HEMINGWAY'S WOMEN CHARACTERS

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Ernest Hemingway has written many novels and short stories. In his writing he tried to depict real human beings in his characters. He tried to see people as they were. In his endeavor to present life, Hemingway felt obligated to present women characters. Although Hemingway felt it necessary to introduce women into his novels, he was unable to handle properly his female characters. The women characters are either poorly developed or they are extremely masculine. Hemingway appears to see women as objects, incapable of deep thoughts and true feelings. Their relationships with men are never lasting ones.

There are two major types of women to be found in Hemingway's writing. Leslie A. Fiedler aptly described and labeled these types of characters in his book *Love and Death in the American Novel*: "In him, the cliché of Dark Lady and Fair survives, but stood on its head, exactly reversed. In Hemingway, such women [the Dark Ladies] are mindless, soft, subservient; painless devices for extracting seed without human engagement. The Fair Lady, on the other hand, who gets pregnant and wants a wedding, or uses her sexual allure to assert her power, is seen as a threat and a destroyer of men. But the seed-extractors are Indians or Latins, black-eyed and dusky in hue, while the castrators are at least Anglo-Saxon if not symbolically blond." These two types of women recur throughout Hemingway's works. Maria, in *For Whom the Bell Tolls*, is a prime example of the Dark Lady while Catherine Barkley, of *Farewell to Arms*, plays the part of the Fair Lady.

When Robert Jordan first sees Maria she is living with the Spanish guerrilla fighters in a cave. She had been captured by the enemy and had her head shaved. Pablo and his men rescued her and brought her back to their
cave where she has been recovering from her bad experience in Valladolid. Physically, she fits Fiedler's description of Hemingway's Dark Lady:
"Her teeth were white in her brown face and her skin and her eyes were the same golden tawny brown. She had high cheekbones, merry eyes and a straight mouth with full lips. Her hair was the golden brown of a grain field that has been burned dark in the sun but it was cut short all over her head so that it was but little longer than the fur on a beaver pelt."² She speaks very little and moves on Pilar's command. She is kept in the background. When important discussions take place Pilar quickly sends Maria away where she cannot hear. With Pilar's help, Maria's and Robert's romance blossoms quickly. As lover and "wife," Maria continues to be Hemingway's Dark Lady. She cannot think for herself. From the beginning she does only as she is told. When Maria is first introduced in the novel she is serving supper to Robert, Pablo and his men. She appears to be more of a servant than part of Pablo's group. She serves the food but does not eat with them. When they are finished she takes the dishes back to the cave leaving their cups at their request. When there is danger or discussion Maria is sent away as if she were a young child. Pilar tells her what to think, how to act, and what to do.

