


Spring 5-1-1994

Women without Men: Hemingway's Female Characters

Kelly Brillhart
Western Kentucky University

Follow this and additional works at: http://digitalcommons.wku.edu/stu_hon_theses

 Part of the [American Literature Commons](#), and the [Feminist, Gender, and Sexuality Studies Commons](#)

Recommended Citation

Brillhart, Kelly, "Women without Men: Hemingway's Female Characters" (1994). *Honors College Capstone Experience/Thesis Projects*. Paper 77.
http://digitalcommons.wku.edu/stu_hon_theses/77

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Honors College Capstone Experience/Thesis Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.

Abstract

Women Without Men:

Hemingway's Female Characters

A Thesis Submitted in Partial Fulfillment
Of the Requirements for the Honors Program

By

Kelly A. Brillhart

Spring 1994

Approved by:

John Spurlock

Walter Anthony

Ann M. Fink

5/17/94

Abstract

Ernest Hemingway wrote four major novels and dozens of short stories during his long career as one of America's preeminent twentieth century writers. Both during his lifetime and after his death, critics have written extensively about his work, analyzing it, interpreting it, and evaluating it. Perhaps the most debated aspect of the canon is Hemingway's treatment of female characters. In the past, critics tended to arrange Hemingway's heroines into categories, frequently dividing them into two groups: the bitches and the goddesses. More recent criticism eschews the restrictions of categories, focusing on the women as individuals and attempting to explain their behavior by analyzing their motivation.

An examination of Hemingway's life and some of his work leads to a better understanding of his depiction of women. By looking at the heroines of three novels--The Sun Also Rises, A Farewell to Arms, and For Whom the Bell Tolls--and four short stories--"Up In Michigan," "The Short, Happy Life of Francis Macomber," "The Snows of Kilimanjaro," and "Hills Like White Elephants"--we can gain insight into Hemingway's female characters and into the author's attitude toward them. In the end, it is quite possible to see Hemingway's female characters in the same light as we look at his male characters--as developing human beings crossing the plain and moving through the valley on their way to the mountain top, where those who adhere to Hemingway's code live out their lives.

Table of Contents

Introduction.....	1
The Real Women.....	7
"Deciding Not to Be a Bitch": A Defense of Brett Ashley.....	12
Catherine Barkley: Dream Girl Or Real Woman?.....	19
Maria and Pilar: Two Halves Make A Whole.....	25
Some Heroines From the Short Stories.....	33
Conclusion.....	43

Introduction

Ernest Hemingway, one of America's greatest writers, has often been condemned for what his critics see as an unrealistic and one-dimensional characterization of women in his short stories and novels. From his first heroine, the submissive Liz Coates of "Up in Michigan," to the strong, almost masculine, Pilar of For Whom the Bell Tolls, Hemingway presented multifaceted depictions of women. Rarely did he come close to accurately capturing the essence of womanhood, but, as Carlos Baker points out, many authors writing "throughout the history of English and American fiction" also failed to represent female characters realistically. Baker elaborates that "Hemingway shares with many predecessors an outlook indubitably masculine . . . and a disinclination to interest himself in what may be called the prosaisms of the female world" (Baker Writer As Artist 111). His "indubitably masculine" perspective notwithstanding, Hemingway did manage to create some intriguing fictional women, whom his readers have alternately criticized and defended.

Examining Hemingway's women reveals two major themes that seem to permeate his characterization of them. First, many of Hemingway's female characters are marked by a distinct androgyny; that is, they exhibit both masculine and feminine traits in

appearance, personality, or behavior. For example, Brett Ashley of The Sun Also Rises wears her hair short, calls herself one of the "chaps," and matches drinks with the men in the novel. For Whom the Bell Tolls' Pilar leads a guerrilla band, swears more adeptly than any man, and effects an amorphous appearance that disguises her gender. Mrs. Elliot in "Mr. and Mrs. Elliot" and the young woman in "The Sea Change" are bisexual; each woman flees the bed of her male lover, at least temporarily, for the arms of a female lover.

Several critics have addressed Hemingway's motif of androgyny. Linda Patterson Miller writes that "Hemingway's fictional world . . . was an androgynous world of passion and disorder and of each individual's fight against loneliness and his or her search for order and a sense of place" (8). Leslie Fiedler remarks parenthetically that "Hemingway is rather fond of women who seem as much boy as girl" (89). J. Gerald Kennedy asserts of Hemingway that "recurrently in private life and more overtly in writing, he manifested a preoccupation with gender-crossing" (192). Kennedy reinforces his assertion with Kenneth Lynn's argument that Hemingway's interest in androgyny began when his mother dressed him in girl's clothing as a child: "It surely was his firsthand experience of knowing how it felt to look like a girl but feel like a boy that was the fountainhead of his fascination with the ambiguities of feminine identity" (qtd. in Kennedy 192).

In addition to touching on androgyny, Hemingway frequently

employs a motif of sterility in his characterization of females. Very few women become pregnant in Hemingway's fiction; if a character does conceive a child, her pregnancy is treated as an unfortunate accident. Jig of "Hills Like White Elephants" presents a good example of the woman who finds pregnancy interfering with her life. And Jig is ambivalent about having the child--Hemingway leaves us guessing about her decision regarding the abortion her lover urges on her. Even the most obvious exception to Hemingway's infertility theme, the fecund Catherine Barkley of A Farewell to Arms, does not ultimately reproduce. Catherine and her son both die during childbirth, underscoring the dangerous consequences of fertility and the relative safety of sterility.

Looking at critical assessments of the Hemingway heroine proves instructive. Traditionally, critics have accused the author of grouping women into two categories: "the deadly (Brett Ashley, Margot Macomber) or the saintly (Catherine Barkley, Maria). The former . . . his fear-projections, the latter his wish-fulfillments" (Edmund Wilson qtd. in Kert 347). But a more contemporary writer, Roger Whitlow, contends that it is the critics, not Hemingway, who have limited the author's female characters to two types:

Overwhelmingly the most popular critical manner of categorizing Hemingway's women has been to dichotomize them. Philip Young generalizes that the women "are either vicious, destructive wives like Macomber's, or

daydreams like Catherine (and) Maria"; Arthur Waldhorn that "Hemingway's women either caress or castrate"; Jackson Benson that in Hemingway we find "the girl who frankly enjoys sex and who is genuinely able to give of herself" and "the 'all-around bitch,' the aggressive, unwomanly female"; John Killinger that "Hemingway divides his women into the good and the bad, according to the extent to which they complicate a man's life. Those who are simple, who participate in relationships with the heroes and yet leave the heroes as free as possible . . . receive sympathetic treatment; those who are demanding, who constrict the liberty of the heroes, who attempt to possess them . . . are the women whom men can live without." (11)

Whitlow's opinion represents the modern trend toward a re-evaluation of Hemingway's heroines, an attempt by several critics to justify the behavior of his women or, at the very least, to explain it.

