

**TRIBHUVAN UNIVERSITY**

**Love in *For Whom the Bell Tolls***

A Thesis submitted to the Central Department of English  
In the partial fulfillment of the requirements for the degree of  
Master of Arts in English

By

**Dhirendra Kumar Singh**

Central Department of English

Kirtipur, Kathmandu

December, 2006

**Tribhuvan University****Faculty of Humanities and Social Sciences**

The thesis entitled *Love in For Whom the Bell Tolls* by Mr. Dharendra Kumar Singh has been submitted to the Central Department of English, Tribhuvan University. It has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

---

---

Internal Examiner

---

---

External Examiner

---

---

Head

---

Central Department of English

---

Date: \_\_\_\_\_

## ACKNOWLEDGEMENTS

I am deeply indebted to my respected supervisor, Mr. Sajag S. Rana of the Central Department of English, for his guidance in and enabling me to bring this thesis to its present form. I express my sincerest gratitude to him again.

I would like to express my gratitude to Prof. Chandra Prakash Sharma, Head of the Central Department of English who provided me the opportunity to write a thesis. I am equally indebted to Prof. Dr. Abhi Narayan Subedi who filled my mind with striking ideas while preparing my thesis proposal. I am grateful to Dr. Arun Gupto, Beerendra Pandey and Devi Gautam for their fruitful encouragement and constructive assistance. I also cannot forget Hem Sharma and Sharad Thakur for their constant co-operation.

It will be sheer injustice if I don't express my deep gratitude to my parents Mr. Rajendra Prasad Singh and Mrs. Manbati Singh. Words fail to express it. I remember my brother Amit who helped me in different ways in my need of hour. I remember my friends Dinesh Prasad Singh and Netra Neupane who provided me some rare materials in Psychology. At last, I am grateful to Mrs. Nilam Chaudhary, the librarian of English Department, for providing me some rare books and to TU Students Computer, Kirtipur for helping with the typing and printing of this thesis.

December, 2006

**Dhirendra Kumar Singh**

**ABSTRACT**

Love in *For Whom the Bell Tolls* functions as an antidote to the violence of war. In the midst of war, Jordan's love for Maria and his love for humanity encourage him to complete his mission. From the Freudian concept of fundamental forces in human beings: Eros and Thanatos are seen in Jordan and his guerrillas band and Fascists troop respectively.

## CONTENTS

Acknowledgements	iii
Abstract	iv
<b>I. Introduction</b>	<b>1</b>
<b>II. Psychoanalysis: A Theoretical Framework</b>	<b>13</b>
Freud and Psychoanalysis	13
Two Basic Instincts: Eros and Thanatos	14
Division of Mind	16
Division of Personality	17
Psychosexual Development of Personality	19
Dream Interpretation	21
Extroversion and Introversion: An Overview of Jungian Theory	21
Link between Freudian and Jungian Concept and <i>For Whom the Bell Tolls</i>	23
<b>III. Textual Analysis</b>	<b>24</b>
A Note on the Spanish Civil War and <i>For Whom the Bell Tolls</i>	24
Jordan's Love for Maria	25
Propriety of Jordan's Sacrifice	38
Nihilism to Humanism	41
Blowing up the Bridge	43
<b>IV. Conclusion</b>	<b>45</b>
Works Cited	48

## I. Introduction

Ernest Miller Hemingway is one of the best novelists of 'The Lost Generation'. The post war period is labeled 'a lost generation'. Gertrude Stein used the phrase indicating Hemingway and his disillusioned contemporaries who had taken part in the war. The meaning of 'lost' is incompetent or lacking in a sense of duty towards the job. 'The lost generation' tag is applied to disillusioned intellectuals of the 1920s. They rebelled against traditional values and ideas, but could replace them only by despair or a cynical hedonism. These frustrated and disenchanting youths who were uprooted during the storm of war, now allowed themselves to be blown like chaff through the early years of peace; drowned their disillusion in alcohol, slept away the days and shared their beds with a different partner each night. These American youngsters who had first hand experience of war and violence, were physically and morally wounded. This had left a deep, psychic scar. It altered the entire pattern of their lives because they had a harrowing experience of suffering. Traditional values were all suspect for these disillusioned young men. They discovered that there was almost nothing for them to pin their faith on pre-war conventional attitudes and political assumptions. They broke away from these traditions and sought to discover their moorings in the changing pattern of life.

*For Whom the Bell Tolls* is at once the longest and most ambitious of Hemingway's novel dealing with Spain, the civil war, Fascism and the individuals' affair. Based on the Spanish civil war, it proved a major event in Hemingway's life, for it taught him the vital lesson in camaraderie: "no man is an island, entire of itself, everyman is a piece of the continent, a part of the main". Hemingway used these words of John Donne's in the epigraph of his well-knit novel *For Whom the Bell Tolls* in order to emphasize the oneness of mankind as well as the individual's obligation to

society. Hemingway wanted his readers to feel that what happened to the loyalists in Spain in 1937 was a part of the crisis of the modern world which we all share. The individual could no longer live by and for himself. When too many problems were exploding in all directions, it was not possible for an individual to confine himself to his own shell. This is reflected in the Donnean epigraph of *For Whom the Bell Tolls*, which is related to the war-and-death theme and the love theme as described in the novel can be better understood in the relationship of Robert Jordan and Maria. Robert Jordan says, "As long as there is one of us there is both of us" (495).

