new and modern gender identities by means of their love affairs and other activities. Therefore, what makes these novels have in common is that both of them include certain references to the changing gender roles which emerged in the first decades of the twentieth century. Male characters do not prove any traditional male acts such as making love with women, achieving ambitions and performing any glorifying deeds which confirm their physical and mental strength in battle fields, being dominant in love affairs, having children and being a model father for them and

maintaining an ordinary family life with a wife and children or taking on the role of an authoritative male figure in the family.

In both novels, the reader can encounter with some references which make Amory and Jake different from the traditional male characters. Instead of being brought up under the authority and orders of his father, Amory is raised by his mother who is a dominant character who always gives advice to Amory and tries to shape his personality through a probably hazardous training (Bloom, 2006: 207). Just from the beginning of the novel, Amory's feminine features which belonged to his mother were emphasized in the first sentence: "*AMORY BLAINE inherited from his mother every trait, except the stray inexpressible few, that made him worthwhile.*" (Fitzgerald, 1921: 3). And she says to him "*Dear, don't think of getting out of bed yet. I've always suspected that early rising in early life makes one nervous*" and "*Take a red-hot bath ... just relax your nerves. You can read in the tub if you wish.*" (Fitzgerald, 1921: 5-6). This confirms the fact that male supremacy can be questioned and even denied in such a situation in which Amory's freedom and choices are attempted to be limited by a female figure, his mother. Although Amory sometimes does not comply with what his mother expects from him, Beatrice continues to bring up him like a daughter by breeding within him a sense of "*hysteria*" or "*nerves*" which she always complains about (Bloom, 2006: 207). Also, Amory's strange clothes can be thought to be an indication of the changing male treats in the modern age since some colors like purple are not preferred by the traditional man. To illustrate, what he begins to wear is "*long trousers, set off by a purple accordion tie and a 'Belmont' collar with the edges unassailably meeting, purple socks, and handkerchief with a purple border peeping from his breast pocket*" (Fitzgerald, 1921: 19). When he meets his mother after being separate from each other for some years, he frustrates his mother with his purple clothes which also makes his mother shocked, and she expresses her feelings by saying to him that "*But, my dear boy, what odd clothes! They look as if they were a set – don't they? Is your underwear purple, too?*" and orders him to "*get some really nice suits.*" (Fitzgerald, 1921: 21-22). His mother's demand that he should wear ordinary male clothes indicates Amory's strayed behavior from the viewpoint of appearance which disturbs his mother. Amory also reflects another feminine quality regarding not having any obligation and anxiety to get a job after school on the grounds that he probably hopes to come into family inheritance which his mother has not been able to manage successfully and wasted it (Prigozy, 2002: 51). Like the traditional women who do not have to maintain their lives through working or getting a job and who do not have any anxiety for such things because they rely on their husbands'

income, Amory also represents one of the feminine qualities since he relies on his family fortune and does not think that he will be a poor and helpless person if he does not find a job. In the same way, Hemingway's main character, Jake, embodies some feminine qualities of the modern man throughout the novel. Although the writer does not mention explicitly Jake's war wound which makes his penis lose its function and causes him to be unable to have a sexual intercourse with Brett whom he loves very much, but whose physical bodily desire he cannot satisfy, there are several implications to his wound in the novel. For example, Jake narrates an event with Georgette, a prostitute, who wants to approach him physically: "*She cuddled against me and I put my arm around her. She looked up to be kissed. She touched me with one hand and I put her hand away*" (Hemingway, 1926: 21). Because she does not expect such a response, she asks him "*What is the matter? You sick?*" (Hemingway, 1926: 21). In the end of their dialogue, Jake confesses that "*I got hurt in the war*" after she says to him "*It's a shame you're sick. We get on well. What's the matter with you, anyway?*" (Hemingway, 1926: 22). Unlike the traditional man who approaches women with self-confidence and has the ability to have a sexual intercourse with them, Jake cannot get closer to a prostitute and even escapes from her in that he has a physical wound which makes him shameful and which prevents him from having a closer relationship with her, as is narrated by him: "*She cuddled against me and I put my hand around her. She looked up to be kissed. She touched me with one hand and I put her hand away.*" (Hemingway, 1926: 21). Moreover, Jake can be claimed to be different from the traditional man in terms of his emotional side which leads him to live through a pessimistic atmosphere during the novel; thus, his emotions clash with the reasonable side of the traditional man who does not cry because of any problem. When he is lonely in his flat at night, he says that "*... and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry*" (Hemingway, 1926: 35). Jake seems to feel very deep emotions about his love and his deficient masculinity, which conflicts with the traditional man who was always represented as a person who does not cry and who does not respond events so emotionally as Jake does. Inasmuch as masculinity was accepted to be ascribed to reason while femininity was identified with emotions until the twentieth century, Jake does not possess any traditional masculine qualities concerning reasonable responses. As well as these qualities, he does not have any future plans such as having a family with children and earning money in order to sustain his life. He does not attempt to achieve anything in his