One of the earliest of these "revisionists" was Leon Linderoth, writing in 1966 "that the Hemingway heroines are not so homogenous as many critics would have us believe" (105). Rather, Linderoth stated that Hemingway's female characters could be divided loosely into six categories. Examples of the first group, "the mindless Indian girls," include the sexually compliant young females in "Fathers and Sons" and "Ten Indians" (Linderoth 105). Liz Coates, Catherine Barkley, Jig, and Maria

comprise the second group, "the naive, loving, trusting girls" (Linderoth 106). Category three--"females . . . who, though they do not actively corrupt a man, nonetheless cramp his style"--is exemplified by three wives in three short stories--"Cross Country Snow," "Out of Season," and "Snows of Kilimanjaro" (Linderoth 108). Brett Ashley and Margot Macomber make up the fourth group, "bitches by circumstance only" (Linderoth 108). Nick Adams' mother in "The Doctor and the Doctor's Wife" and "In Another Country" and Mrs. Elliot of "Mr. and Mrs. Elliot" are the fifth category's "pure bitches" (Linderoth 109). And finally, Pilar represents Linderoth's sixth type of Hemingway woman, "the earth-mother" (110).

Roger Whitlow, writing in his 1984 book dedicated entirely to defending Hemingway's characterization of women, argues:

Most of Hemingway's female characters have strengths that have been consistently overlooked by . . . critics, who have too often merely adopted a posture toward the women held by the male characters with whom the women are associated. (13)

Consequently, Whitlow doesn't see the Hemingway women simply as bitches or dream girls. Instead, he treats each woman individually, looking past her behavior to what motivates it. In the process, he finds Hemingway's female characters to be not one-dimensional characters, but complex creatures, multi-dimensional and real. Whitlow exonerates them all, from Margot Macomber and Mrs. Adams to Catherine Barkley and Maria (14-5).

Understanding Ernest Hemingway's fictional treatment of women begins with an analysis of the heroines of three of his major novels--Brett Ashley of The Sun Also Rises, Catherine Barkley of A Farewell to Arms, and Maria and Pilar of For Whom the Bell Tolls. Insight into the author's depiction of female characters is further gained through an examination of the heroines of several short stories--Margot Macomber of "The Short, Happy Life of Francis Macomber," Jig of "Hills Like White Elephants," Helen of "The Snows of Kilimanjaro," and Liz Coates of "Up In Michigan." Recurring themes of androgyny and sterility as well as critical perceptions of the characters, both traditional and revised, provide us with a framework from which to construct our analyses of Hemingway's women.

The Real Women

A clear understanding of Hemingway's fictional women requires that we look beyond them to the real women who shared the author's life. The first, and arguably the most powerful, feminine influence on young Hemingway was exerted by his mother, Grace Hall Hemingway.

Ernest Hemingway's mother led an unconventional life for a woman in the early part of this century. Her youngest son, Leicester, writes that "our mother lacked domestic talents. She abhorred didies, deficient manners, stomach upsets, house-cleaning and cooking" (qtd. in Kert 27). Instead, Grace Hemingway busied herself with designing the Hemingway home on Kenilworth Avenue and overseeing its building, teaching music lessons, giving piano recitals, writing music, and instilling in her children an appreciation for art, music, and literature (Kert 34-5). Additionally, she enjoyed hunting and fishing with her husband and children at the family's vacation cottage in Michigan (Kert 38).

Grace Hemingway's strong personality and assertive manner often overwhelmed her husband, causing him to acquiesce to her

demands rather than to challenge them. Bernice Kert writes that "it was hard for him to refuse her anything" (36). Later, Ernest Hemingway would come to hate his mother for what he saw as her total dominance of his father:

It has also been said that Ernest's lifelong assertion of masculine power grew out of his emotional need to exorcise the painful memory of his mother asserting her superiority over his father, that his personal difficulties with women, even his submissive heroines, originated with his determination never to knuckle under, as his father had done. (Kert 21).

Hemingway believed that Grace, because of her need to "rule everything," pushed his father toward his eventual suicide (Kert 21). He never forgave his mother for his father's death.

Hemingway's early relationship with his mother was loving and tender, according to her musings in the albums she compiled to chronicle his childhood. Young Ernest overtly displayed his affection for his mother with hugs and pats and by calling her "Fweetie" (Kert 27). She, in turn, showered him with gifts and shared intimate details of her life with him, as when she confided to her five-year-old son that she was expecting another baby and referred to it as their "secret" (Kert 29). During his teens, Hemingway exhibited a typical adolescent alienation from his mother, but their relationship was still loving (Kert 44).

Relations between mother and son began to sour soon after nineteen-year-old Hemingway returned from the war in Europe in

1919. Both were adjusting to major changes in their lives: Hemingway had experienced the psychological traumas of war and romantic rejection; Grace was in her late forties and likely undergoing menopause. Their similar personalities--both were headstrong and temperamental--only complicated their relationship. Finally, Hemingway's European adventure had given him a sense of worldliness that clashed with his mother's "Victorian sensibilities" (Kert 69-71). The breach that grew between them would never fully heal.

Hemingway's first serious romantic relationship resulted in a broken heart and an early bitterness toward romantic love. Twenty-six-year-old Agnes von Kurowsky became Hemingway's nurse at the Red Cross hospital in Milan where he was taken after being wounded at Fossalta. Hemingway soon developed a close friendship with Von Kurowsky, an independent, vivacious woman, quite a bit more sophisticated than her young charge (Donaldson 661-2). Although Von Kurowsky declared her love for Hemingway in several letters written to him during their six-month relationship, she seems to have been ambivalent about her feelings for him. Often she referred to him as "dear boy" and "Kid," addressing him as "a younger person who need(ed) flattery and approval." Still, Hemingway was under the impression that they were engaged to be married (Donaldson 663-4).

In fact, Von Kurowsky never made good her promise to marry Hemingway. Instead, she broke their engagement in March 1919 with a letter telling him she planned to wed someone else

(Donaldson 666-7). Four years later, Hemingway fictionalized his rejection by Agnes von Kurowsky in "A Very Short Story," a brief tale in which the embittered hero contracts gonorrhoea from a Chicago salesclerk after receiving a "dear John" letter from his "faithless" fiancée (Donaldson 671).

In real life, Hemingway consoled himself by courting and eventually marrying Hadley Richardson. The young couple settled in Paris, where Hemingway began working as a correspondent for the Toronto Star and writing short stories (Baker, Writer As Artist 7). During his first marriage, which lasted from 1921 to 1927, Hemingway completed The Sun Also Rises, dedicating it to Hadley and their son, Bumby (Baker, A Life Story 173).

Almost immediately after his divorce from Hadley Richardson was final, Hemingway married Pauline Pfeiffer (Baker, A Life Story 185). The couple soon relocated to the United States, specifically to Key West, Florida. Hemingway penned his second novel, A Farewell to Arms, while he was married to Pauline, incorporating her difficult delivery of their son Patrick into the story as part of Catherine Barkley's death scene (Kert 219).