For Robert Jordan, no man is an island. All are connected, one with another as members of the human race. Thus, Jordan enters the world of Spain's Civil War, with *agape*. He fights on the side of the Republican. His mission is to blow up the bridge in order to prevent the movement of Fascist troops against a Republican offensive. His loyalty to the Republic is whole-hearted. Seeing his loyalty toward the Republic, the Russian General, Golz holds him in high esteem as a partisan dynamiter and hence gives him the most arduous assignment of this Republican offensive, "Merely to blow the bridge is a failure ... To blow the bridge at a stated hour based on the time set for the attack is how it should be done" (5). Jordan is given the freedom to decline the assignment but he assures the General that it will be carried out. Ordinarily, difficult as the task is, Jordan's role becomes all the more perilous because of some humans and some environmental condition. But he discharges his duty and thereby justifies the confidence placed in him. It is with this responsibility and consciousness that good Jordan sets about the job, with furious fervour.

Robert Jordan believes in the values of liberty, equality and fraternity, which his father used to believe in when he was involved in the American Civil War. His grand father was a good soldier. He admires him whole-heartedly and wishes to be

like him. His grand-father's participation in the American Civil War serves as an appropriate parallel of his own role in Spain. Fascist brutalities had become intolerable to the Republican. He doesn't want to see the Republicans' life more wretched, so he determines to end all oppression of Fascists over Republicans. He works with the communists but isn't a communist himself. He believes in life, liberty and pursuit of happiness. His first duty is to win the war. If the war is lost, every thing will be lost. It is a right gesture of *agape*.

Robert Jordan arrives to join a guerilla band in the mountains near Segovia to blow up a strategic bridge at the exact minute that will help a loyalist advance. On his arrival in the cave where the guerrillas are staying, Jordan finds them disorganized and not very keen to fight because they have found a safe place and blowing up the bridge entails a move that will jeopardize the security they have found in the hills. However, Jordan finds two prominent characters among the guerrillas who support him. Pilar, gypsy woman, and Anselmo think the bridge should be blown up at any cost. Pilar's husband, Pablo, once the leader of Republicans in a small town, has doubts about Jordan's venture. Among the characters in the cave is a girl named Maria. She is the daughter of a Republican mayor and she has seen her parents killed and was herself repeatedly raped by Fascists. She was rescued by the guerillas from a train carrying prisoners. When she was living with Pablo's band, she was looked after by Pilar. She falls in love with Robert Jordan as soon as she meets him. Amidst the strenuous and charged atmosphere of war, she provides love and sex to Robert Jordan so that he may forget the stresses of war. This gives him courage to go into the thick of war.

Since Maria has been raped by Falangists fighting as Fascists in the civil war, Jordan's love of war and the need to prove his valour become all the more keen. He



feels himself under obligation to take revenge and gives free play to violence. He doesn't mind killing if it has to be done and now there is need for it. His love for Maria and the task of blowing the bridge become identical. He has to blow up the bridge for the Russian General as well as for the Republic which has been raped like Maria by Fascists. Fighting for the Republic becomes more concrete because of the Republic, Spain and Maria become one and the same in his mind. It is this impetus which makes him lie on the pine-needle-covered floor at the end of the novel waiting for the Fascist lieutenant, thus enabling Pablo and his band to retreat into the Gredos hills. His loyalty becomes a personal loyalty and he is just a husband ensuring the safe retreat for his beloved wife. His search for a genuine cause which had eluded him so far becomes concrete; slogans lose their power against his love for Maria. He can sacrifice his life for her and her people, i.e. Pablo and his band. "You can do nothing for yourself but perhaps you can do something for another" (498), he would say to himself.

Robert Jordan's anti-Fascist role catches the fancy of Maria. She sees in him the saviour who can avenge her parent's death and her suffering. Jordan's love rehabilitates her indignity and self-respect. Her love for Jordan is imbued with a feeling of worship for the Saviour because in giving her love to Jordan she is seeking revenge for what she has suffered. Woman as she is, she needs a man who can use violence for the exercise of which she is impatient. She wants to contribute to the annihilation of the Fascists. She is an individual in her own right, in her near dementia, her fervent love-making, her attachment to Pilar and in her repelling the advances of other guerrillas. She keeps passionately praying for the safety of her lover when he is involved in the job of blowing up the bridge. And she prayed not withstanding the fact of her having renounced all religious affiliations, she says, "The

Republic is one thing and we must win is another thing. But, Oh, sweet blessed Virgin, bring him back to me from the bridge ... There is not any me. I am only with him" (480).

On the political plane she symbolizes the war-ravaged Spain which he loves. Jordan says, "I love thee as I have fought for. I love thee as I love liberty and dignity and the rights of all men – But I love thee what I love most in the world and I love thee more" (371). He again says, "Nay, We will have our necessities together. I have no necessities apart from thee" (373). Maria symbolizes the vast humanities for which Jordan lays down his life so that they may enjoy a good dignified life. It is here that Maria's appearance acquires significance because Jordan's dream for human race is beyond grasp.

