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Abstract: The aim of this study is to show how hypermasculinity is portrayed in literature, specifically in two works by Ernest Miller Hemingway, *Green Hills of Africa* (1935) and *For Whom the Bell Tolls* (1940), whose male characters could be considered as representatives of the 20th century masculine model. Through the analysis of different present day media, this work also establishes a comparison between this model of masculinity, the "Code Hero" archetype described by Yuan (598), and the alpha male of contemporary media, represented by the superhero, the womanizer or the hyper-aggressive savage. The hypothesis is that today's definition of hegemonic masculinity, a behavioral pattern that endows men with authority and leadership, is still based on the male's control of affection and emotion. To compensate for this repression, the media offers a masculine model with traits like aggressiveness, alcoholism or workaholism. Despite being usually attributed to biological causes, works like Kate Millett's *Sexual Politics* (1968), or Judith Butler's *Gender Trouble: Feminism and the subversion of Identity* (1990) have shown how these notions are a product of patriarchy, understanding gender as a social construction.

Keywords: Hemingway, hypermasculinity, heroes, gender studies, contemporary media, intermediality.

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Ernest M. Hemingway and the Toxic Hypermasculine Hero: Then and Now

0. Introduction

As a subject of study, gender roles in Hemingway's main works have received plenty of attention in the past thanks to analyses from the perspective of new ginocritical theories

(Zabala 5). Although this has been very advantageous for feminist theory and its further applications over the last decades, little has been talked about masculinity and male gender roles in comparison. Bearing in mind aspects such as the American construction of the macho man and the poor representation of the socially disadvantaged in the works of the first half of 20th century, a weak, submissive and childish representation of women is somewhat expected.

Given that the Hemingwarian novel is extensive, for the purpose of this study two works have been selected, namely *Green Hills of Africa* (1935) and *For Whom the Bell Tolls* (1940). The aim of this work is to highlight the features of heroism, aggressiveness and emotional repression among Hemingway's male characters in comparison with the female ones. Once this is analyzed, the pertinent characteristics of today's cisgender heterosexual white man will be presented for comparison, so as to understand that, nowadays, masculine identity is subtly similar. Whether the heroic writer engaged in hunting expeditions on safaris in *Green Hills of Africa* or the brave and emotionally suppressed hero who dies in the battlefield in *For whom the Bell Tolls*, men are the superheroes of Hemingway's novels: macho archetypes who show a tendency towards reaffirming themselves as such. As Hemingway's texts did in their time, contemporary media like music video clips, films, comics and videogames play an important role in the construction of certain male archetypes. Physical and psychological strength, valor and the ability to protect are recurring values both in the 20th and in the 21st centuries (Holloway).

Through his writing style, the so-called Iceberg theory or theory of omission (Hemingway "Death" 192), Hemingway depicts surface elements without presenting overtly the underlying meanings. Message is, therefore, conveyed through language and the omission of key aspects. For this reason, the first section will study language in the two selected texts. Emotions and their repression are central in the narrator's inner voice. In that regard, the second chapter explores the psychology of the main characters of both novels, focusing especially on the male ones, analyzing the "Code hero" archetype described by Yuan (598) in relation to them and their context.¹ In that regard, we will see how masculinity takes a toll over men, the author included. When asked about how he faced the harsh criticism on *Green Hills of Africa* in 1936, Hemingway confessed: "Thought I was facing impotence, inability to write, insomnia and was going to blow my lousy head off" (Meyers 252). Given that the author eventually did commit suicide makes this a relevant fact, especially when, according to some recent studies, "males take their own lives at nearly four times the rate of females and comprise approximately 80 percent of all suicides." (Callanan and Davis 857) and are "twice as likely as women to suffer from rage disorders" (C. Goldberg).

In the discussion of gender roles, it is essential to include the female characters of both novels as they conform to different gender patterns and archetypes. In *For Whom the Bell Tolls*, the Spanish gipsy Pilar blatantly flouts gender norms by having a rough and leading role, being treated with respect and admiration by the male protagonist, Robert

¹ Some of the core features of this archetype are described in pages 81-83 of this study. For a thorough description of it, see Yuan, Liu. "The Genuine Hero: Characterization in *For Whom the Bell Tolls*".

Jordan. Opposite to this gendered construction, Jordan's love interest, Maria, or the author's wife in *Green Hills of Africa* are representatives of a femininity with little intervention in the main affairs, maintaining a passive role complementary to their respective husbands. As the latter novel is autobiographical, this enables us to probe into Hemingway's own gender construction and his ideas regarding the concept of the New Woman. According to Rena Sanderson, "One important way to understand Hemingway's depiction of women is as a reassertion of patriarchal power in American Literature and culture. Reading his work provides an opportunity to reflect upon the gendered nature of the literary canon and of the American cultural history that canon is supposed to reflect" (Sanderson 193).

The third section extrapolates the conclusions derived from the analysis of the chosen texts to study gender construction in contemporary popular media like comic books, films and music video clips, reflecting how patriarchy has been shaping toxic masculinity by means of archetypes conveyed in these cultural products. The message is endemic to American boyhood: an athletic, emotionally suppressed, workaholic and violent young boy is a real boy.

Before starting with the analysis of the text, however, several key notions are going to be defined. Masculinity refers to a set of socially constructed values generally associated to the male sex, such as courage, pursuit of power and independence. As seen in the case of Pilar, women can also exhibit a presumably masculine behavior, showing how these traits are a result of gender and thus a social construction. Individuals that show feminine and masculine traits opposite to those usually associated to their respective sex are considered to be androgynous or gender ambiguous, which, according to Judith Butler, constitute a threat to gender classification and thus to patriarchy (149). Patriarchy is defined as "a system of society or government in which men hold the power and women are largely excluded from it" ("Patriarchy"). Although this system has been discussed at length from different angles and fields of study, from anthropological to sociobiological theories like Steven Goldberg's *The Inevitability of Patriarchy* (1973), in an attempt to discover its origin and cause, the work of Kate Millett has shown how it is based on arbitrary social constructions:

Male supremacy, like other political creeds, does not finally reside in physical strength but in the acceptance of a value system which is not biological. Superior physical strength is not a factor in political relations – vide those of race and class.