Hemingway met his third wife, Martha Gellhorn, in Key West, but they would spend most of their marriage living in Cuba (Kert 282, 325-6). Wed in 1940, the couple stayed together until 1945, through the publication of For Whom the Bell Tolls (Kert 348, 422). Gellhorn, a fiercely independent woman who, unlike his previous wives, made the decision to end her marriage to Hemingway, joined the author's mother as one of "the two women in

his life who had ever stood up to him and defied him" (Baker, A Life Story 452).

Hemingway's fourth and last wife, Mary Welsh, saw him through declining health and the loss of his writing skills (Baker, A Life Story 558-9); consequently, she often bore the brunt of his anger and bitterness (Kert 491). Despite his physical and mental pain during the latter years of his life, Hemingway managed to write the novel many critics define as his greatest work, The Old Man and the Sea. Nine years after its publication, Mary Welsh was with Hemingway in Ketchum, Idaho, on July 2, 1961, when he committed suicide (Kert 503-4).

"Deciding Not to Be a Bitch": A Defense of Brett Ashley

During the 1920s, Ernest Hemingway was a struggling young writer living in Paris with his wife, Hadley, paying the rent by selling newspaper stories and dreaming of the day sales of his fiction would provide their bread and butter. Through his friendship with Sherwood Anderson, Hemingway became acquainted with American expatriate writers Ezra Pound and Gertrude Stein, both of whom helped him hone his writing skills (Baker, Writer As Artist 8-10). F. Scott Fitzgerald, another "exiled" author living in Paris, also became a friend and mentor to the aspiring author (Baker, Writer As Artist 30).

In crafting his first critically acclaimed novel, Hemingway combined his disgust for the "loafing expatriates" (Baker, A Life Story 85) with his conviction that he must write about his own experiences (Baker, A Life Story 84). The Sun Also Rises (1926) is based on a trip to Pamplona the Hemingways made in 1925 with Duff Twysden and her fiance, Pat Guthrie, Harold Loeb, and Don Stewart, who all appear as the thinly-disguised principals of the novel (Baker, A Life Story 149). Rather than glorifying the lives of the "sad young men"--and women--Gertrude Stein called

the "Lost Generation," Hemingway's novel was intended as "a damn tragedy with the earth abiding forever as the hero" (Baker, Writer As Artist 80-1).

Lady Brett Ashley, the heroine of The Sun Also Rises, is part of that Lost Generation Hemingway juxtaposes against the stability of the earth. One of Hemingway's most enigmatic female characters, Brett is both hard-edged and vulnerable, both self-reliant and dependent. One critic has called Brett the epitome of the modern woman of the mid-1920s: "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). But she is also a vulnerable child-woman, emotionally wounded by past relationships with abusive men, seeking solace in the arms--and beds--of a succession of lovers.

When she is introduced, Brett is described as "damned good-looking. She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's . . . She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey" (Sun 23). Despite its awkward metaphor for her feminine shape, Hemingway's description of Brett is notable because it implies a hint of androgyny in her character. Coupled with her appearance is Brett's constant referral to herself as one of the "chaps." If Brett looks somewhat mannish, with her short hairstyle and pullover sweaters, she also behaves like a man--drinking, swearing, and taking

lovers.

Roger Whitlow points out that her "masculine" behavior has led many critics to call Brett Ashley one of Hemingway's "bitch-women" (50-1). Apparently, this trend developed with Edmund Wilson's 1941 assessment of Lady Ashley as "an exclusively destructive force" and was still being perpetuated a decade later with John Aldridge's characterization of her as "a compulsive bitch" (qtd. in Whitlow 51).

Interestingly enough, most of the critics who pronounce such moral judgments upon Brett are men whose interpretations of her were published during the 1940s and 50s, a time when it was less acceptable for women to act as aggressively toward men as Brett does. Furthermore, the critics who avow Brett's bitchiness are generally parroting her own assessment of her behavior, characterized by her remark when she gives up the bullfighter Pedro Romero that she is glad she's chosen not to be a bitch (Whitlow 51). It seems Wilson *et. al.* have chosen to overlook the word "not" in Brett's statement.

Whitlow argues that terming Brett's actions bitchery merely because they contravene the desires of her male friends is unfair. The chief argument he offers in Brett's defense is the idea that her psyche has been damaged by suffering she endured during World War I, and her mental anguish has manifested itself through her self-destructive behavior (Whitlow 51-2):

Her unsuccessful marriages, her engagement to a man she has no serious regard for, her inability to commit

herself to anything meaningful--indeed her inability even to define what is meaningful--denote a mental confusion in Brett, on the matter of her own worth, which is compounded by her chronic cycle of drinking-drunkenness-recovery. Another, overlapping, cycle taints Brett's mind as well: alcohol-sex-guilt.

(Whitlow 57)

Brett's nymphomania, then, can be seen as her attempt to convince herself of her worth, to bolster her low self-esteem.

Robert Cohn, as a rejected suitor, sees Lady Ashley's nymphomania in a very different light, however, coming to think bitterly of her as Circe, because "she turns men into swine" (Sun 144). Hemingway reinforces this image with a scene set in Pamplona at the festival of San Fermin, where dancing peasants, wearing necklaces of garlic to protect themselves from her charms, circle Brett in imitation of some pagan goddess worship ritual (Sun 155). Leslie Fiedler interprets this scene as the epitome of Brett's role as "bitch-goddess" (89-90).

But Hemingway makes Brett a more complex creature than an untouchable goddess figure. Even the most dissipated man in the novel, Brett's fiance, Mike Campbell, can sense there is more to Brett's promiscuity than merely an insatiable sexual appetite. Campbell provides insight into Brett's actions when he tells Jake Barnes about Brett's disastrous second marriage:

Ashley, chap she got the title from, was a sailor, you know. Ninth baronet. 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 service revolver. Brett used to take the shells out when he'd gone to sleep. (Sun 203)

Brett's behavior becomes more understandable in this context: two failed marriages and the loss of "her own true love" during World War I (Sun 39) have left her emotionally exhausted, too worn out to expend any more of herself on a meaningful relationship. Thus, Brett transfers her inability to make an emotional connection into the ability to make a physical one--at least temporarily.

Brett's physical connection to the men in the novel is further evinced by her role as a sort of nursemaid to them. Nina Schwartz points out that Brett has "nursed" both Mike Campbell and Jake Barnes in addition to "looking after" Pedro Romero following Robert Cohn's attack on him (Sun 57). Mike says "she loves looking after people. That's how we came to go off together. She was looking after me" (Sun 203). Although Mike is not more explicit about how Brett "looked after" him, Jake has earlier told Cohn that Brett was his nurse when he was wounded and in the hospital during the war (Sun 38). Brett's nurturing instinct would seem to refute the contentions of those critics who label her unfeminine (Whitlow 50).

Despite her attempts to dull her pain temporarily through sex and booze or to subvert her own needs by "looking after"

people, Brett never succeeds in deluding herself about who she is. Ultimately, she faces herself and takes responsibility for her actions. Brett's keen self-knowledge is best exemplified by her decision to leave Pedro Romero because she realizes that she would not be good for him--nor would he be good for her. Romero wants her to change, to become "more womanly" by growing her hair long (Sun 242).

