

**CHAPTER:FIVE**

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BELL TOLLS**

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### FOR WHOM THE BELL TOLLS

**For Whom the Bell Tolls** is the most powerful literary work of Ernest Hemingway. This novel came as an assurance to all the enthusiasts of Hemingway that, as a writer of significant modern fiction, his fame had been reestablished permanently. This novel cannot be compared to **A Farewell to Arms** on most levels, because Hemingway made an entirely new emergency with **For Whom the Bell Tolls**. It deals with the great Spanish Civil War and its influence on the world. In January 1937, Hemingway signed a contract with NANA for covering the Spanish Civil War. He was for the first time, obviously, openly declaring his political standpoint in sharing Jordan's sympathies with the Republicans against the Fascists. Hemingway tried to write as truly as possible about the Spanish Civil War. He wrote like an apolitical writer, like a man without party affiliations, because his aim was to show the horrors of the Civil War and highlight the true Spanish character. Although the protagonist, Robert Jordan is shown to have joined hands

with the Communists to help the Republicans : “the choice is not based on political or intellectual judgment, but on the need for violence which utilizes a vaguely sentimental defense of the underdog.”<sup>1</sup>

Hemingway’s involment in the Spanish Civil War in 1937 put an end to his ‘separate peace’ and his ‘romantic individualism.’ His energies were now turned towards a serious cause. He was now ready to spend his money, time and ability for the Spanish people<sup>2</sup>. In identifying himself with Spain, he found that life had a new meaning for him and in **For Whom the Bell Tolls** he began, through the character of Robert Jordan, to experiment with these newly discovered values. He tried to find out whether the dedication of life, money and energy for the freedom of mankind was the right ideal in life. Hemingway knew very well that if Democracy lost here it would lose in many more places and countries. He himself writes at one place:

But it was not just a Civil War.

It was every thing that I had

learnt about Spain for eighteen

years.<sup>3</sup>

The novel **For whom the bell Tolls** is a mission to find

'Liberty, Equality, Fraternity' and the pursuit of happiness in the 'Lost Generation' It is a struggle between individualism and collectivism or Fascism and Democracy. But peace cannot be always achieved by peaceful means. One has to make sacrifice to get this peace. It is constant and courageous strife against all possible odds that may lead to doom. Although the novel is filled with thoughts of death and Jordan's mental preparation for the final end, it need not be argued that this is because Hemingway believed in death only or that he had an urge to write about it alone. As a stark realist, Hemingway could not believe in any future for Robert Jordan because of the nature of the work he was involved in. Thus, There is in the novel, from the very beginning, a foreboding of death. Nevertheless, it is clear that even though Robert Jordan is moving slowly and surely towards death, he is interested in life<sup>4</sup> and that "Eros" instinct is strong in him. Hemingway suggests that even while awaiting his death man does not give up hope of life. Moreover, in the limited period available to him, he wants to live as fully as possible. Robert Jordan, like Hemingway believes that he should live the seventy-two hours left to him as intensely as possible:

There is nothing else than now. There is neither yesterday, certainly, nor is there any tomorrow... ..

There is only now, and if now is only two days, then two days is your life and everything in it will be in proportion. This is how you live a life in two days. And if you stop complaining and asking for what you never will get you will have a good life. A good life is not measured by any biblical span.<sup>5</sup>

**For Whom the Bell Tolls** expresses Hemingway's entire philosophy of life at that period. He feels that man must live as well and as fully as possible, his life is not measured by time-spans but in proportion to the fulfilment of his happiness and the quality of his ambition. Another point to note in **For Whom the Bell Tolls** is that Hemingway has finally exorcized himself of the one shadow in his life--- the suicide of his father. Robert E. Fleming comments:

For **Whom the Bell Tolls** was Hemingway's attempt to purge himself through his art of debilitating psychological effects of his father's suicide. Judging from Jordan's ultimate action and also from his later fiction, in which there is scarcely any mention of

suicide, the therapy was successful even though it renders the fact of Hemingway's own suicide in 1961 at once more provocative and more ironic.<sup>6</sup>