With a push from Pilar, Maria slips out to Robert Jordan's sleeping robe. Here, too, Hemingway depicts Maria as a mindless naive girl. She tells Robert that she doesn't know how to kiss, and she insists that Robert teach her. Each robe scene is the same: Maria tries desperately to do what makes Robert happy. She makes a great effort to do everything just right so Robert will not be displeased. Throughout the novel Maria's primary concern is pleasing Robert. After their frolic in the forest Maria asks Robert, "And do you like me too? Do I please thee? I will look better later. . . . If I am to be thy woman I should please thee in all ways."³
She goes on to tell him of all the things she can do for him: roll his cigarettes, take care of him when he is wounded or sick, bring him coffee in the mornings, cut his hair. Maria demonstrates her desire to take care of Robert when he returns to the cave after the big snow storm. When he comes in she takes his shoes and jacket to dry them, brings him dry socks, a sheepskin to put under him while he and his clothes are drying, and whiskey to warm him. When Pilar asks her, "Must you care for him as a suckling child?" Maria answers, "No. As a man who is cold and wet. And a man who has just come to his house." The undemanding Maria asks nothing for herself. She does not ask Robert to marry her; she only asks that she be with him to take care of him and love him. When they talk of the future and of where they will go after the bridge is blown, Maria tells Robert, "I will make thee as good a wife as I can. Clearly I am not well trained but I will try to make up for that. If we live in Madrid; good. If we must live in any other place; good. If we live nowhere and I can go with thee; better. If we go to thy country I will learn to talk Inglés like the most Inglés that there is. I will study all their manners and as they do so will I do. . . . Then in thy country if thou art lonesome for our food I can cook for thee. And I will go to a school to learn to be a wife, if there is such a school, and study at it." Maria tries to be everything Robert wants her to be, and she is quite successful. As Lloyd Frankenberg points out, Robert wants Maria to be mindless and subservient: "Robert Jordan is no Perry Mason. What he wants in a woman is not the lawyer-detective's trim, smoothly-running secretary, Della Street, who without hitch or murmur has all the routine details, and a few pretty important ones, in shape for her 'Chief.'" Hemingway has molded Maria perfectly into his form of the Dark Lady.
Catherine Barkley, in *Farewell to Arms*, fits Hemingway's second type of women characters, the Fair Lady. When Frederick Henry meets Catherine he describes her as being "quite tall. She wore what seemed to me to be a nurse's uniform, was blonde and had a tawny skin and gray eyes. I thought she was very beautiful." Physically, she is a Fair Lady; she is a blonde English woman. In accordance with Fiedler's description of Hemingway's Fair Lady, Catherine Barkley gets pregnant. Her relationship with Frederick has developed while he was a patient in the hospital. When he finds out that he has to leave the hospital and return to the front soon, Catherine gives Frederick her news: "I'm going to have a baby, darling. It's almost three months along." Frederick feels trapped by the coming of the baby, but a real wedding does not take place. Catherine and Frederick are married "privately," and Frederick must take on the responsibility of a wife and child.

Catherine appropriately becomes "a destroyer of men" as Fiedler suggests. Frederick deserts the Italian army and takes Catherine to the mountains of Switzerland. Alone with Frederick Henry, Catherine takes him away from the man's world that he has always lived in and that Hemingway prizes so highly. Frederick loses contact with the men he has come to know. The friendly conversations in bars and cafés with his male friends are no longer a part of Frederick's life. Isolated from his male world, Frederick becomes dependent on Catherine. When he is not with her he has nothing to do. By the time Catherine's pregnancy begins to limit her activity, she has Frederick well under control. As skiing and then even long walks become impossible for Catherine, Frederick's life begins to dwindle. Catherine has used her sexual allure to gain control of Frederick Henry's life. She then used that
power to corner him and manipulate his every movement. She tells him where to go and what to do. She even insists that he keep his beard. Catherine has destroyed Frederick's masculine identity. He tells her, "I won't ever go away. I'm no good when you're not there. I haven't any life at all any more." The life he knew as a "single" man has been successfully destroyed by Catherine, Hemingway's Fair Lady.

While the Dark Lady and the Fair Lady appear throughout Hemingway's writings, he rarely gives his female characters any body. The reader does not get a clear picture of the women in Hemingway's stories. The most important women characters seldom appear in any action outside of love-making and romance, nor do they ever talk of much else. Hemingway does not portray his women characters as real human beings—live, talking, thinking people. They are merely bed partners.

Hemingway's women characters are greatly contrasted by his highly developed male characters and their relationships with each other. Most of the major men characters are depicted as real people, unlike the women. Hemingway makes the men come to life for the reader. We know how they think, what their innermost feelings are, and how they react in the various situations that arise. While the women are treated as objects, Hemingway's men become real people with which the reader can identify. Leslie Fiedler suggests that "Hemingway is only really comfortable in dealing with 'men without women.' The relations of father to son, of battle-companions, friends on a fishing trip, fellow inmates in a hospital, a couple of waiters preparing to close up shop, a bullfighter and his manager, a boy and a gangster: these move him to simplicity and truth." Hemingway uses exceeding care in presenting every detail of an experience shared by men.
The reader can feel the emotions and excitement as if he was really there. Hemingway does not put that much feeling into his descriptions of women and their relationships with each other or with men.