In the devoted life of Jordan there arises the complications of love. The incident gives him a pleasant surprise and makes him think of his earlier resolution a little more cautiously. Maria's love had happened to him most unexpectedly. He thought, that it was perhaps a dream; because he was of the view that such things do not happen and perhaps he was dreaming. Perhaps it is like the dreams one has when someone he has seen in the cinema comes to his bed at night and is quite kind and lovely. He had slept with them all in that manner when he is asleep in bed. He could remember Garbs still, and Harlow. And Harlow most often may be it was like those dreams. The illusory nature of the dream turns into substantial reality when he feels Maria beside him. But it is more than the pleasurable sensation that Maria has provided him with out of complacency regarding his devotion to duty.

Numerous critics have diversely interpreted Ernest Hemingway's *For Whom the Bell Tolls* since its publication. In this connection, Jackson J. Benson in *Critics on For Whom the Bell Tolls* says, "Hemingway is extremely careful in *For Whom the Bell Tolls* to show that these are no real villains in this war except those endangered by the general human frailties which make war possible" (105).

In these lines Jackson J. Benson wants to say that Hemingway maintained the artistic neutralities with almost earnestness in delineating the Spanish scene. In spite of his personal involvement in the Spanish Civil War, he was able to detach himself from the incidents and personalities of the conflict like a true artist he has kept praise and admirably balanced it. If the Fascists are brutish; the Loyalists are no less brutish. He is not blaming fascists and Loyalists for the responsible of war. It is human weakness.

S.P. Das in *The World and Experience of Hemingway Heroes* writes, "Jordan, Hemingway's hero experiences all the best of love and life as well the hardest and bitterest in the present now in *For Whom the Bell Tolls*" (82).

Jordan as a dynamiter assigned to demolish the bridge in a remote place, passes through a host of difficulties, i.e. physical and psychological, and gets a pile of experiences. All the experiences are not bitter. Some are very pleasant and fruitful as the affair with Maria and some are very bitter when he was near Fascists lines. And the plight of the hero is compared with the life of modern men.

Similarly, Leslie A. Fielder in *Love and Death in the American novel* writes, Hemingway has written the most absurd love scene in the history of the American novel in *For Whom the Bell Tolls*" (103).

Leslie A Fielder objects to this love scene labeling it absurd. He sees the meaninglessness of the love scene. Mostly, we have seen no meaning of love in war.

Men have no company with girls. They have only company with weapons, guns, artillery because of the deserted mind.

Philip Young in *Hemingway and Me: A rather long story* writes, “There are a good many passages in which Jordan appears to be struggling for the faith on which he acts than to have achieved” (31). Young in these lines talks about the hero’s faith for which he is ready to stake his life. He is talking about only idealistic notion. Idealistic notion can’t fulfill all desired goals. He doesn’t talk about life force which is a very important factor to achieve any goal.

North American Newspaper Alliance in *Critics on Hemingway’s novels* writes:

Hemingway’s novel *For Whom the Bell Tolls* focuses on a young American who sympathizes with the Spanish Loyalists and has undertaken to dynamite a bridge which will back the Fascist advance. Though wounded, he remains at his post determined to sacrifice himself in this culminating effort. (177)

Like a true artist Hemingway portrays the Spanish civil war. The hero worked with the communists even when he knew their treachery. He has presented the Loyalists as worse than fascists. The novel moves around the principal character and his activities. He praises the Loyalists because of his political leaning towards Republicans. To block the Fascist Force, the hero is sacrificing himself. But he is working with them whose leader conspires against him. It makes readers doubt whether he could succeed in his mission without their support.

S.C. Mundra in *Critics on For Whom the Bell Tolls* writes about the book:

*For Whom the Bell Tolls* is not merely the love story of Robert Jordan or that of the Spanish Civil War in which the hero lays down his life in

pursuant of a cause. It is the product of a tumult experiences and conditions – overthrow of the author’s non-political attitude in the face of a pressing need for action, the hate of Fascism and sympathy for the loyalist republic a romantic love of old Spain and the enthusiasm and anxiety for the future of the world which flung many artists into the international brigades as if to fight a decisive crusade for human liberty. (166)

Ivan Kashkeen in *Hemingway and his critics* writes about the personality of the Robert Jordan. He doesn’t have only one personality but has different personalities. More than that his roles as a compassionate lover, the role of a man of action is praiseworthy. He is in search of a safe place where all human beings can take refuge. He says:

Robert Jordan the hero, a university teacher of Spain from America, brave, honest, honorable, compassionate, intelligent, realist appraiser of others and of himself is both a thinker and man of action. Jordan, reticent and unsociable has been made something more than the Alington hero looking for refuge in the lands of Blessed. (168)

Critics writing on *For Whom the Bell Tolls* have been emphasizing the story of war. I don’t mean to that there is any lack of it. I only wish to emphasize that there are also other interests to be found in *For Whom the Bell Tolls* and these have been neglected: when we speak of the story of war in *For Whom the Bell Tolls* only, other interests are neglected. For me the theme of love is an important factor that functions as an antidote to war.

Love has connotations of several domains of actions and feelings. Naturally, there is no agreement on the definition of love. Forel, an authority on the subject calls,

love “the sexual instinct as manifested through cerebral centre” (273). P. Fister on the other hand sees love, as a feeling of attraction and a sense of self-surrender, arriving out of need and directed towards an object that offers hope of gratification” (273). From these definitions it is clear that love is both a ‘sentiment’ and a ‘passion’. As a sentiment, love is more intellectually refined and a subtle emotional feeling and as a passion it is an emotional complex of a predominantly forceful kind.