[...] It is often assumed that patriarchy is endemic in human social life, explicable or even inevitable on the grounds of human physiology. Such a theory grants patriarchy logical as well as historical origin. Yet if as some anthropologists believe, patriarchy is not of primeval origin, but was preceded by some other social form we shall call pre-patriarchal, then the argument of physical strength as a theory of patriarchal origins would hardly constitute a sufficient explanation – unless the male's superior physical strength was released in accompaniment with some change in orientation through new values or new knowledge. (Millett 26-27)

In relation to our subject of study, it is important to remark how most men in *Green Hills of Africa* and *For Whom the Bell Tolls* are not described as extremely muscular or physically skilled individuals, but nevertheless their supremacy is present throughout the works in various ways. Patriarchy conditioned American modernist literature as much as it permeates today's ideological structure, as can be seen in most literary bestsellers from Stephen King's novels, which give men a great visibility and protagonism, to the *Twilight* saga, which portrays abusive relationships and domestic violence (Durham). As previously mentioned, within this system supremacy belongs to male individuals who show a hegemonic masculinity, a term that refers to "a type of man, idealized by men, and women alike, who function to justify and naturalize gender inequality." (Wade and Ferree 124-125) Hegemonic masculinity forces men and women to promote toughness in male child-rearing, discouraging emotional expression by ridiculing boys, promoting fights between peers, among other strategies (Kane 121-133). Studies have shown that another masculine value is to have "an extreme tolerance for alcohol", which is very similar to the "Code Hero" archetype that Hemingway promotes both in his autobiographical works and in his novels' main characters (Wade and Ferree 124-125).

Lastly, hypermasculinity is the sociological exaggeration of masculine features such as physical or psychological aggression, strength and male libido. According to Kali Holloway, while femininity demands thinness, beauty and a balance between what she calls "virginal and fuckable" (Holloway), male social construction demands a continuous reinforcement and exhibition of the already mentioned masculine traits. Hypermasculinity also includes what Ernest Hemingway promotes in his works: an insensitive male whose emotional self-control is a sign of toughness that fulfills the "Code Hero" archetype described by Yuan (598).

In addition, while the social construct of femininity can derive in psychological pathologies such as anorexia, "masculinity's death tolls are attributed to its more specific manifestations: alcoholism, workaholism and violence" (Holloway). In fact, these function as means of channeling the emotional repression imposed over male individuals (Holloway). Whereas workaholism can be easily related to a capitalist system that favors economic and higher social status desires (Scott, Moore and Micceli 288), simultaneously it can also be ascribed to the Hemingwarian "Code Hero" archetype (Yuan 598) as a new sophisticated version of the obsessive self-disciplined and domineering hypermasculine individual. This self-demanding impulse could be all at once associated to the breadwinner role in any given heterosexual nuclear family.

1. Language

In a letter to Charles Scribner on September, 6-7 1949, Hemingway listed a series of writers that he believed to have beaten, among them, "Mr. Maupassant"; authors that he would like to defeat like "Mr. Cervantes" and others whom he would never fight with as they would always beat him like "Mr. Tólstoi" ("Selected" 673). This boxing metaphor and its masculine implicatures convey his belief that the world of literature is meant to be a man's world

(Abbott 597-615);² a metaphor that serves as an unquestionable introduction to the concise and yet stereotypical language that the journalist will make use of. Although, certainly, we should distinguish between an author's work and his or her actual life, the stereotypical masculine icon that Hemingway represents has been subjected to feminist criticism ever since the rise of the woman's movement in the 1960s (Rogers 250). In fact, this understanding of literature as a man's field is likewise seen in Hemingway's work, for instance in the autobiographical text, *Green Hills of Africa*, in which a comparison between the artist's work of the artist and hunting is established:

The way to hunt is for as long as you live against as long as there is such and such an animal; just as the way to paint is as long as there is you and colours and canvas, and to write as long as you can live and there is pencil and paper or ink or any machine to do it with, or anything you care to write about, and you feel a fool, and you are a fool, to do it any other way. (Hemingway "Green" 10)

The implication of this comparison is that writing is bound to an activity that is (pre)historically associated to masculinity. Such conception of literature is not an exception among authors since, in his seminal study of Western literature, *The Western Canon: The Books and School of the Ages* (1994), Harold Bloom discusses the 26 writers that in his opinion represent it, selecting only three women –Jane Austen (239), Emily Dickinson (291) and Virginia Woolf (433)– out of the whole Western literary corpus. This, of course, conditions the views of audience and critics.

The Iceberg theory is the coined style of Hemingway's fiction. The author contended that by omitting what can be seen as superfluous, the writing product becomes more interesting, as meaning is conveyed by the reader, who will then embrace an active role in his reading whilst having a feeling of those omitted features "as strongly as though the author had stated them" (Oliver 322). Other critics such as Jackson Benson argued that this so-called theory of omission worked as a tool for the writer to distance himself from the characters. Hence, this minimalistic style would also serve as a means to "set man against the background of his world and universe to examine the human situation from various points of view" (Mullik 8). Although the literary works analyzed do not vary in terms of viewpoint, being the protagonist the main voice in both, *For Whom the Bell Tolls* contains extensive thought sequences from other characters, such as Pilar, the Spanish gypsy:

Then, "Buenas, Compadre. How goes it, Pilar?" imitating the weak voice of the wounded bullfighter. "How did this happen, Finito, Chico, how did this dirty accident occur to thee?" booming it out in her own voice. [...] She commenced to laugh, dropping the imitation of the almost effeminate bullfighter's voice and booming again now. "You and your safety! Did I live nine years with three of the worst paid matadors

² If the masculine implications of the metaphor were not clear enough, regarding Henry James Hemingway clarifies that he "would just thumb him once the first time he grabbed and then hit him once where he had *no balls* and ask the referee to stop it." (italics mine) (Hemingway "Selected" 673)

in the world not to learn about fear and about safety? Speak to me of anything but safety. And thee. What illusions I put in thee and how they have turned out! From one year of war thou has become lazy, a drunkard and a coward." (Hemingway "Bell" 31)

Aside from the intentional archaisms and "false cognates" that the author uses to create humor and convey the Spanish character's foul language (Gladstein 84), it is important to remark the shameless attitude the Spanish gypsy embraces towards traditional gender roles as she mockingly imitates the hypermasculine stereotypical icon of a brave and violent bullfighter. Pilar uses an effeminate voice so as to laugh about their presumed audacity. This is Hemingway's first introduction of Pilar, a gypsy who will remain unnamed during the first two chapters of the novel, right until her voice gains power and threatens the manly leading role of the male characters throughout the storyline. Therefore, by means of the so-called Iceberg theory, the gender roles of female characters are characterized as secondary at the beginning of the narrative, being afterwards threatened and radically flouted.