Although Fiedler flatly asserts that Brett is incapable of womanliness (89), I would argue that Brett rejects Romero's proposal because she is comfortable--or at least reconciled--with herself the way she is. She could not settle down to the traditional role of a Latin wife, being submissive to her husband and bearing his children. Brett has been free and unfettered for too long to change now; besides, she has tried the role of wife twice and failed both times. Instinctively, Brett knows she would not succeed with Romero, either.

Brett Ashley, unable to sleep through the night, carousing with her friends and lovers to avoid confronting the pain of her psychic wound, loosely fits the mold of the Hemingway code hero. She wears a mask of carefree happiness for her friends, but privately Brett is honest with herself. In moments of extreme weariness, she can admit her feelings of hopelessness and disillusionment. For example, after deciding not to corrupt Pedro Romero, Brett tells Jake that the satisfaction she feels is "sort of what we have instead of God" (Sun 245), paraphrasing the existential philosophy. Brett's understanding of the futility of

life is reflected in her search for something meaningful; perhaps that search ends with her unselfish final act of the novel.

Catherine Barkley: Dream Girl or Real Woman?

Hemingway wrote A Farewell to Arms (1929) as an idealized version of his experiences as a ambulance driver during the first world war. Catherine Barkley, the heroine of the novel, is a composite of several women Hemingway knew and loved: Agnes von Kurowsky, Hadley Richardson, Pauline Pfeiffer, and even Duff Twysden. Lieutenant Henry, like young Hemingway, discovers life's cruelty through his war experiences and the end of his first love. Hemingway drew largely upon his own experiences--being injured on the Italian front, spending an idyllic vacation with Hadley in Austria, witnessing the difficult birth of his first son--for the events of the novel (Kert 218-9). The result is a tragedy Hemingway called "his Romeo and Juliet" (Baker, Writer As Artist 98).

In contrast to Brett Ashley, Catherine Barkley is neither a bitch nor unfeminine. Instead, Catherine seems the quintessential woman: soft, loving, totally devoted to her man. Furthermore, she exhibits none of the androgynous characteristics of Brett. Catherine wears her hair long, and she keeps her place in the feminine world of nursing and serving men.

But these two Hemingway heroines do share some attributes. Like Brett, Catherine is sexually liberated, although she is not promiscuous. And Catherine's sexual freedom comes at a price, just as Brett's does. Whereas Brett loses a little more of her self-respect each time she takes a new man, Catherine loses her life as a result of childbirth complications.

Catherine Barkley seems composed of contradictions. On the one hand, she is one of Hemingway's "initiated" characters, having experienced her existential moment--the death of her fiance on the French front of World War I--and survived. Upon meeting Lieutenant Frederic Henry, however, she becomes a simpering fool, wanting only to love and please him. After their second meeting and first kiss Catherine tells Lieutenant Henry, "we're going to have a strange life" (Farewell 27). On their third meeting she insists that he tell her he loves her.

Throughout most of the novel, Catherine dotes on Frederic. In the hospital in Milan she tells him "I want what you want. There isn't any me anymore. Just what you want" (Farewell 106). Later in Switzerland, Catherine insists "Oh, darling, I want you so much I want to be you too" (Farewell 299).

Perhaps Hemingway draws her as submissive and adoring through wishful thinking. Catherine Barkley is based in part on Hemingway's first love, Agnes von Kurowsky, who Bernice Kert asserts would never have behaved in such a "worshipful" manner (219). Von Kurowsky, independent and unsure of her feelings for young Hemingway, broke his heart when she rejected him for

another man. Kert writes that Hemingway's heartbreak "became an emotional injury of enduring consequence" (70). No wonder that in the context of his fiction, Hemingway would want to rewrite reality, making Agnes/Catherine a passionately adoring partner.

Catherine's one streak of independence is directed at the conventions of her society regarding a woman's sexual behavior. Flouting those mores, Catherine has sex with a man who is not her husband--in his hospital bed and despite being carefully watched by her nursing supervisor. And Catherine refuses to marry Lieutenant Henry, even after becoming pregnant. For her, they are married in their hearts and that is enough. She quells his talk of marriage with this statement of her convictions: "Don't talk as though you had to make an honest woman of me, darling. I'm a very honest woman. You can't be ashamed of something if you're only happy and proud of it" (Farewell 115-16).

Critics have traditionally ridiculed Catherine for her selfless sacrifice of her life for Frederic's love. Describing her as "insipid, vacuous, shallow" (Kobler 4) and as "a hard-to-believe dream girl" (Lewis 53), they write her off as an example of Hemingway's one-dimensional fantasy woman. Indeed, one critic has dismissed Catherine as symbolic of romantic love, claiming not only Catherine, but the entire novel represents Hemingway's attack on the idea of love (Kobler 4-5).

Invariably, there are those critics who defend Catherine Barkley. The chief argument they employ is that Catherine has suffered a deep psychic wound following the death of her fiancé,

going nearly mad with grief; her reaching out to Frederic is a desperate attempt to recover her sanity (Whitlow 18). Roger Whitlow sees Catherine as using Frederic as an "unwitting therapist," as a substitute for her dead fiance, until she exorcises his memory and falls in love with Lieutenant Henry (20). Ernest Lockridge agrees:

Motivated by the agonizing grief and loss that she still feels after nearly a year of mourning, Catherine Barkley is acting out through the narrator a one-sided, therapeutic game of "pretend." Frederic Henry is an opportune stand-in, an "extra." (173)

Whereas Whitlow believes that Catherine sometimes confuses Frederic Henry with her fiance (20), Lockridge asserts that she is always consciously aware they are two different men. As evidence, he cites her refusal of Henry's marriage proposal, acceptance of which would make her "unfaithful" to her first love (174-5).

Catherine's "game of pretend" is but one example of her control of Lieutenant Henry rather than her submissiveness to him. Lockridge points out that Catherine often dominates Henry in their verbal exchanges. When they first meet, Catherine says, exasperated with their idle banter, "Do we have to go on and talk this way?" (Farewell 18) She frequently refers to Frederic as a "boy." And she can be condescending as when she replies to Frederic's worries about being a deserter after he flees the war, "Darling, please be sensible. It's not deserting from the army.

It's only the Italian army" (Farewell 251). Lockridge concludes: "Catherine frequently displays wit, intelligence, cool irony, and, facing death, she displays dignity and courage" (171-2).

Peter Hays bestows even higher praise on Catherine, calling her the "code hero" of A Farewell to Arms, "the embodiment of admirable qualities and Henry's tutor in committing to life and love" (12). By pledging herself to Frederic despite the pain previous romantic commitment has caused her, Catherine reaffirms her faith in life and her willingness to chance disappointment for the promise of happiness (Hays 14). As she nurses Henry back to physical health, she also teaches him how to attain emotional health through loving someone other than himself. Catherine's devotion to caring for Henry has proved a good example; at the end of the novel it is he who cares for her as she battles the agony of difficult labor, trying to deliver their child (Hays 13).