A sentiment or passion runs around the object of love which may have many forms; it may be a mere notion or it may be a concrete object. The object is always a source of great pleasure. For me, in love there is not a one-way traffic though we have some evidences to the contrary. Love is a kind of contribution to one-another.

This study aims to explore how love keeps the protagonist going even in the thick of war. In *For Whom the Bell Tolls* the starting point of the study is the hypothesis that the theme of love functions as an antidote to the violence of war. In the midst of war, Jordan’s love for Maria encourages him to complete his mission. He gets peace in the love of Maria. He doesn’t escape from war because of his love. Hemingway was undoubtedly placing new emphasis on both eros and *agape* in *For Whom the Bell Tolls*. Love is an attempt to develop a more complete and complex character. Eros comes through Maria and it extends the strength of the intention of *agape*. True love is obtained through eros and *agape* in *For Whom the Bell Tolls*. So, it is with eros and *agape* that Jordan goes forward to complete his mission.

This study will be intensively textual and regard the text as the primary source of the research. The text will be seen through the lens of psychological realism. The theoretical tool of this thesis is the Freudian concept of ‘Fundamental forces in human beings: Eros and Thanatos’.

Freud recognized two fundamental forces in human beings Eros and Thanatos. The first one denotes the forces of 'life' and the other denotes forces of 'death' in Greek mythology. Obviously Freud laid emphasis only on Eros the life instinct in human life. The instinct of Eros is better known as love or sex or life instinct. Human body seeks to fulfill psychological need such as hunger, thirst, breathing, sex and defecation. In Freudian psychoanalysis the most motivating force of life is libido. Freud uses 'libido' in the analysis of love. He says:

Libido is an expression taken from the theory of the emotion. We call by that name the energy regarded as a quantitative magnitude, though not at present actually measurable of those instincts which have to do with all that may be comprised under the word 'love'. The nucleus of what we mean by love naturally consists (and this is what is commonly called love and what the poet sings of) in sexual love with sexual union as its aim. But we do not separate from this ... what in any case has a share in the name 'love' ... On the one hand, self-love, and on the other, love for parent and children, friendship and love for humanity in general, and also devotion to concrete objects and to abstract ideas. Our Justification lies in the fact that... these tendencies are an expression of the same instinctive activities; in relations between the sexes, these instincts force their way toward sexual union... thought always preserving enough of their original nature to keep their identity recognizable (as in such features as the longing for proximity, and self sacrifice). (37-38)

Freud believes that the 'eros' of Plato coincides with the love force, the libido of psychoanalysis. Psychoanalysis has given love instincts, the name of sexual

instincts, a 'potiori'. Some people escape humiliation by using 'Eros' and 'Erotic' for sex. We know that the Greek word 'Eros' is a translation of the German word Liebe (love). We admit that one transcends oneself in love. As Paul Tillich says, "Love alone acts as the civilizing factor in the sense that it brings a change from egoism to altruism" (57). We are aware that the first objects of libido are people. This holds good for sexual love for women and desexualized homosexual love.

Freud talks about Eros- the life instinct in human life. Eros can be better understood as love or sex or life force. In *For Whom the Bell Tolls*, love makes Jordan go into the thick of war. True love is attained through eros. Eros comes through Maria and it multiplies the strength of the intention of *agape* (humanitarian impulse). So, it is with eros and *agape* that Jordan goes forward to complete his mission. At the same time Freud talks about the death instinct. Thanatos, is a vital force of the living organism. It is the aggressive behavior, destructive will and hostility motive manifest in the death instinct. Freud has given more emphasis to hostility and aggressiveness of human behavior. When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary when death instinct dominates life instinct, there is aggression and hostility. Pain and hate that lead life towards the death. Both are contradictory. We can better understand the death instinct-Thanatos through the Fascist troops in *For Whom the Bell Tolls*. They are much more aggressive than Republicans. On the other hand, Republicans want to destroy fascists to make life happy and prosperous. Jordan's love for Maria comprises the thesis' point of view, from here we seek to prove the hypothesis. Freudian concept of Fundamental forces in human beings: Eros and Thanatos have been taken as the theoretical tools to test the hypothesis.



On the other hand, Carl G. Jung talks of two types of personality; Introversion and Extroversion. The introvert personality is directed by subjective feeling. He is a lover of loneliness, doesn't concern himself external events, situation and even society. On the other hand the extrovert personality is oriented toward external necessities, centering his/her attention on the immediate local environment. He/she finds the value of life in the external world. In *For Whom the Bell Tolls*, Jordan is fighting not for himself but fighting for Republicans against fascists. In this study, not only Freud's concepts but Jung's concepts also are taken as significant tools to interpret Hemingway's *For Whom the Bell Tolls*.

