

# Negative treatment of women in selected short stories by Katherine Mansfield and Ernest Hemingway

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## ABSTRACT

The study aims to demonstrate the negative treatment of women and the purpose behind this treatment in selected short stories by Katherine Mansfield and Ernest Hemingway. Mansfield depicted her female characters as paralysed, invisible women or victims. She concentrated on representing the systematic and determined victimisation of women in a society with an intellectual belief in the survival of the fittest. Meanwhile, in Hemingway's stories appeared to be shallow-minded, heart-breakers or portents of destruction. They become the source of moral, emotional and mental anguish for male characters. Both authors contributed greatly, to modern literature, especially to female culture. They also helped the reader to understand the difficult conditions for women in Western society during their time.

**Keywords:** Ernest Hemingway, Katherine Mansfield, short stories, female characters, ignorance.

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## INTRODUCTION

In the nineteenth century, women lived in an age characterised by gender discrimination in both America and Europe. Women had few social and legal rights; they were always inferior to men. This treatment developed and shaped the aesthetic form of the ideal woman, which was observed in middle and upper classes (Mahdi, 2001). The contemporary morals, philosophies, religion, literary heritage and categorical classification of Victorian society accepted the inferiority of woman (ibid). Another factor that also contributed to the idea of women's inferiority was the scientific theory of Darwin which considered a woman as "a stunted man" (Bergman, 1996).

All these ideas were promulgated by men, who established what is known as a patriarch society a "social system based on the absolute authority of the father or an elderly male over the family group" (Patriarchy, Encyclopaedia). According to R. Robbins, the proponent of this system believed that women were not equal to men physically and intellectually, they held that women could not protect themselves from aggression and violence. Women were only prepared by their families to be wives and mothers. Education was not necessary for them as they were viewed like objects not subjects"

(Bergman, 1996).

In the Victorian era, people believed that God directed women through their husbands which meant it was unnecessary for women to communicate with God directly. Women were compelled to obey their husbands regardless of the treatment they received from them. And anyone who dared to reject these beliefs would be judged to be rough, bad and pagan (Robbins, 2000). Women were easily accused of adultery and divorced by their husband, whereas they had to prove men's adultery as well as bigamy, cruelty, incest or desertion. The upper and middle classes referred to a woman as a 'lady', while the lower classes called her a 'female'. If a woman was lucky enough to get married she was meant to internalise the maternal aspects of the Virgin and therefore be fully obedient to her husband and devoted to her matrimonial duties (Robbins, 2000:28). If a woman could not marry then she should internalize the aspect of purity of the Virgin (Greenwood, 1965).

Women in England had no social status, economic positions, or legal rights of their own. Their social and economic status were based on the positions of her father or husband (McCullick, 2006). Because women were completely dependent, the same father or husband

who served as a woman's provider and protector could also be her oppressor (Lamonica, 2003).

In America, conditions were not different; Karen Warren argued that a patriarchal theoretical system was one which took customarily male-recognized convictions and values as a standard. A higher esteem was given to what had been called as 'male' than to what had been called as 'female' (Encyclopaedia, 2004). Warren referred to the hierarchies that were established of contrasting pairs of interests and values according to gender division itself. Female interests were considered as something unimportant, while male interests were considered as something higher (Robbins, 2000:15).

American women before the 1920's were controlled by traditional rules of behavior, they were expected to wear very restrictive dresses and behave respectfully. Their relationships with men were strictly limited. They were not required to take part in public events, and not allowed to vote, women were created to be only housewives. Very few paid jobs were open to women; most of them were lower paid jobs such as cleaning, dress-making, teaching or secretarial work. Banks refused to give women credits and loans. They were exempted from jury responsibility in some American states.

In *A Vindication of the Rights of Women*, Wollstonecraft objected to the conditions of women, saying that women have the right to participate with men in all aspects of life. She affirmed that the independent individuality of women was just like the one of men. Her book did not mean that the feminist movement had begun to make a revolution, but it was just a hint calling for women's equality with men (Reed, 1975).

