

**The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's
The Second Sex (143-155)**

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

**The Literary World of Herbert Ernest Bates in the Light of Simone de
Beauvoir's The Second Sex**

Ms. Lamia Tawfik Al-Qubati¹, Dr. Fawaz Abdullhafiiz Jazim², Dr. Redhwan
Qasem³

Abstract:

This research aims to study selected stories: *The Kimono* and *Thelma* by the writer H. E. Bates from the perspective of feministic criticism of the well-known critic Simone de Beauvoir. In both stories, immanence is manifested through the portrayal of Hilda and Blanche in *The Kimono* and Thelma in *Thelma* as devoted lovers for men. The conclusion of the paper proves that, in both stories, the three women are meant to be slaves to men and live their lives in immanence either through being a desperate lover who is seeking to be with her beloved even at her dreams as Thelma, to be a devoted wife as Hilda who in spite of being abandoned by her husband for twenty-five years is still waiting for him and wants to see him in her last days or being a whore as Blanche who is without moral obligation and her desire for being with men is as essential to her as bread. What impels the researchers to examine such topic is that no researcher has investigated the traits of the female characters in H. E. Bates' short stories with respect to the concept of immanence, especially in the context of Simone de Beauvoir's theory in *The Second Sex*.

Keywords: *The Second Sex, Simone de Beauvoir, H. E. Bates, Immanence, Transcendence.*

¹ - Dept. of English, Sana'a University, Yemen.

² - Dept. of English, University of Hail, KSA & Sana'a University, Yemen.

³ - Dept. of English, University of Hail, KSA & Amran University, Yemen.

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

Introduction:

With the publication of Beauvoir's seminal text, *The Second Sex*, it becomes "undeniably a major turning-point in the history of twentieth century French feminist theory" (Cavallaro12). The influence of Beauvoir toward the feminist movement in general and the feminist literary theory in particular through her conceptions of Otherness and *The Second sex* enables her to be "the mother of modern feminism, a figure who founded a movement, the inaugural text [*The Second Sex*] of which consists mostly of insights that have been surpassed by others' later acts of writing (Bauer 13)." What's more is the fact that, Beauvoir's *The Second Sex* is considered a foundational text for modern feminism, and much of second-wave feminism in both the Anglo-American and French contexts would be unthinkable without this work (Tidd 114).

One of the essential criticisms that is voiced in Simone de Beauvoir's *The Second Sex* and directed toward patriarchal society is the reservation of transcendence and freedom for men only and the excluding of women from the recognition as a subject which turns her into being the Other and pushes her into the sphere of immanence. Beauvoir argues that woman finds:

herself [living] in a world where men force her to assume herself as Other: an attempt is made to freeze her as an object and doom her to immanence, since her transcendence will be forever transcended by another essential and sovereign consciousness. (37)

Patriarchal societies have different masculine and feminine qualities that signify the sphere of transcendence as well as immanence. Some of those masculine qualities that assist men to be transcendent are strength, bravery, fearlessness, dominance, and competitiveness whereas the immanent role of women pushes them to acquire the feminine qualities such as caring, nurturing, love, timidity, beauty, and obedience (30).

I. Review of the Published Literature

Herbert Ernest Bates, best known as H. E. Bates, is one of the most prolific British writers of the twentieth century. Bates has published over a hundred titles between 1926 and his death in 1974. His literary works include novels, plays, short stories, novellas, literary criticism books, autobiographies, children's books, and books celebrating England and the English landscape. His reputation rests primarily on his first love, the short story in which he has published more than twenty short story anthologies in his lifetime. Therefore, "no students of [modern] literature of the present day could think of the English short story without thinking of this writer as one of its principle exponents" (Blakwill 375).

Despite of the overproduction of Bates' literary works, little has been examined by researchers. One of them is Abhik Maiti who tries to examine the psychology of Bates' characters through her article entitled "The Psychology of Suffering: A Critical Evaluation of H. E. Bates's Short Stories with Special Reference to *The Ox*." Through this article,

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiz Jazim, Dr. Redhwan Qasem

Maiti talks about "the transcendental vision of life" in which the name of the story The Ox reflects on the characters as they suffer from life and carry their "burdens of agony, of dreams and hope and of the self" in a way that resembles an ox suffering day and night without complaining (2).