Hays sums up his admiration for Catherine eloquently:

She maturely decides to make a commitment, to love someone who she knows does not love her, and to take full responsibility for her actions throughout, including the pregnancy that occurs. In the dance of their relationship, Catherine leads, and leads so subtly that Frederic never perceives her guidance as more than concern for him. By her example and devotion, she does cause Frederic Henry to fall in love with her . . . In Earl Rovit's terms, Catherine is the

tutor, Frederic the tyro; thus she is the Hemingway hero, defining her own course of life insofar as is possible, and teaching others--and here, the lesson is love. (18)

Perhaps, then, Catherine Barkley doesn't deserve the bad reviews she has traditionally received. Despite her knowledge of life's cruelties, gained through the loss of her fiance and her experiences as a Red Cross nurse, Catherine muddles through life, doing her best to survive. She excels at her profession. She is honest with herself and with Frederic--especially about her fragile state of mind at the beginning of the novel. And regardless of her previous loss, she remains unafraid to commit herself to love, the highest form of comradeship in Hemingway's code. Catherine Barkley, then, fits the mold of Hemingway's existential hero.

Maria and Pilar: Two Halves Make a Whole

Hemingway wrote For Whom the Bell Tolls (1942) as a tribute to the Spanish people, whom the author loved and revered. Set during the Spanish Civil War, the novel chronicles the atrocities suffered by the people because of the political power struggle being waged in their country. Robert Jordan, the novel's hero, is an American fighting for the Spanish loyalists, but he is ambivalent toward their Marxist ideology, viewing it as the lesser of two evils, more benign than Franco's fascism.

Like A Farewell to Arms, For Whom the Bell Tolls celebrates the healing power of love in the midst of the destruction of war. During the course of three days, Robert Jordan falls in love with the beautiful Spanish girl Maria, and the two of them live a lifetime together. The other female character in the novel is Pilar, a wise old peasant woman, who plays the role of a deistic god, setting the relationship in motion, then stepping back to view her work.

Together, Robert Jordan, Pilar, and Maria form a triad of archetypes. If Robert Jordan and Maria symbolize the patriarchy's first couple, Adam and Eve, Pilar is Lilith, the

grande dame of the matriarchy. Hemingway places the characters in these roles when they gather in a meadow high in the mountains. In a sort of marriage ceremony involving both pagan and Christian archetypes, Pilar (Lilith) gives Maria (Eve) to Robert Jordan (Adam), blessing their union by the side of the river (Jordan/Kronos). Jordan and Maria then enter a paradise world they will inhabit for three days. The symbolism is repeated when Pilar guides Maria away from the dying Robert Jordan, leading her back into the material world from the Edenic existence she has shared with Jordan.

Maria

Like Catherine Barkley, Maria gives herself wholly to her man, declaring to him "we will be one now and there will never be a separate one" (263). Appropriately, she is introduced into the narrative in a subservient role as she serves dinner to the men who make up a small band of guerrillas of the Spanish resistance--Robert Jordan, Pablo, Anselmo, and Rafael (Bell 22). The night of the day she meets Robert Jordan, Maria serves herself to him, pledging him her love (Bell 70). During their brief affair, Robert Jordan and Maria plan their life together, with Maria promising to "make (him) as good a wife as (she) can" (Bell 348). Being a good wife means that she will cook for Robert Jordan and she will keep her body slim and attractive and she will be his sexual slave if he desires her to (Bell 348-9).

Like that of Brett Ashley, Maria's appearance conveys a

sense of androgyny: she wears "trousers" and her hair is "cut short all over her head" (Bell 22). Her baggy clothing hides the feminine curves of her body, and her lanky, coltish build seems like that of a teenage boy. It could also be argued that Maria's purported sterility--Pilar questions whether Maria could conceive a child after she has been gang-raped by the Fascists--contributes to her physical androgyny. Androgyny is not limited to her physical characteristics, however; Maria remains, throughout the novel, a child-woman, dependent upon either Robert Jordan or Pilar for guidance and love. Perhaps through her innocence, coupled with her appearance, then, Maria becomes waif-like, caught somewhere between adolescence and maturity, an ambiguous sexual creature.

Reinforcing Maria's childish image are her political convictions, borrowed from her parents, whom she has watched die at the hands of the Fascists (Bell 350-1). Maria believes in the Republican cause because her martyred parents did and because her benefactors--Pilar, Robert Jordan--do. And she is relegated to a subordinate role in the Revolution, performing chores like cooking for the guerilla fighters or holding the reins of their horses while they fight their battles.

Sexually, Maria displays childlike innocence, too. When she first comes to Robert Jordan, she is "ashamed and frightened" (Bell 70). She admits that she doesn't know how to kiss a man, asking "Where do the noses go? I always wondered where the noses would go" (Bell 71). After their second coupling, Maria tells

Robert to "stroke (his) hand across (her) head" (Bell 160), creating the image of a grownup patting a child on the head with approval--an odd gesture of affection between lovers.

Maria's immaturity is revealed through the way she expresses her sexual jealousy as well. After making love in a meadow, she initiates this exchange with Robert Jordan:

"And it is not thus for thee with others?" Maria asked him, they now walking hand in hand.

"No. Truly."

"Thou hast loved many others."

"Some. But not as thee."

"And it was not thus? Truly?"

"It was a pleasure but it was not thus."

"And then the earth moved. The earth never moved before?" (Bell 160)

Like a child, Maria repeats the same question three times, phrasing it slightly differently each time, seeking Robert's approval, his reassurance that she is his best girl.

Defending Maria as he did Catherine Barkley, Roger Whitlow contends that her selflessness in love springs from her traumatic experiences--being raped and watching her parents executed--as a result of the war (33). Linda Patterson Miller agrees, writing that despite her "shattering experience," Maria is brave enough "to open herself . . . to a relationship with Robert Jordan" (7-8).

Another critic believes Maria's "function in the novel"

requires that she be drawn in one dimension, for "she is merely the means by which Jordan is to live his seventy years in seventy hours, and so her role does not demand depth" (Linderoth 88). As a consequence, Maria does not have the individuality of Pilar or Brett Ashley or even Catherine Barkley. To be fair, Linderoth points out that, as the child of the mayor of a small community, Maria lived a sheltered life until the war broke out, unable-- probably not allowed--to develop any autonomy. It is no wonder that Maria clings to those people around her who are stronger and who instinctively protect her (Linderoth 88).

Pilar

Pilar is the strong, wise, and compassionate peasant woman who shares leadership of the guerilla band with her lover, Pablo. If Maria embodies the young, sexually attractive goddess of Greek or Roman myth, Pilar is the old crone, who gains wisdom and power from age.

Indeed, Pilar becomes the voice of wisdom in the novel, recounting vignettes of her life as object lessons for the others. She illustrates the brutality of war and the corruptive nature of power with her story of the band's killing their first Fascists (Bell 126-7). She speaks of the beauty and healing power of romantic love when she describes her time in Valencia with her bullfighter, Finito (Bell 85-6). And she tries to encourage bravery in Pablo with the story of Finito conquering his fear (Bell 185).

