Reading Hemingway’s “Hills Like White Elephants” as a Feminist Text

En läsning utav Hemingways “Kullar som vita elefanter” som en feminist text

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This essay performs an in-depth analysis of the feminist patterns of “Hills Like White Elephants”. This reading reevaluates the text’s meaning and shows the reader that it in fact is a feminist text. I argue that if the text is read with this gender perspective in mind, it is clear that Jig succeeds in protecting her own unborn child. I also argue that HLWE is a true feminist text, since it shows us not only the power and will of a woman but it also strongly critiques the American and his manner of conducting himself. The text starts out with an introduction which is followed by an analysis of Jig’s point of view and a linguistic analysis of the text. The last part of the essay consists of a step by step close reading of "Hills Like White Elephants."
Hemingway’s “Hills like White Elephants” (HLWE), written in 1938, is an enigmatic short story that is about an abortion, and it has as many interpretations as readers. The short story is about an unidentified man, simply known as “the American,” who is trying to convince a woman named Jig to have an abortion. The entire story consists of their dialogue in a bar in a Spanish train station. Jig is depending on the American both financially and socially; he has taken her around Europe and paid for everything. Furthermore Jig does not speak the local language, which demonstrates her inferior position to the American. They have had a carefree sexual relation until Jig became pregnant. HLWE leaves virtually everything for the reader to figure out because nothing definite is said. As an example the word abortion is never used, instead the reader has to read between the lines in order to grasp what is actually being said. This way of writing is fundamental for Hemingway’s “iceberg theory.” The title itself is derived from the hills that the couple is seeing while discussing the matter of abortion. It is Jig who mentions them and brings up the analogy of them. This is vital to the text because this is where the reader first can understand what is being discussed and the significance of it. More recently some scholars have shifted from the formerly accepted view that Jig has had the abortion to the assumption that Jig in fact does not have the abortion. For example Stanley Renner claims that even though that Jig is in such a weak position she does manage to outwit the American. This can serve to illustrate a more modern view where the focus is one the growth of Jig instead of on the brutish dominance of the American. Strangely enough this shows us that Jig manages to outwit the American and that instead of being a submissive little girl she grows into a strong woman. Because of this she becomes a feminine hero who not only asserts herself but also protects her unborn child. In conclusion Jig grows during the short story and finally decides not only to keep her baby but also to leave the American. I will argue that if the text is read with this gender perspective in mind, it is blatant that Jig succeeds in protecting her own unborn child. I will also argue that HLWE is a true feminist text, since it shows us not only the power and will of a woman but it also strongly critiques the American and his manner of conducting himself.

The essay is divided into three parts. In the first paragraphs I analyze Jig and the American where I subsequently argue that they are not as they first appear to be. I also show their transformation and growth in the text. In the second part I analyze the setting and linguistic patterns. The third and last part
consists of an in-depth analysis of the text. The last part is divided into five paragraphs that reflect the movements of the text.

At first sight many readers will simply acknowledge that Jig is in an impossible position and will give in to the American, meaning that she decides to have the abortion. This is partly because there is no single critical consensus about HLWE which could have influenced the reader about its outcome (Rankin 234). There are also many factors that at first glance point to the dominant position of the American. Jig is a girl, not a woman like the waitress who tends the bar, she is a foreigner who does not speak the local language, and she is financially dependent on the American. Even the name Jig itself promotes the idea that the girl is inferior. Jig suggests a dance, which implies that she is solely entertainment for the American. Even more humiliating and relevant is the fact that Jig is a name for a sheath or tool-holding device that moves up and down (O’Brien). All these factors contribute to the notion that Jig is in a position with no or very little power over herself and her unborn child's destiny. However, many of these factors are literary tools that work in conjunction to shape the text. Jig’s enigmatic name for example has many more meanings, such as a jigsaw puzzle. This means that it is impossible to deduce any final conclusion about Jig before having put all her pieces together.

Furthermore it is important to understand that this is Hemingway and every little syllable has meaning (Lanier 286). As an example it is Jig who starts the dialogue and she is also the first who brings up the subject of abortion, which can be interpreted as if it is she who is in charge not the man. The American’s brutishly describes the abortion: “It’s really an awfully simple operation ... It’s not really an operation at all” (Hemingway 281). His description of the operation contains an excessive use of modifiers such as “awfully” he even goes as far as to negate the fact that it even is an operation. This shows that HLWE is not a simple story about a brutish man having his way with a girl. It is much more than that. HLWE is a story about a girl who defeats the odds with her intellect and feminine wit in order to protect herself and her right to carry a child.