The feminist movement contributed in elevating the position of the women in society and improving their living conditions. They gained their equality with men on various levels. Yet many feminists believed that no substantial changes had happened. Women's participation with men in life was not properly acknowledged. Women worked equal jobs with men, but with less wages (Morgan, 2002). While matrimonial and maternal duties were considered as their destiny. The society considered women's participation in work as a way to gain money and nothing else. In fact their participation was not appreciated by the patriarchal system. The worst was the increasing of violence against women because they called for their rights (Kaplan, nd).

In 1940 to 1950, unmarried women started to participate in higher education in America. The rates of women entering universities increased, but the total number of women finishing their studies ironically decreased. Two out of every three women entered the university left their studies, as they believed that higher education might reduce their possibilities of getting married (Mintz and Kellogg, 1988)

Many daughters became aware of their mother's sense of unhappiness. Susan Douglas grew up with the awareness that "I especially wanted to avoid ending up

like Mom" (Douglas, 1995). There was generation gap divided daughters from their mothers, many mothers point out that they wanted their daughters to have different kind of life. Political awareness started to rise among middle class women, the number of the women voters increased between the years 1950 and 1958. A new generation of younger women took place, they were eager to get rid of the conflicting ideologies and narrow prescriptions of the past.

Betty Friedan's *The Feminine Mystique* (1963) was considered as steppingstone for American women, she ideologically relegated women's sense of themselves and their role within the domestic world. She encouraged the American women to participate in awareness raising sessions to change the oppressive laws and social views which did not support them. Friedan inspired the women to participate in social movements and called for expanding rights (Morgan, 2002:154).

In the modern period there were many writers as Elizabeth Robins, Henrik Ibsen, Tolstoy, Shaw, Katherine Mansfield and others who care about women and their role in the world. They advocated suffrage movement and women's issues such as abortion, divorce and prostitution. Katherine Mansfield (1888-1923) was one of the most important literary figures in the modern period. She was considered as the pioneer of the modern English short story. Mansfield's personal life was very important to understand her as a feminist and also to understand her work. As a feminist writer, she was undiscovered until the late decades of the twentieth century. Many earlier critics argued that her work was only a record of the victimization. Yet there were many reasons behind these misjudgements. The first was that Mansfield the woman did not associate herself with women's emancipation or suffrage movements. The second was that most of her female characters were oppressed by the patriarchal system and they were either negative or passive.

Mansfield was characterized by her indirect style in writing, where thoughts and ideas were carried obliquely by means of implication, suggestion and symbolism. She used a modern technique which was called, 'Open Form' to highlight the unresolved conflict of woman in her short stories. She challenged the conventional style of presenting the story through male eyes and according to male standards. In her time literature contained misogynistic thoughts where certain positive images were drawn to be followed by the woman and certain negative images were drawn to be rejected by her. According to Berta women's identities "were squeezed into one-dimensional fixed roles: daughters, ingénue, wife, fallen woman, mother, old maid, widow, even Queen" (Lawrence, 1998).

Mansfield revealed the woman's suffer and threw light on the struggle between her inner self which believed in her right to live independently and her outer self (follower) that submitted to the circumstances. Her writings

contained a sense of individuality and subjectivity which was based on her own unpleasant experience in her society where the women were marginalized. Virginia Woolf argued that "A woman's writing is always feminine; it cannot help being feminine; at its best it's most feminine..." (Showalke, 1986). Mansfield's writings were feminine, she dramatized her woman characters enabling the reader to understand them through their interaction with each other and with their environment (Kaplan, 1997). She made the reader interpret and think all over the story to reach approximate results rather than cramming their minds with certain facts.