## **II. Psychoanalysis: A Theoretical Framework**

### **Freud and Psychoanalysis**

Psychoanalysis is a technique of psychological studies of the psychosexual development of human personally, the unconscious mental activities and a means of treatment for neurotic patients. Page describes it thus:

The term psychoanalysis has three different meanings. It is first a school of psychology that emphasizes the dynamic, psychic determinates of human behaviour and the importance of personality. Secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, psychoanalysis is a method of interpreting and treating mental disorders especially psychoneuroses. (179)

With the collaboration of his friend, Joseph Bruer, Freud developed a new method of treating patients, which he called 'mental catharses'. It could eliminate the sources of disturbance from the patient's emotional system.

Freud forwarded his step to develop a more reliable method to analyze and investigate the patients' psychic problems. He tried to let them go back into their past events which he called 'free-association'. In this technique, he let his patients relax mentally and physically to bring out spontaneous flow of reminiscence. Through 'free-association' Freud has accomplished an elaborate theory of dream analysis titled 'The Interpretation of Dream' in 1900. It became a great landmark in the history of psychoanalytical method. As Wood Word notes:

The forgotten experiences and unadmitted desires and attitudes that came to light in free-association were so often of a sexual nature that

Freud assigned predominant if not exclusive importance to sexual difficulties and conflicts in the causation of any neurosis. (165)

Freud perceived psychoanalysis as a method of investigation, a means of treatment and a theoretical system. Later on he expanded it to explain many practices in the history of civilization, which includes warfare, mythology, religion, literature and other arts. His comment on the workings of the artist's imagination in the twenty-third lecturer of his 'Introduction to Psychoanalysis' sets forth the theoretical framework of psychoanalytic criticism. Here we are concerned only with the theoretical concepts of psychoanalysis. The motive is to study Ernest Hemingway's *For Whom the Bell Tolls* applying psychoanalytic criticism.

### **Two Basic Instincts: Eros and Thanatos**

Freud recognized two fundamental forces in human beings; Eros and Thanatos. The first one denotes the force of 'life' and the other denotes force of 'death' in Greek mythology. These two psychic energies are innate and unlearned. Previously, Freud laid emphasis only on Eros-the life instinct in human life. In psychoanalytical technique Freud presented two basic modes of thinking-Primary and secondary process. Primary process is directly related to life instincts or pleasure principle and secondary process belongs to reality principle or ego.

The instinct of Eros is better known as love or sex life instinct. The human body seeks to fulfill physiological needs such as hunger, thirst, breathing and defecation. In Freudian psychoanalysis the most motivating force of life is libido. It means the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Freud used sex in a broad sense, it is not only coition, it represents love, tenderness and sympathy that bring all human beings in close contact. Freud writes, "The concept of sexuality and at the same time of sexual instinct had, it is true, to be

extended so as to cover many things which could not be classed under the reproductive function” (45).

Death instinct – Thanatos, is a vital force of the living organism. Every organism follows its own path to death. The feelings and behavior, destructive will and hostility motive manifest in death instinct. Freud has emphasized hostility and aggressiveness of human behavior.

Life and death instincts are closely attached to each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seem mutually antagonistic but often these two are inseparably fused in human activities. It is called the ambivalence of instincts. Quarrelling and hurting in courtship is often seen. When the motive of life instinct dominates the death instinct, there is love, courtship, happy and prosperous life. On the contrary, when death instinct dominates the life instinct, there is aggression, hostility, pain and hate that lead life towards death. In this context Freud presents his views:

Another striking fact is that the life instincts have so much more contact without internal perception-emerging as breakers of the peace and constantly producing tensions whose release is felt as pleasure while the death instincts seems to do their work unobtrusively. The pleasure principle seems actually to serve the death instincts. It is true that it keeps watch upon stimuli from without, which are regarded as dangers by both kinds of instincts, but it is more specially on guard against increases of stimulation from within, which would make the task of living more difficult. (57)

In fact, human nature is a bundle of contradictory principles. It becomes clear that the opposing action of the two basic instincts provide the different kinds of ebbs of flows in life.

### **Division of Mind**

Freud, the most systematic exponent of a mental theory, divides mind into three levels: the conscious, the preconscious and the unconscious (170). The conscious is that part of mind which provides immediate awareness, perceptions, thought or feelings of the mental events and memories. Consciousness is also a process or sequence of events. William James calls it the stream of consciousness that means continuity of the process. It refers to the experiences of an object or event at the present moment. The preconscious mind is the storehouse of memories and wishes, which can be recalled into consciousness. Those memories and desires, which are dimly conscious are the constituents of preconscious mind. It is a recalling process to consciousness. Unconscious mind, according to him, is a reservoir of buried thoughts, emotions, feelings, wishes and impulses, which are not allowed to come into the conscious mind. The contents of the unconscious come from two sources: animalistic feelings and strivings, which have never been conscious and repressed wishes and thought, which are once conscious, Bridges notes:

The nature of the unconscious is, according to Freud, dynamic. It consist of repressed childhood wishes, which are ever striving to express themselves. The energy that strives for expression is sexual energy. Freud calls it libido. The sexuality of the unconscious is, however, perverse sexuality. (75)

Unconscious wishes are extremely powerful and dynamic. Freud believes that the inhibited feeling and wishes of childhood remain influential as the driving force of

human life. The theory of unconscious motivation plays a significant role in the theory of psychoanalytical technique.

### **Division of Personality**

In 1927 Freud introduced the structure of human personality: the Id, the Ego and the Superego (4). Each portion of personality has its own development history. The Id is the source of all psychic energies and the Ego and Superego develop out of Id.