Lea Salminen is another researcher who examines the male-female relationship in H. E. Bates' Larkin novels, which comprise five books written from 1958 to 1970, through her thesis entitled Oh, to Be a Man: Women, Sexuality, and Male Fantasy in H. E. Bates' Larkin Novels.

In this thesis, Lea explores the portrayal of the female characters both in relation to historical aspects and the male characters within the novels themselves. She aims to examine whether the relationships in the Larkin novels conform or oppose the societal norms of the 1950s and 1960s; the portray of sexuality especially that of women; the ways the novels have manifested male fantasy; the treatment of women in those novels (2-3).

Lea Salminen comes up to the conclusion that the Larkin novels oppose the societal norms of the 1950s and the 1960s by being very open about sexuality and relationships, showing women being sexually assertive, and treating sex as a natural part of life. However, they also conform to the norms of their time by supporting traditional gender roles and in some ways family values, and by not truly giving the female characters the right to be as sexually open as men (83).

Although the previous works have examined different aspects in Bates' literary works, none of them is authored with the intention to investigate the traits of the female characters in H. E. Bates' short stories with respect to the concept of immanence, especially in the context of Simone de Beauvoir's theory in *The Second Sex*. Thus, the main purpose of this article is to explore the immanent situations of women in society through the role of being a lover as reflected in Bates' short stories *The Kimono* and *Thelma*.

II. Theoretical Framework

III. Woman's Immanency Vs. Man's Transcendancy

The term woman as immanent is employed by Beauvoir to describe women's situation in a world where men have defined themselves as the human norm and ideal. She maintains that in all human existence there should be an interaction between transcendence and immanence, but throughout history, men have denied the experience of transcendence to women.

It is easy for men to achieve their transcendence by reaching beyond themselves in projects of self-realization. In contrast, women are defined by men as Other, marked as different, permanently subordinated to and overshadowed by male subjectivity. In a world so ordered, women are enmeshed in the material, local, familial, biological, and relational. They lack an authentic subject position from which to act freely and to choose projects of

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

The fact that women are confined to an immanent role means that they should remain in a passive and interior state that does not allow them to affirm their independence as complete subjects. As Beauvoir explains "[e]very time transcendence lapses into immanence, there is degradation of existence into in-itself, of freedom into facticity" (37). Otherwise, men are transcendent which implies an active and creative role that allows them to develop themselves and be part of the external world as free subjects.

Simone de Beauvoir gives a social aspect to the idea of transcendence: it represents the public sphere dominated by men where the subject can achieve recognition through productive work, through the realization of deliberately chosen projects as well as through creating values. On the contrary, the female part represents the sphere of immanence characterized by repetition, sustainment and continuity, and furthermore involves the sphere of life and privacy and does not spare any room for the realization of individual projects. The life projects that prison women in immanence are being lovers, narcissists, and mothers.

Through being a lover women hide and deny their freedom by covering it with a prefabricated belief in the beloved.

The woman in love abandons herself completely when she submerges her existence in the beloved. This is not the consequence of a natural force but the direct consequence of the situation of woman. Contrary to man, woman is doomed to be immanent, and inessential, so she would not seek to transcend, nor be as ambitious as man. As Beauvoir states: "as [a woman] is destined for the male from her earliest childhood" (774), she finds in love the way to merge with her beloved and become a superior being, as he is. To do so, a woman has to lose her soul and body, as well as forget her personality which is her individuality.

The world offers love as one of woman's destinies and again it is one not lived reciprocally. Woman tries to live her life through the man she loves rather than existing for herself and her own projects; the woman in love does not strive for independence, "[she] is a total abdication for the benefit of the master" (699).

Such a belief, for Beauvoir, is the result of situation. Due to her childhood initiation into a patriarchal society, being in love is a renunciation of the self as having any projects or desires that are independent. Love can appear as a path to freedom which is a rejected notion that Beauvoir disapproves.

