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# Pilar and Brett: Female Heroes in Hemingway

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Pilar and Brett:

Female Heroes in Hemingway

(TITLE)

BY

Jean Kover Chandler

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1988

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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ABSTRACT

The significant works on the hero have always assumed that the hero is male. However, feminist writers, such as Carol Pearson and Katherine Pope, have recently shown many women who are, in fact, heroic in both American and British literature. The main problem is that both cultures have often been unable to recognize female heroism, primarily because of their long-conditioned patriarchal perspectives.

Men go on heroic quests; women either help or hinder them along their paths. Thus, women have been considered as supporting characters only, and they are called heroines. But some authors have created female heroes who are not defined in relation to men. Myths have caused stereotypes, and they have influenced women throughout the years. However, archetypes work as powerful forces within women without their knowledge.

The female hero must first identify the society's patriarchal negative myths--sex differences, virginity, romantic love, and maternal self-sacrifice. Then she must cross the threshold to begin her heroic quest to find her true self. Along the way, she must slay the dragons of society's conditioning. She discovers who her captors and her rescuers are. She combines her natural female qualities and her male heroic qualities to become an autonomous woman. Transformed, she returns to change her community into a better one.

There are two fully developed female heroes in Ernest Hemingway's fiction--Pilar in For Whom the Bell Tolls and Brett in The Sun Also Rises. Pilar, a revolutionary warrior, carries a gun to defend the Republic. She experiences three archetypal phases, those of the Wanderer, the Martyr, and the Warrior, learning the positive attributes of each. Her journey eventually enables her to gather her guerrilla band into a united front to fight the Spanish Fascists.

Brett develops through the Orphan archetype, but she lives primarily in the Wanderer stage. Since she is a nonconformist, she is criticized by both her men and the critics; she fights the stereotype of bitch. When she gives up Romero to protect him from her and her society, she becomes heroic in her sacrifice.

Both women come from wastelands; Pilar exits from a stagnant cave where a drunken coward rules, and Brett leaves a sterile postwar milieu where rules and values have been twisted and destroyed. They emerge to destroy their sick environments and to create their newly transformed kingdoms. Hemingway's fondness for Pilar and Brett gives them the strength to survive their journeys to become female heroes. Pilar rides off with her people, with their home on her saddle. Brett returns to her society, still an exciting rebel, but now a more maturely compassionate woman.

## DEDICATIONS

I dedicate my thesis to the women

who inspired my heroic quest.

My grandmother

**Helen Sudlow Doswell Kover**

My grandmother

**Clara Bessie Taylor Blackburn**

My mother

**Nancy Kover Blackburn McKay**

My sister

**Susan Kover Blackburn Meyer**

My daughter

**Susie Leslie Chandler**

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I am deeply grateful to my typist, Ken Allen, for helping me meet my deadlines, for being so accurate, and for being my friend. I could never have finished this paper without him.

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My childhood group has propelled me along my heroic path. Their faith and pride in me have made my quest

easier. They have gone from one extreme to the other to make me finish--from assisting me with scholarly advice and manuscripts to their comment, "If you don't hurry up, we will take your graduation present back!"

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My eternal thanks to Ernest Hemingway for creating two extraordinary women for all time--Pilar and Brett.

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# I

# INTRODUCTION

> I long to speak out the intense inspiration that comes to me from the lives of strong women. They have made of their lives a great adventure.[1]
> --Ruth Benedict

The significant works on the hero, such as Joseph Campbell's The Hero with a Thousand Faces, all begin with the assumption that the hero is male. Campbell says, "The hegemony wrested from the enemy, the freedom won from the malice of the monster . . . is symbolized as a woman" (342). He believes that she is the "'other portion' of the hero himself--for 'each is both': if his stature is that of world monarch she is the world, and if he is a warrior she is fame" (342). Campbell goes on to say that chaos will supervene when the "improperly initiated" (136) assume their roles in life. The important question becomes--to master or to be mastered? The son will rival his father to rule the world, and the daughter will rival her mother to be the ruled world.

Carol Pearson and Katherine Pope believe that "this prevailing bias has given the impression that in literature and life, heroism is a male phenomenon" (The Female Hero Preface vii). In this thesis, I will rely heavily on the two books by Pearson and Pope, Who Am I This Time?[2] and The Female Hero,[3] and also on Carol Pearson's new book, The Hero Within: Six Archetypes We Live By.[4] Both feminist writers believe that women are and have been heroic, but

that the culture has often been unable to recognize female heroism. Pearson and Pope, for example, claim that:

> Patriarchal society views women essentially as supporting characters in the drama of life: Men change the world, and women help them. This assumption has led to inaccurate literary terminology and criticism. For some time critics have called male protagonists "heroes" or "villains," and female protagonists "heroines" (Who Am I? 4).

Pearson and Pope's first book, Who Am I This Time?, is a typology of literary portraits (heroic images) of women, written as an equivalent to such works as Campbell's on the definition of a hero. They place the portraits of female characters into two general categories: the woman as heroine and the woman as hero. There are three types of heroines: the virgin, the mistress, and the helpmate. These parallel Campbell's three categories of women--the goddess, the temptress, and the earth mother. The three traditional female heroes are the sage, the artist, and the warrior.

Pearson and Pope stress that "people with power" (males, whites, the upper class, etc." [Female Hero 19]) have always defined correct behavior and that "myth and literature are powerful propaganda vehicles" (Who Am I? 3). Literature, such as the Cinderella myth, teaches women the "appropriate" female behavior. Archetypes and mythic

patterns, which are the basis of literature, influence the society's sex role patterns. Heroines are shown as predominantly stereotypical or archetypal, because they don't challenge the cultural myths; therefore, they are "defined primarily in relation to a man" (Who Am I? 3). Pearson and Pope also point out that "Greek, Roman, and Judeo-Christian culture for the last 2500 years has created images of women in literature and in life which have been either glorified or denigrating and which have had little relation to real women" (Who Am I? 10). Unfortunately, certain negative female traits are emphasized more than others in any given period. These stereotypes are the whore, the shrew, the "unfeminine" woman, and the devouring mother.

Pearson and Pope continue, "The dualistic, unrealistic, and destructive myths about women are still with us" (Who Am I? 10). However, authors in the twentieth century are redefining their women characters as both mythically powerful and capable of active heroism in the world. "Female heroes refuse the supporting, dependent roles and are seen by themselves and/or by others as primary characters in their own stories" (Who Am I? 3). Not defined in relation to a man, "they all have found an individual identity apart from the myths that the culture provides for their emulation" (Who Am I? 9).

Myths evoke feelings and imagination and touch on themes that are part of the human collective inheritance.

Jean Bolen writes, "Just as women used to be unconscious of the powerful effects that cultural stereotypes had on them, they may also be unconscious of powerful forces within them that influence what they do and how they feel" (1). She calls these forces goddesses--the powerful inner patterns or archetypes that are responsible for major differences among women. Bolen adds, "The more complicated the woman, the more likely that many archetypes are active within her" (2).

Carl Jung believed that within the psyche, the personal unconscious belongs to the individual alone. Bolen says, "He saw archetypes as patterns of instinctual behavior that were contained in a collective unconscious . . . that is not individual but universal" (15). And, he believed that within the collective unconscious, the contents and ways of behavior are basically the same everywhere. Jung himself said, "The hero figure is an archetype that has existed since time immemorial" (73). The myth of the hero is the most common and the most popular myth in the world, because it is universal.

In their second book, The Female Hero, Pearson and Pope define the female hero's experience and show how she embodies the true heroic ideal. Her first task is to identify within herself society's patriarchal negative myths--sex differences, virginity, romantic love, and maternal self-sacrifice--and then slay these dragons. Then, to escape the captivity of society's conditioning,

she must exit from her established life to go on a psychological and/or physical journey to win the liberation (treasure) of her true self. Lastly, she must return, transformed, to her community and share her treasure with the community as a whole, through doing and being fully who she is. In bringing new life to her kingdom, it is transformed.

In her third book, The Hero Within, Pearson writes:

> Any culture's or individual's myths of the hero tell us about what attributes are seen as the good, the beautiful, and the true, and thereby teach us culturally valued aspirations. Many of these stories are archetypal (Introduction xxi).

Although there may be many archetypal plots available to the hero, Pearson feels that most do not have the influence upon the hero's development that her chosen six do. She believes that both personal histories and various cultures influence which archetypes will be dominant in the hero's life. These archetypal patterns or stories preside over individual development in Western culture. Pearson's archetype choices are those most important to the hero's journey, the journey of individuation, which is the psychological quest for wholeness. These, she says, are the archetypes "manifested in our daylight worlds," (Introduction xii), in other words, the ones that are active in (our) conscious lives. Because our culture is less repressive now, exploring the unconscious has become

acceptable. The journey is more circular or spiral than linear. She continues:

> It begins with the complete trust of the Innocent, moves on to the longing for safety of the Orphan, the self-sacrifice of the Martyr, the exploring of the Wanderer, the competition and triumph of the Warrior, and then the authenticity and wholeness of the Magician (<u>Hero Within</u>, Introduction xxii).

As the hero travels through these archetypes, sometimes she must go back to one to renew herself in that particular stage of development.

Female heroes must take journeys, confront dragons, and discover the treasure of their true selves. Their quest is the parallel to Campbell's archetypal journey of the hero that occurs in three stages: the departure, the initiation, and the return. Even if they feel very alone during their quest, the reward at the end is worth it--a sense of community: with themselves, with other people, and with the earth. If they don't take the risk, but play the prescribed social roles instead of taking their journeys, they will experience a sense of alienation and despair. Along the way, they will meet men who will either be their captors or rescuers, just as the male hero encounters the goddess, the temptress, and the earth mother on his mythical journey. Bolen believes that this quest for wholeness "ends in the union of opposites; in the inner

marriage of 'masculine' and 'feminine' aspects of the personality . . ." (294). These heroes combine their natural female qualities--nurturance, intuition, and compassion--with their male heroic qualities of courage, intelligence, independence, and self-control. Pearson and Pope say, "Freeing the heroic journey from the limiting assumptions about appropriate female and male behavior, then, is an important step in defining a truly human--and truly humane--pattern of heroic action" (Female Hero 5). They feel that the symbols for the "final state of wholeness usually are androgynous" and that "this heroic vision is the ethical foundation for the transformed kingdom" (Female Hero 15).

Two women characters from Ernest Hemingway's fiction are female heroes, not the heroines who exist only to serve their male counterparts--women who wear such critical labels as "amoeba-like" or "wooden women." They fit the hero image, because they refuse the supporting, dependent roles, and they do not consider themselves inferior beings in a patriarchal society.

Pilar, the revolutionary warrior in For Whom the Bell Tolls,[5] carries a gun to defend her cause, "I am for the Republic" (53). She has outer masculinity and inner femininity, which allow her to run the guerrilla camp and to take the command away from her drunken husband, Pablo, but which also allow her to nurture Maria, Jordan, and the other members of the band. Pilar experiences the Wanderer

and Martyr stages as she travels on her quest, but she lives primarily in the Warrior archetype.

Brett Ashley, in The Sun Also Rises,[6] is Hemingway's beautiful postwar woman, a trendsetter with her bobbed hair, her mannish hat, and her "give a chap a brandy and soda" (22). She develops through the Orphan archetype; however, she lives primarily in the Wanderer archetypal stage. Brett is a nonconformist; thus, critics call her a loose woman and a bitch. She lives in an era when values, manners and morals are undermined. She stumbles along her path and performs her moral act at the end. She gives up Pedro Romero, whom she loves, because she realizes he is an innocent who needs to be protected from her and her society. In this way, she becomes heroic in her sacrifice.

Supposedly, Hemingway male heroes must live by a code where courage, honor, endurance, and skill are the rules. They must display these qualities in a "sportsman-like morality." They must face both life and death with dignity and cojones, all the time supported by their heroines: the virgin, the mistress, and the helpmate. Philip Young believes that, in Hemingway, "what's moral is what you feel good after" (128). The code is the ethic of wartime. He says, "The pleasures of taste and touch predominate, and the hero is like all soldiers in that women, food and drink supply all that he values beyond the code" (129). D. S. Savage says in his attack, "The Hemingway character is a creature without religion, morality, politics, culture, or

history--without . . . aspects . . . of the distinctively human existence" (qtd. in Rovit 120). Hemingway's "I" of his fiction is a depersonalized being.