life as he does not determine and carry any ambition. Instead of these things, he prefers to spend time in cafes, restaurants, drinking, smoking, hunting and watching bullfights. Nevertheless, these activities do not give him pleasure permanently much as they only entertain him momentarily.

Amory and Jake are not able to fulfill their love affairs happily and thus prove their failure towards their girlfriends, which can be thought to stem from their deficient masculine qualities. Amory loves Myra who is also his first love in his childhood, and he wants to kiss her, but he experiences strange feelings after kissing her. The writer describes Amory's feelings after he kisses Myra: "*She slipped her hand into his, her head drooped against his shoulder. Sudden revulsion seized Amory, disgust, loathing for the whole incident. He desired frantically to be away, never to see Myra again, never to kiss anyone ...*" (Fitzgerald, 1921: 15). Despite the fact that he does not express any reason for desiring to be away from her and feeling any disgust, his mood suddenly changes just as a capricious girl's mood changes. Likewise, he lives the same failure in his love affair with Isabelle whom he meets and falls in love at a party. Everything seems quite normal at first in their relation; however, Amory's decision reverses when they have an argument, and when she criticizes him in respect to his attitudes and laughing at her, and the writer expresses Amory's changing emotions in that way: "*Amory kept his temper with difficulty. He became aware that he had not an ounce of real affection for Isabelle, but her coldness piqued him.*" (Fitzgerald, 1921: 101). As the author puts it: "*'Damn her!' he said bitterly, 'she's spoiled my year!'*", Amory implies the idea that he should not have loved her and that he has not loved her deeply (Fitzgerald, 1921: 104). The second love affair with a girl seems to draw him into misery and disappointment as opposed to his expectations and romantic feelings which he feels as soon as he comes across a beautiful girl. Another woman whom Amory falls in love after Isabelle is Clara who is a widow and has children. He states his love for her: "*And I love you – any latent greatness I have got is ... oh, I can't talk, but Clara, if I come back in two years in a position to marry you ...*", but she refuses to marry him since she finds him more clever than her and denotes her fear of marriage (Fitzgerald, 1921: 158). Amory's last love affair in the novel is his romantic relationship with Rosalind whom he loves most and because of whom he suffers most even after their relationship ends. Even though both begin to love each other in a short time and spend their time going out together, Rosalind's perspective in relation to marrying Amory changes negatively because she thinks that romantic feelings in a marriage do not satisfy her economic demands; therefore she wants to