By writing about it, Hemingway finally got over his own contempt for death by suicide. And after putting that shadow in his life to rest, he lived a happier life. Hemingway has thus indicated in **For Whom the Bell Tolls** what he considers to be acceptable rules for living. Earl Rovit claims, rightly, that this novel is an "announcement of Hemingway's at-one-ment in himself."<sup>7</sup>

Allen Guttman observes that the central issue in **For Whom the Bell Tolls** is the symbolic opposition between man and machine and that for Hemingway:

'the Spanish Civil War was, among other things' a struggle waged by men close to the earth and to the values of a primitive society against men who had turned away from the earth, men who had turned to the machine and the antithetical values of an aggressive and destructive mechanical order'<sup>8</sup>

The structural form of **For Whom the Bell Tolls** has

been conceived with care and executed with the utmost brilliance. The form is that of a series of concentric circles with the all important bridge in the middle. The great concentration which Hemingway achieves is partly dependent on his skill in keeping attention focussed on the bridge while projecting the reader imaginatively far beyond that center of operations. Chapter I immediately establishes the vital strategic importance of the bridge in the coming action. Frequent allusions to the bridge keep it in view through the Chapter II, and in Chapter III Jordan goes with Anselmo to make a preliminary inspection. From that time onwards until its climatic destruction, the bridge continues to stand unforgettably as the focal point in the middle of an ever widening series of circles. The novel stands as an in-depth study of death, a theme reflected not only in its title but in Hemingway's alternate title, *The Undiscovered Country* from whose bourn no traveller returns. Early in **For Whom the Bell Tolls**, Pilar reads Jordan's imminent death in his palm; after that, the issue becomes not whether Jordan will die, but how. To understand the point, Hemingway continually, presents his protagonist, the Spanish literature teacher from Montana, who has come to fight for the Loyalists as a demolition expert, with examples of the way others have faced death.

The first thing that attracts our attention is the title of the novel. This title reflects the common cause for which this novel is written. The title has been taken from John Donne's famous poem *Devotions*. The main conception of the book is based on the idea: whatever happens in this world is a part of one's own concern and particularly:

Any man's death diminishes me, because I  
am involved in Mankind; And therefore, never  
send to know for whom the bell tolls; It tolls for  
thee.<sup>9</sup>

Allen Guttman says that Hemingway uses this epigraph as a statement of the theme of brotherhood, of human solidarity, of involvement of all men in a common humanity. The Spanish war was a Civil War and internal affair of a country and Americans were instructed by their government not to participate in it. But this war attracted many young men of the time and democracy became the slogan of youth. About 3000 American participated in the War as volunteers. Most of them were anti-Fascists and believed in liberty, equality and fraternity. The every fact that Hemingway makes an American young man, Robert Jordan, hero of the novel shows that this war was not only a Civil War of Spain but had far reaching consequences.



Robert Jordan says:

If we lose here, we will loss everywhere.<sup>10</sup>

He advocates the philosophy of co-existence. Now in the modern times no one is living a separate life unaffected by the crises of others. We all are part and parcel of a system and can not be separated. Alfred Kazim says:

**For Whom the Bell Tolls** is the work of a profound ramanticist who had at least come to terms with the ideal; and who had torn down the old charnel house with such ardor, that his portrait of the Spanish War was less a study of the Spanish people than a study in epic, courage and compassion<sup>11</sup>

The first important symbol that we encounter in **For Whom the Bell Tolls** is the bridge which Robert Jordan, along with his companions, has to blow up, it is the centre of all attention, the hub of all activites, in the novel. Thinking of this bridge which he has to blow up with explosives, Robert Jordan tells himself:

And that is not the way to think,....  
and there is not you, and there are  
no people that things must not

happen to. Neither you nor this old man is anything. You are instruments to do your duty. There are necessary orders that are no fault of yours and there is a bridge and that bridge can be the point on which the future of the human race can turn, as it can turn on everything that happens in this war. You have only one thing to do and you must do it.<sup>12</sup>