But Pilar's wisdom goes beyond her life experience; she is a seer, a mystic. She reads Robert Jordan's death in his palm soon after meeting him (Bell 33). She confesses that she saw the death of another rebel fighter, Kashkin, "sitting on his shoulder" (Bell 251). And she knows that many of the band will be killed in the attempt to blow the bridge. Early on, Pilar senses that the mission is doomed:

The woman of Pablo could feel her rage changing to sorrow and to a feeling of the thwarting of all hope and promise. She knew this feeling from when she was a girl and she knew the things that caused it all through her life. It came now suddenly and she put it away from her and would not let it touch her, neither her nor the Republic. (Bell 58)

It has been suggested that Pilar's enthusiasm toward Maria's and Robert Jordan's developing relationship stems from her knowledge of the short time he has left to live (Linderoth 89).

Pilar takes her powers seriously, and she has no patience with Robert Jordan when he questions her. For instance, after Robert and Maria have made love in the meadow, both of them feeling the earth move, Pilar tells them that such intensity of sensation happens to someone only three times in a lifetime, if he or she is lucky. Robert Jordan scoffs, and Pilar impatiently replies, "You are too young for me to speak to" (Bell 175). Later when he doubts that she knew of Kashkin's death beforehand, Pilar tells Robert Jordan "thou art a miracle of deafness. . . .

One who is deaf cannot hear music. . . . So he might say . . . such things do not exist" (Bell 251), implying that Jordan should not speak of things he knows nothing about.

Hemingway makes Pilar one of the most likeable characters in the novel. Again, he seems to be praising androgyny and barrenness, for Pilar is long past her childbearing prime and more of a man than many of the male characters. We get a sense of Pilar's strength and power, her womanly masculinity in Hemingway's initial description of her:

Robert Jordan saw a woman of about fifty almost as big as Pablo, almost as wide as she was tall, in black peasant skirt and waist, with heavy wool socks on heavy legs, black rope-soled shoes and a brown face like a model for a granite monument. She had big but nice looking hands and her thick curly black hair was twisted into a knot on her neck. (Bell 30)

Apparently, Pilar has never been physically beautiful, at least in the classical sense; she herself laments, "Do you know what it is to be ugly all your life and inside to feel that you are beautiful?" (Bell 97). And later she gripes to Robert Jordan:

"At times many things tire me. . . . You understand? And one of them is to have forty-eight years. You hear me? Forty-eight years and an ugly face. And another is to see panic in the face of a failed bullfighter of Communist tendencies when I say, as a joke, I might kiss him." (Bell 141)

But being "ugly" has not prevented Pilar from having many men in her lifetime. Most of them have been bullfighters; even Pablo was a picador. Leon Linderoth suggests that Pilar is attempting to relive her past loves when she encourages Robert and Maria's affair (89). At one point, she admits her envy to Maria, "He can have thee . . . But I am very jealous" (Bell 154).

During this conversation, Pilar blurs the boundaries of her sexuality, telling Maria as she strokes her face, "it gives me pleasure to say thus, in the daytime, that I care for thee" (Bell 155). But she quickly asserts that she is "no tortillera but a woman made for men" (Bell 155). Linderoth argues that Pilar simply "appreciate(s) Maria's beauty and femininity and responds to it briefly in a masculine manner" (90).

In addition to her ambiguous appearance and sexuality, Pilar's personality sometimes seems more masculine than feminine. Like Brett Ashley, she curses as well--if not better than--any man. She inspires respect and fear from the men in the band, temporarily taking over its leadership when Pablo weakens his power with his drunkenness. And finally, Pilar cares for Maria with parental tenderness, standing in for both her dead mother and father.

Some Heroines from the Short Stories

Liz Coates

Hemingway's first heroine, Liz Coates of "Up in Michigan" (1923), is a shy, self-conscious waitress who has a crush on the local blacksmith, Jim Gilmore. The narrator says that "Liz had good legs and always wore clean gingham aprons and Jim noticed that her hair was always neat behind. He liked her face because it was so jolly but he never thought about her" (Short Stories 81). Conversely, Liz constantly moons over Jim--"All the time now Liz was thinking about Jim Gilmore" (Short Stories 82). These expository statements foreshadow the climax to their relationship: Jim, not caring about Liz's feelings, will use her for his sexual gratification, and she will submit to his desire out of fear and physical weakness.

Hemingway defines Liz and Jim by the worlds they inhabit. While Liz is fixed in a traditionally feminine environment, cooking and cleaning at the local boarding house, Jim engages in stereotypical masculine pursuits, hunting and fishing with the men of Horton's Bay. Jim is the dominant force, virile and demanding; Liz the submissive one, servile and accommodating.

One night their worlds intersect, because Jim's drunken lust sends him in search of a woman to satisfy it. Liz happens to be convenient; she's also vulnerable because of her infatuation with Jim.

After drinking whiskey with his friends, Jim convinces Liz to take a walk with him down to the dock, where he begins his clumsy "seduction" of her. Despite her pleas for him to stop, Jim presses on until he has gratified himself. Hemingway seems to excuse Jim's behavior by implying that Liz is a willing partner: "She was frightened but she wanted it. She had to have it but it frightened her" (Short Stories 85).

This implication is completely unbelievable. At no point during the encounter does Liz seem to want to be raped by Jim. On the contrary, she protests Jim's actions, saying "Don't, Jim" and "You mustn't" and "it isn't right. . . .it hurts so" (Short Stories 85). Afterward, she dissolves into tears, distraught at her rude awakening from her fantasies about love by a considerably less than charming prince, who now lies snoring contentedly on the dock.

If Liz has been stripped of her romantic notions about their relationship, she is still capable of tenderness toward Jim. As she leaves him, she kisses him on the cheek and covers him with her coat. Bernice Kert explains Liz's actions as a projection of Hemingway's own fantasies about male-female relationships:

The story is told from the female point of view, but Ernest's presentation of that point of view seems

prejudiced by the dichotomy of his own needs--the need to be assertive and to dominate versus the need to be soothed and cared for. When the seduction is over and Liz is shivering from the cold, her maternal instinct takes over. (74)

Another critic agrees that Liz's actions constitute "a last gasp of the maternal impulse" (Petry 358).

In his earliest depiction of a female character, then, Hemingway presents her as innocent, docile, and submissive. Liz Coates is the perfect woman from a male point of view: she obliges Jim Gilmore's every whim, even those desires that degrade her. Hemingway is not entirely unsympathetic to Liz, though. In the end, Jim Gilmore comes off as a brute, while Liz becomes a martyr. But she seems to sacrifice herself to a lost cause, for we are left with a bleak image of the lopsided nature of sexual relationships. Jim Gilmore's brutal act initiates Liz Coates, forcing her to give up her romantic notions and accept the reality of an often cold and cruel world.