Jake Barnes's and his friend Bill's fishing trip, in *The Sun Also Rises*, exemplifies Hemingway's careful development of his male characters and their experiences. Hemingway gives a detailed account of the fishing trip from the time they leave Bayonne until the time they end the fishing excursion in Burguete. The men enjoy the scenery, the people they meet, the fishing itself, each other's company, and the peace and serenity with which the trip provides them. Hemingway does not slight any part of their trip. Jake Barnes summed up their trip: "We stayed five days at Burguete and had good fishing. The nights were cold and the days were hot, and there was always a breeze even in the heat of the day. It was hot enough so that it felt good to wade in a cold stream, and the sun dried you when you came out and sat on the bank. We found a stream with a pool deep enough to swim in. In the evenings we played three-handed bridge with an Englishman named Harris, who had walked over from Saint Jean Pied de Port and was stopping at the inn for fishing. He was very pleasant and went with us twice to the Iratí River."

As he told Harris, "We've had a grand time."

An important part of *The Sun Also Rises* is the fiesta and bullfights at Pamplona. Once again, Hemingway handles them superbly. Aficion is the word used to describe a person's passion for bullfights. Hemingway successfully brings across the true feeling associated with the bullfights. Jake Barnes explained, "When they saw that I had aficion, and there was no password, no set questions that could bring it out, rather it was a sort of oral spiritual examination with the questions always a little on the defensive and
never apparent, there was this same embarrassed putting the hand on the
shoulder, or a 'Buen hombre.' But nearly always there was the actual
touching." There is a bond between the aficionados. During the fiesta
and the bullfights Jake Barnes enjoys the companionship of his male friends,
the good sport of bullfights, and the friendly times at the cafés and wine
shops.

Robert Jordan also establishes a lasting friendship with Anselmo in
*For Whom the Bell Tolls.* When a snow storm comes up suddenly, Anselmo is
out away from Pablo's cave watching the road, with orders from Robert not to
leave until he is relieved. Anselmo remains at his post until he is nearly
frozen, but he does not leave until Robert comes for him. Robert Jordan
"was very happy with that sudden, rare happiness that can come to any one
with a command in a revolutionary army; the happiness of finding that even
one of your flanks holds. . . . And if you extend along a flank, any flank,
it eventually becomes one man. Yes, one man. This was not the axiom he
wanted. But this was a good man. One good man." And "Anselmo was happy now
and he was very pleased that he had stayed there at the post of observation." After the bridge was blown Anselmo was killed. It is a sad moment for
Robert Jordan, and Ernest Hemingway depicts the emotion of the situation
very well.

These are only three important scenes from Hemingway's stories which
demonstrate the high development of his male characters and their relationships
with each other. Unlike the women characters in Hemingway's works, his men
are strong characters who express much feeling and appear to the reader as
real, thinking people.

Hemingway has, in *Lady Brett Ashley,* a combination of his other women
characters and his strong male characters. His best developed women
characters are extremely masculine. Brett Ashley is a prime example of Hemingway's masculine female characters. When she is first introduced we learn that her hair is short and "brushed back like a boy's."14 When Jake Barnes meets Brett, Mike, and Robert at a café, he appropriately greets them with "Hello, men."15 Throughout the novel Brett is continuously exerting her masculine power to obtain what she wants. When Brett comes to see Jake in the middle of the night she is drunk and insists on seeing him despite the concierge's refusal. Jake describes the incident, "I woke up. There was a row going on outside. I listened and I thought I recognized a voice. I put on a dressing-gown and went to the door. The concierge was talking down-stairs. She was very angry. I heard my name and called down the stairs." The angry concierge explained the situation to Jake, "There's a species of woman here who's waked the whole street up. What kind of a dirty business at this time of night! She says she must see you. I've told her you're asleep."16 Thus, Brett was allowed to go up to see Jake Barnes. If she wanted something, she got it. While it is an admirable quality for a woman of the seventies to be a spirited woman, determined to have what she wants, the majority of women in Hemingway's stories are meek and undemanding. Even Catherine Barkley, Hemingway's Fair Lady, the destroyer of men, does not openly and physically demand anything for herself.