And in a way, Pilar reciprocates Jordan's attitude towards the bridge when he says:

I am for the Republic.....And the  
Republic is the bridge.<sup>13</sup>

This bridge is not merely strategically vital both for the Republicans and the Fascists in the Civil War; it is also important for mankind as a whole for its blowing up would signify the victory of the Republican cause and undoing of Fascism at one and the same time. Speaking in physical terms, the destruction of this bridge would result in a severe dislocation of the movement and demoralization of the Fascist forces. Judged from this point of view, the bridge may be looked upon as a symbol of freedom, of hope for the future of the human race itself.

Robert Jordan and his men inspect this bridge from

as close a distance as they could do so in the given situation , for it is the Fascists who control and guard it in order to be able to keep the Madrid- Valencia road open for the desired movement of their troops and mechanized weapons. Almost all the characters in the novel are, in one way or another, involved with the bridge, and while the Republicans are determined to blow it up, the Fascists are also equally dutybound to protect it for strategic reason. Robert Jordan is under orders to blow up the bridge and he enlists the support of Pablo and his people to be able to complete his assignment.

Robert Jordan is with, but not of, the communists. For the duration of the war he is under communist discipline because they offer the best discipline and the soundest and sanest for the prosecution of the (Spanish) war. He loves Spain and tells Pilar that there are no other countries like Spain He does also love the people of Spain, for he thinks:

There is no people like them when  
they are good and when they go bad  
there is no people that is worse.<sup>14</sup>

Robert Jordan gives no importance to what may happen to him. He makes his position very clear to Pablo when he tells him:

I come only for my duty...I come under orders from those who are conducting the war. If I ask you to help me, you can refuse and I will find others who will help me. I have to do what I am ordered to do and I can promise you of its importance. That I am a foreigner is not my fault . I would rather have been here.<sup>15</sup>

It is with this conviction, this determination, this firm faith in discipline that he succeeds in blowing up the bridge. And though he is seriously wounded and left alone among the pine-trees, he does have the immense satisfaction of having completed this task. He speaks to himself:

I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it.<sup>16</sup>

Agustin, Fernando, Eladio, Primitivo and Andres --- they are all ready to fight for the cause of the Republic and to die for it. In fact Eladio and Fernando die in the course of demolition of the bridge. Agustin and Andres do whatever the

could to assist Robert Jordan in the accomplishment of his task. Pablo and Rafael form a separate group altogether.

Pablo, the leader of guerrillas, does not approve the plan as he sees danger implicit in the plan and he knows if it is carried out, they will have to leave this place. He is a staunch supporter of the Republican but he has seen so much bloodshed in his life that he does not wish to invite any danger to his own life. He is sick of being hunted. Pablo looks upon Robert Jordan as a foreigner and rebukes him when he tells him:

What right have you, a foreigner, to come  
to me and tell me what I must do.<sup>17</sup>

He makes it very clear to Jordan that he is not going to co-operate with him in his venture. Pablo first tries to hamper Jordan's action and then even steals some of his dynamite, detonators and other explosives which he throws away, but later he joins Jordan's group only to kill his newly recruited men and to leave the handicapped and injured American all by himself to languish among the pine trees.

Anselom's important function is to serve as a yardstick of human values, as Kent does in *King Lear*. He is against all human killings. He tells Robert Jordan:

To me it is a sin to kill a man

He further says:

To take the life of another is very grave.<sup>18</sup>

And yet he assures Robert Jordan of his assistance when he tells him that he will do that to which he is assigned. He knows that killing is unavoidable in war. He fiercely cries that they should govern justly and that all should participate in the benefits according as they have striven for them. And that those who have fought against them should be educated to see their errors. The Republican must win and Anselmo will fight for the Republic. With Anselmo as a norm, the tragedy of Spain shows all the darker.