Margot Macomber

Margaret Macomber of "The Short, Happy Life of Francis Macomber" (1936) has been consistently represented in the critical canon as the vilest bitch of all the Hemingway women. Roger Whitlow calls her "the most critically maligned female character since Lady MacBeth" (59). Carlos Baker writes that Margot is "the most unscrupulous of Hemingway's fictional

females" (Writer As Artist 187). Hemingway himself perpetuated the negative interpretations of Margot by remarking that he based her on "the worst bitch (he) knew" (Baker, A Life Story 284). The typical view of Margot goes something like this: she is vindictive and full of hatred for her weak husband, and because she can't stand to lose control over Francis, she kills him when he acts bravely in the face of danger (Whitlow 59-60).

As the story begins, the Macomers are on safari in Africa with a white hunter, Robert Wilson. Apparently unhappily married, the couple nonetheless has a symbiotic relationship: "Margot was too beautiful for Macomber to divorce her and Macomber had too much money for Margot ever to leave him" (Short Stories 22). When Francis runs from a charging, wounded lion, embarrassing both himself and his wife, Margot retaliates by crawling into Wilson's cot. The next day Francis redeems himself by choking back his fear and joining Wilson in the reckless pursuit of three cape buffalo. His exhilaration is short-lived, however; as he attempts to kill a charging buffalo, Francis is shot and killed by his wife.

The act of killing her husband has been seen as Margot Macomber's most heinous crime. Conventional critical wisdom dictates that she murders Francis because she knows he has finally become brave enough to leave her (Whitlow 60). And maybe he would have. When Margot implies that it's "sort of late" for her husband's bravery to make a difference, Francis disagrees, replying, "Not for me" (Short Stories 34).

But the idea that Margot would resort to murdering her husband rather than watching him walk away from their marriage has been challenged by some critics. Roger Whitlow points out that it really wouldn't have been necessary for Margot to shoot Francis; the buffalo was about to kill him (66). Nina Baym echoes this idea: Mrs. Macomber didn't have "any need to shoot her husband at this moment" (114). As early as 1955, Warren Beck argued that "if she wanted him dead, she could have left it to the buffalo (375).

In addition to the lack of necessity for murder, Margot Macomber's reaction to her husband's death seems strange if she has just slain him. She refuses to be comforted by Wilson's suggestion that the authorities will believe Francis' death an accident; instead, she is "too overwhelmed by grief" (Beck 376). And Margot's sorrow does seem genuine--bending over her husband's body, "crying hysterically," "her face contorted," she is inconsolable after his death (Short Stories 36).

If Margot Macomber can be absolved of charges of murder, she is not so easily defended against criticism of her bitchery (Whitlow 65). Her cruelty toward her husband after his humiliating display of fear is excessive. She taunts him verbally and sexually, openly offering herself to the safari guide as a final blow to Francis' ego. When he protests her behavior, Margot coolly threatens, "If you make a scene I'll leave you, darling" (Short Stories 25).

Margot's role as the ice princess is reinforced by her cool

loveliness. She possesses a sterile beauty--Robert Wilson thinks of her as "professionally" attractive (Short Stories 27):

She was an extremely handsome and well-kept woman of the beauty and social position which had, five years before, commanded five thousand dollars as the price of endorsing, with photographs, a beauty product which she had never used (Short Stories 4).

This sterility is etched deeper than the surface; like many of Hemingway's female characters, Margot has never borne a child. Mrs. Macomber does not seem to regret her lack of progeny.

Rather, Margot, unburdened by children to care for, can concentrate on her social life, which seems to be thriving. She has been unfaithful to Francis before the safari, a fact made clear by his protest after her return from Wilson's tent, "You said if we made this trip there would be none of that" (Short Stories 23). There seems to have been plenty of "that" in the couple's past, with Margot assuming the typically masculine role of sexual aggressor.

Margot's aggressive, "masculine" behavior seems an intrinsic part of her character. She is capable of matching wits with her male companions, sparring verbally with both her husband and their safari guide. Unlike Francis, Margot is unperturbed by the lion's roars, finding them exciting rather than frightening. And for the most part, Margot controls her emotions, allowing her pain to show only at moments of great stress--as when Francis dies.

Margot Macomber, like most of Hemingway's female characters, is complex. Far from being a saint, she is also not the purely evil bitch that many critics have labelled her.

Helen

Another oft-maligned Hemingway heroine is Helen, wife of the dying Harry of "The Snows of Kilimanjaro" (1936). Edmund Wilson has likened Helen to Margot Macomber, calling her a bitch "of the most soul-destroying sort" (qtd. in Whitlow 69). Believing Harry's dying bitterness toward her, critics have blamed Helen for the collapse of her husband's writing career, when, in fact, Harry's inkwell dried up long before he met Helen (Whitlow 70-1).

But even Harry, in a rare moment of honesty, admits to himself that Helen is not responsible for the loss of his writing skills:

He had destroyed his talent himself. Why should he blame this woman because she kept him well? He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook. (Short Stories 60)

Harry knows that he squandered his talent through his own complacency as well as through his fear of failure. Now, as he faces mortality, he needs something to comfort him. Helen's pain seems to do the trick, so he tells her he never loved her and

calls her a "rich bitch" (Short Stories 58).

Helen is not a bitch, though. Far from being a villain, she is the Hemingway code hero of the story. Helen has experienced her existential moment: the deaths of her beloved husband and one of their children. She has experienced the insomnia that attends the psychic wound. Attempting to cauterize her pain, Helen takes to drink and to a series of lovers. But ultimately finding both salves useless, she faces her pain, deciding to do her best "to make another life" (Short Stories 61).

Harry becomes part of Helen's new life, and she embraces them both enthusiastically. She accompanies him on safari, learning to shoot as well as he: "She had liked it. She said she loved it. She loved anything that was exciting, that involved a change of scene, where there were new people and where things were pleasant" (Short Stories 61). She uses her money to please Harry, claiming "It was always yours as much as mine. . . . I went wherever you wanted to go and I've done what you wanted to do" (Short Stories 55).

Most important, Helen embraces the Hemingway code of honesty. When Harry seems to be giving in to death, Helen, having survived a wound much deeper than the scratch that has taken Harry down, chides him with the simple yet eloquent accusation, "That's cowardly" (Short Stories 53). The truth of Helen's statement cuts her husband, forcing him to admit to himself that he has largely wasted his life. Meanwhile, Helen deceives herself that Harry will survive, a white lie she can be

forgiven because she does not know the extent of Harry's cowardice. Mistakenly, Helen assumes that Harry shares her strength of character and will to live.

Jig

Roger Whitlow calls "Hills Like White Elephants" (1927) "Hemingway's most penetrating attack on man as the exploiter of woman" (95). Like Liz Coates, Jig, the tormented heroine of the story, becomes symbolic of the sacrifices women make in their relationships with men. Written not long after his breakup with Hadley, "Hills" may indicate Hemingway's lingering feelings of remorse for his betrayal of her. At any rate, Hemingway undoubtedly sympathizes with Jig as she fends off her lover's callous and insistent pleas that she abort their child.