Brett Ashley continues throughout The Sun Also Rises to exhibit her masculinity. She is living in a man's world, doing all the things men do, trying to be "one of the guys." In Jake's group of friends she is the only woman. When she first appears in the novel Brett is with a group of homosexual men, hardly the proper company for a correct lady. This accents her masculinity. Brett joins in the male world which she is a part of.
She frequents the bars and the cafés with her male friends, and she is always wanting a drink. In fact, she often gets drunk, a male trait in Hemingway's writing. Brett's behavior at the bullfights emphasizes her masculine qualities. In these scenes she is seen as more masculine than some of the male characters. When Jake and his friends attend the bullfights, the men warn her to avoid the parts that she will not be able to withstand. But, instead of the goring of the steers or horses making her sick, she is quite excited by them. Rather than be upset by the gored steer, Brett is interested: "I saw him shift from his left to his right horn." When the actual bullfight takes place Brett is intrigued. She called it a spectacle, and Mike said that she could not keep her eyes off of the awful things that happened. Robert Cohn, however, was not as much of a man as Brett. Mike reminded him that he was quite green.

Brett intensely rejects any attempts to change her into a more feminine person. Cohn, after finding Brett and the bullfighter Romero together in Romero's room, beats up Romero. Mike said he "wanted to make an honest woman of her. . . . Brett gave him what for. She told him off. I think she was rather good." She resented Romero's insistence that she let her hair grow out. "Me, with long hair. I'd look so like hell . . . He said it would make me more womanly. I'd look a fright." Brett defiantly rejected Romero's idea, saying that he would be the one to change his ideas, that he would get used to her short hair and, in reality, her masculine traits.

Lady Brett Ashley, however, is not Hemingway's only important masculine female character. Pilar, in *For Whom the Bell Tolls*, is also very masculine. In fact, she is much more of a male character than Brett is. "But what he
has denied to Maria, Hemingway has gathered together in one bulging sack and hurled at the head of his wildest concoction: Pilar, Pablo's woman, cooer of stews, gypsy palm-reader and esoteric Dorothy Dix, ex-camp-follower of the bull ring, pillar of strength and loose-jawed female; ugly as sin. . . . With Pilar, Hemingway has added a new role to his repertoire. All the old ones are here: the hunter of wild beasts, the amateur military tactician, the aficionado and professional lover of Spain, the connoisseur of strong waters, the roué-romantic-lover, the writer of books, the braggart, the jester, the mouther of oaths."21 These words of Leslie Fiedler accurately describe Pilar. She is everything that Hemingway's best men are. She is the great organizer, the strength and foundation of Pablo's organization. Throughout For Whom the Bell Tolls Pilar comes through when all others fail. She is what holds the group together and keeps them strong. When Pablo speaks out aginst Jordan's blowing up the bridge, Pilar stands up against her husband to defend Robert Jordan's project. Pablo argues with her, but she holds her ground. "Here I command! Haven't you heard la gente? Here no one commands but me. You can stay if you wish and eat of the food and drink of the wine, but not too bloody much, and share in the work if thee wishes. But here I command."22 And so she commands in every situation.