Woman plays a subordinate role in the works of Hemingway as she does in actual life, but in **For Whom the Bell Tolls** for the first time, Hemingway gives equal importance to the characterization of a woman. It seems that life with Martha Gellhorn had made him realize that a woman is capable of great deeds. She too can have the capacity to face trying situations with fortitude. Perhaps it was Martha who inspired Hemingway to create a female character--Pilar-- who has grit and determination equal to that of Robert Jordan. Pilar stands apart in Hemingway's fiction. She is neither the wicked, domineering woman nor the ignorant, demanding mother. Nor is she the

submissive shadow of her lover like Catherine or Maria. She is Hemingway's dream of an ideal woman in all ways. She is a benevolent foster-mother; she is an ideal lover who loves her man through thick and thin-- she loves Pablo even after knowing his shortcomings-- and has the ability to face life and reality. She knows what men expect of her and how to deal with them. But most important of all, the reason why Hemingway glorifies her, is her ability to surrender to superior intelligence. In other words, Pilar is not one of the grabbing, independent, egocentric power-loving woman Hemingway hates. She is his idea of an ideal middle-aged woman. She is also a symbolic character as she stands for tough leadership at the war front and soft and delicate emotional motherly concerns at home.

The significance of Maria, when she is seen in the light of such other heroines as Catherine Barkley, Marie Morgan, and even Dorothy Bridges, is finally symbolic. In the lonely alien region of the Guadarramas, she comes to stand as the image of 'home.' Most of Hemingway's women tend to take on this special symbolic meaning. Dorothy Bridges (a fairly unsympathetic portrait) is explicitly equated with nostalgia, a somewhat untrustworthy reminder of the comforts and the joys which are so rarely possible in a world besieged by the ideology of terror.

Catherine Barkley and Marie Morgan, though in different ways, represent normal domesticity vanquished by war and by economic struggle for survival. Similarly, Maria stands for the normal in the midst of a terrible abnormality. She has been subjected to all sorts of outrages by her fascist captors. The rape is an act of supreme brutality; only the true tenderness of Jordan as Pilar well knows, can erase the psychological scars the fascists have left. The cutting of Maria's hair is a symbol of her loss of normal womanhood or girlhood, just as its growing out indicates her gradual return to balance and death.

Love is always a source of inspiration and joy for the characters of Hemingway. Robert Jordan is in love with Maria and her love is an eternal source of inspiration for him. Their mission i.e. destruction of fascists is the same. She is graceful and submissive before Jordan. He seeks strength of purpose from her. Like Catherine of *A Farewell to Arms*, she is also the one who guides the hero towards his destination. Maria has only one purpose in life and that is to keep him happy and by doing so she gets maximum satisfaction and joy. She says:

I will keep everything clean and I will pour thy  
whisky and put the water in it as it was done at  
Sardo's. I will obtain olives and salted codfish



and hazelnuts for thee to eat while thou drinkest  
and we will stay in the room for a month and  
never leave it.<sup>19</sup>

Jordan meditates on the bridge and Maria. The bridge-dynamiting may flop, but he is confident about Maria's love, for she has been good. The past and future are rolled into the invaluable, imperishable now. She gives Jordan her everything in seventy-two hours and they enjoy every moments of it. Robert Jordan feels what he has enjoyed and experienced in seventy-two hours is like living the life of seventy-two years. He says:

I suppose it is possible to live a life in seventy  
hours as in seventy years; granted that your  
life has been full up to the time that seventy  
hours start and that you have reached a certain  
age<sup>20</sup>.