Another important writer in the modern time was Ernest Hemingway (1899). He was accused of being misogynist in most of his writings. He wrote many interesting novels and short stories. He left a rich imprint on the American writings as he became a source of inspiration for an entire generation of writers and artists of The Lost Generation. Hemingway grew up during a time of great change in America. It was the turn of the twentieth century, a period which saw much collision between old world values and idealism and new world possibilities. His distinctiveness was derived from the collection of his various works. He told the stories that he lived and heard, which were also presented from his wide experience in life. He made his readers feel and see his characters. He never showed the feelings of his characters, but he portrayed the actual source that produced those feelings.

In most of his short stories male characters were introduced either as a code hero or as a free man who removed the dominance of the women (Assemi et al., 2012). Women in his stories were presented either as dynamic shrewd characters who always preferred wealthy men, or passive women who were almost ignored or removed from the life of men. He encapsulated women's identities into one-dimensional stock roles: wife, doll, betrayer or widow.

What was obvious that both authors presented the woman in a negative way in their works, but each one had his/her own purpose behind this presentation. Mansfield presented her woman character passively to criticize the male's injustice in the society and to reveal the woman's inequality in her society. In her writings she did not focus on what the prostitute character do, but the circumstances that pushed her to do so. Her treatment was not like the usual treatment in her time it was something unique. Hemingway focused more on the action not on the reason behind actions. His writings showed clear physical and rational discrimination, he did not appreciate the woman devotion, sincerity and participation in man's life. Gynocritics believed that a male author cannot make an objective and a true description of woman character, because he had no experience of being female (Robbins, 2000). Hemingway associated femininity with passivity and in other cases they were innately malice stood behind men's destruction and decay. In this study, three stories for each author

were selected to reveal the facts above.

## THE TREATMENT OF WOMEN IN MANSFIELD SELECTED STORIES

"**Psychology**" was written in 1920, it did not attract critics' admiration and they mostly considered it as an intense exercise of feelings' fluctuation (Bennett, 2002). But with applying the feminist approach to the story many feminist themes would appear. The story was about two older artists who were unnamed. The man visited the woman in the place where she works. From the beginning of the story the reader understand that both characters were in love each other, "When she opened the door and sees him standing she becomes pleased and he, too, as he followed her into the studio, seemed very happy to have come" (P, 137). Later on, nothing serious about love happened. They just flatter each other in short conversation and careful movements.

She was not brave enough to tell the man how much she was fond of him. The man believed that they were both matured enough to express their feelings openly in the right moment. He compared their minds with two open cities which were ready to be explored (Wangenknecht, 1928). Surprisingly he was not able to verbalize his feelings rather than confessing his love to the woman he told her that he loved the boy which was little, antique on the corner of the mantelpiece.

The woman gave the man another chance to confess his feelings. The man then asked her: "Do you feel this too? Do you understand it at all?" (P, 142). He was confused again finding himself apologizing to leave because he has an appointment with a friend. The woman realized the uselessness of speaking, she asked him to leave because his friend was "so punctual" (P, 143). She was disappointed, irritated and above all, she was deeply hurt. She wanted him to stay and leave at the same moment: "You've hurt me --hurt me,... Why don't you go? No, don't go. Stay. No go!" (P, 143).

However, the woman became happy as soon as she heard the bell ringing, she thought that it was the man coming back, but it was not him, it was the woman's neighbor an old lady, who usually visited her and offered her a bunch of withered flowers. In Mansfield stories, flowers symbolically indicated the mood of the characters or the story in general, the woman's condition was just like these withered flowers (Greenwood, 1965).

The author highlighted the incapability of the woman to fulfill her desires. The technique of silence was used as a negative subversive strategy to demonstrate the woman's incapability to confess her love. She used the word "long" in her conversations to express her passion indirectly: "I'll put the kettle on. Are you longing for tea? ... I long for tea as strong men long for wine" (p. 138). The reader could see the struggle between mind and body inside the woman character. Also, the confusion of the modern man

toward New Woman who was independent, educated and intelligent was shown in this story.