In order to understand Jig’s transformation in HLWE it is important to have a clear sense where it takes place. The couple is sitting by a table outside a bar in a railroad station by the river Ebro in Spain. The train station positions the couple at a crossroads both literally and figuratively. Here they have to sit down and wait until they have decided on which train they will take. The Ebro river itself is an
The archetypal symbol of the stream of life (Renner 28). The train station sits in the sun between two tracks that presumably go in different directions. The rail tracks run through a river valley with each side of the tracks running up on either side. The important part is that one side of the hill is dry and barren while in contrast the other one is described as full of living things. For this reason the reader is lead to interpret that the hills can be seen as either death and abortion (barren side) or life and the coming of a new child (the side full of living things). As a result the couple has to choose which way to go and which train to take. This is crucial to be aware of because Jig first starts to distance herself from the American by walking to one end of the station, looking over the living side of the hills: “The girl stood up and walked to the end of the station ... on the other side were fields of grain and trees ... “ (Hemingway 276). This is a dramatic turning point where Jig discovers what she truly wants. When Jig later rejoins the American at the table he continues until Jig comes to her breaking point, shouting out, “Would you please please please please please ... stop talking?” (Hemingway 284). As a result the American simply sits in silence watching their luggage with hotel labels from were they have spent all their careless nights. This part illustrates how the American is thinking of all the fun he has had, but now he finally understands that it is over. However, he gives it one final try to convince Jig to have the operation, but she simply responds, “I’ll scream” (Hemingway 284 ). This shows that the setting and surroundings play a big part in order to understand what is actually happening. Finally the American leaves to move their bags to the other side of the train station. As a result he has given in to the will of Jig and they will not take the train that leads to the barren side of the hills instead they will take the train that leads to the side that is full of life (O’Brien). In my interpretation this means that they will not go and have the abortion. All these small details illustrate how Hemingway has not only used the dialogue as a tool of meaning but also the setting. Jig uses the setting to her advantage because she is unable to directly confront the American. Instead she uses small tricks and wit to outsmart him, because a direct confrontation scares her too much in her inferior position.

According to Alex Link, Hemingway’s precise use of repetitions and certain modular verbs and phrases makes the text expand its own meaning. For example in a text that is roughly 1,500 words the phrase “like white elephants” occurs five times. This shows the reader just how important the title is, and it also illustrates just how much meaning can be deduced from every phrase. The title is a play on the
idiom of a white elephant, i.e., something that no one wants since it is only a burden. Hence the meaning of the title shows that the unborn child is not a gift instead it is rather a burden. Furthermore this also means that the text itself is very enigmatic and can be interpreted in many different ways. Another example of repetition is that in the text Jig asks seventeen questions, of which thirteen are simple yes or no questions. In contrast, the American asks only four questions, and three of those are concentrated at the end. This illustrates a shift in command where Jig is weaker at the beginning of the text and vice versa. It is Jig who takes command at the end of the text, and this makes the American more interrogative and reactive instead of being the active force. Jig also formulates most of her questions in modal terms, such as “could” and “would,” which shows that she is not only asking the American a question but also she is seeking reassurance (Link 68). This is until Jig uses the modal term *could* in a negating sense, “We could have everything and every day we make it more impossible” (Hemingway 286), illustrating that she still uses the same basic structure but with more cunning. It is then obvious that Jig, through these seemingly repetitious questions, evolves during the story. Furthermore the American seems to have a monopoly on the word knowledge: out of the twelve times the word is used seven times it is describing what the man knows and two times it is used by the American to tell Jig what she knows. However, the text once more has more meaning than first appears because the American’s usage of the word only reflects his own uncertainty since he only uses the word in order to belittle Jig, not to actually show that he possesses any knowledge himself. Furthermore the American’s description of the operation contains an excessive use of modifiers, such as “awfully”, he even goes as far as to negate the fact that it is an operation. This shows us not only that he is aware of the significance of what he is trying to convey but also that he is not as confident as he first appears to be (Rankin 235). Hemingway, then, by being so precise in every syllable, creates a text with much more meaning and context than it first appears. Even if the American seems so dominant there are stylistic signs in the text that point to the opposite.