Pilar further demonstrates her masculinity when she tells Maria and Robert of her involvement in the beginning of the revolution movement. She fought like a true soldier in the heart of the battle beside her husband. She saw and participated in the ugliness and suffering of the movement. As a true believer in the Republic, she was a real man. She tells Maria and Robert, "I would have made a good man, but I am all woman and all ugly."23
There are other minor masculine women characters in Hemingway's writing, such as Robert Cohn's girlfriend, Frances, in *The Sun Also Rises*, but Brett and Pilar are the stronger ones. There is a definite reason for Hemingway's creating such masculine female characters. These women, in the situations in which Hemingway placed them, had to be masculine to survive. Brett Ashley loves Jake and wants a place in his life. Since Jake has been wounded in the war and is impotent, Brett cannot use Maria's and Catherine's methods—primarily, sex—to win a place in Jake's heart. She must compete in his world, with his friends. She must enjoy the bullfights with him and get drunk with him in order to stay in his world. Pilar, too, must compete in a man's world to survive. She is a woman in her fifties, big, and ugly. Romance is no longer an option for her. Her love for the Republic has forced her into a man's world where she must fight like a man for her life. She, too, must be a man to survive in a man's world.

Women, whether the Dark Lady, the Fair Lady, or the masculine one, are to Hemingway, a bad omen for men. He sees women as destroyers of the male world. No woman is exempt from Hemingway's critical eye. Maria is not good for Robert Jordan, Catherine destroys Frederick Henry's life, and Brett upsets Jake Barnes's world. Hemingway implies that all of these men would have been much better off without these women.

This ability to destroy men seems to be a natural ability, because young Maria does not intentionally set out to ruin Robert Jordan. In the beginning of *For Whom the Bell Tolls* Robert Jordan voices Hemingway's attitude toward women. When asked if he has very many girls on the other side of the lines, Robert Jordan answered, "No, there is no time for girls." Maria, however, quickly changed Robert's mind, but not Hemingway's. Robert and
Maria are thrown together in the heat of events and it happens—the ruination of Robert. With the blowing of the bridge, supposedly Robert's primary concern in the novel, he finds himself thinking about Maria instead of concentrating on the bridge. Realizing, on the morning just before the bridge is to be blown up, that Maria has been on his mind too much, Robert tells himself, "But listen, you must not think of the girl all day ever."25 Unfortunately, Robert does think about Maria on that fatal day. While waiting to set off the dynamite, he says, "I hope that Rabbit will get out of this all right. . . . That I blow it well and that she gets out all right."26 After the bridge is blown up and Robert escapes he sends word to let Maria know he is all right. Always on his mind, Maria gets in the way of Robert's work. She interrupts his life. She has replaced what was important to Robert. He tells her, "Do you know that until I met thee I have never asked for anything? Nor wanted anything? Nor thought of anything except the movement and the winning of this war? Truly I have been very true in my ambitions. I have worked much and now I love thee and I love thee as I love all that we have fought for."27 Maria destroyed Robert's pure ambitions and his devotion to the movement. She also has interfered with his thinking and his work. When Robert and Maria had made love on the afternoon of the second day, Robert, lost in thought, says, "That was one thing that sleeping with Maria had done. He had gotten to be as bigoted and hidebound about his politics as a hard-shelled Baptist and phrases like enemies of the people came into his mind without his much criticizing them in any way."28 Robert let Maria come between him and the work that he had to do. On the last morning he realized that it was nearly impossible to take care of the bridge with the small number of men he had. "But," he told himself, "instead of sleeping with your girl you should have ridder all
night through these hills with the woman to try to dig up enough people to make it work." As far as Hemingway was concerned, Maria meant nothing but trouble for Robert. She is a menace to him and his world. As Robert said, "Two days ago I never knew that Pilar, Pablo nor the rest existed. There was no such thing as Maria in the world. It was certainly a much simpler world." Maria has complicated Robert's life. She has upset his otherwise calm life.

Catherine Barkley, too, upsets a man's world in *Farewell to Arms*. As discussed earlier in this paper, Catherine isolates Frederick Henry from his male world. She takes him away from everything in life that he has enjoyed. He feels trapped by the coming of the new baby. Not only is he taken away from his old life but also he cannot enjoy his new life with Catherine. Her pregnancy keeps her from doing what she wants to do so Frederick must also suffer. Frederick explained, "We knew the baby was very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together." Controlling everything in his life, Catherine has destroyed Frederick's manhood, his world. Frederick's boredom in the world Catherine has created for him becomes evident when he is aroused by the idea of a new and different girl. Catherine says that after the baby is born and she is thin again she will cut her hair and become a different girl for him. Frederick says that he thinks it would be exciting. He is tired of the life he is living, but Catherine has blocked the road back to his own world.