Perhaps, being a liberated woman was the reason behind the failure of their relationship. The man thought that if they would indulge in a love affair they would be encapsulated in the traditional frame of man as the master and the woman as a follower and that might humiliate the woman (Al-Sammarai, 2006)

Despite the woman's pain in the end of the story she was still able to settle her thoughts and write a letter to the man. She regained control of her emotions temporarily. Her feelings for the writer were just under control not disappeared.

"**Pictures**" was among the best stories by Mansfield written in 1917, it showed the hard life of the cities, and its negative consequences on the women, which was not able to stand against the cruelty of a materialistic society (Rodríguez, 2003). The story was like sequential pictures each had its considerations and unity. In fact the story did not only show the opportunity of the female in the society, but also the strong determination and insistence of a woman who tried hard to live a dignified life till the end of the story.

The story began with the suffering of the main character "Ada" who was a middle-aged woman not able to pay the rent of the room she lived. She was a successful contralto singer in the past, but then she became jobless living in difficult conditions. The land lady threatened Ada to throw her out the room if she did not pay. "If people won't look after themselves in times like these, nobody else will" (P, 158). Ada was very hungry and felt cold her body was collapsing and giving her a sign that it could not endure such difficult life:

"I am cold. I wonder why it is that I always wake up so cold in the mornings now. My knees and feet and my back—especially my back; it's like a sheet of ice" (p. 157).

She made offers to work as an actress, but she was rejected from the film companies because she was not young and attractive. She struggled a lot to make a decent living, but that was difficult in a cruel merciless world. She was neglected and ignored by everyone. Ada was like the deformed cat in the story both were rootless, helpless and vagrant. The cat might symbolize the determinist end of Ada they both sank in the end, but in different ways (Rodríguez, 2003). Indeed, Ada sank when she sold her body to a stranger man in the café.

Ada imagined many things she created a fantasy world to escapes from reality and to relief her mind. She imagined that Mr Kadgit has found her a job, also she imagined herself sitting in Café de Madrid and met a producer who was looking for a contralto singer. Ada shifted to alternative reality whenever she encountered rejection.

Ada's mirror was her imaginative self. Before she

started her adventure in the city she looked at herself in the mirror with confidence saying: "you are up against it this time, and no mistake." (p.157), but the mirror reacted negatively with an ugly face reflecting her real impression toward everything around her. In the public garden she looked again at her mirror, she saw hideous person and that made her cries deeply (Ren, 2012). The author used the mirror to reveal the inside condition of her character, all the negative images were a reflection of what Ada really felt and tried to hide.

Ada was described as little mite when she went to "Café de Madrid". The Mite goes thoughtlessly to the light of fire to be burned at once, same thing happened to Ada as she sold herself. There were no other options, Ada made several attempts and scenarios to overcome the harshness of life, but in the end poverty and difficult conditions were stronger than her. Prostitution was the only way to stay alive. Her rights to live dignified became dreams. She tried to soar like a free bird in the sky and never give up, but reality that was demonstrated by men broke her wings and dragged her down to the vice.

"**The Daughters of the Late Colonel**" was written in 1920, it was highly appreciated by many critics, Thomas Hardy was one of the writers who encouraged Mansfield to write a second edition to this story (Lawrence, 1998). It showed the victimization of two sisters Constantia and Josephine. They were the daughters of the colonel who had just died. He was strict and arrogant; he prevented his daughters from communicating with others specially men. The absence of their mother made the situation more difficult for them. Their father's tyranny ultimately eroded their self-confidence totally, they were not able to face their problems. Candelaria argued that the women's strength and self-confidence first started at her home in that place she learned to express her ideas clearly and impose her will, the women's innate abilities are "forming, functioning, and in some cases eroding or dissipating" (Kanthak, 2003).