The Hemingway code isn't just the notorious one of the "sports-code morality" with its "thou shalt nots." An example of this sports-code morality is in For Whom, when Jordan obeys orders to blow the bridge, risking his, Pilar's, and the band's lives, even though he knows the orders are wrong. Jordan thinks, "They were bad orders all right for those who would have to carry them out . . ." (43). He knows that they all are just instruments to do their duty. Brett has played the game and has tried to be a good sport throughout her life. But it isn't just "playing the game" or "being a good sport." Earl Rovit says that the real code "consists of two lessons: the ability to make realistic promises to oneself, and the ability to forgive oneself one's past" (110). He continues, "That Hemingway frequently dramatized this perspective in the activity of violent games should not conceal the fact that perspective was created to operate meaningfully in just one violent game--the game of life" (110). Hemingway's hero knows that, in holding on to the definition of himself, to honor or dignity, he is maintaining the discipline--the code. And, if he works within the code in the "creative act of imposing meaning on a senseless universe," he may "achieve dignity as the sole value for the game he has played" (Rovit 115).

Leo Gurko writes, "It is Hemingway's search for a relevant and sustainable heroism that lies at the heart of his work" (Ernest Hemingway and the Pursuit of Heroism, 239). His characters must find their heroism within themselves, because no support can be found in the cosmos. The individual man or woman, in contact only with a handful of others, is at the center of his art. "To heighten this individual and provide him [her] with an appropriate context, a small arena was indispensable" (230). "Hemingway is a master of the small panorama. He is expert at describing [one woman], one man, one incident, one moment, and one sensation" (125). His characters' milieu are in miniature frames, surrounded by a hostile society. Keneth Kinnamon says, "The microcosm of the guerrilla band represents the macrocosm of the whole Spanish people" (72). Surrounded by the Fascists, most of Pilar's activity takes place in the cave or near the bridge. Brett's world consists of the expatriate cafes in Paris and the festival in Pamplona.

Hemingway has been criticized for treating his heroines like objects. Leslie Fiedler says, "Hemingway is only really comfortable in dealing with 'men without women'" (86) and that "There are . . . no women in his books" (86). He adds, "he doesn't know what to do with them [women] beyond taking them to bed" (87). Janet Pearson says, "A Hemingway woman is no damn good and that's

a fact" (16). She does admit that Hemingway men need women; but, unfortunately, they get "Hemingway women" (19).

In the 1970s, feminists attacked Hemingway's work because of his macho male heroes. Many believed him to be anti-woman, due to his biographers' and critics' portrayals of him as a legend--the macho male chauvinist. In his review of Lynn's recent biography, Hemingway, Scott Donaldson writes that Hemingway was one of the great "legend builders." "The myth became pervasive: Hemingway the macho man, warrior-lover-sportsman-writer-drinker-expert, tough as nails Papa in his beard at the bullfights" (1). Donaldson is one of the recent critics who believes that Hemingway hid behind that huge image of himself to write "some of the greatest fiction of the century" (1). I agree with Donaldson that Hemingway, as author, often identified with the "women victims of insensitive males" (1). Charles Nolan also feels "there runs a strong sympathy for the plight of women throughout his work up to the late thirties" (14). As readers and critics, "the challenge for us is to see beyond the legend as we continue to reevaluate Hemingway's place in our literary tradition" (Nolan 22).

Robert Crozier thinks Hemingway favors a "challenging approach" to a real understanding of the "true reality and possibility of the feminine" (12). Like the feminists, Hemingway "rejects any goddess on a pedestal notions" for that reason (12). Crozier says that perhaps the twentieth

century owes something to Hemingway, because "its ultimate goal is a true, proportional equality, a participating feminine role before which older concepts of inferiority and superiority will be fatally demolished" (13).

How could he be a woman-hater when his female characters are so real, so alive, and so exciting? Nolan says, "Hemingway, as a writer, saw more clearly than perhaps even he knew" (14). I believe that he has given us two female heroes that are here for all time. I propose to show Pilar and Brett destroying their personal dragons, going on their individual journeys, and returning, transformed, to their kingdoms, as heroes have always done.

## II

## PILAR

## THE WARRIOR

Lives of great men all remind us
    We can make our lives sublime,
And, departing, leave behind us
    Footprints on the sands of time. . . .

Let us, then, be up and doing,
    With a heart for any fate;
Still achieving, still pursuing,
    Learn to labour and to wait.[7]

--Henry Wadsworth Longfellow

Pilar is the strongest and most heroic woman in all of Hemingway's works. Perhaps part of the reason is that Hemingway became totally involved in the Spanish Civil War. Kurt Singer and Jane Sherrod write, "Spain, his Spain, was being gutted. Hemingway, the poet, suffered. And, perhaps for the first time, he identified with the sufferings of human beings" (126). Samuel Shaw believes that Hemingway, in portraying his beloved Spanish people, tries to come closer to them (99). He uses many characters in For Whom the Bell Tolls, and they live within their pages as individuals. Also, he makes many references to the Spaniards. Both Pilar and Jordan often have these thoughts, "There is no finer and no worse people in the world" (355).

Hemingway, as artist and writer, was anti-fascist. He said, "There is only one form of government that cannot produce good writers and that system is fascism" (Baker, "The Spanish Tragedy" 109). He felt the same as his

contemporary, the Spanish born Picasso: "The Spanish struggle is the fight against the people, against freedom. . . . I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death" (qtd. in Norman 168).[8]

Pilar is an anti-fascist like Hemingway. Her heroic journey will be difficult, because her backdrop is one of moral ambivalence. Hemingway shows the common humanity on each side, but he also shows the atrocities committed by both sides. Shaw says, "Fascists are not all beasts; anti-fascists are not all angels" (102). For Whom is a study of the betrayal of the Spanish people by what lies within them--the traitors, such as Pablo, and their cruelty to one another. Jordan knows, "Of course they [the Spaniards] turned on you. . . . They turned on themselves too" (135). There is also a betrayal by what has been thrust upon them--Fascism. The interdependence is so important among the armed Spaniards, that they, like Jordan, know that as long as they can keep the Fascists busy, the Fascists cannot attack any other country. And the Spaniards have no intention of ever giving in to the Fascists. Therefore, Hemingway uses John Donne's quotation as the book's epigraph because of the brotherhood theme. Gurko writes that it asserts the "interconnection and interdependence of all things" (Ernest Hemingway and the Pursuit of Heroism, 125).

> No man is an Iland, intire of it selfe; every man
> is a peece of the Continent, a part of the maine; if a

Clod bee washed away by the Sea, Europe is the lesse,
as well as if a Promontorie were, as well as if a Mannor
of thy friends or of thine owne were; any mans
Death diminishes me, because I am in-
volved in Mankinde; And therefore
never send to know for
whom the bell tolls; It
tolls for thee.[9]

John Donne

Pilar has wandered through the heroine images--virgin, mistress, and helpmate--to reach her present plateau. She wasn't a virgin (in the Innocent stage) long after her youth; her life has not been a chaste, lifeless existence. Stereotypically, as a mistress, she is considered amoral, because she is a woman, she is poor, and, being of Mediterranean descent, she is dark-skinned. Therefore, some men think of her as the "dark woman" but not only because of her sexuality, but also because of her strength. Archetypally, then, she is associated with the Dionysian form; she is sensual, she is earthy, and she enjoys life. Although she has often been called a whore, Pilar escapes being condemned as a destructive temptress or a fallen woman.

Through her flashbacks Pilar reveals that, within nine years, she had lived with the three worst-paid matadors in the world. She spent five of those years with Finito and was, almost always, faithful to him. Although she tenderly

nurtured Finito after each bullfight, Pilar occasionally lived in the Orphan archetype during these sensual years, and she enjoyed the decadence she experienced in that stage. This becomes evident when she speaks of going to Valencia with Finito where she had the best time of her life. She remembers that they lay in the water, watching the boats, and they made love in the daytime, smelling the flower market, and listening to exploding firecrackers and the music of a band. They drank cold white wine and huge, sweaty pitchers of cold beer. And they ate pastries, prawns, paella, clams, mussels, and "even smaller eels alone cooked in oil and as tiny as bean sprouts . . . and so tender they disappeared in the mouth without chewing" (85). Pilar will never forget the melon, "as long as one's arm, green like the sea and crisp and juicy to cut and sweeter than the early morning in summer" (85).

Pilar lived mainly in the Wanderer stage during her years as the mistress of many men. For her, life had been an adventure. Literally, she had traveled by ship as far as Mexico and Venezuela. She had discarded old social roles, which she had worn to please others, and she had lived her life to the fullest. Pilar, in not marrying her lovers, defined herself in direct opposition to the conformist norm. When Finito died from his many gorings, she became Pablo's woman, "she took up with Pablo who led picador horses in the ring and was like all the bulls that Finito had spent his life killing" (190). In marrying

Pablo, she would try out yet another heroine role--helpmate. Thus, as a continuing Wanderer and as Pablo's woman, she left the bullfighting milieu to become a guerrilla fighter in the mountains. Perhaps she began this journey as yet another adventure, but she has become totally dedicated to the cause, the Republic.

Pilar spends time in the Martyr archetypal stage. As cook for the band and Pablo's wife, she has learned to serve. But she carries her giving further, because she truly cares for her comrades. She endures as a hero, because, despite their poverty and Pablo's drinking, she is still courageous and she still loves life. In her devotion to the Republic, she is willing to sacrifice herself and her comrades. She excels as a martyr when she risks all of their lives to save Maria after the train. Since then, she has cared for the girl as well as all of the men in the band.

When Pilar is introduced, she is well into the Warrior archetypal stage, where she will "hang out" during most of For Whom. She has spiraled through the developmental stages of the Wanderer and the Martyr archetypes, learning how to search and suffer along the way. Her martyrdom endures throughout, because of her constant nurturance of Maria, Jordan, and the band, even while she is actively a Warrior. Pilar is a literary portrait of the female warrior, because she initiates action that affects her world--the guerrilla band, the Republican army, and the

Spanish people. She is a revolutionary who moves beyond her culture's female role definitions and rejects those roles. She is also a warrior in the literal sense; she carries a gun to defend the cause. The train episode and the bridge "skirmish" reveal Pilar's courage. Gurko says Pilar's actions are tested under stress when Hemingway "throws her into combat alongside the men," where she performs with "impressive brio" (129).

Before Pilar enters the book, Rafael, the worthless gypsy, says, "The mujer of Pablo . . . is something barbarous. If you think Pablo is ugly you should see his woman. But brave. A hundred times braver than Pablo" (26). "She has gypsy blood. . . . But she has a tongue that scalds and that bites like a bull whip" (28). But, he also brags about her exceptional strength and determination, when she rescued Maria from the Fascists at the train. Rafael says:

> The old woman tied a rope to her and when the girl thought she could not go further, the old woman beat her with the end of the rope to make her go. Then when she could not really go further, the old woman carried her over her shoulder. When the old woman could not carry her, I carried her. . . . then Pablo carried her (28).

Pilar pushed the guerrilla band on; hitting them, cursing them, and reloading their guns, to keep them firing and

carrying the girl. Pilar herself says, saving Maria "was the only good thing we have done" (30). Rafael adds that if Pilar had been in charge of the machine gun, they would have gotten away with it too.

When Jordan meets Pilar, he sees a woman of about fifty, big and wide in peasant dress. She has big hands and "thick curly black hair twisted into a knot." Her brown face is "like a model for a granite monument" (30). In her first conversation with Jordan, her courage becomes apparent. She is more than willing to blow up another train. When she hears about blowing the bridge nearby, she says, "Let us blow all the bridges that are here and get out. I am sick of this place. Here is too much concentration of people. No good can come of it. Here is a stagnation that is repugnant" (31). Their kingdom, the cave and the surrounding area, has become a wasteland. In hiding out so long in the mountains, the members of the band have vegetated; they sit around, sleep, chase rabbits, and drink wine. Fernando says it is too dangerous to sneak into the villages to see their families anymore, so they are all captives there. Pilar says, "In mountains there are only two directions. Down and up and down leads only to the road and the towns of the Fascists" (97). And she knows where up leads--to the sky where the planes, that look like sharks, move like "mechanized doom" (87). Pilar knows that they need to leave the mountains, because she sees a deadness within her comrades. Stifled in their

hideout, Pilar wants to move on. She realizes that she needs to grow in claiming her own autonomy, and the others need to grow too.

Pilar is disillusioned with Pablo, her husband, as the leader of their guerrilla band, and as a man. She tells Jordan that their boring guerrilla life is ruining Pablo; he is a "Rotten drunkard!" (31). She feels that Jordan has come along at the right time, "Young man, I am very content that you have come" (31). She realizes that Maria needs to leave, because not only is Pablo drunk all the time, but he also has a sickness for the girl. Pilar, instinctively trusting Jordan, believes he will be good for Maria. And, Jordan immediately senses he can rely heavily on Pilar's judgment. She says about her people, "Five that are any good. The gypsy is worthless although his intentions are good. He has a good heart. Pablo I no longer trust" (33). About El Sordo, "He is a neighbor. Also a friend as well as a comrade. . . . He is a very good man" (33-34). She knows how many men are dependable and how many cartridges per rifle. She also knows that because there is no loot or money involved, and much danger, "many will oppose this of the bridge" (34).