HLWE can be read as a feministic work because it depicts a girl’s transformation from meek and inferior into a strong woman. Although the American comes across as a bullish man, his first lines in the story are entirely passive and reactive to what Jig says. This illustrates that even if it is the American who is in the dominant position regarding money, he is still quite passive and not as dominant as it first
appears. Jig starts the conversation by asking what they should drink, and the American merely answers “its pretty hot” (Hemingway 279), whereupon Jig decides that they should drink beer. This might seem unimportant at a first glance, but this fact gives the reader a notion of who is really in charge. In the opening narrative we have already learned that it is very hot, which makes the American’s response redundant and pointless. He has little to contribute to the story but also to Jig now that he has made her pregnant. Jig starts by being completely dependent on the American in the traditional sense: she has no money and does not speak the language, whereas the American has all the power and the money and he speaks the language. It is also quite blatant that he is simply using Jig as a fun girl to travel with. However, the American distances himself from Jig (Wyche). He does this by being bullish and egoistic, which enables Jig to realize what she wants and helps her move beyond his influence. If the American had never pushed the issue of abortion so hard, Jig might not had realized how she felt. The separation that the American forced upon her was vital for her in order to realize that she does not want to have the abortion. HLWE in some contexts describes Jig as a simple joy girl, which is apparent from the fact that they have travelled around and shared many hotel rooms (Justice). This shows a very patriarchal view on feminine sexuality because it can be interpreted as if the American is using Jig for his own amusement. However, when considering the text as a whole it becomes clear that it is Jig who uses the American. Jig is depicted at first sight as a bad girl, in the sense of a woman who offers sex but whom a man will never marry (Tyson 90). In spite of this it is Jig who uses the American, not just for travel and having fun, but also for sex. And when she grows tired of their lifestyle, mainly due to the realization that it is void of real love (Hashmi 77), she leaves him. Jig breaks free from the American’s will and becomes an independent woman. She does this by standing up for herself when realizing what she truly wants.

It is important to realize that HLWE was written during the 1920s, a time where children assumed unprecedented importance. This was because of the industrialization and urbanization that had cut the family off from it sources of power in society, which in itself lead to the reinvention of the family as an emotional haven (Gillette). This would make even the suggestion of abortion taboo, which further illustrates that the American has a very hard sell to conduct. However, what the American has not realized is that Jig wants more out of their relationship than traveling around drinking and having sexual
relations (Hashmi 76). When Jig asks him how everything will end if she has the abortion he simply states that the fetus is the only thing that is bothering them:

“Then what will we do afterward?”

“We’ll be fine afterwards. Just like we were before.”

“What makes you think so?”

“That’s the only thing that bothers us. It’s the only thing that’s made us unhappy.” (Hemingway 285)

Here we can see that Jig used to be the American’s good time girl, but she has now reevaluated their relationship and it is clear that it will never be the same (Hashmi 76). Jig’s response to the American signals that she is acutely aware that their relationship will not continue if she has the abortion because she will never be able to forgive him. Hence the Americans way of expressing himself has not only damaged Jig but also their relationship. This is furthermore illustrated when the American says, “But I don’t want anybody but you” (Hemingway 285), as a response to whether he would consider having the child with her. Here the American shows his true nature demonstrating that he is motivated by true egoism. The only thing he wants out of Jig is for her to be his travel partner whom he can have his way with, nothing else. He also continues in the next sentence saying, “And I know it’s perfectly simple” (Hemingway 287), referring to the operation. Here the American is making a crucial mistake because he does not understand how much this operation means to Jig. This becomes blatant when the American says, “It’s just letting the air in” (Hemingway 288). As David Wyche contends, “She knows that the mechanical dilation of the cervix, causing the uterus to spontaneously void itself, followed by curettage, a scraping procedure, is far from perfectly natural.” Jig’s answer to the American, which is just silence while thoughtfully folding two strings of bead from an adjacent curtain, shows the reader that she has realized that they will never be the same. Hemingway here shows us another side of Jig where she simply disarms the American with silent sarcasm (Renner 29). The American effectively destroys the relationship with Jig and alienates her. He does this not only by being brutish but also by conducting himself in an egoistical manner. Little regard is shown for either Jig or their unborn child when making his case. This illustrates how the American is actually intellectually inferior to Jig since he
is unable to impose his will on her. The American is simply acting out of total egoism, which not only makes Jig distance herself from him but also understand their relationship is doomed.