The expected reaction of the two sisters after being emancipated from their father's rules was to manifest their needs and fulfil their desires. They were free to make decisions concerning financial matters and household managements, but the surprise was they proved invalidity and passivity towards any issue or problem in their new life. They had no power nor will to alter their circumstances because of the psychological repercussions of their father throughout their life.

They used to achieve what others wanted them to do; they were lack of autonomy and assertiveness. The father's social and economic strength had a psychological impact on them; he dictated the direction of his daughters' life. So after his death they were uncertain as to which direction to take. The sisters were afraid of burying their father because they had no permission to bury him saying "father will never forgive us for this -- never!" (p, 89) .

They were also afraid of imposing their will inside the

house, when the maid misbehaved with them they were not able to dismiss her, because they were afraid of her reaction. The two sisters were aware of their weakness and they insisted to remain weak. They were not able to get rid of their black clothes even in their bedroom they thought that it would be shameful if their maid saw them wearing colorful clothes" (Kanthak, 2003). Specto (1986) believed that females' clothing "reflects the oppressions and the pressure of gender, it reveals powerfully sex roles". (p. 71)

Constantia in her father's room showed rejection against patriarchal character when she closed with a key the wardrobe. But still she could not defeat her fear, she automatically moved away from it, while Josephina expected a punishment that would never happen (Kanthak, 2003). The author showed that even when the object of fear was gone, yet its presence was still interiorized within two daughters.

Josephina's imagination of the bird's sad songs represented her realization of her reality and her desire to change it. The two sisters understood the falsity of their life. However, when they came to give voice to their thoughts they simply forget everything, because they lived for years under a heavy heritage of a system which forbidden them from expressing what they feel or need frankly (Annis, 1981:6).

"Go on, Con," said Josephine. "No, no, Jug; after you," said Constantia. "No, say what you were going to say. You began," said Josephine. "I ... I'd rather hear what you were going to say first," said Constantia. "Don't be absurd, Con. " "Really, Jug." "Connie!" "Oh, Jug!" A pause. Then Constantia said faintly, "I can't say what I was going to say, Jug, because I've forgotten what it was... that I was going to say." (P, 119)

In this story Mansfield mixed humor with bitterness to give a kind of reality to her woman character and to make the reader loath the patriarchal system. Such strategy reached its zenith when the two sisters showed inactivity towards any sign of freedom, or rebel, consciously or unconsciously to get their chance and to live away from the artificial values of the tyrannous system. This freedom was called 'Wild Zone' by Candelaria, "it begins to coalesce but is destabilized by class issues and disintegrated at the end of the story" (Rodríguez, 2003).

Mansfield revealed the oppression of the woman not only by showing the terrible conditions that women lived under the heavy dominance of the patriarchal system, but also by representing the superiority of the male over women. In the story "**Psychology**" the woman was waiting patiently the confession of love from the man who supposed to confess love first, she did not dare for a while to take the role of the man and to tell him openly what she felt toward him, all she had done was using certain terms to express her love implicitly. While in "**The Picture**" men controlled the ways of life, film companies and restaurants were owned by men. Women were only tools moving according to rules set by men. Ada was part

of this community yet she was marginalized.

In "**The Daughters of the Late Colonel**" the title itself was suggestive the two women in the story were treated as belongings to their father. They were isolated from outside world as well as they were isolated in their own house. The man was portrayed as a crucial power even after his death (Kanthak, 2003). Many symbols were used to demonstrate the superiority of man such as the hat which symbolized man's authority and the stick symbolized a scepter which was used to marginalize the two sisters.

## THE TREATMENT OF WOMAN IN HEMINGWAY'S SELECTED STORIES

"**The Snows of Kilimanjaro**" was one of the author's important stories published in 1936 (Henrichon, 2010:35). It reflected his own fear of leaving his work unfinished. The story opened in Africa in a place called the mountains of Kilimanjaro where the protagonist Harry was dying because his serious wounds, his wife Helen was taking care of him during the story and never left him in spite of his bad temper. The woman character remained unnamed until the end of the story. Through the story the husband deliberately attempted to provoke his wife by mentioning with details his previous affairs with other women. She was easily called as "bitch" and "talent destroyer" (Sanderson, 1961:75).