To Beauvoir, a life's project to be in love may result in bad faith; love is an example of bad faith. A woman in love may in bad faith allow herself to be subjugated by her lover, who has created a dependency of the woman on him, allowed by the woman in bad faith (791).

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

In fact, the attitude of the woman in love will not allow her to achieve an independent and authentic active life; she hides behind the man's supreme figure that only provides her with an imaginary salvation. A woman has just one way to turn that salvation into something authentic: "to project it by a positive action into human society" (810).

Beauvoir states that this positive action must be the incorporation of a woman into the economic sector. By engaging into income-earning activities, women would not only become independent in different degrees, according to the kind of job but active and productive as well. Thus, a woman will regain her forbidden transcendence, and as a consequence, "[t]he system based on her dependence [will] collapse as soon as she ceases to be a parasite; there is no longer need for a masculine mediator between her and the universe" (813).

As soon as each individual woman realizes that her economic independence assures her the probability of engaging in real projects through which she will be able to transcend, and that she is born with the same capacity for autonomous action as man, the patriarchal system will be compelled to change its rigid structure. In the moment in which a woman feels proud of being self-sufficient and has an active place in society, man will become her equal partner, and not just the window through which she passively observes reality.

In other words, Simone de Beauvoir insists that a woman must try to attain access to the world and to society. She must not seek her individual salvation in love but has to cast herself into the world through the realization of her projects. Only when this stage has been reached, which usually has been denied to women, would Beauvoir consider it desirable to let generosity prevail.

In this article, it has been shown that the aim of feminism as a literary theory is to expose sexist attitudes in literary works. Its interest is also in the presentation of the heroines and the archetypes found in literature. The literary theory maintains that feminists attest that an image of a woman is an image created by men to suit their own needs. Thus, this article will look at the female characters of H. E. Bates' selected short stories entitled *The Kimono* and *Thelma* from the standpoints provided by Simone de Beauvoir's landmark book *The Second Sex*.

IV. Being a Lover

Being a lover is an immanent role that adds to women's passivity. As Beauvoir indicates "[T]he word love has not at all the same meaning for both sexes, and this is a source of the grave misunderstandings that separate them." For men, it is a role that prizes their transcendence over women by being their masters while women are immanent and slaves in any love relationship. In other words, "Love is merely an occupation in the life of the man, while it is life itself for the woman." It is an "occupation" to men that they can change their attitudes toward it while it is "life" to women that they will die if they miss it (773). To explore such a diversity regarding the concept of love and its connection to being

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

3.1.1.1 Immanence as Being a Lover in The Kimono

Different from Thelma, The Kimono is about a man whose life is ruined because of a kimono. Arthur Lawson, a man in his fifties reflects on his early years when, respectably married to Hilda and about to begin a respectable career, he enters in an affair with a kimono-clad woman called Blanche and lived with her incognito, leaving no trace of his whereabouts. After a while, the woman takes on other lovers and her father returns from prison to steal them. By the end of the story, Arthur reflects on his choices so many years previously "thinking and wondering, [he] sat there and cried like a child" (Bates, The Kimono 95).

The purpose of choosing this story to be discussed in spite of the fact that its main character is a male is to highlight the role of the female characters in his life and how throughout Arthur's reactions, Bates' perspectives toward the immanent role of woman as a lover can be revealed.

3.1.1.1.1 Arthur Lawson Vs. Hilda Lawson

Hilda is one of the passive characters in this story which is narrated by her husband Arthur. Since her parents are "prominent Congregationalists" (79) and she is "their only child" (89), Hilda is being raised under their watchful eyes. Moreover, the Brownsons are religiously strict because they "would not have liked" if Arthur accepted to drink "whisky and soda" (79).

Being a family of a strong religious belief, there is no doubt this watchfulness is aimed at maintaining Hilda's purity and the family name. They feel a personal responsibility to protect their daughter to ensure that she does not exhibit behavior that would tarnish the family name. Additionally, they enforce rigid gender roles so that she would not have sexual affairs outside of marriage. Her parents "put a snobbish premium on her [and] set her on a pedestal" (89) to praise and admire her beauty, behavior and her virginity.