Jig starts out as a meek little girl who, by using her wit and sarcasm, grows into a strong woman that is able to fend for not only herself but also her unborn child. At the start of the story Jig is without a strong identity and looks to the American for direction (Renner 29). As an example she asks the American what a text says on a curtain, this reminds the reader that she does not speak the language and is totally dependent on him (Wyche). However, we can see Jig grow when she slowly starts to evolve and understand what the American is asking of her. Because the American’s response to Jig’s inquiry is that the sign says “Anis del Toro,” a simple drink which they then decide on trying. Jig remarks that the drink tastes like licorice and the American who has said that everything tastes like licorice nowadays, to which Jig remarks, “Especially all the things you’ve waited so long for, like absinthe” (Hemingway 281). Jig’s response shows the reader that she is not only fed up with the American but also that she is aware of his wish to abort the child. Absinthe here becomes a symbol for their relationship, the drink is intoxicating and promises joy and excitement; however, it also carries great destructive powers (Lanier 286-87).

Furthermore the response from the American, “Oh, cut it out” (Hemingway 280), shows us that he is disturbed by Jig’s reference to the drink. The Americans response is directly linked with the figuratively meaning of the drink Absinthe, which is destruction. Here Jig shows us that she has come out of her shell and started to fight for herself. Moreover she is not able to fight with direct words like the American, instead she uses her wit and sarcasm to prevail. She continues with the remark that the hills look like white elephants, she even compliments herself for her brightness, which shows us that her conversational capability and self-confidence are growing. She is now aware that if she has the operation she will not be fine and neither will their relationship (Wyche). Jig then starts to distance herself from the American since she discovers that he cares little for her. The American’s way of describing the operation, but also his refusal to further the relationship, reveals that he wants nothing more than what they have done. Jig says, “That’s all we do, ... look at things and try new drinks?” (Hemingway 283). The American’s short confirming answer, “I guess so” (Hemingway 283), settles the deal and Jig again looks towards the hills and brings them up. Here Jig shows a great deal of tenacity when bringing up the
hills for the second time. It illustrates how Jig has not given up and that she has decided to fight for her right to carry her child, even if the result is that they separate. Furthermore it demonstrates that Jig is fed up being the American’s joy girl, she wants more out of their relationship. This is something that the American is unable to give her due to his reserved brutish manner. This illustrates how much meaning lies in the American’s answer “I guess so” (Hemingway 284). With this short sentence he demonstrates that he has no will to either be a parent or go further in his relationship with Jig. Jig understands this immediately and brings up the hills again, which is a way of telling the American that she will keep the baby no matter what.

In the second section of HLWE Jig starts not only to assert herself but also to take command over the conversation. She does not only negate the will of the American, but she also starts to challenge him with an indirect question: “And you think then we’ll be all right and be happy” (Hemingway 286). Here Jig is not only challenging the American but also questioning his beliefs. “And you think” (Hemingway 286) is almost mocking in tone, showing that the American actually has no idea how Jig feels. Furthermore it shows that the American is either not understanding Jig’s feelings or simply chooses to blatantly disregard them. If the American truly understands what Jig is feeling, and if we presume that he loves her, he would never ask her to do something like this. On the other hand, if he is unaware of her feelings, how much does he actually care for her? This again shows the reader that the American is solely acting out of pure egoism. It was fun to have Jig around as long as she was a carefree little girl, but when she becomes pregnant, his only interest is to terminate it no matter what the consequences, since their relationship will never be fine again if Jig has the abortion (Hashmi 76). Since Jig has evolved during their conversation and there is no doubt that she has given this a lot of thought and discussed it with the American before the reader enters the conversation (Hashmi 76). She has new expectations now, not only on the American but also chiefly on herself while the American on the other hand has no use of Jig in this new role as mother. It is clear that Jig wants the child, which makes it impossible for her to be the carefree, sexual partner to the American (Hashmi 76). Even if she has the abortion the memories would be too much for her and she would resent the American for forcing her to have it. While the American is way too keen on trying to keep his sexual pet, which itself is tearing the relationship apart even if Jig does not have the abortion (Renner 30). Because now when the American
has shown his hand by trying to persuade Jig to have the operation, as well as trivializing it, Jig understands that the American only wants to continue their relation without furthering it. He only wants to have a carefree sexual relationship with Jig without any further obligations. As an example, the American says, “I’ve known lots of people that have done it,” suggesting that it is no big deal, more like something ordinary. However, Jig’s answer, “And afterwards they were all so happy” (Hemingway 288), not only demonstrates that she is fed up with the American but also that she is losing her respect for him. The kind of witty sarcasm that she employs stops the American’s forwardness and makes him take back what he has said. However, Jig is aware that he is now only saying what she wants to hear. To sum up, the second part of HLWE Hemingway shows us a more verbal and cunning Jig. She is not only passively trying to negate the American’s will but is also confronting him in a sarcastic manner which shows the reader that she is willing to fight for her right to have the child. She here breaks the traditional gender roles, which cast women as irrational, weak and submissive (Tyson 85). Her newfound strength and will to stand up for herself shows us that she is evolving into a strong woman.