In some cases it could be noticed that the writer equalized marriage to failure, and this was no doubt a reflection of his own unlucky marriages. Harry's dialogue was filled with disdain and disrespect toward his wife as the author exposed the unpleasant things in Harry's relationship with Helen, who gave her husband comfortable and luxurious life. Her husband admitted that he never loved her, but loved her wealth. Harry's confession was so harsh for a wife to bear. She asked him to stop and not to be a thankless man "Stop it. Harry, why do you have to turn into a devil now?" (p. 44).

The wife was blamed for the loss of her husband's talent in fact, it was not Helen's fault it was Harry's own fault, he did not have a real talent as a writer (Ammary, 2009). "It was not her fault that when he went to her he was already over (p. 44)". He continued belittling and humiliating his wife calling her a bloody fool woman.

In this story, the woman was caused of man's deterioration (Sanderson, 1961). Harry believed that the disaster of man could be welfare for a woman. Although the woman was seen taking care of her husband (feeding, nursing and protecting) but all her efforts were not appreciated by her husband. He ignored her feelings intentionally. The woman was exploited by her husband and expected to fulfill her husband's needs and at the same time faulted because she was a rich woman.

"**The Short Happy Life of Francis Macomber**" was published in 1936, known as one of author's best stories,

it showed much hatred for the powerful women and at the same time attracted to them. The woman (Margot) was described in the story as an attractive, dominant and cruel character. Her beauty was a reason for corrupting and humiliating men, "Margot was too beautiful for Macomber to divorce her" (p.18). The author believed that the men who were free of women were stronger and more confident. The woman character marries "Francis" not because she loved him, but because he was a rich, she cheated on him and belittled him, but never thinks to leave him, "Macomber had too much money for Margot ever to leave him" (p.18).

Through the story it could be observed that Margot never relieve and support her husband when he failed to hunt the lion, rather than that she left him alone in the tent and betray him with Wilson who was a good hunter. The men's impression toward her was very negative. For instance, her husband who was fascinated by her beauty saw her as a "bitch" while Wilson saw her as a cruel woman. He said that she was "the cruelest, the most predatory and the most attractive" (p.9). She was presented as a predator while her husband was like a victim and was compared with a rabbit. The woman character was seen as exploiter who tries to exploit both men her husband and Wilson, the author devoted his believe about women as a source of suffering and loss. Margot did not like her husband's success and progress, so when the husband succeeded in hunting the buffalo she revealed fear saying "'You've gotten awfully brave, awfully suddenly,' his wife said contemptuously, but her contempt was not secure" (p.26). In the end of the story rather than killing the buffalo the woman killed her husband.

The reader was left with two assumptions whether Margot murdered her husband inattentively while she was trying to protect him from the animal's attack, or killed him deliberately because she was afraid from his unexpected power. In both assumptions the woman was presented negatively. The first assumption showed the woman was more masculine than her husband, she distrust his ability to overcome the attack, that was why she took the risk to hunt the buffalo, the second assumption showed the woman as treacherous and a murderer. She was described subjectively; her inner life was not mentioned. It was argued that Hemingway always left gabs in his stories to make the reader interpret and fill the gabs that he left (Trodd, 2007). Nevertheless, her actions and discourse showed her to be the malicious character in the story.

"**Cat in the Rain**" was written in 1925, when the author was with his wife Hadley in Italy several years after the war that made Carlos Baker thinks that the story was a reflection of his own life. The story was about an American couple in a hotel in Italy, from the very beginning the reader might understand that there was no connection between couples. The unnamed woman was almost ignored in the story. Lisa Tyler believed that there was a clear discrimination against the woman character

as she was not provided a name and referred to as "the American wife", in this treatment the author gave credence to the notion that "woman simply lose her identity and a social legitimacy after marriage" (Tyler, 2002).