Maria is the one who renews the engergy, strength and confidence of Jordan for the cause. She represents Spain and her sufferings are sufferings of Spain. When soldiers are in the war field, their life is highly tense and they need someone to comfort them. Maria does all this for him as she has only one aim and Jordan is the one who can get that aim fulfilled. Jordan finds her everything for himself and they reach the height of

emotional ecstasy in each other's company. They have reached such a stage where they feel 'one and one means one.' He says:

Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister and my daughter and I never will have a daughter. I hate to leave a thing that is so good.<sup>21</sup>

Since Maria has suffered in the hands of Fascists, his love for her wants to avenge her misfortunes even at the cost of his death. His resolution is to strengthen and renew his determination to blow up the bridge as it will also bring happiness for her. We know that one of the ideas of Hemingway's philosophy is the co-existence of man . One -man alone can not do anything in this world. He needs support and company to accomplish a mission. Maria may not be able to provide him with much assistance on the front but she does what she can do to keep his spirit of enthusiasm alive and burning. Through the union of Jordan and Maria Hemingway wants to emphasis the union of all human beings. Frederic Carpenter says:

In the hero's mind, 'Maria' thus becomes a symbol of the traditional mariolatry of the Spanish Catholic Church, which ' the reformation never

reached,' and the violence of Spanish Civil War becomes an intensified version of all modern history since the Reformation, compressed in symbolic time. His love for this modern Maria becomes both a symbolic fulfillment of history and a transcendence of the old times.<sup>22</sup>

But the most awesome symbol of doom is the air-power of the foreign enemy. All the Spaniards hate it, as they hate the foreigner for interfering in their Civil War. When the fascist planes roar over the mountain hide-out, it is always in threes, like the weird sisters, or in those multiples of three with which practitioners of black magic used to conjure:

The three passed and then came nine more,  
 flying much higher in the minute, pointed  
 formations of threes and threes and  
 trees....He could still here the receding drone....<sup>23</sup>

When the planes return, Jordan revises his simile into something even more sinister. They have the shape but not the motion of sharks:

They move like no thing that has even been. They  
 move like mechanized doom.<sup>24</sup>

It is by three such planes that El Sordo's band will be

wiped out at three o' clock of the following Monday afternoon. Heminway's linking of the modern bombers with the ancient magic- symbol of three greatly enhances the effectiveness of the plane-passage. The old epics and the great dramatic tragedies could employ supernatural agents in the full expectation that they would intensify the emotions of pity and terror in the spectator. The rise of naturalism, and the partial decay of superstition , denied the tragic artist direct access to one of his most evocative instruments. Yet within the shadowy subconscious, the perennial human capacity for fear and awe remained to be touched by any artist who could empower new symbols with old terrors.

The novel touches the edge of the supernatural by a considered use of premonition. The primary human agent is the gypsy Pilar. Her function in part is to sharpen the reader's foreboding and thus to deepen his sense of impending tragedy. Having watched Pablo's degeneration through fear, she is both too wise and too fond of Jordan to reveal that she has seen his coming death in the lines of his hand.

The frequent references of the bullfight are stand for the earthiness, the manliness, the primitive heroism of the Spanish people the young boy Jaquín, comes out with the characteristic Spanish sentiment when he tells Pilar:

We have seen much worse things and more dangerous than the bulls. It is clear no bull is as dangerous as a machine gun.<sup>25</sup>

In fact, as Carlos Baker puts it:

**For Whom the Bell Tolls** follows an architectural plan comparable to that of a Spanish bullring, which is constructed in a series of concentric circles, so arranged that from any point one can watch the action taking place at the centre.<sup>26</sup>

Some of the tragic impulse in the novel derives from the sterile repressive tyranny of machines subverting values of fertility and spontaneity identified with the earth. The tragedy of Spanish people is the tragedy of all those nations that were exploited by the Fascists. The coming of advanced machines and weapons in the battle field shows that natural simplicity of Humanity was raped, disfigured and exploited by the mechanized and destructive society. At the opening and at the close, Jordan lies prone on the pine-needled forest floor. There too—and always out-of-door—he and Maria love, and their ecstasy makes the earth move. But as always in Hemingway, nature is not entirely benign. Contradictions abound. Jordan, for example, dies as well as loves

in natural settings.

Weather too tokens (as in **A Farewell To Arms**) opposition in nature though now it is snow rather than rain that mingles love and death. An unseasonal snow threatens Jordan's mission, Yet it is across the snow that he sees Maria running towards him for a night of love during which he becomes aware that their bodies make 'an alliance against death'.