In the third part of HLWE, Jig continues not only to assert herself but also to establish control. In this third movement of the text Hemingway shows the reader that Jig has not only decided that she will keep the baby, but also that she has figured out how to subject the American to her will. Jig does this not by direct confrontation but rather by using her feminine wit. She does this with the simple statement, “Then I’ll do it. Because I don’t care about me” (Hemingway 285). Here Jig trumps the American by stating that if she does have the operation she will be miserable, but she will have it because it is what the American wants. She points out just how egoistic the American is when asking this of her, showing that he in fact does not care for her at all (Renner 31). This leads to the American’s answer, “I don’t want you to do it if you feel that way” (Hemingway 282). This indicates a crucial turn of events. The American finally becomes aware of how Jig feels, and he also acknowledges her feelings instead of his own. This is the first time in the text where the American actually sees Jig in a serious way, whereupon he becomes aware of the fact that he might lose both Jig and the baby if he does not conform. This illustrates that the American does care for their relationship because if he did not he would simply have told her to go on with the operation. When he realizes that this would make her miserable, he negates his earlier arguments by letting Jig know that it is her feelings that come first. This furthermore illustrates
not only the growth of Jig but also the American’s feeling of inadequacy when faced with Jig’s transformation from girl into a woman (Rankin 235). The American simply has no response to Jig’s sarcasm and feminine wit, showing that it might be he who is, because of his love to her, in the inferior position. This sequence leads into the most drastic turn of events in the text, both regarding structure and character development (Renner 31).

The next sequence begins with Jig moving to the other side of the station and looking over the river and the fertile side of the hills (the hills who look like white elephants). This is the side which carries all the values of life, such as fertility, water and fruitfulness. These all symbolize the pregnancy and the unborn child, as opposed to the other side, which is associated with abortion due to the sterility and aridity. This illustrates how Jig has decided to move from the American’s grasp and started to alienate herself from his views. She realizes what is in her own mind without the influence of the American. Furthermore, in this sequence Hemingway shows the reader just how much Jig has grown and also that it is the American who is now in the backseat. By moving from the American Jig shows that it is she who does not really care for him (she is just maybe with him in order to see Europe and have a great time). Meanwhile the American, by showing his true feelings for Jig, has played his hand too early because now Jig suddenly has the upper hand. When Jig says, “And we could have all this” (Hemingway 283), she clearly implies that their relationship is over. The use of the word “could” clearly shows us that, because now Jig is talking of a potential future denied, almost pitying them both. This becomes even more evident when the American does not hear, or simply pretends not to hear, what she says and responds, “We can have everything” (Hemingway 283). This shows us just how the power balance has shifted; now it is Jig who drives the conversation and the American who tries to save the relationship. This part of the text clearly shows a shift in balance. Now Jig has become aware of how she feels and what she wants, but the American also has come to terms with his feelings. It is now the American who tries to reconcile their relationship because he has realized that he actually cares for Jig.