When Jordan comes along, he disturbs their nest. He is seen as a challenger, particularly by Pablo, because Pablo does not want to leave the mountains. He asks, "Where can we go?" and "What right have you, a foreigner, to come to me and tell me what I must do?" (15). He

argues, "You cannot blow bridges close to where you live" (11), because then, "We will be hunted" (15). Pablo feels rich in owning his beautiful horses, and he wants to continue enjoying his easy life, stroking his horses and drinking wine. At first sight, Jordan dislikes Pablo. Anselmo has mentioned his cowardice and Jordan can see Pablo's "sadness that comes before the sell-out" (12).

Pearson and Pope point out that in the totemic cults of Western Europe and of early Hebrew, Greek, and Roman civilizations, women were supervisors not only of the home, but also of the entire community. "They were the spiritual and practical force at the center of all human life . . . women generally were respected as having magic powers related to their intimate knowledge of the forces of nature . . ." (Who Am I? 10). Pilar's function as a hero with supernatural powers is revealed when she reads Jordan's hand. Seeing death in his palm, she lies to him, "I saw nothing in it" (33). She dismisses it as gypsy nonsense, rather than unnerve him before the bridge. Having watched Pablo's degeneration through fear, she is both too wise and too fond of Jordan to reveal that she has seen his coming death in his hand. Carlos Baker writes, "The primary human agent is the gypsy Pilar, who is both a woman and a kind of witch, though a witch very naturalistically portrayed and very womanly in her witchhood" ("The Spanish Tragedy" 125). Throughout, For Whom touches on the edge of the supernatural by the use of premonition. The background is

laden with the suggestion of supernatural events: the planes come in three's, the war has lasted three years, there are three days to prepare for the bridge, and El Sordo is attacked at 3:00 p.m. Lemuel Byrd writes that Pilar's function, as a gypsy with mystic powers, "is to sharpen the reader's sense of foreboding"; thus, "to deepen our sense of impending tragedy" (474). Campbell's male hero usually has supernatural aid at the outset of his journey, whereas Pilar has her own supernatural powers.

Pilar and the other members of the guerrilla band have been living in the Guadarramas area, with Pablo as their leader. However, "Pablo is bad now" (46), but this is his and El Sordo's territory. Of El Sordo, Anselmo says, he is "as good as the other is bad" (47). Jordan must know where Pablo stands, because he is in his country, so he realizes he must force him either to commit or not to commit to the bridge. As Pablo's territory is the mountains, Pilar's is the cave--as well hidden as a bear's den--in the rim-rock formation. A blanket hangs over the opening, keeping the cave warm and smoky. The wife of Pablo is often "standing over the charcoal fire on the open fire hearth in the corner . . ." (49). She plays her feminine role here, feeding the men; eating only when they are done. Robert Lee writes:

> What most gives dynamic to the world of Pablo and the camp is Pilar and her strange, mesmeric hold over each aspect of daily life, the talk, the

> orders, the rituals of food and drink, and especially the bombast and cursing (92).

The most important scene in For Whom takes place in the cave when Pablo announces, "I do not go for the bridge" (52) and "Thou wilt blow no bridge here" (53). But, Pilar stands up to him and says, "I am for the bridge--and against thee" (53). Having watched Pablo's degeneration, Pilar is now preparing for her exit to begin her heroic journey. Jordan watches the clan as each member gives his allegiance to Pilar, saying that they are for the bridge or that the bridge means nothing to them, but that they are for the "*mujer* of Pablo" (53). They stand behind Pilar here, because of her courage, and because they are for the Republic "and the Republic is the bridge . . ." (53). They are also tired of stagnating in the cave, watching Pablo drain the wineskin.

Pablo accuses her of not knowing what will happen to them if they blow the bridge, "And thou . . . with your head of a seed bull and your heart of a whore" (53). His "macho" remark doesn't phase her, because she says, "What illusions I put in thee and how they have turned out! From one year of war thou hast become lazy, a drunkard, and a coward" (55). When he tries to keep his command, she yells, "Here I command" (55). She backs him down, but he stresses that he is not stupid, and if she is a woman as well as a commander, she should serve up the food. She does so, but it is obvious that Pilar has assumed command

and will work with Jordan and the others to destroy the bridge for the Republic. Jordan needs them all, and Pilar needs him and the others to help her as she travels on her journey. Mimi Gladstein says, "Through the character of Pilar, Hemingway affirms the endurance of the feminine" (129). Pilar is a woman who has seen much and survived. "Did I live nine years with three of the worst paid matadors in the world not to learn about fear and about safety? . . ." (55). Whereas the war and the guerrilla life have terminated Pablo, her strength has not failed. Her endurance is not only affirmative in a personal matter; her strength is also important to the group. Augustín says, "The Pilar is much, much more than thou canst imagine" (292).

Thus, Pilar begins her exit from her "cage," which, literally, is her cave. It is not so much a physical exit for her, because even though she roams the mountains more often, she still returns to cook in the cave. The departure for her journey is more a psychological refusal to accept things as they are. Pearson and Pope write, "Her [the hero's] exit affirms her sense that there must be a better way" (Female Hero 79). The decision to depart on the heroic quest is always a positive one. Although the female hero does not know what the outcome will be, she will gain independence, integrity, and self-respect along the way. One important factor may make her a successful hero rather than a confused victim. Pearson and Pope

continue, "A single voice--among the chorus of voices echoing the dragon myths about being a woman--telling her that she is worthwhile, that she has a right to happiness and fulfillment, and that she has the ability to find it" (Female Hero 83).

Pilar has been refusing the initial call to adventure until this encounter in the cave reinforces her and gives her courage. Pearson and Pope say:

> The voice that cuts through the paralysis of conformity of conventional life may be another person, a natural force, or a commanding impulse from within the hero. But this force always urges the hero to take risks, to be fully alive, and to avoid those who would tell her to stifle her energy, passion, and individuality (Female Hero 84).

When Jordan defers to her judgment, "And thou?" (53) that voice is his. Upon first meeting him, Pilar senses that help has come--he will take care of Maria, he will blow the bridge, and he will be her comrade. The others support her, for herself, and in opposition to Pablo. Jordan trusts her absolutely, "Without the woman there is no organization nor any discipline here and with the woman it can be very good" (63). Jordan serves as Pilar's rescuer as she travels on her heroic quest. Pearson and Pope suggest that because she confronts and internalizes the animus (the man within), the female hero does not need a

man to complete her. "However, as the male hero is often aided by the goddess, the female warrior receives strength from the helpful god or the 'light' male" (248). Jordan is the "light" male, tall and thin, "with sun-streaked fair hair" (3). Archetypally, he is associated with the Apollonian ideas of the good and the pure. Pablo, on the other hand, can be considered the "dark" man, associated with Dionysian energy. Jordan tells Pablo to "go with Bacchus," his comrade (204).

Thus, Pilar has made her exit and is on her heroic path throughout the rest of the book. Identifying herself as a Warrior (as in Carol Pearson's Warrior archetype), she is saying, "I am responsible for what happens here" and "I must do what I can to make this a better world for myself and for others" (Hero Within 84). In wanting to save herself, her band, the Republic, and the Spanish people from the Fascists, Pilar claims authority. With the help of Jordan, Anselmo, and the others, she develops the courage to fight for what she believes in (the Republic), even when doing so requires great risk--the loss of her mate, her friends, or even her own life.

Pilar's journey is a psychological one in which she:

> escapes from the captivity of her conditioning and searches for her true self . . . she descends into the underworld of her psyche to encounter the life-denying forces, or "dragons," within . . . of fragmentation, self-loathing, fear, and

> paralysis. When she slays the dragons, she becomes, or is united with, her true self (Pearson & Pope, Female Hero 63).

The four dragons (society's patriarchal negative myths), according to Pearson and Pope, that are most likely to prevent the female hero from discovering her true identity are: sex differences, virginity, romantic love, and maternal self-sacrifice. Pablo and a few of the other guerrillas have become Pilar's captors, because they have reinforced these myths of female inferiority. Pilar's desire for autonomy and independence can be seen as wrong, because her strength threatens these men. Also, her culture believes that she must be a sacrificial Martyr only--to be good, to serve others, and to make others happy.

According to Campbell, "the dragon to be slain" is "the monster of the status quo: Holdfast, the keeper of the past" (qtd. in Female Hero 16). Pearson and Pope add that the status quo "includes a system of assumptions that go largely unquestioned by the culture" and that "these assumptions are embodied in myths" (Female Hero 16). Pilar challenges these myths to assume her own identity. Like women everywhere she has been socialized to please men and to court love and marriage as her highest ambitions in life. Even in the twentieth century, women must learn their place in a man's world--man commands, woman obeys. Pearson and Pope write that women are "taught to repress,

to hate, and to fear precisely those qualities that society identifies with heroism--adventurousness, independence, self-actualization, courage, and inquisitiveness--because they are considered to be male qualities" (Female Hero 20). They believe that women are taught to be feminine--passive, dumb, dependent, and nurturing.

Pilar spends most of her time cooking for the men in the cave until the bridge operation. Even before she takes away Pablo's command, however, she has been giving orders to the men. Pilar thinks that she is smart, but Augustín says, "No, Pilar, you are not smart. You are brave. You are loyal. You have decision. You have intuition. Much decision and much heart. But you are not smart" (94). When the band tries to provoke Pablo, so they can kill him, he says that they are a group of "illusioned people. Led by a woman with her brains between her thighs and a foreigner who comes to destroy you" (215). Nevertheless, the men still follow Pilar, the Señora Commander. She suffers greatly when Pablo steals Jordan's equipment as she sleeps. She says, "I have betrayed thee with my lack of smartness" (362). She continues, "I have failed thee and I have failed the Republic" (362). Feeling guilty, Pilar stays up the rest of the night to sew the slashed packs and to make coffee for the band.

But she learns that she is smart, adventurous, and brave, because she has become a wise leader, like El Sordo, and she knows exactly what to do in the attack on the

bridge. She asks Jordan, "How many times dost thou have to tell me?" (402). She has overcome her feelings of having inferior intelligence by this time. Jordan knows he can always rely on her judgment, as in her knowledge about which grenades will explode better. When he gets nervous wiring the bridge, he thinks, "You're shaking, like a Goddamn woman. . . . I'll bet that Goddamn woman up above isn't shaking. That Pilar . . ." (437). He knows that she's courageous and will follow through with her task, even if she does shake "like everybody bloody else" (437). Being a formidable woman, she has gotten over her fear of being different. Rather than worrying about what others will think of her and trying to please them, she has decided to act heroically to try to change her world.

Throughout Pilar's life, she has fought several dragons that have undermined her self-worth. The major dragon, that has become an inner monster, is her belief that she is ugly. She has had to fight "how she is seen," thus her "cage is a mirror" (Pearson & Pope, Female Hero 23). The cliché, "Who is the fairest one of all?" is very popular in fairy tales and in real life. Rafael has said how ugly she is. When Jordan asks if she's ever been to Segovia, she replies, "With this face? . . . I was born ugly. . . . Do you know what it is to be ugly all your life and inside to feel that you are beautiful? . . ." (97). Even when Maria and Jordan tell her she's not ugly, she argues, "I would have made a good man, but I am all

woman and all ugly" (97). She seems surprised that many men have loved her, yet she blames this on their blindness to her lack of beauty. Then, when they see her ugliness again, she sees it too; they leave and she loses the good feeling about herself. She still can't believe that Jordan and Maria don't see her ugliness, and they don't, because they love her.

In her scene with Joaquín, she is reminded of her old age and her ugliness, "Forty-eight years and an ugly face . . . I see panic in the face of a failed bullfighter of Communist tendencies when I say, as a joke, I might kiss him" (141). This feeling has caused her to act barbarous, offending Joaquín, Maria, and Jordan. Actually, her insults about Joaquín's cowardice as a bullfighter and her brutal speaking, <u>not</u> her ugliness, have offended Joaquín (He says to Pilar, "You scare them to death with your mouth" [133]). The bridge operation angers her, because she knows that Jordan will die and she fears that they will all die with him; thus, she is often moody and angry. Pilar shatters the mirror that tells her she is ugly, when she becomes a leader and a Warrior for the Republic. She learns to accept her positive masculine traits within her and she doesn't worry about being feminine anymore for the men.