The Id is a container of unconscious wishes and desires. In Freud's words Id stands for 'untamed passions' and is a 'cauldron of seething excitement'. It manifests in dreams, jumbled thoughts and intoxication. It is not concerned with logic, time sequence, morality and social norm; it has only desire for immediate wish fulfillment. It is entirely guided by pleasure principle and avoidance of pain. It is a reservoir for libido. Unconscious sexual and aggressive ideas are originated in Id. It lacks ethical judgment and social values. It seeks immediate gratification of primitive irrational and pleasure seeking impulses.

The Ego is our ordinary social self that thinks, decides, feels and wants. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. It is the executive director of personality whose functions are perceptions, memory, learning, choice, judgment and actions. It is mainly conscious and partly unconscious in contact with Superego and Id respectively.

The Ego deals with sexual and aggressive impulses originated in the Id. The desire for immediate pleasure must be checked and it has to pass a long route to obtain pleasure in a proper manner. In the infantile, Id is dominant and in maturity Ego rules the Id but there occurs a constant conflict between them and on some

occasions Id rules over Ego that creates abnormal behavior. If the Id embraces the pleasure principle for immediate gratification, the ego comes to the reality principle to postpone the irrational and anti-social gratification.

The Superego is the most developed Id. When a child becomes able to learn something he comes in contact with rules, regulations, morality, standards, values and codes of the society; this develops another aspects of personality called Superego. It is also known as conscience or the moral principle. Initially a child acquires his notions of right and wrong, good and evil from his parents. The punishment given to them for their acts develops negative values and the rewards develop positive attitude. Gradually the peripheral culture and other social authorities enforce to mould the Superego. It is also known as internalized parental codes. The Superego is a censor, which classifies all the functions of human personality on the basis of social values and moral codes. About the function of Superego Blum express his views:

When the Superego prohibits expression of sexual or aggressive drives, the ego typically joins the Superego in opposition to the Id. Submission to Superego forces enhances a person's self-esteem. Resistance usually results in feelings of remorse and unworthiness. It is possible, though rare, for the Superego and the Id to be allied against the ego. In such a case ego struggles against a feeling of pervasive guilt generated by the Superego, and the personality may be overwhelmed by severe depressive reaction. (6)

It is the Superego, which prohibits Id and Ego to operate wish fulfillment and sometimes it struggles against both. Thus, Superego is the norm and value-oriented judge of the human psychic personality.

## **Psychosexual Development of Personality**

Freud's formulation of instinct theory, division of mind and personality are great contributions to psychoanalytical theory. His theory of psychosexual development is one of the polemical theories in psychoanalysis because of his denial of the conventional concept of sexual activity relating to the functions of sex organs at puberty. According to him, the sexual attitude that sets out from the very beginning of childhood though the sex drive of the infant is not intensified because of unmaturing sex glands and hormones. In his view, mouth, anus and genital organs are the three principal erotogenic zones of the human body that give sexual pleasure. Freud has postulated five stages of psychosexual development of personality of a child from birth to puberty: oral, anal, phallic, latency and genital.

The oral stage starts from birth and remains up to the two years. The oral stage is divided into two sub stages: oral sucking and oral biting. From birth to 8 months the child expresses his sexual impulses through sucking. At this stage, the drive is localized in the mouth, lips and tongue. In the same way, at oral biting stage, the infant gets pleasure through biting, destroying and swallowing and its sources are teeth and jaws.

The anal stage starts from one year and continues up to four years. Two phases: expulsive and retentive are commonly observed in the oral stage. During this stage, according to Freud, the child obtains pleasure through holding and expelling the bodily wastes.

The phallic stage is very important from psychoanalytical point of view in the development of adult personality. It starts from three and continues up to six years. At this stage sex energy is centralized in the genital organs and children get pleasure in manipulating and stroking it. The boy is demanding sexual love from his mother



comes into rivalry with his father and the girl becomes a rival of her mother for the fathers' love. Freud derives the term Oedipus complex from Greek tragedy to mention the psychosexual development of child. This is called Electra complex in girls' case. According to Freud, the Child's object of love is opposite-sex parent at this stage.

In the phallic stage the boy is proud of having penis, which his sister lacks and suffers with fear of losing or damaging it. This is called castration anxiety. The girl finds that she has no penis and develops a strong desire to get penis, which is called penis envy. To Freud, at the end of the phallic stage, every child identifies him/herself with the same-sex parent. If they deviate from this normal course they tend to be homosexual, anti-social and immoral.

The latency stage starts from 6 to 7 years and continues up to puberty. This stage is relatively free from major conflicts of the child. Libido desire is not emphasized in favor of new interests and activities. At this stage, boys and girls play and study together and basically children are involved in their educational activities.

At the genital stage, boys or girls enter puberty and they become enthusiastic about sexual union with the opposite sex. The libido is reawakened in this stage and interests or desires are directed towards sexual relationship.