The fourth part of the text continues in a status quo where the American has surrendered the issue of the operation but is still trying to convince Jig to stay with him. This part of the text starts with the definite change in the American; he says to Jig, who has been looking over the fertile hills, “Come on back in the shade” (Hemingway 284). This shows us that the American wants to keep Jig and get her
back to his side (the side that is shaded). This can be seen as a simple gesture of kindness because he
does not want Jig to get sunburnt. However, as noted, nothing is as simple as it first seems in this text
(Hashmi 74). Every little syllable has a deeper meaning than the surface linguistic context shows. The
American has apparently come to the understanding that he is in love with Jig and acts accordingly by
trying to persuade her to return. He does this to the extent that Jig finally asks him to be quiet: “Can’t we
maybe stop talking” (Hemingway 285). This happens not just once but twice; both times coming after
more attempts to convince from the American. It is as if he is so driven by his egoism that he cannot stop
pushing Jig away. This dialogue climaxes in Jig’s definite answer to the American’s attempt by simply
stating that she will scream if he does not stop. Here the American yet again has overplayed his hand
because all this persuasion has made Jig realize that he only sees the pregnancy as a burden (Rankin
236). Here Hemingway shows that Jig has the upper hand in the conversation by letting the woman
(waitress) come in with two beers. In the opening part it is Jig who suggests that they should have a
drink, and she also decides upon beer. They later have Anis del Toro, which she despises and associates
with abortion and bitterness. Here Jig is referred to as a girl while the waitress is being referred to as the
woman. This shows the reader a feminist motive in the text, where the older female (waitress) shows
support for the younger one (Jig). Since Jig smiles at the woman after she serves them beer and also
informs them that the train arrives in five minutes. Event though Jig does not speak Spanish this can be
seen as a sign that time has run out for the American. It also shows the feminist agenda of the text.
This part of the text depicts how it is now Jig who has the upper hand and now she is simply shutting the
American down. However convincing or powerful he might be in his arguments, Jig has had enough.

In the last couple lines of the text it is utterly clear that Jig has stood her ground and will not only
keep her unborn child but will also leave the American. This becomes evident when the American says,
“I’d better take the bags over to the other side of the station” (Hemingway 284). He does this directly
after the waitress has announced that the train is arriving shortly. This is one of the most crucial parts of
the story because here the American moves the bags from the one side of the station to the other, the
implication being that he is moving from his own side to Jig’s (Renner 32). This further illustrates that
he has abandoned his demands on Jig to have the operation. This has been widely discussed, however.
For example, Wyche and Renner state that the only certain thing is that their relationship is over. Also it
is important to realize that the waitress says that the train is coming in exactly five minutes. The waitress is referring to the train that is taking them to Madrid and the place of abortion (Renner 32). After this the man has time not only to walk to the other side of the station but he also walks through the bar room and stops for a drink. The choice of drink shows us just how he feels because he drinks Anis (the previously mentioned drink with a bittersweet taste). The American is in other words swallowing the bitter pill. This is further illustrated by the fact that he has moved the bags to the side of the station that will take the couple to the fertile land, which means that the unborn child will live. Here, however, we have to assume that the tracks run in the opposite direction. The American has simply accepted his fate and is now supporting Jig. Doing all this in less than five minutes seems improbable, which indicates that they have missed the original train. In the last two lines of the text the American returns and asks, “Do you feel better?” whereupon Jig answers, “I feel fine ... There’s nothing wrong with me. I feel fine” (Hemingway 285). Here the repetition of the word fine has to be taken into account. It does not only show that there is nothing wrong with Jig but also that she is fed up with the American and that the problem is him (Rankin 237). Here it is made clear that Jig has realized that it is not the unborn child or abortion that is the white elephant, instead it is the American. Also when Jig says that she is fine she is far from it, demonstrating her sarcasm and wit, which the American is unable to cope with. Jig has decided to leave him since he has nothing to offer her or the child due to his egoism and stubbornness. Jig has realized this not only because of her inner strength but also because of the American’s way of trying to convince her. His trivializing the operation and making it blatant that he does not want to further their relation has opened Jig’s eyes and she now sees his true colors.

HLWE shows us a meek, inferior girl who transforms into a strong woman. She does this in order to protect her unborn child and emancipate herself from her lover. She has been taken around Europe, seen many hotel beds, and tried even more drinks. However, now when their relationship is on its way to evolve, the man is unwilling to further it. Instead he wants the girl to have an abortion against her will so that their relationship can stay the same as it has always been. Therefore the girl realizes that she cannot go on with this man, instead she has to break free. In order to do this she has to become a strong confident woman. This transformation happens on feminine terms since she cannot confront the man on his terms, due to the fact that he is in a stronger position since he has all the money and only he speaks
the local language. Therefore she uses her wit and sarcasm in order to defeat him. The man finally realizes that he has lost and resigns to have the baby with the girl; however, she has had enough and ends their relationship. Read in this manner the text is truly feministic and anti-patriarchic. The girl has transformed into a strong independent woman who stands up for what she wants. Therefore she becomes a true feministic role model and heroine.
Works cited