Like Robert Jordan, Frederick Henry harbors thoughts of Catherine when he is in the Italian army. In the heat of the army's retreat, Frederick begins to think about Catherine, thinking about where she was. "Catherine
was in bed now between two sheets, over her and under. Which side did
she sleep on? Maybe she wasn't asleep. Maybe she was lying thinking about
me... Christ, that my love were in my arms and I in my bed again."32
Catherine was still on his mind when he deserted the army. Lying on the
floor of a train car during his escape Frederick "could remember Catherine
but I knew I would get crazy if I thought about her when I was not sure yet
I would see her, so I would not think about her, only about her a little,
only about her with the car going slowly and clickingly, and some light
through the canvas and my lying with Catherine on the floor of the car."33
Thoughts of Catherine were all he considered. He did not think about the
fact that he was losing all he had ever known, that he was giving it all
up for her. Hemingway has passed judgment on Catherine too: she is a
destroyer of men and their world.

Jake Barnes's world is inflicted by Brett Ashley. Although Brett
joins Jake's world instead of destroying it as Catherine did to Frederick's
world, she still upsets his life. Jake is in love with Brett and she with
him, but their circumstances are a barrier to them. Jake's war wound
causing impotency and Brett's nymphomania make a lasting relationship,
complete with sex, impossible. Thus, every romantic situation with Brett
leaves Jake quite frustrated. He loves her, but he cannot communicate his
love to her. After an evening with Brett, Jake returns to his room and is
unable to sleep. "I lay awake thinking and my mind jumping around. Then I
couldn't keep away from it, and I started to think about Brett and my mind
stopped jumping around and started to go in sort of smooth waves. Then all
of a sudden I started to cry."34 Unable to love Brett as he would like to
Jake always leaves her feeling drained and discouraged. After a second
meeting with Brett Jake said, "This was Brett, that I had felt like crying about. Then I thought of her walking up the street and stepping into the car, as I had last seen her, and of course in a little while I felt like hell again." Brett has come into his life, but she is not content to stay with him. Since Jake cannot satisfy her she goes with other men, always bringing them to meet Jake or talking to Jake about them. Among her men is Mike Campbell. Brett is engaged to Mike, and Jake is often forced to be in the couple's company. Bothered by Mike's attention to Brett, Jake only says to Bill, "Mike was pretty excited about his girlfriend." Even though Jake is disturbed by Mike and Brett's engagement, he accepts it politely. He is used to the idea of Mike and Brett getting married, but Brett upsets Jake with the news of her weekend affair with Robert Cohn. Jake is destined to spend the trip to the fiesta with Brett and at least two of her men. Jake reacted quite negatively to Cohn's going away with Brett. Because of his dislike for Cohn, Jake gives him a difficult time during the trip. He admits to his reason for doing so: "Why I felt that impulse to devil him I do not know. Of course I do know. I was blind, unforgivingly jealous of what had happened to him... I certainly did hate him." Brett continues to tease Jake as the novel progresses. After seeing the bullfighter, Romero, in action, Brett falls for him. She begs Jake to fix her up with Romero. Jake resents the request, but finally he consents because of his love for her and his desire to make her happy. Romero and Brett hit it off; they left together at the end of the fiesta. Jake feels empty with Brett gone off with Romero. "The three of us sat at the table, and it seemed as though about six people were missing." Brett subjects Jake to much emotional strain as well as to her male companions.
Jake takes it quietly, but Brett also causes him physical pain. When Cohn discovered that Brett had gone with Romero, he called Jake a "damned pimp" and a fight ensued: "I swung at him and he ducked. I saw his face duck sideways in the light. He hit me and I sat down on the pavement. As I started to get on my feet he hit me twice. I went down backward under a table. I tried to get up and felt I did not have any legs. I felt I must get on my feet and try and hit him. Mike helped me up." Jake faced much abuse from Brett—either directly or indirectly. He was friendly to her male companions, he withstood the beating from Cohn, and accepted, with much frustration, his own relationship with Brett. Like Maria and Catherine, Brett has complicated the simple life of a man, disrupted his world.