Waiting for a train to Madrid, Jig and her lover, identified only as "the American," drink beer and discuss the operation that the American thinks will solve all their problems. While the American is adamantly opposed to parenthood, Jig is ambivalent about having a child. After initially agreeing to have the "simple operation," she backs off, wistfully telling her lover, "We could get along" (Short Stories 277).

Jig, on the cusp of a new phase of her life, has tired of the jet-setting existence she shares with the American, complaining, "That's all we do isn't it--look at things and try new drinks?" (Short Stories 274). Standing on the plain, looking across the river, Jig stares longingly at the mountains. Through

this symbolic act, Hemingway indicates Jig's desire to leave the barren, sterile plain of her current existence for the lush, fertile promise of a truly lived life. As "the shadow of a cloud move(s) across the field of grain" (Short Stories 276), Jig realizes the futility of her life with the American.

Although we don't know whether or not Jig will have her baby, we can be sure that her relationship with the American is over. Jig has moved beyond his superficial world of hotels and bars, where people "wait reasonably for the train" (Short Stories 278) that will take them on to the next trendy tourist spot.

Like Helen of "The Snows of Kilimanjaro," Jig experiences her existential moment, and she will go on to make another life for herself--one that does not include the American.

Conclusion

So, the question lingers. How should we classify Ernest Hemingway's female characters? Perhaps the best way to interpret them is to discard our tendency to categorize and pigeonhole and simply to look at them in the way many of Hemingway's male characters have been analyzed. That is, we can see them as they progress in their personal development, from uninitiated, naive individuals to full-fledged, Hemingway heroes--or heroines.

For instance, Liz Coates, by the end of "Up In Michigan," has experienced her existential moment. The rape on the docks has changed her life forever; she has been initiated into the capricious world of Hemingway heroes, a world where, Frederic Henry explains, "they killed you in the end" (Farewell 327).

Margot Macomber, with the death of her husband, has joined Liz Coates on her journey toward self-discovery and a meaningful existence. Jig, having given up the empty life she shared with her lover, will meet them on the road.

Heroines like Catherine Barkley, Pilar, and Helen of "Snows of Kilimanjaro" have already made it to the mountain top; they have created a world of meaning for themselves by adhering to Hemingway's code--honesty, professionalism, and comradeship.

These women have learned to absorb life's staggering blows with the grace and stamina of seasoned prizefighters: they may be on the ropes, but they are fighting like hell to remain on their feet until the final bell rings.

Certainly Brett Ashley is fighting for her life. She has felt the pain of her psychic wounds for years. As she drinks and carouses in the bars and cafes of Paris and Pamplona, she is trying to numb the steady throb of her mental anguish, of the despair that the war has caused her by killing her true love and mutilating his successor, Jake Barnes. By the end of the novel, she has roused herself from her stupor to begin battling back. By giving up Pedro Romero, Brett has taken control of her life, assuming responsibility for her actions and their consequences. Brett has sobered up--both literally and figuratively.

Finally, Hemingway offers us hope for the future through Maria. Her psychic wound, inflicted at the end of For Whom the Bell Tolls with the death of her lover, will pain her the rest of her life. But she has the great love that she shared with Robert Jordan to sustain her. Like Picasso's flower sprouting up amidst the despair and chaos of Guernica, Maria will blossom and grow strong. Maria will survive.

And in the world of Hemingway heroines and heroes, survival is the key. Life will kill you in the end, as Frederic Henry warns, but you don't have to lie down and wait for death. None of the characters that embrace Hemingway's code do. Although they are in different stages of development, Brett, Catherine,

Pilar, Maria, Liz, Margot, Helen, and Jig have all been initiated into Hemingway's world, where honesty, professionalism, and comradeship are the tools they must use to chisel order from chaos. All these women fashion--or begin to fashion--meaningful lives for themselves, using the equipment Hemingway has supplied them. By anyone's code, their determination not only to survive, but also to live their lives as fully as they can, makes them truly heroic.

Works Cited

- Baker, Carlos. Ernest Hemingway: A Life Story. New York: Scribner's, 1969.
- . Hemingway: The Writer As Artist. 1952. Princeton: Princeton UP, 1972.
- Baym, Nina. "Actually, I Felt Sorry For the Lion." Benson 112-120.
- Beck, Warren. "The Shorter Happy Life of Mrs. Macomber." 1955. Modern Fiction Studies. 21 (1975): 363-76.
- Benson, Jackson J. New Critical Approaches to the Short Stories of Ernest Hemingway. Durham: Duke UP, 1990.
- Donaldson, Scott. "The Jilting of Ernest Hemingway." The Virginia Quarterly Review. 65 (1989): 661-73.
- Fiedler, Leslie. "Men Without Women." Hemingway: A Collection of Critical Essays. Ed. Robert P. Weeks. Englewood Cliffs: Prentice-Hall, 1962. 86-92.
- Hays, Peter L. "Ministrant Barkley in A Farewell to Arms." Lewis 11-19.
- Hemingway, Ernest. A Farewell to Arms. 1929. New York: Collier-MacMillan, 1986.
- . For Whom the Bell Tolls. 1942. New York: Scribner's, 1968.
- . The Sun Also Rises. 1926. New York: Collier-MacMillan, 1986.
- . The Short Stories of Ernest Hemingway. 1938. New York: Collier-MacMillan, 1986.

- Kennedy, J. Gerald. "Hemingway's Gender Trouble." American Literature. 63 (1991): 187-207.
- Kert, Bernice. The Hemingway Women. New York: W.W. Norton, 1983.
- Kobler, J.F. "Let's Run Catherine Barkley Up the Flag Pole and See Who Salutes." CEA Critic. 36 (1974): 4-10.
- Lewis, Robert, ed. Hemingway in Italy and Other Essays. New York: Praeger, 1990.
- Lewis, Jr., Robert W. "The Tough Romance." Twentieth Century Interpretations of A Farewell to Arms. Ed. Jay Gellens. Englewood Cliffs: Prentice-Hall, 1970.
- Linderoth, Leon. The Female Characters of Ernest Hemingway. Diss. Florida State, 1966. Ann Arbor: UMI, 1966. 66-9070.
- Lockridge, Ernest. "Faithful in Her Fashion: Catherine Barkley, the Invisible Hemingway Heroine." Journal of Narrative Technique 18 (1988): 170-178.
- Miller, Linda Patterson. "Hemingway's Women: A Reassessment." Lewis 4-9.
- Petry, Alice Hall. "Coming of Age in Hortons Bay: Hemingway's 'Up in Michigan'." Benson 352-9.
- Reynolds, Michael S. "The Sun in Its Time: Recovering the Historical Context." New Essays on The Sun Also Rises. Ed. Linda Wagner-Martin. Cambridge: Cambridge UP, 1987.
- Schwartz, Nina. "Lovers' Discourse in The Sun Also Rises: A Cock and Bull Story." Criticism 26 (1984): 49-69.

Whitlow, Roger. Cassandra's Daughters: The Women in Hemingway.

Westport: Greenwood, 1984.