The psychosexual development of childhood experience plays a vital role to form adult personality traits. When the normal process of psychosexual development is blocked, the personality also deviates from the normal course. The oral character is extremely dependent on others for the maintenance of his/her self-esteem. If libido stays fixed at any stage, oral personality results. This involves excessive eating, drinking, smoking and kissing. Likewise, the anal personality results from difficulty in toilet training and adult behaviors are marked by stinginess, excessive orderliness and cleanliness and unusual rigidity. The phallic character is over confidence,

extremely courageous and most aggressive. The phallic male is hostile toward women and incapable of feeling love. The phallic female is motivated by penis envy to assume a masculine role and strives for superiority over men. The genital character is marked by sexual and psychological maturity that makes possible mutually fulfilling relationships with the opposite sex.

### **Dream Interpretation**

Sigmund Freud's another great contribution to psychoanalytical theory is the systematic analysis of dreams. In his classic book 'The Interpretation of Dream' (1900), he explored the dynamic role of the unconscious mind and he described dreams as 'The royal road to the unconscious'. To Freud, dreams represent disguised desire; wish fulfilling expressions of unconscious and unacceptable thoughts. According to Freud, dream represents those wishes, demands and desires which are repressed into unconscious and their instinctual gratification is fettered in the conscious state of mind.

In Freud's view, that dream is also a mental process and is meaningful, purposeful and symbolic. In the early stage of dream analysis he believed that dream is simply wish fulfillment of those wishes of the Id and Superego, which could not be gratified in real life and they are fulfilled in the sleeping stage when the Ego has subsided. Those dreams create violent inner conflict for the gratification of the unconscious Id, which is a threat to Ego. Unacceptable thoughts and wishes appear in symbolic forms in dream.

### **Extroversion and Introversion: An Overview of Jungian Theory**

Carl Gustav Jung, influenced by Freud, adopted his method of free association to explore the complexities of his patients. Later, Jung opposed Freud's over emphasis on libidinal energy and established his own school of 'Analytical Psychology'. C.G.

Jung views human behavior as dominated by 'undifferentiated life energy', which expresses itself in pursuit of sensual pleasure and striving for superiority, artistic creation and in other activities.

Jung's other concept is the recognition of conscious and unconscious mind. The conscious portion of mind, Jung called 'persona' is analogous to Freudian Ego. He has classified unconscious into personal and racial or collective. Personal unconscious contains forgotten memories, suppressed painful ideas and bitter experiences and thoughts that are not yet ready to come into consciousness. The collective unconscious includes racial inheritance of significant memories-archetypes that passed from one generation to the next. Archetypal images are discovered by symbolic interpretation of dreams and myths of various cultures. To Jung, the unconscious manifests in states of delirium of insanity, as also the dreams of normal people and those who believe in superstition. In his view, unconscious is neither immoral nor moral. The collective unconscious contains the wisdom of the ages and serves as a guide for human development.

Jung believes there are persisting polar opposite forces for synthesis and normal development of human personality, among several are: introversion and extroversion (313). The introvert personality is directed by subjective feeling. He is a lover of loneliness, does not concern himself with external events, situation and even society. Even in a crowd he/she feels lonely and lost. He/she is filled with inferior feelings; and he is socially ill adapted, self-centered, introspective, over-critical, pessimistic, worried and envious. Thus psychic life of this type is played out wholly within.

On the other hand, the extrovert personality is oriented to objects and objective facts. The extrovert lives according to external necessities, centering his/her

interest and attention on the immediate local environment and he/she is guided by the pleasure principle. He/she finds the value of life in the external world. Jung says the libido moves towards the outer world and his/her interests, values and attitudes are guided by the impression of the external world. But in the case of the introvert, libido has an inward thrust.

Jung argues that there are four basic psychic functions. i.e. thinking, feeling, sensing, and intuiting. Thinking and feeling are two rational fundamental functions and sensation and intuition are irrational functions. Rational functions are dominated by reason and judgment and irrational by intensity of perception. Thinking and sensation are masculine personality traits and intuition and feeling are feminine, but each individual is capable of all four functions.

#### **Link between Freudian and Jungian Concept and *For Whom the Bell Tolls***

Freudian and Jungian concepts are linked to this study. Freud talks of two fundamental forces: Eros and Thanatos in human beings. Eros is concerned with Robert Jordan, a Republican and Thanatos is concerned with fascist troop. In *For Whom the Bell Tolls*. Fascist want to dominate over Republicans; on the other hand, Republicans want the end of domination. Robert Jordan representing Republicans fights against fascists to get immense peace and prosperity and end their oppression. Eros will be explored and examined in Robert Jordan that comes from Maria and Thanatos in fascists troops. Eros is the key determinant that leads the protagonist to fight against Fascists.

The Jungian concept of extrovert personality is seen in Robert Jordan in *For Whom the Bell Tolls*. As he is not concerned with the internal world as much as the external world, he is not dying for himself but for Republicans or for humanity.

### III. Textual Analysis

#### A Note on the Spanish Civil War and *For Whom the Bell Tolls*

In the nineteenth century Spain suffered a number of civil wars, many of them waged between those who wanted a king (monarchists) and those who did not. Primo de Rivera established a dictatorship in 1923 which supported the monarchy, but in 1931 a republic was established. In a general election in February 1936, the Popular Front, a leftist and centrist alliance came to power and introduced a number of reforms that led to a military revolt supported by the Church and led by General Francisco Franco, who enlisted the aid of Italy and Germany, led at that time by Mussolini and Hitler. Franco, like Mussolini, was a fascist: the Spanish fascist part, of which Franco assumed the leadership in 1937, was called the Falange, and Franco's revolutionary forces were known as Nationalists. Their opponents, known as Republicans or Loyalists, were assisted by the Russian communists and a motley collection of volunteers who formed themselves into what was known as the International Brigades. Ultimately, Barcelona fell to the Nationalist forces in January 1939, and the war ended in April with the surrender of Madrid and the establishment of a fascist dictatorship under Franco.