Hemingway saw women as a great threat to men. Woman's greatest fault is that she has the ability to give birth to children. "Surely there is no writer to whom child-birth more customarily presents itself as the essential catastrophe. At best he portrays it as a plaguey sort of accident which forces a man to leave his buddies behind at the moment of greatest pleasure as in 'Cross Country Snow'; at worst, it becomes in his fiction that horror which drives the tender-hearted husband of 'Indian Camp' to suicide, or which takes Catherine away from Lieutenant Henry in A Farewell to Arms." While child-birth is a minor issue in For Whom the Bell Tolls, Robert Jordan is still concerned about it. He worries that Maria will get pregnant. However, Maria relieves this fear: "It is possible that I can never bear thee either a son or a daughter for the Pilar says that if I could it would have happened to me with the things which were done." The possibility that she might get pregnant was a threat to his male world. Maria's confession removed that threat, but it meant they would never have a child.
Brett Ashley and Jake Barnes, in *The Sun Also Rises*, were also faced with the reality of never producing an offspring. The absence of childbirth is the catastrophe for Jake. He is quite disturbed by the fact that he and Brett can never have a child together.

Childbirth, however, is the major concern of two of Hemingway's short stories. In "Cross Country Snow," Nick Adams' wife is pregnant. Helen's pregnancy forces the couple to return to the United States. The coming of the baby takes Nick away from his friends and the life he loves—skiing. Perhaps worse than giving up one's world is giving up one's life, as the young Indian father does in "Indian Camp." When he sees his wife in so much pain from trying to give birth, he commits suicide.

The most elaborate treatment of childbirth as the great catastrophe is in *A Farewell to Arms*. When Frederick first learns that Catherine is going to have a baby, he feels somewhat trapped, but he forgets about it for the time being. Then Frederick and Catherine go to the mountains of Switzerland. It is here that the baby on its way becomes a threat to their life together. Catherine voices the question that has weighed on their minds: "She won't come between us, will she? The little brat." They vow not to let her come between them, but as her arrival comes closer, the threat becomes more vivid to Frederick. They felt they had to take advantage of every minute together before the baby was born as if there would be no future. "We knew the baby was very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together."

When the time for Catherine to have the baby arrives, Frederick took her to the hospital. She had a very difficult time. While Frederick is
waiting, his thinking voices Hemingway's attitude toward child-birth.

"And this was the price you paid for sleeping together. This was the end of the trap. This was what people got for loving each other." The baby was finally delivered with a Caesarean. Both the baby and Catherine die. Childbirth is the awful catastrophe that takes Catherine away from Frederick. Frederick Henry and his world are crushed by a woman and the baby she tried to have.

Although Hemingway gives the responsibility for the destruction of men to women, he does not give them the ability to think and be real people. "He does not know what to do with them beyond taking them to bed." Hemingway does not develop complete personalities for his women characters. They are wonderful for taking to bed, but they contribute little else.

Sex is important to Brett Ashley although she does not share it with Jake. Her life is a series of love affairs. She is engaged to Mike Campbell which amounts to a love affair. She has a weekend fling with Cohn, and leaves the fiesta with Romero. Hemingway suggests that there were others before Mike, and Romero probably will not be the last. These affairs are all that Brett has. Hemingway never gives her an opportunity to establish any roots for herself. She goes from one man to the next, never being anything more than a bed partner.