Fear is so important a part of the whole novel that the book seems almost to be a study of human fear. Besides Robert Jordan, the other characters are also shown as experiencing it at the some moment or the other, though of course each tries to harden himself against it. Pablo has his moments of weakness, so do Augustin, Eladio, Fernando and Andres. Even the bullfighter Finito is depicted as being full of fear of the bulls. Joaquin fails to become a matador because of fear and Pilar is afraid of aeroplanes. It is she who expounds Hemingway's view that fear is universal when she states:

For each one there is something..... For me  
it is those (planes).<sup>27</sup>

In the end, however, we find that the whole band overcomes its fear and puts up a gallent fight at the bridge. And just as Hemingway had finally mastered his weakness, Jordan

too succeeds in overcoming his fears when he braces himself and waits for the cavalry to arrive. Finally, he dies heroically for a cause that he knows it is lost.

Though Hemingway could at times be a reckless daredevil, he was not ignorant of the saying that discretion is the better part of valor. That he accepted and appreciated this quality in men is evident in the characterization of Pablo, an extremely prudent man. Some readers tend to misunderstand Pablo and consider him a coward but Stanely Cooper is right when he points out:

Pablo is motivated not by cowardice but by a determination to act on behalf of his own people rather than on behalf of abstraction.<sup>28</sup>

Hemingway's open support of Pablo and his type of prudent men is to be found in Jordan's confession.

Pablo was evidently the smartest. He know how bad it was instantly.<sup>29</sup>

And later:

It was Pablo who had seen instantly all that was wrong with the orders for the destruction of the bridge.<sup>30</sup>

Pablo is shown as being as being a realist to the core in spite of his ruthlessness and wickedness. El Sordo's fate best illustrates how nature and the machine alike ignore the poetry and the prose of human endeavor. Even as Jordan and Maria make love, El Sordo steals the horses needed to escape after the bridge is destroyed. But the horses leave prints in the snow. Jordan wakes from love to death, for he sights and must kill the Fascist scouts trailing those prints. But nothing deters the cavalry, who follow hard after from tracking El Sordo to his natural fortress on a hilltop. Trapped atop a hill, with a superior force surrounding him below and aeroplanes bringing certain death from above. El Sordo does not fear death, though he hates to give up the joys of living. He fights to the end, firing in futility at the death-dealing planes.

War is for Jordan, as for Nick Adams and Frederic Henry, a crucial part of his education. "It will be," he thinks, "quite an education when it is finished. You learn in this war it you listen."<sup>31</sup> And what he learns, Hemingway insists, is congruent with the spiritual metamorphosis his Spanish mentors have undergone. Like them, Jordan has no fear of death. Yet, after Anselmo is killed, Jordan is "lonely, detached and unrelated," ready to indict man (Pablo) and nature (the snow) for



the catastrophe. But hate wanes as he sees death the way the others must. Above all, it is love that teaches Jordan that he “with another person, could be everything.”<sup>32</sup> As he lives his final moments, Jordan not only reaffirms his faith in these thoughts.

You can do nothing for yourself but perhaps  
you can do something for another.<sup>33</sup>

But by sending Maria away and by staying behind to stall the enemy, he translates them into action. Jordan’s farewell to war is, then, unlike Frederic Henry’s superemely idealistic. With little more insight than Frederic into his reasons for fighting and a great deal more into the bureaucratic inefficiency and personal treachery that freedom his cause, Jordan elects to struggle on and die for what he believes in without really understanding. He bids farewell to love too without rancor, cloaking the bitterness of reality with a mystique of spiritual oneness. Urging Maia to leave, he says:

Not me but us both. The me in thee. Now  
you go for us both.<sup>34</sup>

For the first time in Hemingway’s fiction, death becomes--- in both love and war--- a beginning rather than an ending. Through this novel Hemingway tries to point out the tremendous wastage caused by war. Being essentially interested

in peace, he hopes that the war will end soon. He presents through Anselmo the ideas he had formed as to what should be done , once the Republic won:

We should shoot nobody .... And those who have fought against us should be educated to see their error.<sup>35</sup>

Hemingway believed that, since life is short and death is inevitable, man must make the best he can with the time available.