Maria serves as a contrast to Pilar. Shaw writes, "Maria is the Hemingway woman, living to serve the physical and emotional needs of her man . . ." (101). J. Bakker

says the Maria figure "reflects the idealized conception of woman as all subservience, all softness, all tenderness, all compliance, all femininity," and "constitutes the idea of woman as it has shaped itself in the mind of the self reliant virile male . . ." (203). Hearing the men say, "She was so ugly it would make you sick" (24), Maria constantly worries about her beauty, because of her shaved head. Although Joaquín tells her she is pretty now, since her hair has grown, she still doubts her beauty. Jordan also supports her doubt when he tells her she will be beautiful when she grows her hair out to look like "Garbo in the cinema" (346). Many of the guerrillas call her "cropped head." Pilar tells Maria she "must take care of [her] body and guard the line of [her] figure as though [she] were a bullfighter . . ." (349). She instructs Maria to watch her diet and to grow her hair out, so Jordan will not be ashamed of her as his wife. Traces of society's patriarchal conditioning surface in Pilar's teaching of Maria. Pilar has learned to slay this myth within herself. She tries to help Maria by making her aware of society's negative conditioning.

Another dragon to slay is the myth of virginity. "The Good Angel" model (Pearson & Pope, Female Hero 25) limits a woman to behave like Sylvia Plath's "living doll"; the perfect wife is a "lifeless, servile robot" (qtd. in Pearson & Pope, Female Hero 37).[10] Maria must face the stigma of being called the "ruined woman," because she has

been raped. It exposes her weaknesses: "guiltiness," "inadequacy," "vulnerability and victimization" (Pearson & Pope, Female Hero 31). When she tells Jordan about her rape (even though many Fascists had to hold her, tie her, gag her, and sit on her head), she worries, "Now you will not love me" (71). Pilar, a sensual woman, has learned to ignore being called a whore for her past affairs; thus, she is able to help Maria get past her feelings of inferiority from the rape. Rather than have Maria suffer another rape, she teaches her how to use a razor on her own throat if she is ever attacked again.

Another damaging myth to women is the one of romantic love, as in Sleeping Beauty and Snow White. The supreme example is the belief in "Someday my Prince will come." Almost every woman wants a prince to take her away on his white horse to live happily ever after. Pearson and Pope point out that this myth is "held out to women as their version of the heroic quest" (Female Hero 40), because it promises them dignity, social status, and approval for their sexuality (within the confines of marriage). But, the end of the quest is often "annihilation or imprisonment" (Female Hero 40). Society has taught Pilar that she is incomplete and cannot make it without a man. After Finito dies, she goes with Pablo because he was more man in his time than Finito ever was. Finito was very brave in the bullring, despite being tubercular and of short stature, but he had much fear out of the ring.

Pablo, at that time, was all bull force which enabled him to scourge "the country like a tartar," (193) attacking all the fascist posts that he could find. But now, as Anselmo and the others know, Pablo "is as finished . . . as a boar that has been altered . . ." (193). Pilar speaks of his cruelty in his conquest of Avila where he doesn't just kill the Fascists; he is also a sadist and a "welterer in blood" (Chamberlain 251). His cruelty that day, ("I liked it" [127]), allowed him to sleep like a baby, but not to make love that night. However, since then, his sadistic deeds have gnawed at his insides until he has become a lazy, drunken, guilt-ridden coward.

After Pilar has assumed command and Pablo understands that she has, he cries in their bed, because his people left him. But Pilar, being humane, says, "Yes, but they are with me . . . and I am thy woman" (90). She is still willing to sleep with him until he admits his fear of death and then she orders him to get out. "There is not room in one bed for me and thee and thy fear all together" (90). Even though she is disgusted with his fear and drinking, she keeps making excuses for him because of his courageous past. She points out to Jordan that she has sadness, but not like Pablo's sadness, because it does not affect her resolution. "I believe firmly in the Republic and I have faith" (90). Because of her past life with many men, she knows now that "neither bull force nor bull courage" lasts, but that "I last . . . I have lasted. But for what?"

(190). Pilar does last, because her endurance gives strength and faith to her band which keeps them going. She doesn't need Pablo, her man, to lead her people.

The last myth which Pilar must destroy is that of maternal love--that she needs a child to complete her. She says that every gypsy woman "pushes always before her . . . the perpetual bulge that is the mark of her husband's favor" (255). A woman is supposed to be a "giving tree," a selfless, perfect mother who gives and gives. She must sacrifice herself for her children in order to gain fulfillment, respect, and love. But, Pilar is a mature Martyr in that she wants to nourish and to love others, and she doesn't consider her nurturance as a sense of duty. Gladstein says, "she is much more than just a gypsy woman. She is the mountain, the mother, and the indestructible female" (130). Jordan thinks, "Look at her [Pilar] walking along with those two kids [Maria and Joaquín]. You could not get three better-looking products of Spain than those. She is like a mountain and the boy and the girl are like young trees" (136).

Naomi Grant writes, "She is a woman intuitively sensitive to the needs of those younger or weaker than she" (47). What makes Pilar so special is that she combines her female intuition with the ideal man's frankness, energy, "courage, and single-hearted loyalty of a hero to his cause" (Grant 47). Augustín says to Jordan:

> Since she [Maria] came to us at the train the Pilar has kept her away from all as fiercely as though she were in a convent of Carmelites. You cannot imagine with what fierceness she guarded her. You come, and she gives her to thee as a present. How does that seem to thee? (290).

Jordan explains that he will not only care for Maria, after the bridge, as Pilar wants, but that he will marry her. Pilar has kept Maria safe for the right man--one who will take her away from Pablo, the "scruffy" (Gurko 125) guerrilla band, and the mountainside. Pilar has nursed Maria back to health, mentally and physically, after saving her from the Fascists at the train. She sees that Maria and Jordan take to each other at first sight, but in reading Jordan's palm, she also sees his coming death. Because of her respect and love for him, she sends Maria to him so that he may fully live for the next three days. She also hopes that his love will have a therapeutic effect on Maria--that it will erase the Fascist rape from her memory. Pilar thinks that Maria's sexual encounter with Jordan will help her achieve her full womanhood with one who truly cares for her. Maria says, "She [Pilar] said that nothing is done to oneself that one does not accept and that if I loved some one it would take it all away. I wished to die, you see" (73).

Pilar guides them both in their romance and she makes certain that they can be alone together whenever possible.

She instructs Maria on how to care for a man, just as she has taught her to cook. She tells Jordan what a rough time Maria has had, and explains that there is no sickness (from the rape), but that Maria may never have a child. She says, "Be as careful with her as you can" (88). She protects their relationship from the other men, because she accepts and supports it. Whenever anything brutal is said or done or Pilar fears that this will occur, she always sends Maria away to protect her from any more cruelty.

As with the other guerrilla members, Pilar has a close relationship with Jordan, perhaps even a closer one, because of their mutual respect for each other. She knows that in this war, where there is no God anymore, "we have abolished Him" (88), that they need each other. She says, "Before we had religion and other nonsense. Now for every one there should be some one to whom one can speak frankly, for all the valor that one could have one becomes very alone" (89). When Pilar occasionally becomes barbarous in her behavior, Jordan knows, "It was only wanting to keep her hold on life. To keep it through Maria" (176). And, she does not want other people "losing what she'd lost" (168). These thoughts make Pilar appear very maternal, but not domineering. Richard Hovey writes that, as a mother, "Pilar has a strong need to dominate; but Pilar's need is guided by intelligence and springs from a vigorous involvement in life and from a powerful individuality. Its effect is neither 'predatory' nor destructive" (167).

Another answer to her question, "I last, but for what?" may be to save Maria, the innocent, so that she will survive. Pilar has learned to give her life to life; to let go. She knows that "we are all one and that what binds us together is love" (Pearson, Hero Within 115). Carol Pearson stresses that women heroes emphasize "affiliation," because women are more apt to view the world in terms of "nets and webs of connectedness." Men, on the other hand, see the world in terms of "ladders and hierarchies, where people compete for power" (7).

In The Hero Within, Pearson points out that women tend to get stuck in the maternal Martyr stage, because society tells them that is where they belong. On the other hand, men want to stay in the Warrior stage, because that is where they have been conditioned to be. She says it is the "archetype of the Warrior that is our culture's definition of heroism" and that the central characters in the hero's story are: "the hero, the villain [or the dragon to be slain], and the victim [or damsel-in-distress to be rescued]" (74). She adds that this plot is the "characteristically macho way of making meaning of the world" (85). Because Pilar has gone through the Martyr stage, she is more gentle with herself and with others. As a less violent Warrior, she can find other heroes, not villains, within Jordan and her people.

Pilar has had to take the command away from Pablo, because she realizes that he is finished. "The plug has

been drawn and the wine has all run out of the skin" (89). For all of their sakes, she wants to leave Pablo's "Palace of Fear" (199), Anselmo's name for their mountain home. Other than her fear of the planes that fly over them in three's, "We are nothing against such machines" (89), Pilar "never vacillates in her courage or in her devotion to the Republic" (Hovey 164). And, despite the omens of disaster to come, she sticks to her resolution to fight the Fascists. Like Jordan, Pilar believes that if the Republic were destroyed, "life would be unbearable for all those people who believed in it" (163). Also, like Jordan, she has seen the inhuman deeds committed by both sides in this war. She has seen what the Fascists did when they took back Avila and she knows what they did to Maria, her family, and her village. She expresses her revulsion at what Pablo and the villagers did to the Fascists in Avila at the start of the movement. Her recital of this scene is a very important part of the novel. In addition to revealing her disgust with Pablo, it shows the inhumanity of the Republicans when they get caught up in the fervor of a bloodbath. She says, "But cruelty had entered the lines and also drunkenness. . . . in Spain drunkenness, when produced by other elements than wine, is a thing of great ugliness and the people do things that they would not have done" (116).

Until that day in Avila, Pilar had always believed that killing in war was a thing of great ugliness, but that

it must occur. She says, "At least there was no cruelty, only the depriving of life which, . . . is a thing of ugliness but also a necessity to do if we are to win, and to preserve the Republic" (118). But when she saw the cruelty and cowardice in the lines of the capea (the massacre of people with this "slowness and brutality"), she has had a belly-full, "I felt an actual sickness in all of me inside and a sweating and a nausea as though I had swallowed bad sea food" (119). Since that day when men, armed with flails, pitchforks, sickles, and hooks, threw live men over the cliff, set bodies on fire, and chopped up a priest, Pilar has been disgusted with killing and the war. She could not sleep that night; she knew, "We have begun badly" (129). It was the worst day of her life other than the day when the Fascists took back the town. The behavior of Pablo and his men in this scene reveals that they are "pseudo-Warriors [macho men] . . . Orphans masquerading as Warriors, covering fear with bravado" (Pearson, Hero Within 81). They demonstrate the harmful side effects of warrioring--when they kill the Fascists indecently and with mockery. As an authentic Warrior, Pilar has integrated care with mastery; under her leadership, she hopes to teach the others how to care and to be more gentle.

Pilar, having been a Wanderer and a Martyr, has learned to bridge and to communicate as a Warrior, not to "slay or convert" all the time (Pearson 90). She has faced

her fears and she has either slain or stood up to her dragons. Therefore, she has earned the "developmental gift," which is "courage and a corresponding freedom from bondage to one's fears" (Pearson 91). Asserting herself, she has proven her ability to defend herself and to fight for what she wants; thus, she has gained the respect of herself and of the others in the band. Pilar rejects Pablo, because he deserts the cause, not because of personal reasons. His cruelty and meanness drive her finally to say, "Kill him, I am for it now" (217). However, he will not be provoked, and they lose their excuse to kill him. In changing his mind and joining them, he does so to save his own skin. Pilar knows this and does not trust him. When he defects, stealing Jordan's detonator, she blames herself, but she takes positive action. She says, "I will go to the lower post and do that which was the duty of Pablo. In this way we are one more" (387). Pilar has guts, which is so important to Hemingway's code.

When Pablo returns to them with five more men for the bridge he says, "They think I am the leader," Pilar answers, "Thou art, if thee wishes" (390). She is willing to give up her leadership for the sake of all of them, in the chance that their operation can be successful. Pablo cannot bear to be lonely; after he throws away Jordan's material, he comes back. When he is able to look squarely at her and tell her this, Pilar says, "Well, thou art

welcome. I did not think thou couldst be the ruin thou appeared to be" (390). She knows that he is still a ruin (a "Judas Iscariot" [391]), but she also knows that they need him and his extra men at the bridge, and they need him to plan and lead the retreat. Earlier, Augustín tells Pilar, "We must know for where we are leaving and how. . . . For this--Pablo. It must be done smartly" (94). They all know that Pablo is very smart, "with his fear and all" (95), because, for one thing, he has managed to stay alive in the mountains for a long time. Also, Pilar hears Jordan say to Pablo, "I am glad to see thee" (390).