Although Bates does not describe Hilda's character in great details, it can be pointed out that she is well informed on how honorable women of her time are expected to behave. Women were supposed to live secluded, protected, and conventional lives, leaving to men the knowledge of the affairs of the world, the transaction of business and the pursuit of wisdom.

Exhibiting the behavior of the perfect woman, it is no surprise to anyone that there have been several suitors who have dreamed of possessing Hilda's hand in marriage especially that "Everyone in Nottingham, almost, knew the Brownsons" (79), but Arthur is the lucky one who gets to make her his wife.

Through their union, Arthur finds transcendence by solidifying her immanence. As Beauvoir writes of men:

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Oubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Oasem

marriage has great importance for him; this is where he attains adult dignity and receives his share of a piece of the world [...] but in all of these secular functions, work or marriage, he aspires to escape this circle and assert transcendence against immanence, to open up a future different from the past in which he is rooted [...] man wishes to possess that which he is not; he unites himself with what appears to him to be Other than himself. (108)

Arthur gains his wife's good reputation and soon thereafter does as he pleases. Once betrothed, Hilda, the garden, is no longer as exciting and stimulating as she once has been before meeting Blanche. Having conquered her, Arthur now possesses what he is not and is free to move on to the next occasion that will bring him excitement, freedom, and the opportunity to further explore his transcendent spirit. In fact, he is free to find meaning in life beyond his union with Hilda. He is, after all, a man and by definition free to do as he pleases. On the contrary, Hilda now exists for her husband and the story goes on to show the consequences for a wife who has the bad fortune to marry a husband like Arthur Lawson. Unfortunately, there is no sympathy shown on Arthur's part for the suffering that he has caused his wife. He continues to possess Hilda while he seeks out liaisons that feed his sense of autonomy leaving her for twenty five years without any regret.

Arthur discovers the liberation he desires in his relationship with Blanche which leads him to neglect his marital duties and ignore his wife's affliction: "Will Arthur Lawson, last heard of in London twenty-five years ago, go at once to the Nottingham Infirmary, where his wife, Hilda Lawson, is dangerously ill."

It is through the above wireless message that Hilda tries to find her missing husband. It would come to the mind of anyone that Arthur will go immediately to see his wife and ask for her forgiveness. Quite the opposite, he does not go and prefers to sit on his room remembering the "hot day in 1911" when he goes to his interview for "the Kersch job." He also remembers Hilda and her suffering and Blanche and her kimono wondering "how things might have gone if the Hartmans' ice cream freezer had never broken and if Blanche had been dressed as any other girl would have been dressed that day" (Bates 95).

Not only Arthur is ignorant to Hilda's pain but also the events of the story do not mention any single detail about Hilda's pain. The course of the events has never expressed either Hilda's broken emotions due to the sudden disappearance of her husband a month after their wedding for twenty-five years, or due to her husband's ignorance of her being dangerously ill. That ignorance is based on the long-established myths that accredit agony to the feminine condition and considers "anguish" a natural part of being a woman. In *The Second Sex*, Beauvoir explains that the ruling caste has used myths to sanction male privilege and female abuse. The myth supports the idea that female suffering is part of woman's natural human condition as ordained by nature. Men employ this myth as "the

premise for ignoring feminine woes and increasing the melancholy of the female gendered experience" (246).

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Oubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Oasem

Contrary to the myth, Beauvoir herself sees nothing natural about female oppression; thus, she believes that if a woman puts forth the effort, she can change her inferior position in society. She recognizes that it is because of the passivity of women that men have been able to perpetuate such oppressive, tyrannical myths through the centuries. The inactivity of women only adds to their own powerlessness and allows for their continued subordination. Male dominated societies are aware that myth is a powerful tool that has been manipulated for the purposes of domination and superiority of the male gender. Thus, from the perspective of a patriarchal man, Arthur Lawson, finding himself free of empathy and concern for his wife's grief is natural according to the myth of women's anguish.