There was no discourse or compliment between the husband and his wife. Their disdain for each other was much stronger to be hidden. The only reason for being together was the far distance from home, they had no options but staying together.

The woman was discontent and restless in the hotel room; she tried to entertain herself by looking at the window to get some pleasure. She was looking for attention from the outside world after losing it from the inside one. She seemed to be neglected by her husband from a long time as she adapted herself to such condition. She interacted with the maid and the hotel keeper to break the isolation that she was living in.

The woman was presented as an annoying child when she wanted to have a cat. This childish behavior seemed to be a reaction to her husband's uncaring and inattention. She wanted a cat to fill the emptiness in her life and that led John V. Hagopian to think that the woman's repeated wish to have a cat revealed her desire to be a mother. Also, her decision to make longer hair revealed a kind of self-realization and rebellion against her husband who prefer it short (Saleem, 2013). Hagopian (1964) argued that all her actions and behaviors exposed her femininity and fertility for the sake of joyful, comfortable and responsible life (122).

The woman in this story was treated by her husband as an invisible creature, she was unnoticed and disregarded. Even when she tried to talk with him, he stopped her in a disrespectful way "Oh, shut up and get something to read" (p.170). She looked for emotional fulfillment and admiration, she made efforts to improve her relationship with her husband, but obviously he was not concerned about this relationship and that justifies his negligence.

The females in the three selected stories by Hemingway were inferior than the males and even when the female was strong her strength was presented to the reader in a negative way, the powerful lady was tricky and traitor, there was no wise and intellectual woman. The only traits that would attract the males toward females were their wealth or their beauty and nothing else. A peaceful friendly dialogue was absent between couples, even when the woman made an attempt to speak she was obliged to be silent. Themes as discrimination, oppression, patriarchy and stereotyping are clearly apparent in most of his short stories.

Hemingway's and Mansfield's negative treatment for women was evident in their short stories. For instance, the voiceless women who were not able to express themselves were seen in stories of both authors, each one had his own intention behind this presentation. In Mansfield's "**The Daughters of the Late Colonel**", Constantia and Josephine lived as members of England system in which it was forbidden for them to express their

thoughts of passion and freedom openly (Kanthak, 2003). For instance, when Josephina tried to speak with her father he waved her away with his stick pretending that he did not hear her. The same thing was seen in Mansfield's "**psychology**", the woman was not able to express what she felt clearly to the man she loved. It is worthy to mention that the disability of women to express their selves in Mansfield stories could be because of two reasons. First reason was the direct control of men over women. The second reason was because the indirect control of men over women, this control was presented by conventions and traditions that had been set by men. In Hemingway's "**The Snows of Kilimanjaro**", the woman was also voiceless, not able to defend herself verbally when her husband described her bitch and as talent destroyer. It could be said that Language in the stories of both authors was a mean of power granted for men for insuring the continuity of the patriarchal system. In Mansfield's stories the silence of woman showed the heavy dominance of male, while in Hemingway's stories silence showed the women's incapacity as she believed that her husband provided power, protection and what was missing from her life (Henrichon, 2010).

Mansfield did not only blame the patriarchal system for victimizing the women, but it was the women who contributed in creating the victims. Wheeler (1994) argued that Mansfield in her stories showed how women could be victimized by themselves as by society or by men (133). For instance, in "**The Daughters of the Late Colonel**", the two sisters failed to make their own decisions and remained indecisive about the straightforward aspects of their lives. They were chased and frightened by their father's bequest of suppression, though he was dead. The two sisters made no attempts to change their life. While in the "**The Snows of Kilimanjaro**" Hemingway asserted that women were not only victimizers but also destroyers, they prospered at men's expense (Berknikow, 260). The same thing in Hemingway's "**The Short Happy Life of Francis Macomber**" Margot victimized her husband, she destroyed his potency and life. She treated him as one of her material possessions. Leon Linderoth (1973) argued that women seemed to be the entire corrupters in both Hemingway's short stories (109).