Catherine Barkley's relationship with Frederick exists primarily in bed. They make love in his hospital bed in Milan, and their love continues when they go to Switzerland. In the mountains Frederick and Catherine live in a fantasy world. Their relationship remains on one level—the physical one. Toward the end of Catherine's pregnancy Frederick becomes bored.

This same kind of relationship exists for Robert and Maria in For Whom the Bell Tolls. Robert has room for Maria in his sleeping robe, but no room
for her in his life. They make love in the sleeping robe his first night at Pablo's camp. From that moment their love grows, but only physically. They take advantage of every opportunity, but when they are not making love there is nothing between them. Instead of sharing his life with Maria, Robert tells her to "run along a minute, will you?" without looking at her. Maria begs to go with Robert when they are expecting a fight with the enemy. He answers her, "Get thee back. One does not do that and love all at the same moment." Robert does not care about her as a person. He cannot talk intelligently with her. Once they leave the sleeping robe Maria is no longer a part of Robert's life. "Hemingway . . . is much addicted to describing the sex act. It is the symbolic center of his work. . . . There are, however no women in his books!"

Hemingway never allows his women characters to build lasting relationships with their men. Catherine Barkley's friend Ferguson echoes Hemingway's attitude on love and death: "You'll never get married. . . . You'll fight before you marry. . . . You'll die then. Fight or die. That's what people do. They don't marry." Robert and Maria talk of marriage and a life together after the bridge is blown up, but it is only dreaming. Robert is seriously wounded in the end, and Maria is forced to leave him to die. Jake Barnes begs Brett to at least live with him, but she rejects the idea. "I don't think so. I'd just trumper you with everybody. You couldn't stand it." When the novel ends their relationship has not changed; they must live their lives separately. Frederick and Catherine are married "privately," but there is no happy ending for them. Catherine dies, leaving Fred alone with nothing.
Although there are no happy endings for Hemingway's stories, they do end—if not in death, in unhappiness. He does not develop his women characters into anything but bed partners. He does not make them human. He gives them no personality, no mind, no future. Only his masculine women are developed at all. But they are not going anywhere; they are only surviving. It has been suggested that Hemingway's negative attitude about women can be explained by his unhappy experience with his own mother. Whatever his reason, Ernest Hemingway definitely demonstrates such a negative attitude through his poorly developed women characters.
FOOTNOTES


2Ernest Hemingway, For Whom the Bell Tolls (New York: Charles Scribner's Sons, 1940), p. 22. Hereafter referred to as FWBT.

3FWBT, p. 160.

4FWBT, p. 202-204.

5FWBT, p. 348.


7Ernest Hemingway, A Farewell to Arms (New York: Charles Scribner's Sons, 1929), p. 18. Hereafter referred to as AFTA.

8AFTA, p. 137-138.

9AFTA, p. 300.

10Fiedler, p. 316-317.


12TSAR, p. 132.

13FWBT, p. 199-200.

14TSAR, p. 22.

15TSAR, p. 165.

16TSAR, p. 31-32.

17TSAR, p. 140.

18TSAR, p. 165.

19TSAR, p. 201.

20TSAR, p. 242.

21Fiedler, p. 782.

22FWBT, p. 55.

23FWBT, p. 97.
FOOTNOTES CONT.

21FWBT, p. 7.
25FWBT, p. 394.
26FWBT, p. 434.
27FWBT, p. 348.
28FWBT, p. 164.
29FWBT, p. 385.
30FWBT, p. 228.
31AFTA, p. 311.
32AFTA, p. 197.
33AFTA, p. 231.
34TSAR, p. 31.
35TSAR, p. 34.
36TSAR, p. 80.
37TSAR, p. 99.
38TSAR, p. 224.
39TSAR, p. 191.
40Fiedler, p. 317.
41FWBT, p. 354.
42AFTA, p. 304.
43AFTA, p. 311.
44AFTA, p. 320.
45Fiedler, p. 317.
46FWBT, p. 151.
47FWBT, p. 270.
48Fiedler, p. 316.
49AFTA, p. 108.

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