Notice that before this gypsy uses a pejorative and mocking voice towards the hypermasculine icon, she remains mentioned as "the *mujer* of Pablo": "And how is she, the *mujer* of Pablo?' 'Something barbarous,' the gypsy grinned. 'Something very barbarous. If you think Pablo is ugly you should see his woman. But brave. A hundred times braver than Pablo. But something barbarous.'" (Hemingway "Bell" 15) Feminine voice and characterization is therefore strictly related to a possession of men until Pilar overcomes this Victorian maximum by overtaking a role of defiance, either towards the icon of the bullfighter or towards Pablo, her own husband, a man who used to be brave and violent towards the fascist enemy but is now described as a "lazy, drunkard, coward" posttraumatic stressed man (Hemingway "Bell" 31). Therefore, the strict gender and class roles set by the Victorian era do not apply anymore (Zabala 3-4), as men can also behave in an insolent way. Even Pilar, who, as a price for undertaking a leading role is described as "ugly", finds this gender game funny and thrilling as she grins after being called braver and barbarous. This female role is a forward-looking subversive characterization that will be used to compare the flaws of the brave and emotionless men and how these ones are conveyed once this flouted maximum is thoroughly understood.

Pilar is respected in the group due to her endurance, braveness and mother-like attitude that make her assume a leading role. This, together with her presumable ability to detect the "odor of death" of a doomed man (Hemingway "Bell" 139) and her life experiences make her a superb teacher and mentor who epitomizes the "mannish woman whose superiority threatens the man's performance" (Sanderson 187). The same principle applies to the capacity of writing and storytelling: "If that woman could only write. He would try to write it and if he had luck and could remember it perhaps he could get it down as she told it. God, how she could tell a story. She's better than Quevedo, he thought." (Hemingway "Bell" 74) Despite her vulgarity her creativity is envied by Robert Jordan, an educated college instructor and a would-be writer. Pilar's most convincing teaching medium is her ability in storytelling, and this shocks Jordan, who thinks of her as an awe-inspiring woman, a better storyteller than some canonical male authors (Sanderson 187). This admiration towards what

he repeatedly calls "a woman" makes possible an equality in terms of treatment and a blurred concept of the assumed gender differences of the Victorian era (Zabala 3).

In contrast with Pilar, María is a young submissive woman Jordan can love without fear of emasculation. She seems younger and behaves in a very childish and fragile way, qualities that are stressed through a variety of comparisons between her and soft, vulnerable animals (Sanderson 186), for instance: "I love thee, my little rabbit." (Hemingway "Bell" 142). In a particular episode, possibly during Maria and Robert's honeymoon, before engaging in sexual intercourse Maria uses the same type of inventive language that her husband in order to keep up with the sexual fantasy:

"Put thy hand on my head," she said, "and then let me see if I can kiss thee."

"Was it well?" she asked.

"Yes," he said. "Take off thy wedding shirt."

"You think I should?"

"Yes, if thou wilt not be cold."

"Qué va, cold. I am on fire."

"I, too. But afterwards thou wilt not be cold?"

"No. Afterwards we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other. Can you not feel my heart be your heart?" (Hemingway "Bell" 142).

Moreover, her description of their sexual activity as "an animal in the forest" is full of a romantic and yet infantile ideology that presents her as a puerile and submissive young woman. This, together with her passivity in terms of action "You think I should?" shapes a severely damaged woman that has gone through the traumatic experience of a gang-rape, and a man who embodies a highly patronizing attitude through language.

We also find this kind of inventive childish language in other Hemingwarian works such as "Hills like White Elephants", from *Men Without Women* (1927). This short story set in a railway station in Ebro Valley begins with another melancholic woman who compares the hills that surround her and her partner to white elephants so as to forget the distressing situation the couple is going through and to initiate conversation: "'You started it,' the girl said. 'I was being amused. I was having a fine time.' 'Well, let's try and have a fine time.' 'All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?' 'That was bright.'" (Hemingway "Hills" 230) In this case, Hemingway's theory of omission perfectly conveys the story about the decision of having an abortion and the woman's anguish and hesitations towards it. According to O'Brien, the description of the landscape the young woman is looking at and experiencing would be associated with a womanly system of values, represented by emotions, nature and fertility –associated with motherhood an opposed to the barrenness of the man's stance and the procedure– (O'Brien 19, 23), whereas the description of the railway station would be related to the linear and artificial progress of the patriarchal man, who repeatedly mentions abortion by appropriating the young woman's system of values (O'Brien 21), calling it "perfectly natural" and "perfectly simple" (Hemingway "Hills" 230). This type of language is what is known today as *mansplaining*: "to

explain something to someone, typically a man to woman, in a manner regarded as condescending or patronizing" (Steinmetz) even if that woman is fully versed in the given issue.

"You've got to realize," he said, "that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means anything to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want anyone else. And I know it's perfectly simple." (Hemingway "Hills" 231)

The man's words imply a patronizing manipulative language effected through repetition, typical of Hemingway, and the sentences "I don't want you to do it if you don't want to" and shortly after by referring to the procedure as something "perfectly simple". A leading role is then thoroughly conveyed through this kind of masculine language, in opposition to the female submissive one. It is important to remark that one of the characteristics that is noticeable in Hemingway's narrative style is the theme of the failed communication between the two sexes. In his common speech style he accomplishes to capture "those moments in which men and women stop truly hearing each other" (Smiley 2).

1.1. The Male Warrior

In *War and Gender*, Joshua S. Goldstein sketches a symbiotic relationship between masculinity and war, as the former becomes the motivation for men to enlist and provides the model for men to become warriors (252), while "preparation for war is frequently a central component of masculinity."⁽⁵⁾ War has been a typical feature in Ernest Hemingway's works as a background for many of his plots. As a soldier in the Great War, albeit appointed as an ambulance driver, Hemingway saw war as producing "a great illusion of immortality" over the soldier boy ("Introduction" xiii), which makes him feel immune to danger until the first wound is received:

Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. After being severely wounded two weeks before my nineteenth birthday I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it. (Hemingway "Introduction" xiii)

Hemingway's words suggest an emotional reluctance to think or "to worry" about the implications and consequences of being at war, which is precisely argued on the basis that such concern is contrary to masculinity itself. Being unperturbed by war and by death is what ensures the belonging to the brotherhood of men and of warriors; a view that permeates the opinions of the characters in *For Whom the Bell Tolls*. One of the first conversations the characters have after meeting Jordan is about his old friend Kashkin, who

killed himself when he was captured. Though Jordan feels sorrow at his comrade's death, at the same time he is very rough on the suicidal coward attitude:

Poor old Kashkin, Robert Jordan thought. He must have been doing more harm than good around here. I wish I would have known he was that jumpy as far back as then. They should have Pulled him out. You can't have people around doing this sort of Work and talking like that. That is no way to talk. Even if they accomplish their mission they are doing more harm than good, talking that sort of stuff.