marry another person who she supposes will provide a comfortable life for her, which she emphasizes in the following expressions: *"I can't Amory. I can't be shut away from the trees and flowers, cooped up in a little flat, waiting for you. You'd hate me in a narrow atmosphere. I'd make you hate me"* (Fitzgerald, 1921: 208). Amory insists on deciding carefully without hurrying and waiting for a while before deciding to break up, but she is intent upon leaving as she believes that he is not economically powerful enough to please her. Thus, Amory's four love affairs always fail, which highlight Amory's inability to meet the expectations of his girlfriends and which can be considered to indicate his weak masculine qualities. Similarly, Jake cannot consummate his love affair with Brett because his male organ loses its function in the war. Jake lives this deficiency throughout the novel and is under the effect of this embarrassment towards Brett. He cannot plan to marry Brett in the future due to the fact that he will not be a father and not be able to satisfy Brett's sexual desires. When he approaches Brett, he knows that he cannot excite her since his physical masculinity is destructed because of the war wound. Even she cannot stand being touched by him, which she conveys in her speech; for example, she says *"Don't touch me" ... "Please don't touch me" ... "I can't stand it" ... "You mustn't. You must know. I can't stand it, that's all. Oh, darling, please understand!"* (Hemingway, 1926: 30). She also says that *"Love you? I simply turn all to jelly when you touch me"* when Jake asks her *"Don't you love me?"* (Hemingway, 1926: 31). Now that Jake is not so different from other girls in the novel who only kiss and have dialogues with Brett instead of having a sexual intercourse with her or satisfying her desires, Jake functions only as a *"masculine girlfriend"* for Brett (Goodheart, 2010: 211). Jake is aware of his helpless situation and unsolvable predicament, which prompts him to observe in a distressed way how other male characters can approach Brett with self-confidence and complacency because they know that their genitals can operate without any problem. Thus, Jake is the only man in the novel who cannot have any ambition to own Brett physically because *"Jake's war wound has made it impossible for him to make a physical claim on Brett"* (Martin, 1987: 70). *"Jake's wound has made him not only chaste, but also, perhaps because he would be embarrassed to make himself vulnerable to another woman, faithful to Brett even though she cannot be loyal to him"* (Gandal, 2008: 150). None of the characters in the novel knows Jake's genital wound except for Brett and Georgette, a prostitute who wants to be with Jake and is unable due to Jake's wound as mentioned above, since Jake does not want his penis wound to be known by other characters, especially male ones. He knows that he will be mocked at because of his inability to have a sexual intercourse with a

girl which makes him the same as a feminine character if his plight is known by others. Jake's masculinity indicates the writer's notion of gender roles and relations in terms of male figures that men do not carry any inherent masculine "codes" which are firm or deeply unshakable, but they only represent masculinity which cannot be permanent and stable and for which Jake is a great illustration with his several masculine activities such as hunting and watching bullfights that generally recreate men (Moddelmog and Gizzo, 2013: 279). Jake's war wound on his genital organ confirms the idea that the Great War left so profound repercussions on the lives of the modern men that they began to believe that their so-called sound masculine feelings and lifestyles could be risked and even eradicated. If Jake were wounded on another part of his body in the war, Jake's masculinity would not be much more powerful, so the basic issue is not only which organ of Jake is wounded, but the psychological crisis and damage caused by the war on men concerning their masculine roles and feelings.

In both novels, other alternatives to the new modern type of masculinity which main characters admire and observe are presented by the writers. Having obvious deficiencies of the traditional and stable masculinity in their identities, Amory and Jake disclose their pleasure in describing and mentioning actions or qualities of these alternative masculine characters. For example, Amory's choosing an ideal male figure called Dick Humbird whom he tries to take as a model highlights his deficient male personality, which is supposed to be "homoerotic desire" (Bloom, 2006: 206). Even after Dick's death, Amory sees Dick's ghost, and his "gaze seems sensually, if not sexually, motivated: he pays close attention to the man's mouth, his hands, his eyes ..." (Bloom, 2006: 216). The writer conveys Amory's observation and feelings: "There was a minute while temptation crept over him ... His mouth was the kind that is called frank, and he had steady grey eyes ... Amory noticed his hands; they weren't fine at all, but they had versatility and a tenuous strength ..." (Fitzgerald, 1921: 123). The fact that Amory sees Dick's ghost denotes the fact that his mind is obsessed with Dick, and he gazes over the ghost's physical appearance like a woman. His admiration for Dick goes further to such an extent that he cannot forget Dick for a moment even after Dick's death. The writer refers to Amory's admiration for Dick in the following statements: "Dick Humbird, ever since freshmen year, seemed to Amory a perfect type of aristocrat. He was slender but well-built – black curly hair, straight features, and rather a dark skin." (Fitzgerald, 1921: 85). In addition to these physical features of Dick which Amory appreciates, Dick also has other abstract and personal features which Amory finds superior: "He possessed infinite