Pilar does not wear any masks, because she does not deny her power, and she shows anger when she is provoked. She is not trying to please--she is just herself. When she meets with El Sordo and Jordan to discuss the bridge, she and El Sordo question the attack and Jordan's qualifications. Pilar asks, "Listen _Inglés_, how are your nerves?" (148). The two Spanish leaders neither like his plans for the bridge nor for the retreat to Gredos. El Sordo says, "But now, with this, we must go" (152). Even though Jordan believes that they will soon be forced from the mountains, regardless of the bridge, he dislikes putting them in danger. El Sordo says, "That they should let us do something on paper" (152) and Jordan answers, "Paper bleeds little" (152). He knows that "The peasants stayed and took the punishment" (135). Despite their qualms about the plans, Pilar will go along with Jordan and

El Sordo will get him more horses, because of their devotion to the Republic. Pilar desperately wants to go to the Republic and El Sordo calms her, saying, "Let us win this and it will all be Republic" (152).

Pilar, like Jordan, shows her wisdom when she keeps her people from going to help El Sordo. She wants to help him too, but she knows that they will all be killed if they leave their hideout. She feels pain in not being able to help her old comrade, El Sordo, who believed, like many Spanish peasants, that, "Living was a horse between your legs and a carbine under one leg and a hill and a valley and a stream with trees along it . . ." (313). While El Sordo and his men are trapped on the hill, "shaped like a chancre" (310), they yearn for Pilar to come rescue them. "That whore knows we are dying here. . . . What could she do?" They know that she could, "Take these sluts [Fascists] from the rear" (311). Their respect for Pilar and her bravery here stresses the interdependence and human solidarity themes that are so important to the novel. The brutal murder of El Sordo and his men, when their heads are taken and put into a rolled poncho that looks as a "pod bulges with peas," sickens Pilar and the band. But it renews their determination to fight the Fascists for El Sordo's and their own dignity. They believe, "We must do away with all such barbarians in Spain" (328).

Pilar and her people come to recognize their dependence on nature. The snowfall, so late in the spring,

is a bad omen; ultimately, it causes El Sordo's death. Whereas, at the end, Jordan blames them all for Anselmo's death at the bridge, Pilar takes responsibility for the world that they have created together. In making Jordan understand that it is no one's fault, she reminds him, "If there had been no snow--. . . . Sordo--" (447). She has known all along that, "We are all in the same caldron" (300). Jordan apologizes, "Let us do this well and all together. And the bridge is blown, as thou sayest" (447).

Pilar goes by different names at various times throughout For Whom. Up to the cave scene, when she takes away Pablo's command, all the men call her woman or woman of Pablo. For a short time after that, when she is either serving food to the men or she's in a foul mood, they call her Pablo's woman. Later, she goes by Pilar, the Pilar or Woman: Maria always calls her Pilar, and usually Jordan does the same. After Pablo's defeat in the cave, it is no longer Pablo's band. Jordan pays respect to Pilar when he thinks of them as "Pilar's band" (439). As a Warrior, Pilar has "created and acted upon her own inner voices"; therefore, she "affects her own destiny and influences the world around her" (Pearson & Pope, Who Am I? 251). She has reached the ultimate stage, the Magician archetype, because she is able to "savor the life [she] has made, honoring and loving [herself], other people, and the earth" (Pearson, Hero Within 97). Pilar, a capable leader, has held her people together, and she loves every one of them, despite

the negative qualities of some. Maria, Jordan, and all the guerrillas love and respect her. Within three days, she has taught Jordan how to love and care for others, something he has not learned during his life. He thinks, "You've had as good a life as any one because of these days" (467).

At the end, Jordan doubts Pilar's supernatural powers, but he knows that she feels or sees something. He knows that she saw death in his hand and he wonders if she smells death on him like she smelled death on his comrade, Kashkin. She wouldn't say good-by to him, so that Maria would go on with her. He thinks, "That Pilar" (467). He admits, "You were bitched when they gave Golz those orders. That was what you knew and it was probably that which Pilar felt" (469). Her courage and her love have enabled Jordan to stay alive willingly, with his broken leg, to keep the Fascists from pursuing Pilar and the guerrillas. When Augustín asks, "Do you want me to shoot thee, _Inglés_?," Jordan answers, "No, get along. I am very well here" (465). He knows that he can do nothing for himself, but perhaps he can do something for the others. Waiting alone for the Fascists, he thinks to himself, "And if you wait and hold them up even a little while or just get the officer that may make all the difference" (470). He is content, because he knows that Maria will be safe with Pilar, because she "will take care of her as well as any one can" (466).

The odds have been great against them--the planes, the snowfall, El Sordo's death, Pablo's defection, and then his murder of the five men for their horses, and particularly, the ineptitude within the Republican ranks. Pilar as a leader and a Warrior, has used her positive male qualities. She has also affirmed her natural female qualities in nurturing Maria, Jordan, and her people. In leaving on the retreat, she takes her household items along, to the extent of endangering her own escape. Primitivo says to her, "Thou wilt fall and the horse cannot carry it," but she answers, "Shut up, we go to make a life with this" (457). Pilar's courage and discipline have had a ripple effect upon the others--her positive qualities breed positive qualities in the others. Pearson writes, "The hero's task always has been to bring new life to a dying culture" (Hero Within 150). Gurko says, "They [the guerrillas] were now dying for a political cause, for an idealism greater than their own egos" (The Angry Decade 188). Mirroring brings them together, because Pilar's microcosm (her inside world) changes her macrocosm (her immediate world). Their good deeds in helping the Republican cause will affect all of the Spanish people in a positive way. Therefore, her return from her journey has transformed her mini-kingdom. Every peasant in her band has learned a new way of being and growing in the world. Even Pablo returns, after his defection, with extra men to help his people at the bridge.

They have confronted their terrors and they have faced the Fascists, as a united group.

Pilar fulfills the tasks along her journey, the road of trials, and emerges as a female hero. Howard Jones praises her:

> Hemingway has created a character like a mountain. Whether Pilar is cooking, studying human nature, instructing Maria in the facts of life, cursing with the fulness [sic] of a Shakespearian [sic] shrew, inspiriting her husband, aiding Roberto, or philosophizing, she moves like a Titaness (237).

She has transformed her band into a better community by learning the lessons from each archetypal stage. She has learned and she has taught the others about human vulnerability and love; thus, she does not retreat into the "power over" position of ruler. Unlike the macho hero, she does not "ride off into the sunset" (Pearson, Hero Within 129) alone in her glory. She rides off, up the mountain, with her surviving people, carrying their home on her saddle.

Chapter II focused on Jake Barnes, but on him in relation to Brett. Jake said:

> The thing I would like to make whoever reads this believe, . . ., is that such a passion and longing could exist in me for Brett Ashley that I would sometimes feel that it would tear me to pieces. . . . whenever I had just left Brett . . . I felt all of my world taken away, that it was all gone, even the shapes of things were changed, the trees and the houses and the fountains. . . . Brett Ashley could do that to me (qtd. in Wagner 67).

Wagner continues, "And the reason for Brett's power over Jake is also described: 'she never lost her form. She was always clean bred, generous and her lines were always as sharp'" (The Papers of a Writer 67). Therefore, Wagner believes that "Brett as Hemingway hero is not implausible, particularly given the frustration of Jake Barnes' wound and the impossibility of what they both come to see as a lasting relationship" (67).

Wagner-Martin, in her recent essay on Sun, points out these details. Hemingway, worried about his first major manuscript, went to his friend, Scott Fitzgerald, an already established writer. He asked him to read and to make suggestions concerning the manuscript of Sun. Fitzgerald suggested he was writing badly in the first thirty pages, Chapter I and part of Chapter II. He listed

many sentences and events that needed to be changed and then concluded, "from p. 30 I began to like the novel but Ernest I can't tell you the sense of disappointment that beginning with its elephantine facetiousness gave me. Please do what you can about it in proof. It's 7500 words--you could reduce it to 5000" (qtd. in Wagner-Martin, Introduction 11).[13] "Hemingway was evidently unable to handle "such an enormous job of "editing and paring" (Wagner-Martin 11). And, since the book was already in galley proofs, it would have been costly to make any changes. So he cut out the first 25 pages, the section devoted to Brett and Jake. Hemingway was also afraid he would lose his readers before they reached page 30.

Therefore, the reader plunges into _Sun_, immediately meeting Robert Cohn, not Brett or Jake. This omission of the original Brett introduction has caused problems for Brett's image with many readers. She does not come across easily as the sympathetic and honorable character Hemingway wanted her to be. Consequently, "Rather than being acclaimed as a warm, believable, brave woman, Brett was frequently maligned as unnatural, bold, nymphomaniacal" (qtd. in Wagner, _The Papers of a Writer_ 66).[14]

To understand what forces Brett has come from, her environment must be considered. World War I damages the strong American beliefs in religion, philosophy, and politics, causing a retreat from puritanism. Because the war was such a departure from custom, there are few rules

to follow. Traditional values become absurd; there is a powerful revolution in manners and morals. Confusion runs rampant, because there is no rigid code to follow. Frederick Allen points out that millions of people in the 20's "could not endure a life without values, and the only values they had been trained to understand were being undermined" (100). During the war, the soldiers and the men and women in Europe learn a necessary way of life--to eat, drink, and be merry, and to live each day to the fullest, because it might be their last. Even though the war ends and the soldiers return home, many continue to live this way.

Hemingway was an expatriate in Paris when he wrote Sun. His major characters, other than Pedro Romero, are expatriates--they have lost touch with their roots, they drink too much, and they have been ruined by "fake European standards" (115). Writers and artists left America, because the stress was on science and mass production; morality was overrated, art was suppressed, and the individual was submerged. Expatriates chose Paris as their home for several reasons. Frederick Hoffman says, "France traditionally accepted foreigners with little stir or curiosity" (44). The Left Bank was an exciting place to work and live, because Paris was the great center of art and literature. It was a popular place to play because drinking was in the open; bars and sidewalk cafes were plentiful in the Latin Quarter. Although the Parisians

were not as immoral as accused by the American moralists, they would not let these reformers dictate their type of entertainment. Therefore, Paris was labeled "Sin City," a name that enticed many to live there.

Several critics point out the dangers of Paris, during this era, for Brett and the others. Samuel Shaw writes that Sun has "an atmosphere of weary disillusionment obscured by a frenetic gaiety" and the characters throughout "make jokes about the wounds that the war has inflicted on their bodies and souls" (40). Most major characters have been wounded physically or emotionally by the war. Jake has lost his penis (although he still has his testicles) in "that dirty war" (17). Brett has been psychologically impaired by the war: dysentery claims her true love, and her husband, Lord Ashley, comes home mentally disturbed. As a V.A.D. (nurse's aide), Brett meets Jake in a hospital and falls in love with him. But Jake cannot satisfy her sexually, because he is impotent. Mike Campbell boasts of being in the war, but his wartime pranks and partying reveal his extreme decadence. Count Mippipopolous proudly shows the scars from his arrow wounds received in battle, so that he can be "one of them."

Andrew Hook says, "Paris . . . is Hemingway's version of the waste land" where there is "a sense of sterility, both sexual and more general, of aimlessness and emptiness" (54). Hoffman writes that the night life of Paris is so casual that it is "murderous and chaotic" (103). The

characters flit from drink to drink, bar to bar, and bed to bed. Hoffman says that since the expatriates are isolated from their pasts, isolation is a tragic theme in _Sun_. He believes the isolation theme is caused mainly by the war-inflicted wounds, particularly Jake's. The background in _Sun_ is a troubled milieu--an uncomfortable backdrop--for Brett, the postwar woman. Paris is the avant-garde city of wine, _poules_, homosexuals, and free love. Pamplona's atmosphere explodes as the fiesta nears its climax. "The cafe was like a battleship stripped for action" (153). The characters feel free to do whatever makes them feel good, particularly in Pamplona, because they are on holiday. The heavy drinking that begins in Paris becomes heavier during the festival, but no one questions each other's inebriation, because, as Michael Reynolds says, "San Fermin is powered by alcohol" (57).

Impotence is also seen in the "behavior" of Jake and his friends and in the "absence or failure of normal relationships of any kind" (103). The lack of order in their lives is "in itself a kind of impotence" (103), causing their lack of unity. The fake expatriates in Paris, such as Mrs. Braddocks and Robert Prentiss, cause Jake to almost "throw up" (21), because "this whole show makes me [him] sick . . ." (21). Hoffman writes that the hooker and the homosexuals are "perversions . . . sexual paradoxes of great significance; they are a commentary on, as they are a consequence of, the impotence" (103). Many

critics call this "postwar landscape of unreason" (Hoffman 95)--"Hemingway's Waste Land, because the protagonist is "impotent" and the land is "sterile" (Young 90). Bill Gorton says in Sun, "And besides all the animals were dead" (75). Philip Young writes, "In Hemingway's waste land there is fun, but there is no hope" (90). Georgette Hobin, the hooker, says, "No, I don't like Paris. It's expensive and dirty" (19).