Hilda suffers various forms of mistreatment from her husband. First, she is discontented with Arthur's sudden change, but being a woman means she is immanent, she is her husband's possession, and she is aware that it is he who has supreme control, so she decides to remain silent and does nothing for twenty-five years in spite of her sadness. Hilda is not given a chance to voice her frustrations because she does not dare to speak due to her fear to be met with fierce anger. Such a psychological suffering comes along with the misfortune of being a wife which causes her to be "dangerously ill" (Bates 95).

Just as the slave is the property of his master, the wife is the property of her husband, and, as her master, he has the authority to do whatever he wants. Arthur never cares about Hilda's emotions. When he has left her, it is so easy for him like "walk[ing] out of one life into another as easily as from one room into another" (90).

Men are given the right to live their lives the way they want and to be unfaithful to their wives while women are prevented from doing the same. Such a behavior is there in Beauvoir's argument against the patriarchal man. According to her:

[a married man] wants a home but also to remain free to escape from it; he settles down, but he often remains a vagabond in his heart; he does not scorn happiness, but he does not make it an end in itself; repetition bores him; he seeks novelty, risk, resistance to overcome, camaraderie, friendships that wrest him from the solitude of the couple. (550)

Arthur wants a home which is achieved through his marriage to Hilda and he wants to remain free to escape from it and that is accomplished through his relationship with Blanche.

Although Hilda is betrayed and abandoned, she is not able to break away from the marriage institution which captivates her under her husband's authoritative control and psychological suffering. An evidence for that is her pathetic call for her husband to come back after waiting for twenty-five years.

Furthermore, she is not able to break away from the control of her parents who have directed her actions over the course of her life as well as made the decision to give her to Arthur in matrimony. As Beauvoir puts it:

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

When she is a young girl, the father has total power over her; on her marriage he transmits it entirely to her spouse. Since she is his property like the slave, the beast of burden, or the thing, it is natural for man to have as many [women] as he wishes. (118)

Thus, Beauvoir sees how freeing oneself from the patriarchal system can lead to an awakening of consciousness. She explains, "since the cause of women's oppression is found in the resolve to perpetuate the family and keep the patrimony intact, if she escapes the family, she escapes total dependence as well" (123-124).

It is in moments of extreme stress and adversity that women are called upon to make choices, whether or not contingent upon their relationships with men. Ironically, it is often extreme victimization that opens to a heroine the realm of decision making. However, Hilda's right is taken away from her twice. First, as a woman who could not live her life happily either with her parents or her husband. Second, as a wife who could not express her sorrow when her husband abandons her for no reason and instead after twenty-five years, she is still thinking of him and searching for him.

3.1.1.2 Immanence as Being a Lover in Thelma

Another character that clearly fulfills her immanent role as a lover is Thelma. The main character that holds the title of the story is a hotel maid that tries to replicate her first romantic encounter to George Furness, a traveler, in dozens of casual alliances. In her fifties, on learning of the death of her lover, she loses the will to live and "died five days later" after knowing about his death (Bates, Thelma 449).

In Thelma, Thelma takes love as a source of her life and with the death of her lover, she died. The subsequent number of events will add more to the understanding of Thelma's immanent character as a lover to a man who never knows about her love.

Love is a "total devotion with soul and body" (Beauvoir 773). Such a belief toward women's love is pictured in Thelma's love for George. She devotes her soul and body in which she never thinks of betraying him with any other man. The only reason that she accepts men to touch her is that she can feel the touches of George on her body. As a matter of fact:

Not one of them guessed that she was really thinking of George Furness or that as she let them twist her thick red hair, stroke her pale comforting, comfortable arms and thighs or kiss her unaggressive lips she was really letting someone else, in imagination, do these things. In the same way when she took off her clothes and slipped into bed with them it was from feelings and motives far removed from wantonness. She was simply groping

hungrily for experiences she felt George Furness, and only George Furness, ought to have shared. (Bates 441)

As Beauvoir describes it, a woman is not giving the right to love a man for the sake of being attached to his personality, character, or belief. She cannot "reincarnate one

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

Such a reason is what adds to Thelma's immanence because she agrees to sleep with any man just to bring back her missing chance of having an affair with George in the forest. Thus, acting the same scene of her first meeting with George in the forest in the same sequence over and over again is not surprising: "she walked in the forest, sat down in the exact spot where George Furness had thrown beech-nuts into the air and caught them in his red fleshy mouth, and tried intensely to re-experience what it was like to be kissed by that mouth" (Bates 438).