He said to Lillian Ross:

Who the hell should care about saving his soul when it is a man's duty to lose it intelligently, the way you would sell a position you were defending, if you could not hold it as expensively as possible, trying to make it the most expensive position that was ever sold<sup>36</sup>

Nemi D' Agostino says:

Hemingway's attitude to reality remained unchanged. Life is a solitary struggle, a desperate fever of action, conscious of having no sense or reason beyond itself. <sup>37</sup>

Robert Jordan is ashamed of his father because he was not a coward he would have stood up to that woman and not let her bully him. On the eve of the climatic morning when the bridge must be blown, his mind takes him back to memories of his grand father. As Jordan lies in excruciating pain, it is the memory of his father's cowardice and his grandfather's courage which steels him against taking his own life. Robert Jordan's skein has reached its tag end: in minutes he will be dead but his death is somehow swallowed up in victory. If in one way the victory is hollow-- for Jordan becomes a victor only at the cost of his own destruction-- in another the victory is complete and solid, for the emotion of victory is left in the reader. The latter knows that Jordan's death is the final affirmation of Jordan's and his own humanity. He has the satisfaction of knowing that Jordan is not the victim of time, but at the very worst the victim of a deluded notion of how a man should depart himself. The delusion, if delusion it is, has no importance; the significant aspect of Jordan's behaviour is that a man is capable of having such a notion at all, and of living by it.

Jordan endures to engage in a fight with the pursuing Fascist cavalry that can only end his life but would give his people time. For Hemingway, life is tragic. One defines oneself by the

action he takes against catastrophe. **For Whom the Bell Tolls** is chiefly preoccupied with the obligation to the community. All men share a common unity and identity despite their different identities.

The supporting concept that bears most heavily upon the tragic assertion has to do with what men owe one another. They owe everything including their lives and man's chief duty is to do everything he can do for collective human dignity and freedom. The definitive act in the face of catastrophe should be an act in behalf of the human commonalty; it is the individual's chief obligation to sacrifice himself for the human community and his greatest opportunity for a transcendent act.

The individual man can become a significant moral agent even in our time, and the manner of Jordan's death illustrates this as well as anything that Hemingway has written. At the end of the novel, as Jordan lies wounded, ready to die as he knows he must, forcing himself not to pass out or take the easy way by shooting himself. Just as Jordan's ideals are made more meaningful by his insisted on viewing life realistically, so his death is made more meaningful by his genuine desire to live.

Jordan dies with one of the most believable heroic flourishes of the mind and spirit in modern literature. Because

he wins the game, he is stern with himself to the end, he is able to do in truth all that is possible for him to do and what he has done somehow makes faith seem possible, even in our time. At the end of the novel we experience a feeling of enlightenment, realizing, as if for the first time, what man's predicament is and how gravely awful it is to be human. Since Aristotle, the spectator has always been supposed to feel some emotion at the conclusion of a tragedy.

Hemingway had seen much bloodshed in his life and had participated in both the World Wars. He was an undaunted soul as his hero Robert Jordan. He is not afraid of death and knows it well that humanity is an endless and continuous chain of human generation. Jordan shares several of those qualities Hemingway associated with the bullfighter. He has knowledge, passion, courage and control. He is certainly a heroic figure. Although there is a deterministic element in the novel in the sense that his fate is preordained, he has freely chosen to place himself in this situation and is acting not for himself but with larger ends in mind--- 'for the future of the human race.' His sense of sacrifice and resolution of purpose is remarkable. He does not care for his personal gains and comforts and attains the mission at the cost of his life. He finds this world to be the right place for love

and worth dying for. Such unique qualities show his optimistic attitude that Hemingway wanted to instill in youth of his age to overcome the shadow of so called 'Lost Generation.' Hemingway believed that true happiness in life could be achieved only when man is socially, politically and economically free. But he also knows that a single man has no chance in this world. We have to act and work collectively and in an organized manner.