"He was a little strange," Robert Jordan said. "I think he was a little crazy." "But very dexterous at producing explosions," the gypsy said.

"And very brave."

"But crazy," Robert Jordan said. "In this you have to have very much head and be very cold in the head. That was no way to talk."

"And you," Pablo said. "If you are wounded in such a thing as this bridge, you would be willing to be left behind?"

[...] "Listen to me clearly. If ever I should have any little favors to ask of any man, I will ask him at the time."

"Good," said the gypsy approvingly. "In this way speak the good ones." (Hemingway "Bell" 13)

Here Jordan goes from feeling sorrow or pity at "poor old Kashkin" to questioning his capacities and military prowess, accusing him of "doing more harm than good" and of being "jumpy", implying instability or cowardice. And when Pilar makes reference to his suicidal ideas, he firmly states his friend should not have been around talking "that sort of stuff". It is not far-fetched to consider this "stuff" to be a reference to his comrade emotionality and psychological suffering, or even to cowardice; things that can diminish masculinity and the sense of control and dominium this stereotype has. The expression of emotions is dispreferred since, for Jordan, the repression of the inner self is a must in war. This interpretation correlates with the conclusions derived from studies carried out by psychologist Terrence Real, in which parents emphasized achievement and competition in their sons and also taught them to control their emotions. Moreover, according to Real, whereas "girls are allowed to maintain emotional expressiveness and cultivate connection," boys are told they should suppress their emotions, as their manly status strictly depends on this (23).

This emotional suppression that a man must undergo goes far beyond what is expected in the protagonist's mind. Even when Pilar claims that Kashkin was very brave, Jordan belittles this and adds that he was "a little strange" and "crazy". The lesson is far from understood: for a tough man, a hero like Jordan, it is better to be psychologically impaired than to lose masculinity, as a real man in war should not have the privilege to express fear. Rather, a fearless action hero should be willing to be left behind or to be killed by someone if involved in a similar circumstance. After all, he speaks like "the good ones" (not the coward ones), as Pilar concludes (Hemingway "Bell" 13). As a result, we can observe an opposition between the hypermasculine hero that Jordan represents and the

fearful Kashkin, who embodies the weak and vulnerable emasculated man. With this brave and tough attitude, Jordan presents himself as the "real man" into the Spanish war group, unlike Kashkin or Hemingway's own suicidal father (Sanderson 187).

Jordan's bravery is referred again when Pilar describes him as "Smart and cold. Very cold in the head." (Hemingway "Bell" 52) If we analyze the imagery, we deduce that "to be cold in the head" characterizes the personality of the man of action and decision in contrast to a hesitant behavior. In fact, the opposite, to be "hot in the head" is commonly associated with anxiety and its associated increase of body heat ("Causes and Solutions"); a quality that Jordan and his peers would dispreferred in a masculine heroic man. Another excerpt of the novel reinforces the stereotype of the domineering and cold-blooded man:

"Pablo is very intelligent but very brutal. He had this of the village well planned and well ordered. Listen. After the assault was successful, and the last four guards had surrendered, and he had shot them against the wall, and we had drunk coffee at the café that always opened earliest in the morning by the corner from which the early bus left, he proceeded to the organization of the plaza. [...] Then Pablo ordered the priest to confess the fascists and give them the necessary sacraments."

"Where was this done?"

"In the *Ayuntamiento*, as I said. There was a great crowd outside and while this was going on inside with the priest, there was some levity outside and shouting of obscenities, but most of the people were very serious and respectful. (Hemingway "Bell" 58)

Here the character of Pablo, through the perspective and remembrances of Pilar, is defined as brutal, aggressive and merciless against his enemies. Although readers cannot be certain of the reliability of Pilar's narration, it is remarkable how she seems so fond of the man Pablo once was: a man who aroused fear and respect to most inhabitants of the town; a man with whom she would drink coffee after combat and the execution of the enemy. This ideal stands in stark contrast with the new Pablo, who is repeatedly called a coward by his own wife in front of all his male peers, for his greater humiliation.

2. Character's psychology

In order to reflect upon the manliness that conveys the author's literary characterization, it is important to indicate three key methods on how Hemingway depicts personality, namely speech and dialogue, actions and inner thoughts and, secondarily, physical appearance, the latter giving on some occasions clues on what lies beneath the literary motifs and the ideology of the author himself. As readers, we see through Jordan's eyes, thus his ideology, personal background and experience condition the understanding and representation of the rest of characters. At the same time, Jordan has been seen as an alter ego of Ernest Hemingway: a would-be writer and a humanist who does not have a special interest in the killing and would rather live a peaceful life in his homeland but is an expert in weapons because of his strong political principles (Rodenberg 39). Therefore, any literary analysis

should take into account the depiction of characters as seen through the perspective of the masculine, fearless and heroic man. Analyzing gender roles and the anxiety of masculinity is, consequently, indispensable for a further close reading analysis of the author's work.

Starting with the protagonist of *For Whom the bell Tolls*, we find an archetypal way of portraying a "multi-faceted personality of a genuine hero" (Yuan 596) that must prioritize the needs of the group over his own, which often are exclusively political and sometimes utopic. As a foreigner in Spain, Jordan does not care much about his own survival, taking part in the war as a result of a personal heroic code that moves him to fight for the Loyalists underdogs. We find then a stereotypical Robin Hood hero, a popular character who embodies the "ultimate symbol of good versus evil, standing proud atop a mountain of idealism" (Lambert). So, aside Jordan's clear idealization of masculinity and its imposition in the way of leading the group with the help of Pilar, we find an altruistic desire of helping the vulnerable, represented by the tragic two-sided Spain in general terms and by the women in the group, or even by those male characters with which he has had a certain complicity, like Anselmo or El Sordo, in particular. However, this altruistic desire does not escape the scope of gender as psychological studies on altruism find that "women place more importance on the social and the psychological value of altruism than men" (Seefeldt 1). According to Seefeldt, this could be due to the different education of women and men, as women are encouraged to care for others because of the maternal figure that is expected of them, whereas men focus on competition and the pursuit of victory (1). For this reason, we can infer that Jordan's participation in the Spanish Civil War corresponds to some of the basic and controversial principles of altruism studied by George Homans in his "Social Exchange Theory" in which any exchange is based on a principle of maximum personal gain, as individuals expect to receive more than what they give (606). In Jordan's case, he is willing to join the fight and give his life away for something he values much more: the assurance of his masculinity and thus of his power. By participating in the war Jordan is reinforcing his masculinity by means of showing chivalric and heroic features in exchange for the appraisal of his cold-bloodedness and bravery by the Spanish, for instance when Pilar describes him as one of "the good ones" in contrast to suicidal Kashkin (Hemingway "Bell" 13), qualities that, in turn, ensure his male dominance.