Not being able to forget him even for a moment dooms her deeply in the aspect of losing herself forever. She accepts to be what Beauvoir's calls "the inessential and as total dependence" to her sexual desire for being with George. As a result, she "creates a hell for herself" and could not enjoy her life (785).

One more thing that can be noticed in Thelma's case is her way of describing her lover to others. At first, she starts to inquire about George "casually" as if it is "a trivial matter." However, when she discovers that "nobody knows him or even knew what Furness looked like she found herself beginning to describe him, explain him and exaggerate him a little more. In that way, by making him a little larger than life, she felt that people would recognise him more readily" (Bates 438).

Through the use of the words "describe," "explain" and "exaggerate," Bates gives his readers the impression that "Love becomes a religion for [Thelma]" (Beauvoir 774) and her lover becomes her god. To "describe" and "explain" him indicate that she knows him for sure and she meets him more than once which is in fact not true because she just meets him once (Bates 438).

Simone de Beauvoir describes such love as a "radical" way to "overcome [woman's] situation as inessential object [...] through her flesh, her feelings, and her behavior," but that is not what happens to Thelma. As an attempt to prevent Thelma from getting her right to be transcendent and "overcome [her] situation as inessential object" (774), she does not have a real love relationship with George. She has been deceived to worship the memories of their first meeting and regret the missing chance of sleeping with him. Thus, as a love from one side, Thelma finds herself lost in memories that chain her in immanence.

Such a sever situation that Thelma puts herself in tortures her a lot. Her situation resembles what Beauvoir refers to as "Andersen's Little Mermaid, who, having exchanged her fish tail for a woman's legs out of love, walked on needles and burning coals." Thelma tortures

herself for twenty-five years for a man who, using Beauvoir's words, "does not let himself be possessed by her" (785) and left her forever.

The last point that could explain the transcendent role of George as an active participant and Thelma's immanent role as a passive participant is through the lives, they have chosen for themselves. At the time that Thelma used to live her life in the same repetitive routine, George improved the way of his living. For almost fifty years, Thelma lived her life as a

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

build herself. She wastes her time thinking of George and asking about him while he works and moves from one place into another: "He moved up to Glasgow [...] Heard of a good job there with a big wholesale firm of cloth people and there he stopped" (447).

The only time that Thelma tries to do something new is at the age of "thirty," when she "decided, for the first and only time in her life, to go to London" not to live her life and enjoy the different aspects of life in London, but because she gets so "obsessive" to see George.

She "asked for seven days off [...] and started off by train" to London (441). Although Thelma is determined to find George, she is prevented from accomplishing her dream and meeting her lover. On her way, she meets one of the hotel residents called Mr. Lattimore, who is in a bad situation; Thelma could not leave him alone and decides to go back home with him though she has just left (433).

For Beauvoir, woman's "lapse into being-for-others" is typical of romantic love. In love, man reaffirms himself and his own "sovereign consciousness" through experiencing and being recognized by another while woman does not reaffirm herself, but abandons herself to love, to the experience of loving and being loved (37).

Thelma has prisoned herself in the memory of her meeting with George in the forest and could not move on and think of herself away from him. In other words, Thelma is not created as a character that suffers from men's physical strength, but as a woman who accepts herself to be a slave to her love for a man who never thinks of her or even knows about her feelings toward him. Therefore, forgetting herself, and wasting her time, effort, and life for such a reason clarify the way a woman is dragged to be immanent through dedicating herself to her role as a lover.