Wendy Martin says that Brett emerges in the twenties, and finds herself caught between the "idealized woman on the pedestal" and the "self-reliant modern woman" (71). After the war, "the female role was undergoing a transformation in the popular consciousness from passive, private creature to avid individualist in pursuit of new experiences" (67). She adds that a woman who left the home was often defined as "disreputable or dangerous" (67). Pearson and Pope say that a woman is supposed to stay at home executing her household tasks; "it is proof of womanliness" (Female Hero 42). Brett fits into the eighties liberated society, but in 1926, "she was not the norm, but the new wave" (Reynolds 58). The sexual revolution of the twenties produced two types of the "new woman": the educated professional woman and the "stylish, uninhibited young woman who drank and smoked in public, devalued sexual innocence, married but did not want children, and considered divorce no social stigma" (Reynolds 58). The ladies' magazines continued to portray

women as submissive helpmates and "nest builders" (Reynolds 58).

However, the film media portrayed women as sexual objects. Reynolds says Brett is "Hemingway's sophisticated version of the screen vamp" (59), probably because she bobs her hair, ups her hemline, and reveals her bare skin. Pamella Farley says, "the war stripped woman of her idealistic finery and gave her a body" (29). Even with her man's felt hat pulled "down far over one eye" and her short hair, Brett is a gorgeous woman. Jake says, "Brett was damned good-looking. She wore a slipover jersey sweater and a tweed skirt. . . . She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey" (22). Cohn looks like his "compatriot must have looked when he saw the promised land" (22), when he sees her for the first time. Bill says, "Beautiful lady" (74) when he meets her. Mike Campbell, her fiancee, says, "I say, Brett, you are a lovely piece. Don't you think she's beautiful?" (79). Pedro Romero falls for her when he sees her bare shoulders.

Martin says that Brett's search for a new way "is not validated by the social world in which she lives. In spite of Hemingway's sympathetic treatment of her, much critical reaction has mirrored traditional values" (69). Brett is a "product of war-ravaged Europe" (Wagner-Martin 5); Samuel Shaw says that she is a most complex personality "who

contains many of the social and psychological tensions of the age (46). Delbert Wylder points out:

> Brett is not just a bitch-goddess figure and a Mother figure . . ., but she is the 'new woman,' 'the emancipated woman,' 'the Twentieth-century woman.' Though she is tremendously attractive and sexually stimulating, she is also a threat, and no one, least of all the critics, has been able to forgive her for that (32).

Brett has been mistreated by the majority of critics since she was created in 1926. She has been stamped with the label bitch. A major reason for this negative tag is that she does not behave as she should. Farley writes, "This image of woman as Bitch has come in the Twentieth Century to be the predominant female character of American fiction" (2). Two of Brett's enemies are Leslie Fiedler, who calls her a "bitch-goddess" (qtd. in Wylder 31), and Edmund Wilson, who says she is a "deadly female . . . selfish, corrupt and predatory" (qtd. in Baker, The Writer as Artist 110). Others have not been as cruel in their slander. Leon Linderoth kindly puts her in the category "bitches by circumstance only" (105). Mimi Gladstein names her a "destructive indestructible" (114). Brett has been maligned unfairly for her nonconformity, her independence, and her strength.

Considering Carol Pearson's six archetypes, Brett particularly fits the Orphan and the Wanderer types.

Although she is in both simultaneously, she vacillates between the two stages throughout the novel. Near the end, she becomes a weaker Orphan as she matures into a stronger Wanderer. When she leaves with Pedro Romero, asserting her right to have him, she is willing to take the risks and consequences for her act. Therefore, at the end of Sun, Brett shows signs that the Warrior archetype is active within her.

All people begin in the Innocent stage, where they live in a "prefallen state of grace." They leave this Eden after they experience the Fall, and they become Orphans. Carol Pearson says the "myth of Adam and Eve" is the "primary story" of the Fall in Western culture (26). The Fall results from human sin; the sin is "more woman's fault than man's" (26), and suffering is the penalty for the sin. The Fall can be disappointment with religion, politics, parents, men or women, or personal lives. Pearson writes, "Disillusionment comes to us all as we learn that the world is not always . . . how we have been taught it should be" (27). World War I has made Orphans out of Brett and all other characters, other than Romero.

The men in Brett's life believe that she cannot take care of herself. She rarely carries money, and when Jake finds her in Madrid's Hotel Montana, she's in bed. "The room was in that disorder produced only by those who have always had servants" (241). Brett has a fear of abandonment, because she has lost her true love during the

war (to dysentery) and her sailor husband, Lord Ashley, comes home suffering from shock. Mike Campbell says:

> When he came home he wouldn't sleep in a bed. Always made Brett sleep on the floor. Finally, when he got really bad, he used to tell her he'd kill her. Always slept with a loaded revolver. Brett used to take the shells out when he'd gone to sleep . . . (203).

Lord Ashley mistreats her until she leaves him, hoping to get a divorce. She has enjoyed using her title, "It's damned useful sometimes" (57), but Lady Ashley discovers that "her protected social status" (Martin 69) does not mean as much to her as her personal satisfaction. She bitterly tells Mike, "I've had such a hell of a happy life with the British aristocracy!" (203). Because of Brett and Jake's frustrating love, they separate after the war. Jake most likely has left her in England, when he goes to Paris to work. When Brett goes to San Sebastian with Cohn, Jake tells Bill the main reason she leaves with him is, "She wanted to get out of town and she can't go anywhere alone" (102).

Carol Pearson says this stage can be so painful that "people often escape from it using various opiates: drugs, alcohol, work, consumerism, mindless pleasure" (27). Brett and the men "addictively misuse relationships" (27) to dull the pain that they experience. Traumatized by the war, they drink everything, always with a flair for ritual.

Brett wants a cigarette, more Mumms champagne, a brandy and soda, cognac, brandy, wine, whatever. However, when Jake first sees Brett on her return to Paris, he says, "Why aren't you tight?" and "You're wonderfully sober" (22). Brett does not start drinking heavily until she sees Jake again and turns "all to jelly" (26) when he touches her; she knows he cannot finish what he starts in the taxi. They remember their past frustration, "I don't want to go through that hell again" (26). Brett feels, "I want, I hurt, I need" (Pearson, Hero Within 30) and finds that no one can help her.

As an Orphan, Brett feels "extremely undeserving and dependent" (Pearson, Hero Within 35). She is vulnerable to all the men, because they believe they can rescue her. They do not make her feel safe, for they misuse her trust to suit their own needs. They consider themselves to be her rescuers, but in actuality, they are her captors and villains. The men, other than Romero, and their values need to be evaluated in relationship to Brett.

Jake Barnes is the narrator of Sun; Earl Rovit says this causes problems, because he is a "biased observer," for what is known of Brett is "what Jake chooses to divulge" (156). Hovey agrees, "Jake as chronicler is not wholly trustworthy" (63). Because of his wound, he is disabled sexually; therefore, he cannot help feeling "resentment toward other human beings to whom sex is not impossible" (63). Jake is bitter; his judgments show his

negative attitude. He still loves Brett, and although he's usually there to help her, he acts progressively worse through Sun. He wonders if Brett "only wanted what she couldn't have" (31). After Cohn tells him he loves Brett, Jake nastily tells him, "She's a drunk" (38) to burst Cohn's illusion, "She seems to be absolutely fine and straight" (38). After Jake discovers that Brett has a fling with Cohn, he turns on him, "I was blind, unforgivingly jealous of what had happened to him. . . . I certainly did hate him" (99).

Robert Cohn is crippled, because, as Carol Cantrell says, he is a "partial" man with "an impotent mind" (12). He does not fit into the "herd"; to them he is a "kike" with a flattened nose, an incurable romantic, a bad editor, and a poor novelist. He believes he can escape his problems "à la W. H. Hudson" (Cantrell 11). He irritates everyone, because he follows Brett around like a steer; he "won't go away." The others excuse their cruel behavior toward him by saying he brings "out the worst in anybody" (98). In Pamplona he loses control, hits Jake and Mike, and beats up Romero, believing he is defending Lady Brett. She does not want him around either; she hates "his suffering." She only goes with him to San Sebastian to get away from Paris, and because she "rather thought it would be good for him" (83).

Mike Campbell, Brett's fiancee, is a bankrupt from Scotland who sponges off everyone in Europe. Lemuel Byrd

says he is "the most uncouth in the group" (242). Mike says their hotel in Paris is "a brothel" and that he "should know" (83). Mike is often "blind as a tick" and yelling "bung-o" (224). As he drinks his constant bottle of Fundador, he becomes a "bad drunk," "Muy borracho!" (175). He is extremely prejudiced, "I said if she [Brett] would go about with Jews and bullfighters and such people, she must expect trouble" (203). He gets into fights, even with the British, "They're so bloody, I hate the English" (188). He is a "kept man" (Gladstein 117), because Brett has to pay for their room at Montoya's. Brett says, "He's so damned nice and he's so awful. He's my sort of thing" (243). He is not her sort of thing and he is not damned nice, but he is awful. He puts their relationship on a lower level, and by the end, Mike's behavior has totally disgusted her. Brett says, "I say, Michael, you might not be such a bloody ass" (142).

Count Mippipopolous becomes "quite one of us," because he has money, wounds from the wars, a title, and "values." He likes to buy Mumms champagne, chill it correctly, and wine and dine in style. He is, "always in love" (61), but he gets more value for his money in "old brandy" (62). He truly cares for Brett, "You don't need a title. You got class all over you" (58).

Bill Gorton is the only man in the group who does not fall for Brett. He meets her after she has already become engaged to Mike, "Quite a girl. . . . That's always just

the stage I meet anybody" (76). He starts out as a likeable character, but during the fiesta, he drinks with Mike and he acts like Mike.

Orphans need help in crossing the threshold to embark upon their heroic journeys. Jake tries to help Brett--she depends on him throughout Sun--but he has his own problems. Cohn cannot help her, because he is blinded by his illusions and his suffering. Bill and Mike are too busy consuming all the liquor at the fiesta. A group can often help an individual, because they can be powerful together. However, Brett has no real support from any group. It is true that Hemingway's characters are a group with a special camaraderie, because they share a past with the same beliefs and social code. However, this group breaks apart as the fiesta reaches its boiling point. Jake's earlier thoughts in Pamplona foreshadow this break:

> It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people (146).

Romero and his followers are a community; they "understand each other, the rules they live by, and the reasons for their choices" (Wagner-Martin 7). Brett quickly learns that she does not fit into their group. With Romero and

within her circle of men, she realizes that she must take responsibility for her own life.

Brett has no association with any women in the novel (considering the other women Hemingway places in Sun). Frances Clyne is a "tongue-lashing" bitch (Hovey 69), who sadistically berates Cohn, her fiancee, "Isn't it so, Robert?" (51). Frances believes Cohn won't marry her, because, "Robert's always wanted to have a mistress, and if he doesn't marry me, why, then he's had one" (51). She says, "I've wasted two years and a half on him now" (47). Jake knows that "she led him [Cohn] quite a life" (7), and he wonders, "Why did he keep on taking it like that?" (51). Mrs. Braddocks is a fake expatriate, trying to be "in" on the Left Bank. She wants everyone to go to the bal musette one night a week to dance, because it's the new thing to do in Paris. Jake thinks, "She was a Canadian and had all their easy social graces" (17). Georgette Hobin is the prostitute Jake takes to dinner. "I had picked her up because of a vague sentimental idea that it would be nice to eat with some one. It was a long time since I had dined with a poule, and I had forgotten how dull it could be" (16). With her mouth closed, she is rather pretty, but when she smiles, she shows "all her bad teeth" (16). She tells Jake, "Everybody's sick. I'm sick, too" (16). When she meets Mrs. Braddocks and the gang, she tells Jake (with sarcasm), "You have nice friends" (19). Frances offends her when she questions her about Paris; Georgette turns to

Jake, "Who's she? Do I have to talk to her?" (18). Georgette makes her living off the Paris streets, but she finds the city dirty and says, "I've been here long enough" (19). Jake leaves her dancing with the men in a homosexual group. She takes his fifty francs, gets into a "corking row" (28), and has to be taken home. If these people make Jake want to throw up, Brett has no desire to associate with them either. It is impossible for any of these women to give her support, because they are extremely selfish Orphans.