As one of Ernest Hemingway's most iconic alter-ego characters, Jordan represents the fears of emasculation, powerlessness and loss. It is important to notice that the novel was written at the end of a decade (1940) in which the author experienced direct attacks on his person and his work was harshly criticized. *For Whom the Bell Tolls* creates this background of fear and insecurity through an imagery concerned with the loss of the dominance hypermasculinity presupposes. For instance, characters often mention the Spanish word *cojones* in relation to what befalls the man who loses this sexual organ, both literally and metaphorically. The danger of emasculation comes from Pilar, the ugly mannish woman who challenges the man's intellectual and sexual authority. At the same time, the stories of Kashkin's suicide and of Pablo and his rude, uncooperative attitude and paralyzing fear are foreboding instances of emasculation. It is noticeable the fact that Pablo is driven to shoot himself because of his lack of commitment to the team and the war effort, while the submissive hyperfeminine character of Maria remains passive and is not criticized for being

so. Suicide, fear and psychological suffering do not alter the heroic protagonist, as only Jordan retains his masculinity thanks to his unyielding and courageous behavior (Sanderson 187).

However, his courage does not imply a reckless attitude towards death. In fact, since death is the end of all things for most male characters, it is a duty for the heroic Hemingwarian character to show an overbearing attachment to life, reflected, for instance, by the house of Jordan's parents, his dreams of becoming a professor, the beautiful Spain he is in love with and, of course, by Maria, who complements him and his sexual desires. In addition, Jordan continuously encounters death until the narrative's conclusion where he shows no fear in dying. The heroic Hemingwarian man must be afraid of death and its destructiveness, but at the same time must not be afraid to die (Miles). One of the basic principles of Hemingwarian characters is that they must not act cowardly. If they do, they lose their masculinity and, therefore, are socially rejected or have to play a secondary role in the action of a given story. Death becomes the motif and the measure that will test manhood and the presumably innate qualities that accompany it. This could be one of the reasons why the author chooses to place male characters in life or death situations that imply a psychological distress: whether in the war of *For Whom the Bell Tolls*, or in the vast territory of Africa in *Green Hills of Africa*, where men must kill dangerous animals (Miles).

One motif recurrent in Hemingway's literature is the "unreasonable wound", an unexpected metaphorical injury that represents "the irrational hostility of life" and that will drag out all further planning or procedure to achieve freedom (Miles). In *For Whom the Bell Tolls*, Pablo's character represents this, as his drunkenness and insolence puts in risk the planned demolition of the bridge. At first Jordan sees Pablo as the guerrilla leader and chooses to trust him in spite of finding him despicable. Nevertheless, when he discovers that he has stolen the detonator for the explosion, he regrets not having killed him when he had the opportunity to do so, as characters like Pilar had recommended him. That this heroic man showed mercy to Pablo and his emotional tenderness (typically associated to feminine) becomes the source of trouble. Therefore, what it is implied is that mercy and sympathy are discouraged in a man, especially during war. According to this perspective, when the hero builds a bond with the group and its members, he involves himself emotionally, which results in the creation of flaws in his heroic personality. Notice what Jordan mentions at the beginning of the story: "That was Golz's business. He had only one thing to do and that was what he should think about [...], and not worry. To worry was as bad as to be afraid. It simply made things more difficult." (Hemingway "Bell" 6)

This idea is similarly featured in another episode in which, after Golz' insistence in asking Jordan about his private affairs to be sure that there are no emotional attachments that could get in Jordan's way, "Look, do you have many girls on the other side of the lines?" (Hemingway "Bell" 5), it is the hero himself who repeats the motto "To worry was as bad as to be afraid", as a mantra to get fully prepared to the harsh, hostile, inhumane conditions of war. Again, we find one of the basic characteristics of the "Code Hero" archetype of Hemingway's works (Yuan 598): emotional repression. However, later on we can see how Jordan had in fact betrayed himself and this code the very moment he trusted and relied on Pablo and Pilar, the former being a coward and the latter being an emasculating female

figure due to her active leadership and authority in the dynamics of the group (Sanderson 187).

Taking a closer look to the bond between Jordan and Pablo, we find that, eventually, the latter will result indispensable for the destruction of the bridge by devising a sound escape plan for the group after the mission is accomplished. Ironically, it is the sloppy drunkard Pablo who lives, while the heroic Jordan dies. This follows the lines of another Hemingwarian saying found in the *The Old Man and the Sea* (1951) that goes "A man can be destroyed but not defeated" (Hemingway "Old" 29), which describes very well the situation of the final dénouement of *For Whom the Bell Tolls* and Jordan's brave decision to stay behind (as a means to avoid defeat) and at the same time adjusts to the traumatic, sullen and reckless personality of Pablo (however destroyed).

Alcohol consumption and drunkenness are indeed a common motif in the author's literary works, understood either as a source of fun or leisure as in the case of the autobiographical *Green Hills of Africa*, or as a cause of shame or rejection among peers. Pablo's case veers towards the latter since his drunkenness serves as a sort of catharsis or emotional release for his suffering. This contradicts one of Ernest Hemingway's "Code Hero" values related to innate self-discipline, as a flawless masculine man must have full possession of his own faculties. A typical heroic Hemingwarian character has a total control of the situation and can handle any given circumstance. Thus, alcohol drinking is acceptable as a social act, but not so much when it shows a weakness or an addiction.

In fact, this dichotomous representation of alcohol consumption, and its significance for the definition of masculinity, is evinced in *Green Hills of Africa* when its protagonist clarifies that the things that harm a writer are "Politics, women, drink, money, ambition. And the lack of politics, women, drink, money and ambition," (Hemingway "Green" 21). In addition to present writing as an inherently male activity again, these five elements, whether in their absence or presence, define the ideal of manhood that Hemingway upholds and are identified as inherently bound to masculinity as a result. It is also noteworthy that women are not seen as the opposite (and independent) sex but rather as an additional feature of the man's inspirational potential. Moreover, if the relation between alcohol and gender was not clear enough, several destructive behaviors such as workaholism, drug addiction and violence are nowadays understood and approached from a gendered perspective. For instance, according to the Centres for Disease Control, American men show a tendency towards excessive drinking in comparison with women, which leads to "higher rates of alcohol-related deaths and hospitalizations" as they are also more likely to show risky behaviors ("Fact Sheets").