The man's death and its impact on women, in Mansfield's "**The Daughters of the Late Colonel**" the sisters were weak and submissive and remained so even after his death. They were not only the captives of their dictatorial father in his life, but they turn to be the captives of his late and consumed traditions after his death. While in Hemingway's "**The Snows of Kilimanjaro**" and "**The Short Happy Life of Francis Macomber**" man's death was the center of interest more than what happened to woman, they got no kind of praise or sympathy (Burt, 1958). They were simply accused of being the direct reason behind their husbands' death.

Adultery, in Mansfield's "**Pictures**", it was the cruel circumstances which forced Ada to become a prostitute not her desire to be so. The author compared the act of adultery with "burning". While in Hemingway's "**The Short Happy Life of Francis Macomber**" the woman employed her sexuality and feminine attraction to ensnare men and then bilk them out of their masculinity to disempower them for they symbolized the harsh residues of subordination. Hemingway himself said that he created Margot from the worst woman he ever knew (Baker, 1969), while Henrichon believed that Mrs. Macomber's only sin was revealing some of men's characteristics in story (49). Men were not only cruel to women in real life, but also in their writings (Pratt, 1981).

Invisible woman, was also presented in the stories of both authors, in Mansfield "**Pictures**" Ada had no job and no friends; therefore, the garden served as a place of leisure and entertainment. In order to ignore the fact that she was old and alone, Ada used her imagination to forget that she was old and no longer vibrant and young. She pretended that the manager of the corporation found her a job in fact, she was disregarded and dismissed by film companies and restaurants. In Hemingway's "**The Cat in the Rain**", the woman was invisible and unnoticed by her husband, she expressed her desire to have many things which reflect a kind of revolution against the condition she is living in, but found no attention or even a compliment from her husband. Henrichon argued that George's statement to his wife to get something and read was a fine evidence for negligence and lack of interest for his wife (48).

Finley, a liberated woman was a source of fear for men in writings of both authors. In Mansfield's "**psychology**" the man failed to admit his feelings for the educated liberated woman, because he believed that marriage would destroy such woman. According to the Victorian norms it was not accepted for the woman to be superior to her husband. While in Hemingway's "**The Snows of Kilimanjaro**" the author believed that the liberated woman could be a reason for man's destruction. Oliver Evans declared that Hemingway's woman in this story was a symbol of "death in life, or rather the death itself" (Evans, 1961:441).

## CONCLUSION

Both authors were not able to separate their personal experience from their writings. They had a bitter experience with their mothers; ironically Ernest's mother treated him as a girl, while Mansfield mother rejected her because she was a girl. So it is likely to say that their mothers engulf their identities as much as they nourish it. Both had an imperfect and unsuccessful marriages, their works were likely to be a biographical works. Mansfield did not feel a shame or hesitated in revealing the truth from the female's perspectives, she used her own

experience to support her ideas and to portray females' characters in different positions under various difficult circumstances. She believed that the authentic writing is a reflection of a true life. Her stories were not only trying to reveal the dominance of the male in the society, but also the consequences of this dominance and how it destroyed the woman's privacy. The conditions of her women characters remained unchanged and they reach no epiphanic conclusion.

The female in Hemingway's selected stories were not active, they were unnamed or named at the end of the story, that suggested their triviality in other cases, women were reduced only to a sex object. He ignored females' subjectivity. Women were not appreciated, but on the contrary some of them were accused of their man's desolation. They were presented to justify the men's failure and weakness. He reflected his fears of women dominance. Hemingway often used literature to confess what he felt toward women. He considered them as "blank pages", he created women in a way he would like them to be created. That was the reason why women were never the creator nor do they have the power to create themselves. Mansfield tried to reshape the women in her stories, there was mother-daughter bond between the writer and her females.

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