Brett has another archetype active within her, even as she struggles through the Orphan stage. She is a Wanderer, making the "radical assertion that life is not primarily suffering; it is an adventure" (Pearson, Hero Within 51). She has discarded the old social roles, experimenting with new behaviors. Mark Spilka says:

> She survives the colossal violence, the disruption of her personal life, and the exposure to mass promiscuity, to confront a moral and emotional vacuum among her postwar lovers. With this evidence of male default all around her, she steps off the romantic pedestal, moves freely through the bars of Paris, and stands confidently there beside her newfound equals (77).

Brett has literally traveled during the years since the war. When Count Mippipopolous offers her ten thousand dollars to go anywhere with him, she answers, "Told him I

knew too many people in Biarritz. . . . in Cannes . . . in Monte Carlo . . . everywhere" (33). Brett is a trendsetter; she defines herself in "direct opposition to a conformist norm" (Pearson 51). When Jake introduces her to Cohn, "her hair was brushed back like a boy's. She started all that" (22). She often wears "bohemian" clothes and a man's felt hat, but she also enjoys wearing a black, sleeveless evening dress. Not only does she take advantage of the freedom to drink in public, she sits on the stool at the bar with her cigarette holder and "no stockings on" (78). However, it is doubtful that she seeks to "gain male approval by acting like one of 'the boys'" (Pearson, Hero Within 57).

Before the war, the pressure to "conform, to do one's duty" was strongest for women, because "women's role had been defined in terms of nurturance and duty" (Pearson, Hero Within 53). Sharon Dean says Brett is a "lost woman" (150), "isolated by a society that either cannot accept her sexuality or cannot provide her with a role beyond that of wife and mother" (190). Brett is not lost, but she has been condemned by many because she is a different breed of cat. She challenges the four dragons in order to define herself. Brett, in her new woman role, does not understand herself very well, but the "rebellious males" (Wylder 32) do not understand themselves either.

Brett is a sensual woman who has gained near equality with the men socially, but she is also "open season" for

them. She's accused of being a nymphomaniac; Dean says "Brett seems sexual from birth" (145). She tells Jake, "I'd just tromper you with everybody. . . . It's the way I'm made. . . . It wouldn't be any good" (55). The men make sure that she feels guilty for her sexuality. She says to Jake, "Don't we pay for all the things we do, though? . . . When I think of the hell I've put chaps through. I'm paying for it all now" (26). Thus, she struggles against the double standard along with the myth of virginity.

She has suffered several losses: her true love, her husband, and Jake. Mike says, "She hasn't had an absolutely happy life, Brett. Damned shame, too. She enjoys things so" (203). Brett has a zest for life, she's fun, and she makes the world brighter for her "soul-sick" men (Linderoth 32). She learns that she does not have to be a "good angel" anymore. But then, she is considered a "fallen woman," a promiscuous woman, or worst of all, a slut. Then the guilt comes, "the woman pays and pays and pays" (148). Roger Whitlow says that Brett hurts herself more than anyone else in Sun, "Her nymphomania, her alcoholism, her constant fits of depression, . . . are all symptoms of an individual engaged in a consistent pattern of self-abuse" (56).

Dean writes that critics emphasize her promiscuity, "as a gypsy pagan, an image to dance around, a bacchanalian queen seated on a wine cask" (149). However, she adds that

Brett "cannot simply be dismissed as promiscuous" (145). "Hemingway understates her promiscuity by giving us none of the overt sexual scenes he uses in A Farewell to Arms and For Whom the Bell Tolls" (qtd. in Dean 145).[15] J. Bakker considers Brett the most satisfactory woman in Hemingway's works, because she has:

> to an extraordinary degree a life of her own. In her independent, straight-forward, honest, and unsentimental relations with the men around her, she not only transcends her traditional role in society but also that of being merely a promiscuous slut (qtd. in Bakker 74).[16]

Brett has lost faith in the romantic love myth. She has been brought up to believe that marriage is "a woman's first, last, and only choice" (qtd. in Pearson and Pope, Female Hero 135).[17] Both her marriages have ended badly and her love for Jake is futile. In her early Orphan stage, she says love is "hell on earth" (27). Surrounded by her group of men, she finds there is not much choice for her. She has been associating with weak men, until she meets a real man, Pedro Romero.

Brett becomes "limp as a rag" (169) when she sees Romero perform in the bullring with his brown face, the triangular scar on his cheek-bone, his tight green pants, "And God, what looks" (168). With Jake's help, she learns about bullfighting as she watches Romero, "She saw why she liked Romero's cape-work and why she did not like the

others. Romero never made any contortion, always it was straight and pure and natural in line. . . . Romero had the old thing. . . . The others can't ever learn what he was born with" (167-68). Brett is desperate, because she finds a man she can truly love and respect. She tells Jake, "I'm a goner. I'm mad about the Romero boy. I'm in love with him, I think. . . . It's tearing me all up inside. . . . I've got to do something I really want to do. I've lost my self-respect" (183). She asks Jake, "Please stay by me and see me through this. I don't say it's right. It is right for me though. God knows, I've never felt such a bitch. . . . the things a woman goes through" (184). Brett needs help and support from Jake to seduce Romero, whom she wants desperately, even though she feels guilty about her passion. It's as if she feels this is her last chance for happiness.

Romero is a "real one," a virile nineteen year old, a bull-fighter who must not be tainted by a ruined culture. "He was standing, straight and handsome and altogether by himself, alone in the room with the hangers-on . . ." (163). Although he is protected by his brother, his sword-handler, the hangers-on, and Montoya, he yearns for something more. He wants to speak English, drink cognac, and be with Brett. "Just then Montoya came into the room. He started to smile at me [Jake], then he saw Pedro Romero with a big glass of cognac in his hand, sitting laughing between me and a woman with bare shoulders, at a table full

of drunks. He did not even nod" (177). Romero tells Brett, "It would be very bad, a <u>torero</u> who speaks English. . . . The people would not like it. Not yet. . . . Bull-fighters are not like that" (186). Even in entering a relationship with her, he is not "swept away by it" (Cantrell 13). Jake says, "Never once did he look up. . . . Because he did not look up to ask if it pleased he did it all for himself inside, and it strengthened him, and yet he did it for her, too. But he did not do it for her at any loss to himself . . ." (216). A newcomer to the bullring, Romero has not been spoiled by the decadence in bullfighting. He works in the bull's terrain, making the "bull consent with his body" (217). He wants his bulls to have horns; however, he has yet to be gored. He has "the greatness" (216); "the crowd felt it, even the people from Biarritz, even the American ambassador saw it, finally" (215). Although Cohn smashed his face and body, Romero's spirit has not been touched. "Each thing that he did with this bull wiped that out a little cleaner" (219).

Brett breaks with her group of men (her captors), defying "their" code, when she takes Romero as a lover. Mike chants, in a cruel and drunken voice, "Brett's got a bull-fighter. She had a Jew named Cohn, but he turned out badly. . . . Brett's got a bull-fighter. A beautiful, bloody bull-fighter" (206-207). Despite her men's cruel comments and the hard-eyed people's scorn, "They're very angry about me. . . ." (207), she moves in with Romero and

she supports him publicly at the bullfight. This is where she crosses the threshold to begin her heroic journey. She knows she risks ostracism, but she continues with her final exit and leaves with Pedro for Madrid.

In her exit, Brett enters the terrain of a culture that produces "manly men like Pedro Romero" (Cantrell 13). After a few days in Madrid, she makes him go, rather than keep him. She tells Jake, "It isn't the sort of thing one does. I don't think I hurt him any." Jake replies, "You were probably damn good for him." But Brett knows, "He shouldn't be living with any one. I realized that right away" (241). She has learned that she must not "corrupt someone whose strong sense of self is sanctioned by several traditions and values of a living community" (Cantrell 14). She tells Jake, "I'm thirty-four, you know. I'm not going to be one of these bitches that ruins children" (243). She feels "rather good deciding not to be a bitch" (245), by giving Pedro up before she harms him. Hoffman writes, "Brett's renunciation of Romero is a positive moral act" (105). Cantrell says "her gesture does indeed represent 'what we have instead of God'" [245] 14). Romero is able to leave Madrid undamaged, paying the bill (for his affair) because he has "earned all its benefits" (Spilka 73).

Brett could have "easily reaped the benefits of her affair until her disillusion set in and thus have ruined Romero" (Dean 153). But, she denies "her own interest at its height in order to save what she values in him" (Dean

153). "You know I'd have lived with him if I hadn't seen it was bad for him. We got along damned well" (243). And Brett feels "altogether changed" (207) when she's with him. "Brett was radiant. She was happy" (207). She knows that before he met her, "he never cared about anything but bullfighting" (245). With Jake's help, she finally believes that Romero does love her, "Yes, it was me" (245). Earlier, Jake observes, "He [Romero] loved bullfighting, and I think he loved the bulls, and I think he loved Brett" (216). It is a tribute to her that he gives her his cape to hold during the bullfight, that he presents her with the bull's ear, and that he defies his culture to take her away. In beginning her journey with Pedro and then giving him up, she travels a long way in a short time. She proves that she has a code of ethics, "I'm not going to be that way. I feel rather good, you know. I feel rather set up" (243), even though her heart is breaking. Wagner-Martin says in her new essay, Sun--"despite all of its seemingly loose living--moves toward a highly moral, even noble, ending. In Brett's relinquishing of Pedro Romero, a man she sincerely could have loved, comes her moment of truth" (4).

Brett has also become more independent. She has been hurt when Romero first wants to change her, because he is ashamed of her for awhile. "Oh yes. They ragged him about me at the cafe, I guess. He wanted me to grow my hair out. Me, with long hair. I'd so look like hell. He said it

would make me more womanly" (242). She does not grow her hair out and, "he got over that. He wasn't ashamed of me long" (242). She is proud, because "He really wanted to marry me. So I couldn't go away from him . . ." (242). Romero has been good for her, "I'm all right again. He's wiped out that damned Cohn" (243). She knows that he would have gotten used to her personal appearance, which she is not going to change for anyone.

Brett questions the myth of maternal love. She does not want to be like Kate Chopin's horrible "mother-women," "women who idolized their children, worshipped their husbands, and esteemed it as a holy privilege to efface themselves as individuals and grow wings as ministering angels" (qtd. in Pearson & Pope, Female Hero 113).[18] Wylder says she shows another face with her crowd, "The essential adolescence of the males leads Brett to assume the role of Mother and protector" (30). Gladstein says she has "positive mothering qualities" (118). Mike tells them, "She loves looking after people. . . . She was looking after me" (203). She tries to keep Mike out of fights and to stop him from being abusive to others. As a nurse during the war, she cares for Jake in the hospital. She still worries about Jake; she loves him; he is her close friend, her "good place." "Jake, don't get drunk, you don't have to" (246). She takes care of Romero when Cohn beats him. Before the bullfight, she tells Jake, "I hope the wind goes down. It's very bad for him" (208).

Earlier, she even tries to help Cohn, thinking it will be good for him to go away with her. But his temper and his "damned suffering" (182) soon disgust her. Perhaps by being sent away by Brett as "a ruddy ass" (202), Cohn will eventually learn to survive in the real world--not attached to Frances or any other exploitative women. Many critics assert that she does not have any nurturing qualities, but they admit that she does not willfully harm anyone. Roger Whitlow points out that most of the men deserve "whatever thoughtlessness Brett directs his [their] way" (56). He says Brett is "not a bitch" (58); she will not commit a "bitch-like act" (58) in hurting Romero. Carlos Baker writes, "It is finally to Brett's credit, and the measure of her appreciation of quality, that she sends Romero back to the bullring instead of destroying him as she might have done" (The Writer as Artist 92).

The odds are great against Brett's heroic journey. She struggles through her wasteland: the twenties era, Paris with its financial basis, and the "wonderful nightmare" (222) in Pamplona. Her past has almost devastated her, but she is a survivor. She has caused problems among her men, but they have shown they are juvenile; they want to keep her in her "place," where she was before she became the "new woman." In her heroic act, giving up Romero, she acts with courage. Although she needs Jake's help in Madrid, she has grown. She loves as greatly as she can, considering the chaotic era. Her

return to her friends and her community brings life to a sick culture, because she has learned with Romero how to engage fully in life. She takes a risk when she leaves with him, and when she returns to her world, she must take the consequences of her choice. She develops her self with her need for her community.

It is obvious Hemingway likes Brett. Romero loves her and Jake is her "good place" where she can cry and say, "Oh, darling, I've been so miserable" (24). He lets her share Jake's passion and knowledge about bullfighting. Like Jake, she experiences the good things in Paris too: the coffee and brioche, the horse-chestnut trees in bloom, the Notre Dame, and the "flower-women arranging their daily stock" (35). She realizes, "One's an ass to leave Paris" (75). Wagner stresses that Hemingway had "never intended Brett to be an affront"; readers were supposed to have sympathy and admiration for her. Therefore, "after such misreading, Hemingway may have been hesitant to trust his readers with what he thought were interesting women. Part of the submissiveness and languor of Catherine Barkley may have stemmed from what he thought was lack of appreciation of Brett's 'nobility'" (The Papers of a Writer 66).