Another recurrent motif found in Hemingway's works is the "Courage is Grace Under Pressure" quotation that makes reference to "the artist's or sportsman's uncompromising commitment to conduct himself—regardless of the risks involved or the probability of failure—according to the rules and forms which govern his art, sport, or profession." (Miles) This indeed has to do with the "Code Hero" and its innate self-demanding standards and discipline. The first published mention of this elegant formulation appears in a letter the

author wrote to F. Scott Fitzgerald on April 20, 1926 (Hemingway "Selected" 200).³ The notion refers to how a courageous person should retain his sense of style and manner and avoid careless or haphazard responses to immediate important demands. Emotions are again dispreferred in this behavioral pattern.

The so-called "Code Hero" archetype (Yuan 598) could be easily related to the stereotypical controlling male we find in many cultural productions, ranging from literary classics like Daniel Defoe's *Robinson Crusoe* to popular modern or contemporary novels like Ian Fleming's *Casino Royale* and their respective protagonists. According to psychologists Marvin Allen and Jo Robinson, authors of *Angry Men, Repressive Men*, the highlighted domineering male has its roots in what they call the "masculine code", which is similar to the Hemingwarian "Code Hero":

Men in this society are assigned three traditional roles: providing, protecting, and procreating. In order to fulfill those roles little boys are required to repress more of their emotions. Our culture maintains – and rightly so – that men are more efficient workers and warriors when they are not inconvenienced by tender feelings. To this end boys are raised according to a masculine code, a complex set of beliefs that influences how they think, feel, and behave. (Allen and Robinson 6)

Another instance of the macho's emotional repression in *For Whom the Bell Tolls* is the reluctance of the main character to listen Maria's story about her gang rape. Similarly, Pilar, possibly due to her masculine features, suggests Maria not to talk about her psychological suffering. It is therefore inferable that emotional expression is dispreferred in the positions of listener, both by Jordan and Pilar, and of speaker, represented by Jordan's mutism concerning his doubts and inner thoughts (Sanderson 189).

In analyzing Jordan's character, it is important to distinguish two literary techniques that the author might have used to represent the hero and the "Grace Under Pressure" motif. We must keep in mind that he is a man of action who represents the writer's outlook of life and Spanish culture. Actions and speech are thus of great importance as they also serve as a tool of characterization (Yuan 596). The protagonist's actions should be divided into two: habits, which "illustrate the more constant and static sides of characters" and one-time actions, which are related to "the dynamic aspect of the character, and often play a part in a turning point in the narrative" (Messent 94). The former shape Jordan as a polite, cultivated person who is quite fond of Spanish culture. He used to be a Spanish teacher in the US and first came to Spain 12 years ago to experience the country at first hand. What is important of all this is how Hemingway gradually turns this civilized man into the epitome of the "Code Hero" who shows valor, determination and endurance to face up to the tragic reality he is immersed in, acting with "Grace Under Pressure" through this habitual actions (Cooperman 7).

³ In truth, in the letter to Fitzgerald, Hemingway does not mention 'courage' but "guts": "Was not referring to guts but to something else. Grace under pressure. Guts never made any money for anybody except violin string manufacturers." (Hemingway "Selected" 200)

To reinforce this Hemingwarian code, violence is by all means a tool to achieve certain goals. In a personal level, it is associated to a good reputation and self-confidence (Hatty 43) and when it comes to war, it is a method to achieve victory and to ensure the protection of the group to which male individuals have a sense of belonging. Jordan's perspective of violence is revealed in his conversation with Anselmo:

"No" said Robert Jordan. "I do not like to kill animals." "With me it is the opposite," the old man said. "I do not like to kill men." "Nobody does except that who are disturbed in the head." Robert Jordan said, "But I feel nothing against it when it is necessary. When it is for the cause." [...] [Jordan continues] "To win a war we must kill our enemies. That has always been true." (Hemingway "Bell" 23)

Such lack of delight in the killing does not hinder masculinity, rather, it strengthens it. "The hero must not be afraid to die or to kill, but he must never delight in nor mistake it for anything but what it is" (Stewart 83). We must bear in mind that Jordan is ultimately portrayed in the novel as an iconic hero, not a despicable villain. Therefore, his duty is to answer with violence only to establish a social order that could assure decency and gentleness (Yuan 598).

2.1. The Woman Warrior

As previously mentioned, Ernest Hemingway resolves Jordan's success in terms of power and male dominance, meaning as opposed to being a cooperative and empathetic character, by splitting women into two categories: the intimidating Pilar, representative of the Great Mother archetype, and the submissive Maria. Through this division the author creates "separate embodiments of those female qualities he feared and those he loved" (Sanderson 187). As such, the hypermasculine hero must not have a heroic female companion, but rather a vulnerable younger woman to protect. This resembles the old-fashioned stereotype of the superhero and his damsel, derivative of the tradition of medieval romance, which was renewed and popularized in the 20th century thanks to comic book series like Superman, a good example of an embodiment of the projection of mankind's aspirations at the time (Eco 162). Notwithstanding, in *For Whom the Bell Tolls* the superb insolent Pilar represents both teacher and a rival to Jordan:

"I was born ugly. All my life I have been ugly. You, Inglés, who know nothing about women. Do you know how an ugly woman feels? Do you know what it is to be ugly all your life and inside to feel that you are beautiful? It is very rare," [...] Give me a cigarette, Inglés," she said and taking it, lit it from a flint and steel lighter in the pocket of her skirt. She puffed on the cigarette and looked at Maria and Robert Jordan. "Life is very curious," [...] "I would have made a good man, but I am all woman and all ugly. Yet many men have loved me and I have loved many men. It is curious. Listen, Inglés, this is interesting. Look at me, as ugly as I am. Look closely, Inglés." (Hemingway "Bell" 54)

In her speech, Pilar underlines how hard it is for a woman to be ugly, implying that beauty is a responsibility for all women to possess, pitying the fact that she was not born a man and freed from those obligations. Moreover, alongside ugliness, her stereotypically manly attitudes, in this case the way she smokes, her rudeness and insistence towards the couple, are features that reduce femininity but that add maturity, confidence and respect from men, enabling her to act as leader. Her life lessons make her the perfect mentor for Maria and, according to some critics, this makes her resemble both Hemingway's mother and Gertrude Stein, Hemingway's loved-and-hated mentor, who would seem to be the actual character's model due to Pilar's possible lesbian inclinations that overall present her as a sexual rival to Jordan for Maria's favors (Gould 155). Furthermore, it is precisely her so-called ugliness what enables her to stand out among her male peers, as sex appeal is not an obstacle. Without knowing it, Pilar is defying a patriarchal system.