Conclusion

This article attempts to discuss Beauvoir's principle of immanence in some of Bates' short fiction. In *The Kimono and Thelma*, the readers encounter female characters that welcome traditional gender roles as being lovers for men who do not adore them.

Though the situation of Thelma in *Thelma* does not seem to be similar to Blanche or Hilda in *The Kimono*, they are two sides of the same coin. They follow the typical patriarchal

norms in which women are seen completely dependent on their lovers for love and too eager to sacrifice themselves for an illusion.

In the case of Thelma and Hilda, their love to men causes their death. In Thelma, Thelma devotes all her life for her lover who knows nothing about it and never asks about her after he has left. Thelma has suffered in silence for twenty-five years, and then dies five days after she knew about the death of her lover George Furness.

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Qasem

In *The Kimono*, the same happens with Hilda whose marriage to Arthur Lawson does not secure her from being doomed, abandoned and ignored for twenty-five years. Hilda has been a slave for a fake love and a lover who left her for another woman, Blanche, who captured his mind through her kimono.

Hilda has loved her husband and waited patiently for him to come back and live with her. Yet, she does not act in a way to gain his love again or attract him to be with her. Her only attempt to remind him of her existence takes place after waiting for twenty-five years through a wireless message to inform him that she is sick.

Although it is the only attempt those readers know about, Hilda's wish does not come true. Arthur does not sympathize with his wife's misery although he is the reason behind that; instead, he takes the chance to use that call to remind himself of his old identity as Arthur Lawson.

In Blanche's case, though she seems to be another reason of Hilda's miserable life, she is a victim of the morality and beliefs of her patriarchal society. Raised by her mother, Blanche is convinced that if she wants to change her fate and destiny and never lives the life of her mother, she has to accept herself to be a mindless object of entertainment, a doll, to men who would enjoy being with her for a short time and then leave her for another one.

In both stories, the three women are meant to be slaves to men and live their lives in immanence either through being a desperate lover who is seeking to be with her beloved even at her dreams as Thelma, to be a devoted wife as Hilda who in spite of being abandoned by her husband for twenty five years is still waiting for him and wants to see him in her last days or being a whore as Blanche who is without moral obligation and her desire for being with men is as essential to her as bread.

The Literary World of Herbert Ernest Bates in the Light of Simone de Beauvoir's The Second Sex

Ms. Lamia Tawfik Al-Qubati, Dr. Fawaz Abdullhafiiz Jazim, Dr. Redhwan Oasem

References

- Bates, H. E.(1963). "The Kimono." *The Best of H. E. Bates*. Boston/Tornoto: Atlantic-Little and Brown Books. 79-95. Web.
- . "Thelma." *The Best of H. E. Bates*. (1963). Boston/Tornoto: Atlantic-Little and Brown Books, 433-449. Web.
- Beauvoir, Simone de.(2011). *The Second Sex*. Trans. Constance Borde and Sheila Malovany – Chevallier. 1st ed. New York: Vintage Books.
- Bauer, Nancy. (2001).*Simone De Beauvoir, Philosophy, & Feminism*. New York: Columbia University Press.
- Blakwill, Michael.(2016) "The Short Story and H. E. Bates." *New Clarion* (1933): 375. Web. 7 Jun.
- Cavallaro, Dani.(2003). *French Feminist Theory: An Introduction*. London & New York: Continuum.
- Maiti, Abhik.(2016) "*The Psychology of Suffering: A Critical Evaluation of H. E. Bates's Short Stories with Special Reference to The Ox.*" *International Journal of Recent Research in Social Sciences and Humanities (IJRRSSH)* 3.4 (Oct-Dec.): 1-5. Web. 10 Feb. 2017. < www.paperpublications.org>.
- Salminen, Lea.(2016). *Oh, to Be a Man: Women, Sexuality, and Male Fantasy in H. E. Bates' Larkin Novels*. Diss. University of Tampere, 2015. Web. 4 Apr.
- Tidd, Ursula.(2004). *Simone De Beauvoir*. London & New York: Routledge.