Fortunately, some critics feel that Brett is Hemingway's best woman character. John Atkins says she is "the most celebrated" of all his women. He adds that critics need to reassess Sun, giving more attention to Brett. Bakker says Brett's character creation is much more

"subtle, complex, and rich" than the creation of the "later 'bitches' and 'mindless' creatures of Fiedler's observation" (qtd. in Bakker 75). Charles Nolan reminds the reader that what Brett is, is the "result of what has happened to her" (18). Reynolds says, "To read The Sun Also Rises right, we must remember something of those times" (53).

Sun ends in a pessimistic tone with Jake saying, "Isn't it pretty to think so?" (247). But Brett is a strong individual who is learning more about her self each day. If anyone tells her she must conform, she will pull her man's hat down over one eye, and she will say to their face, "What rot!" (149).

# IV

# CONCLUSION

> When you open up your life to the living, all things come spilling in on you.
> And you're flowing like a river, the Changer and the Changed. . . .
> Filling up and spilling over, it's an endless waterfall.
>
> --Chris Williamson, "Waterfall"[19]

Over the years, I have come to realize that Ernest Hemingway's women characters have been mistreated by a majority of his critics. Male critics, for the most part, have placed his women in two categories; either they are predatory bitches or submissive sex creatures. At the other extreme, feminists have criticized Hemingway for creating such women for his macho male world. Supposedly, these women are just heroines, existing only either to serve or hinder the Hemingway hero. After studying his characters and language in depth, I believe he has, in fact, brought some fascinating women to life.

Some of his characters are actually female heroes, not heroines. Throughout the years, there have been few examples of female heroes in literature. In writing on the female epic hero, Carol Mitchell says:

> When a heroine appears she tends to be shown as subordinate to the male hero--she is an adjunct to his heroic journey rather than a fellow hero on her own heroic journey. If she is powerful in male terms, like Brunhilde or Circe, she must be

> tamed and brought into her proper subordinate role as a heroine (1).

Traveling on Joseph Campbell's symbolic journey, the female hero will experience many pitfalls, primarily because it is a journey in a patriarchal society. Man will take command and woman will learn to obey him. Therefore, the male hero is still believed to have power over others. During her heroic journey, the female hero learns to master herself, rather than others. Her lack of the power-over attitude makes her a less than credible hero in a "man's" world.

Fortunately, Carol Pearson and Katherine Pope demonstrate in their 1981 book that women are heroic but that the "culture has often been unable to recognize female heroism" (Female Hero, Preface vii). They use illustrations from numerous literary sources in American and British literature. The female heroic journey, as outlined by Pearson and Pope, has three main stages: escaping from the cage, learning that male qualities can be hers, and mastering herself. As in Campbell's three steps--separation, initiation, and return--no female hero will complete all her stages just as no male hero will finish his three. It is imperative that the female hero and the male hero learn to master themselves and then to teach others that they have the power to become heroic. They must never take a power-over attitude; they must equally balance each other in their community.

Pilar and Brett Ashley are female heroes in their novels. I feel that both Pilar and Brett learn to love and value themselves; consequently, they transform their communities into better ones. Pearson and Pope say, "By definition, the true hero shatters the established order and creates the new community" (Female Hero 13). They do not worry about becoming threats to their men; they reveal their "true grit."

Pilar crosses the threshold to begin her journey when she takes the command away from Pablo, the sadistic "boar," who continually laps up wine. In traveling through the archetypes of Wanderer, Martyr, and Warrior, she absorbs their good qualities. Therefore, she transforms her wasteland into a loyal, interdependent community; she links her band together as they fight the Fascists. She destroys her personal dragons. She leaves the cave hearth to carry a gun for the Republic. She no longer feels ugly; she is loved by her people, so she feels beautiful inside. She learns that her prince has never come, because Finito and Pablo have become failures as men. She is not a pseudo Martyr; she genuinely wants to nurture Maria, Jordan, and her band.

As a leader with Sordo and Jordan, Pilar has become a stronger woman--so strong that she is able to give up her command to Pablo so that the bridge destruction will succeed. With her courage and self-esteem, Pilar's return (psychological) has transformed the guerrilla band.

Capable of gypsy, supernatural vision, she sees approaching death, but she does not defect. She fights alongside the men, sadly leaves her wounded comrades behind, and heads for the Gredos with her people.

Brett Ashley exits from her cage when she leaves her circle of men to go with Romero. In doing so, she defies her society as well as his culture, which produces male heroes in the bullring. She survives the war to emerge in the wasteland where impotence thrives. As a "new woman," who steps off the idealized pedestal, she is tagged as a bitch by the critics. Her men think she's helpless, and they take advantage of her when she's in the Orphan stage. As selfish Orphans themselves, they believe they are her rescuers, but they are actually her captors. They drink too much, fight too easily, and throw prejudicial remarks around too freely. Their behavior creates a sick environment for Brett. The other women characters are disgusting Orphans; thus, they cannot help her either.

Brett lives more in the Wanderer than in the Orphan archetype; therefore, she is a nonconformist. The men blast her for her independence; her trendsetting offends them, or more accurately, it frightens them. They call her Circe, because they believe she causes them to act like swine. They do act like swine, but most likely their behavior comes naturally to them. She challenges the four dragons. She cuts her hair, wears a mannish hat, and enjoys calling herself a chap. She risks being called a

slut for her affairs with men. Although she is willing to care for others, she shows no inclination toward maternal self-sacrifice.

Brett has reason to question the romantic love myth. After losing her two husbands and Jake to the war and associating with such men as Mike, Cohn, Bill, and the Count, she has little faith in a Prince Charming. But when she sees Pedro Romero for the first time, she falls in love. She wants him, she decides she can have him, and she takes him. However, within a few days, she realizes that she has made a mistake. Even though she still loves Romero and believes that he loves her, she decides to send him away. She wants him to go back to the bullring and his culture before she and her tainted society harm him. She feels good, rather set up, after this moral act. Samuel Shaw says, "Brett is pretty close to the morality of Christian renunciation" (47). Brett has come a long way, surrendering a love that makes her feel good. She has learned to meet Jake and others in truth; she returns from her journey with Jake's help. I believe she will be a "bloody rebel" forever, but she has become a more caring person. Thus, her kingdom will be rejuvenated with vitality and compassion.

Throughout his writing career, Hemingway fluctuates between creating two categories of women--the weak ones and the strong ones. _The Short Stories of Ernest Hemingway_[20] contains several earlier stories in which Hemingway treats

his women characters with sympathy. In "Up in Michigan," he treats Liz with compassion, because she is an innocent who is ravaged by a drunk man. He is sensitive toward two other women, Marjorie in "The End of Something" and the American wife in "Cat in the Rain." Then he brings forth a favorite of many--Jig in "Hills like White Elephants." It is obvious that he deeply cares for Jig whereas he dislikes the man. In telling her to get an abortion, the man says, "It's really an awfully simple operation, Jig. . . . It's just to let the air in" (275). Although Hemingway deals with these women sympathetically, they do not develop into female heroes.

But it is Brett who springs to life in Sun as a strong and independent woman. Perhaps, after seeing her so wrongly maligned as a bitch, Hemingway gave up using assertive women for a while. Several submissive women follow Brett, particularly Catherine in A Farewell to Arms. She tells Lt. Henry, "I want what you want. There isn't any me any more. Just what you want" (106). Maria in For Whom is another weak character; she is contrasted to a strong woman, Pilar. Maria says to Jordan, "But will I not be so ugly there with this cropped head that thou wilt be ashamed of me?" (344).

Hemingway does bring forth a very strong and controversial woman, Margot, in "The Short Happy Life of Francis Macomber" from Short Stories. But she is considered to be Hemingway's number one bitch, because of

her behavior toward her husband, Francis, her possible murder of him, and her affair with Wilson. Who will ever know if she really meant to kill him? I do know that she is caught between a cowardly husband and an immoral, great white hunter; thus, she does not have a chance at becoming a hero. Margot, aware of her fading beauty and Wilson's threat of a murder conviction, knows that she will have to play his game to survive.

Hemingway creates another strong character, Helen in "The Snows of Kilimanjaro"[21] from Short Stories. I believe that Helen embodies all three characteristics of the female hero. She is a sage, shown by her ever-present bookbag. She is an artist, because she has learned to play different roles for her lovers, her children, and Harry. Her weakness lies here, as she has had to wear masks for her various roles. She lives with a man who has accused her of destroying his talent, "You rich bitch" (Short Stories 58), rather than admit his own failure. But Helen has learned to initiate action (she even likes to ride and shoot); therefore, she also fits the warrior heroic image. Her past indicates her strength; she will survive Harry's death, and she will go on to yet another life.

Helen Morgan, in To Have and Have Not, is another strong character. She is a sensual, earthy woman, somewhat akin to Pilar. But she has a minor part in her story, and she is seen primarily through Harry Morgan's eyes.

Pilar and Brett are Hemingway's only complete female heroes. I do not feel that they are flukes, because he truly likes these two exceptional women. Helen from "Snows" comes fairly close to being an authentic hero, but living in a short story, she isn't fully developed. Pilar and Brett are a rare breed--they are mavericks for their eras. They have been created during stressful times when "War is a bitchery" (For Whom 466). I applaud Hemingway, because he does not assign them to a life of housework or kill them off, as many authors have done to their independent women characters, rather than risk criticism in a patriarchal society. He gives them strength to destroy their sick environments and to create their newly transformed kingdoms.

NOTES

[1] Ruth Benedict, qtd. in Pearson and Pope, The Female Hero, 3.

[2] Carol Pearson and Katherine Pope, Who Am I This Time? Further references to this book will be cited as Who Am I?

[3] Carol Pearson and Katherine Pope, The Female Hero. Further references to this book will be cited as Female Hero.

[4] Carol Pearson, The Hero Within: Six Archetypes We Live By. Further references to this book will be cited as Hero Within.

[5] Ernest Hemingway, For Whom the Bell Tolls. Further references to this novel will be cited as For Whom.

[6] Ernest Hemingway, The Sun Also Rises. Further references to this novel will be cited as Sun.

[7] Henry Wadsworth Longfellow, "The Reaper and the Flower," qtd. in Pearson, Hero Within, 74.

[8] Pablo Picasso, qtd. in Alfred H. Barr, Jr., Picasso: Fifty Years of His Art (New York: The Museum of Modern Art, 1946), 202, qtd. in Dorothy Norman, The Hero: Myth/Image/Symbol, 168.

[9] John Donne, qtd. in Hemingway, For Whom, preface.

[10] Sylvia Plath, "The Applicant" in Ariel (New York: Harper, 1966), 5, qtd. in Pearson and Pope, Female Hero, 37.

[11] Gertrude Stein, qtd. in conversation, qtd. in Hemingway, Sun, preface.

[12] The Hemingway Archive, the collection of Hemingway's manuscripts and correspondence, is housed in the John F. Kennedy Library in Boston. See Wagner-Martin, New Essays on The Sun Also Rises, 14.

[13] From the Kennedy Collection, as reprinted in Appendix B, Frederic Joseph Svoboda, Hemingway and The Sun Also Rises, The Crafting of a Style (Lawrence: UP of Kansas, 1983), 131-3. See also Svoboda, Letters, 198 (April 1, 1926). See also Carlos Baker, Ernest Hemingway: A Life Story. (Refer to Wagner-Martin, New Essays on Sun, 18 (numbers 10-13).

[14] For a sampling of useful source materials, see Wagner's note (no. 14) in her essay in Bernard Oldsey, ed., The Papers of a Writer, 71.

[15] For a sampling of useful source materials, see Dean's note (no. 17) in Lost Ladies, 222.

[16] J. Bakker, Ernest Hemingway: The Artist as Man of Action, 262 (no. 29), refers to Leslie Fiedler, Love and Death in the American Novel (2nd rev. ed., New York, 1966), 319.

[17] Marilyn French, The Women's Room (New York: Harcourt, 1978), 41, qtd. in Pearson and Pope, Female Hero, 135.

[18] Kate Chopin, The Awakening (New York: Avon, 1972), 16, qtd. in Pearson and Pope, Female Hero, 113.

[19] Chris Williamson, "Waterfall," qtd. in Pearson and Pope, _Female Hero_, 223.

[20] Ernest Hemingway, _The Short Stories of Ernest Hemingway_. Further references to this book will be cited as _Short Stories_.

[21] Ernest Hemingway, "The Snows of Kilimanjaro." Further references to this story will be cited as "Snows."

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