This, nonetheless, is not the case of the author's wife, P.O.M, in *Green Hills of Africa*: "By God, you're brave as a little terrier." Pop and I had both been drinking, it seemed. [...] "I love it when you all reach the little terrier stage. Then I know the war can't be far away." (Hemingway "Green" 94) Here, bravery in a woman is completely discouraged and mocked through an ironic hyperbole that compares her anger to that of a terrier that can detonate a war. P.O.M's courage, as seen through the author's friend's eyes, is constantly belittled by her husband. P.O.M is what a woman is expected to be: a gracious, friendly, submissive companion to her husband and, by extension, to her husband's friends. Nevertheless, the author's thoughts on his wife's bravery are not exactly the same as that of his companions:

P.O.M. disliked intensely being compared to a little terrier. If she must be like any dog, and she did not wish to be, she would prefer a wolfhound, something lean, racy, long-legged and ornamental. Her courage was so automatic and so much a simple state of being that she never thought of danger; (Hemingway "Green" 43)

For the essayist, the narrator, P.O.M's comparison with a little terrier does not do justice to her, as her courage is a natural trait of her personality and has nothing to do with the thought of danger. This analysis, of course, has a gendered filter that relates P.O.M to an unaware creature that has no sense of danger, so her bravery is somewhat belittled again. Although this female character expresses dislike on being called a terrier, she is, in her husband's opinion, a lean ornamental wolfhound: a good-looking dog, which according to basic cultural sayings is "man's best friend". Hence, she is not seen as an equal but a mere complement.

3. Hypermasculinity today

In the previous sections, gender roles and, especially, hypermasculinity have been discussed. In the close reading of two literary works by Hemingway, several basic features commonly used in his novels have been underlined, namely stoicism, assertiveness, self-discipline and bravery, which give shape to the "Code Hero" archetype and the "Grace Under Pressure" motif that the male characters have to represent. However, in the case of *For*

Whom the Bell Tolls these traits are not male exclusive, as Pilar is also characterized by them. The following section attempts to sketch a relation between the Hemingwarian “Code Hero” and 21st century gender roles, underlining how mass media (including canonical literature) portrays a toxic hypermasculinity, as well as the effects of such representation in the individual’s psychological and sociological development.

3.1. The macho superhero

The influence of images and messages that recall hegemonical masculinity are constant in the media. These images do not show how women and men actually are, but rather idealized representations of how they should be. In the attempt to elucidate the inner workings of these representations of gender in advertising, films and videogames, feminist theorists have focused almost exclusively on deconstructing the damaging representations of femininity and the ideal woman, obviating in most cases the perpetuation of hypermasculinity in these media (Holloway). In that regard, superheroes tend to show typical masculine stereotypes: they are strong, muscular and aggressive.

These characters are based on archetypes and tropes whose roots can be easily traced as far back as Greek mythology and classical literature; superheroes are the paragons of men thanks to their powers primarily, but also to stereotypical masculine traits like toughness, aggressiveness or their physical strength. Unlike the cases of their mythical and supernatural predecessors, the powers of modern and contemporary superheroes are humanized in that they represent the extreme realization of natural qualities such as intelligence, swiftness or fighting skills. According to philosopher Umberto Eco, “In an industrial society, where man becomes a number in the realm of the organization who has usurped his decision-making-role, he has no means of production and is thus deprived of his power to decide” (929). In this social context the hero must embody a social and individual ideal and resort to an unimaginable strength in order to save and protect the community from a myriad of threats and provide for any of its needs. However, superheroes like Superman, for instance, also have to keep their identity secret behind the mask of common citizenship, which in Superman’s case is Clark Kent, who is despised by his fellow men due to his complexes and insecurities. Thus, on the one hand we have a hypermasculine enviable archetype and on the other a shy journalist who embodies a strictly moral code in his mediocre existence.

The hero’s archetype and its associated features are considered to be present on the media through different sophisticated forms (Holloway), being violence common to most if not all of these characters.⁴ The normalization of violence comes to the point in which it also becomes a means of establishing male bonding and friendship. For instance, in Marvel’s *The Avengers* comic book series and its film adaptation, we not only find an old-fashioned tale of good versus evil, but we witness how the first scenes of physical violence are in fact between the good guys, as the protagonist heroes battle each other without any particular meaningful

⁴ Violence seems to be also a product, or rather, motivated by gender patterns like hypermasculinity, as studies show that the average American man is more likely to commit murder (90.5 percent of murders) and be killed (76.8% of murder victims) than the average American women, according to the US Department of Justice’s study on “Homicide Trends in the United States, 1980-2008” (Cooper and Smith 9).

reason (Whedon). According to some experts on the field, before the boom of the cinematic adaptation of *The Avengers*:

[...] superheroes were the domain of geekdom, and particularly 'geek guys' who, to some degree, felt personally ostracised and disillusioned by the ideals of stereotypical tough-guy manhood in mainstream culture. Despite being made to feel subordinate to concepts of hypermasculinity, many geek guys have nonetheless embraced superheroes that embody hypermasculine traits and values (McIntosh).

Concerning the readers and viewers of such comics and films, recent studies have found that boys who watched superhero animated series showed higher rates of playing in stereotypically male ways, for example with pretended weapons (Coyne et al. 425-426). This is due to the fact that these shows "portray strong gender stereotypes for males." (Coyne et al. 417); a hypermasculine attitude prone to physical violence that has its influence on the underage viewer.⁵ The masculine superhero archetype represents what it means to be a man: to have power. This trait can be seen exhibited in politics, interpersonal relationships or gender violence through subtle or direct ways, being only those eager for absolute control the ones who resort to violence, either physical or psychological.⁶ Problems in these types of narratives and media are rarely solved through other means like science, diplomacy or cooperation (McIntosh). This could be of course extensive to the Hemingwarian "Code Hero" and the hypermasculinity seen in Robert Jordan and, through the autobiographical *Green Hills of Africa* and its protagonist, in the author himself.