In Hemingway's first three novels, each of his heroes incorporates the same theme : the isolated individual must struggle desperately to learn how to hold on in a hostile or indifferent universe. The hero appears in **For Whom the Bell Tolls** as Robert Jordan, but in a different place and with a different purpose. In a sense, he has been displaced for Hemingway's focal range here extends beyond Jordan's apprenticeship and beyond the complexities of the war in which he has volunteered to serve as a guerrilla for the Spanish Loyalists. Through the people, their language, and their land, Hemingway tries to capture the spirit of an entire nation and to dramatize its tragedy. Within that tragedy--- and it is here that he breaks new ground--- Hemingway discerns a promise of transcendence, a unifying and sustaining spirituality that binds not only all Spaniards but all men. To reach this awareness

constitutes the bulk of Robert Jordan's education to communicate it through his thoughts and actions becomes Hemingway's purpose

## References

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3. Hemingway to Malcom Cowley, *Master Papa*, *Life*, 10th June, 1949, p.86.
4. Philip young though keen on interpreting the death of Robert Jordan as a death-wish could not ignore the Eros instinct: "At the same time, Rebert Jordan shows the same oppetite for living which as hero he always had," *Reconsideration*, p. 109.
5. Ernest Hemingway, *For Whom the Bell Tolls* (Norwich: Heinemann/ octopusm 1977), p 137.
6. Robert E. Fleming, *Hemingway's Treatment of Suicide: Fathers and Sons and For whom the Bell Tolls*. *Arizana Quarterly* 33,2 (Summer' 77), p.131-32.
7. *Earl Rovit, Ernest Hemingway* (New Yourk: Twayne



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8. Allen Guttman, *Mechanized Doom : Ernest Hemingway and the American view of the Spanish Civil War* in Carlos Baker (ed), *Ernest Hemingway: Critiques to Four Major Novels* New York, 1962), p. 98.
  9. John Donne, *The Canonization* , *The Poem of John Donne* (ed.) Herbert Grierson (London: Oxford University press, 1964) p. 14.
  10. Ernest Hemingway, *For Whom the Bell Tolls*, op.cit. p 32.
  11. Alfred Kazim, *Bright Book of Life: American Novelist and Storytellers. from Hemingway to mailer, bombey: Allied Publishers.* (1971,73).
  12. Ernest Heminway, *For Whom the Bell Tolls*, (Penguin edition, 1964), p. 45.
  13. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.54.
  - 14- Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p. 191-20.
  15. Ernest Hemingway, *For Whom the Bell Tolls*, Ibitd. p.19.
  17. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.54.
  18. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.42.
  19. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.330.
  20. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.178.

21. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.362.
22. Frederic Carpenter, *Hemingway Achieves the Fifth Dimension* PMLA 1954,p 69.
23. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.74.
24. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.87
25. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.130.
26. Carlose Baker, *Hemingway: The writer as Artist* (Princeton, 1956), p. 260.
27. Ernest Hemingway, *For Whom the Bell Tolls*, op. cit..p 225.
28. Stanely Cooperman, *Hemingway's Blue- Eyed Boy: R J and Puring Ecstasy, Criticism VIII* (Winter 1966), P. 89.
29. Ernest Hemingway, *For Whom the Bell Toll*, (Penguim edition, 1964), p.132
30. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.215.
31. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.135.
32. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.447.
33. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.467.
34. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p 464.
35. Ernest Hemingway, *For Whom the Bell Tolls*, Ibid. p.216.
36. Lillian Ross, *How Do You Like It Now, Gentlemen,* " in *Hemingway: A Collection of Critical Essays*, ed R.P. Weeks

(Englewood Cliffs. N. J: Prentice- Hall Inc,1962), p. 30.

37. Nemi D' Agostino, *The [later Hemingway, in Hemingway,*  
ed R.P. Weeks, p. 159.