courage, an averagely good mind, and a sense of honor with a clear charm and noblesse oblige that varied it from righteousness." (Fitzgerald, 1921: 86). Moreover, Dick is also conveyed as a person who is admired not only by Amory but also other people around himself, which is emphasized in that way: *"People dressed like him, tried to talk as he did ... Servants worshipped him, and treated him like a god. He seemed the eternal example of what the upper class tries to be."* (Fitzgerald, 1921: 86). Therefore, Dick Humbird indicates his attraction and supremacy for all the people who observe and imitate him as opposed to the modern man like Amory who does not possess even one of those qualities that Dick embodies. What makes Dick Humbird an extraordinarily admirable male character in the novel is also the fact that the author does not mention other male characters as he does Dick. In a similar way, Jake tries to recover from the shattered feelings of masculine identity by means of watching activities of bullfighting and Pedro Romero that can provide alleviation and compensation for him against the unstable manhood through resorting to other nations like the Spanish that are concerned with the mythical, natural and ancient qualities which existed long before the modern age (Moddelmog and Gizzo, 2013: 283). Romero's way of fighting the bulls in the arena and his success as a bullfighter makes him a distinguishable male character and an esteemed man whose fighting gives relief and pleasure to both Jake and other people who come to watch his breathtaking fight in which he kills bulls in an influential fashion. Jake highlights the unrivalled fight of Romero as he says that *"There had not been a real one for a long time. Of the other two matadors, one was very fair and the other was passable. But there was no comparison with Romero, although neither of his bulls was much"* (Hemingway, 1926: 150). Jake continues to mention how effectively and excitingly Romero fights bulls: *"Romero's bull-fighting gave real emotion, because he kept the absolute purity of line in his movements and always quietly and calmly let the horns pass him close each time"* (Hemingway, 1926: 153). As well as the talented fighting style of Romero, Jake refers to the excitement for watching him: *"It was a good bull-fight. Bill and I were very excited about Pedro Romero."* (Hemingway, 1926: 150). Jake expresses his approbation for Romero's physical appearance by saying that *"He is a damned good-looking boy ... When we were in his room I never saw a better-looking kid"* (Hemingway, 1926: 152). Even Brett cannot hide her admiration for Pedro and says *"My God! he's a lovely boy ... And how I would love to see him get into those clothes. He must use a shoe-horn."* (Hemingway, 1926: 161). As soon as Brett watches Romero's enchanting bullfight, she implies her love for Romero because she gets very impressed by

Romero's gifted performance with bulls. Brett confesses her love for Romero to even Jake and tells him "*I'm a goner. I am mad about the Romero boy. I'm in love with him, I think.*" (Hemingway, 1926: 166). Brett possibly thinks that Romero's physical prowess represents his sexual power which will satisfy her physical desires that cannot be satisfied by Jake. The writer does not reflect any other male character as superior as Romero. This unusual male character attempts to dominate Brett and orders her to alter her dressing and hairstyle in order to make her seem more feminine; nevertheless, even though Brett and Romero have a love affair, Romero's efforts to change her lead her to leave him (Martin, 1987: 71). Brett complains of Romero's intention to be dominant over her by saying that "*He wanted me to grow my hair out. Me, with long hair. I'd look so like hell ... He said it would make me more womanly. I'd look a fright.*" (Hemingway, 1926: 217). Romero stands out not only as a traditional male character but also as a traditional male character who wants to see Brett as a traditional woman living like a real feminine figure with both her appearance and lifestyle. Therefore, what makes Romero a traditional male character in the novel unlike the other male characters is his private interest and talent in bullfighting which require him to prove his heroic deeds by killing bulls in an arena and also his tendency to be bossy in a love affair with a woman through trying to interfere with her living or appearance.

Conclusion

There were lots of unfamiliar and new phenomena which penetrated the lives of the modern man both in America and in Europe. Like other aspects of life, gender issues were brought up and touched upon by the modern writers. Similar to many other writers, Fitzgerald and Hemingway imply the alterations and unfamiliar orientations in the identities and roles that both men and women took on in the modern age. Their main characters, who are also male, were reflected as the new modern men who sidestep the traditional acts and traits of masculinity and present new feminine roles in their social lives. Amory and Jake cannot prove any satisfaction and welfare in their love affairs with other women who are also not satisfied with these characters. Amory's love relations with four women end in disappointment both for him and those women; likewise, Jake cannot approach Brett with relief due to his war wound on his genitals, which makes him feel this embarrassment throughout the novel. The reader cannot see these male characters have an ordinary love affair or family life in which they try to earn money and make love with their partners. Both writers offer other alternative male

characters that are appreciated by Amory and Jake who are aware of their insufficiency in their masculinity and who take pleasure in witnessing what they do not possess is present in Dick and Romero since Dick and Romero represent supremacy and attraction of the traditional masculine figures. Thus, both Fitzgerald and Hemingway attempt to reflect the new modern man who acts unfamiliarly and remotely from the ordinary masculine roles seen till the end of the nineteenth century.

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