3.2. The hyper-aggressive savage

But if a comic book character stands out among the rest for his representativeness of the hypermasculine hero it has to be Conan the Barbarian, protagonist of the homonymous 1932 comic book series created by Robert E. Howard. Conan is still present in TV series, videogames, role-playing games and cards, films and other media. Conan is a Celtic-based warrior who was born on a battlefield, maturing quickly and showing great dexterity for combat, a skill quite useful for his adventures in which he is continuously fighting monsters and humans alike and that conclude in the stereotypical rescue of beautiful princesses. His ambition has no limits as he craves for becoming the leader of an army that would allow him to conquer and subjugate any realm, as seen in his presentation: "Hither came Conan, the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandalled feet." (Howard 5)

Eventually, he manages to seize the crown of the king of Anquilona by strangling him on the steps of the throne (Louinet 424). So again, when it comes to psychological traits,

⁵ The authors of the mentioned article also refer to several studies that consider that the construction of masculinity for contemporary boys is partly based on "television programs, movies, print media, and hip hop music." (Coyne et al. 417)

⁶ In a study of the relationship between violence and violent videogames, Fraser et al. have found that, though weakly, "media violence might affect prosocial behavior during emerging adulthood, particularly for males." (643).

Conan embodies a hypermasculine character who is keen on violence in any circumstance and is praised for his audacity and for his mercilessness. Furthermore, as Jordan recommended in Hemingway's novel, he does not seem to reflect upon his actions and their consequences, so most stories seem to be deprived of morality or ethics apart from the care for the princess' or the over sexualized heroine's safety.

He also stands out for a physique that represents him as the epitome of hypermasculinity, being almost gigantic, muscular, hairy and with a bronze skin that are emphasized due to his scarce clothing. His personality stresses his hot temper and aggressiveness as he is described as "sullen" and "volcanic" (Howard 5). Although most female characters are similarly hypersexualized, their physique is not intended to represent power as in Conan's case, but to satisfy the desires of the male gaze. For instance, Red Sonja is one of the physically strongest female characters, endowed with big breasts and a canonical slim body, who often joins Conan in his fights, but does so in a complementary role, rarely being able to win by herself and needing frequently to be rescued. So, as in the case of P.O.M, Hemingway's wife in *Green Hills of Africa*, female bravery and strength is belittled.



Fig. 1. Roy Thomas' "The Song of Red Sonja" *Conan the Barbarian*, vol. 1, no. 24, 1973.

Despite the fact that children and teenagers are the target audience, there are plenty of sex scenes in which the male is the initiator of the seduction game, representing sex as a question of power and for the pleasure of the male gaze.

3.3. Mainstream music and video clips

Musical video clips are one of the most influential media to teenagers and young adults. In a few minutes, their stimuli communicate with the hypothalamus, an organ whose function is to process three key stimuli: thirst, hunger and sex drive. This structure is also one of the

least developed parts of the human brain and is sometimes called *the reptile brain*. In Freudian literature, it is identified with the *id* and is considered to be very powerful as it overrides rational conscious barriers that a consumer might use in the analysis of a given message. Therefore, it is not a surprise that, for marketing purposes, strategies that manage to communicate with this vulnerable organ are preferred and demanded (Illescas 275).

When it comes to the female public, video clips use handsome and sex appealing males as visual stimulus so that their messages are easily processed by the teenagers' hypothalamus. However, the lyrics of many male pop stars are also remarkable and worth studying, as they adduce and underline never-ending love and economic availability (Illescas 278). For instance, in Justin Bieber's "Boyfriend" the singer promises the female addressee that if he was her boyfriend "I can take you places you ain't never been before/[...]/I got money in my hands that I'd really like to blow." (Bieber) This is not at all different from the hypermasculine archetype that has been studied: the breadwinner, protector and powerful man. In the case of romantic messages, emotional flow is preferred by female. Apart from the toxic romanticism which is not the object of this study, this preference of affective messages could result from the fact that women are not educated in emotional repression as men are, so emotional expression is somewhat preferred because it is used as a means of obtaining female desire. The violation of the Hemingwarian "Code Hero" is rare but, at the same time, fancied as a means of personal gain.

Sexual objectification is frequent in these type of media products and, though the standards for the female body and the unachievable beauty canon is higher than the male's (Holloway), it is true that male physical hypersexualization is being gradually intensified in order to reach out an all-gender spectatorship (Illescas 280). However, female objectification in video clips is used as a way to intensify the hypermasculine social construction by means of a higher sex drive and thus, to reaffirm power and a good reputation.

4. Conclusion

The present article has studied hypermasculinity and gender roles through a literary analysis of two works by Ernest Miller Hemingway and of different forms of contemporary media. Hypermasculinity is a social construct that enables men to use power and dominance within the standards of a patriarchal system. This gender role, however, has its own costs, for instance, emotional repression or a self-destructive behavior (as seen in the cases of Jordan, Pablo and Kashkin), among others. The first section of the analysis has discussed the language used by the alpha male to communicate dominance and recommend emotional repression. This language was also compared to the one used by submissive female characters, or by those males associated to such role. The second section studied the characters in depth, following the roles of the "Code Hero" archetype described by Yuan (598), which is the writer's vertebrae for characterization in his novels. The third section has presented a comparison between the hegemonical masculinity of Hemingway's period with that of the media that is consumed today.

Hemingway's "Code Hero" is a heterosexual behavioral pattern that idealizes a brave man acting within the so-called "Grace Under Pressure" set of rules, even if this pressure has become too tragic or psychologically traumatic. This motto is not only utopic, but also

detrimental for males. The great effort made in the process of achieving this desired "Code Hero" is, in my opinion, one of the causes of the high rates of specific mental illnesses as well as of suicide among men. As experts such as Terrence Real or Marvin Allen claim, the aggressive, sex aroused self-disciplined man shown in all forms of media promotes violence and chauvinism, as weaponry, physical strength and hypersexualized women are common images that are used as markers of a good social reputation and status among peers. By re-reading Hemingway's literary works from a gender perspective that does not focus only on the portrayal of woman but also takes into account men and masculinity, we can understand that the patterns of hegemonic masculinity have not changed much in their essence, showing just minor alterations. As I see it, this subtlety might be motivated by feminist movements, which have raised the public's awareness concerning these toxic behavioral patterns, making these new forms of hegemonic masculinity to be more sophisticated as a way of avoiding social rejection, but that still promote different expressions of heteropatriarchal violence and repression.

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