In *For Whom the Bell Tolls* Hemingway revealed the truth about war and politics, faulty military planning, the character and temperament of the Spanish people, the betrayal of the Spanish Republican movement by their military leaders, politician and churchmen. In a way his main concern was to bring out the real meaning of the Spanish Civil War. *For Whom the Bell Tolls* one of the longest novels, deals with Spain, the civil war, fascism and Republicanism. The novel is based on Spanish Civil War and Hemingway's first hand knowledge of Spain and its people. The Spanish Civil War proved a major event in Hemingway's life, as it taught him the

vital lesson in camaraderie: “no man is an *Island*, intire of it selfe; every man is a peece of the *Continent* a part of *maine*.” Hemingway used these words of John Donne as the epigraph of *For Whom the Bell Tolls* to emphasize the oneness of mankind.

Hemingway says with delight that the passage pointed out the theme of tragic loss and human solidarity which had been developing in the story of Robert Jordan. It concluded with the statement that “any man’s *death* diminishes *me*, because I am involved in *mankinde*; and therefore never send to know *For Whom the Bell Tolls*; it tolls for thee” (Cover Page of the book). Most of Robert Jordan’s energies are used up in his endeavour to make out the meaning of the war.

### **Jordan's Love for Maria**

The quotation, from John Donne, which Hemingway has placed at the front page of *For Whom the Bell Tolls*, and from which the title is taken, carries the message of the novel’s underlining theme. For Robert Jordan no man is an island, entirely on his owes. All are connected, one with another as members of the human race. Thus, Jordan enters the world of Spain’s Civil War, with *agape*; He fights on the sides of the Republican government. His mission is to blow up bridges in order to prevent the movement of Fascist troops against a Republican offensive. Thus, the first assignment of Jordan is concerned with the sacrifice of his life because the chances of getting away after the operation are slight, and this is the right gesture of *agape*. Eros comes through Maria and it multiplies the strength of the intention of *agape*.

Mary Allen holds that Hemingway was “undoubtedly placing new emphasis on both erotic and *agape*. Love is an attempt to develop more complete, complex characters” (Item No. 3, 1973). Jordan kills other men, really, in the name of brotherhood, but the remote cause is fair. So it is with eros and *agape* that Jordan goes forward to complete his mission.

True love is attained through eros and *agape*, in the novel. The treatment of love is thorough and affirmative. The war is in the background for more than half the book. The love story also predominates in several parts. The novel is not only a war story but also a story of love. Love and war are thematically complementary. We can not separate one from the other. As Collin S. Cass writes, "The idyllic love is an adequate counterbalance to war, which at first has documentary fact, geographic extensiveness, and chronological duration on its side" (226).

Jordan is a young man. He talks to general Golz. He tells Golz: "No, there is no time for girls" (11). It is the inexperience of Jordan. He proves his inexperience when he asks himself: "I wonder what could make me feel the way those horses make Pablo feel" (20).

Maria is introduced on page 24. She carries a big iron cooking platter for Jordan. He sees her but does not stare at her. She looks him full in the face and smiles. He sees her small, up-tilted breasts under the grey shirt. He is impressed. This is their conventional love-at first sight. Every time Robert Jordan looked at her he could feel "a thickness in his throat" (25). This love becomes true or natural love. True love does not exclude eros. Cass writes:

The affair with Maria is an idyll because, despite its war time circumstance, it is an essentially peaceful and harmonious part of its natural setting. The same can be said of Frederic Henry and Catherine's retreat to the mountains above Montreux, or Tristan and Iseults retreat to the grotto, or Adam and Eve's existence in Milton's paradise. For Jordan and Maria, love was natural. (230)

When Maria tells him that she is not his woman he feels “The thickness coming in his throat again” (27). The other moment he says: “I have no time for any woman” (27). Maria is the woman who has made her way into the heart and mind of Jordan.

Hemingway portrays Maria through animal images. Her hair “was but little longer than the fur on a beaver pet” (25). She moves “awkwardly as a colt moves, but with the same grace as of a young animal” (28). Rafael, a gypsy, remembers that when they picked up Maria at the time of the train she “cried all the time and if anyone touched her she would shiver like a wet dog” (253). When Jordan fondled her “stroked under his hand like a kitten” (68). In their first love-making Jordan calls Maria ‘little rabbit’. The parallel with Frederic Henry’s abbreviation ‘Catherine’ to ‘Cat’ is really worth noticing. Cass opines:

This animal imagery associates the love affair appealingly, simply, with nature. The further effect, however, is that we identify her femininity with helplessness. Maria’s animals are the soft, gentle, hunted ones, like the hares Rafael kills or like the marten.” (231)

When Jordan makes love to Maria, her cropped head against his cheek, it was as soft but as alive and silkily rolling “as when a marten’s fur rises under the caress of your hand when you spread the trap jaws open and lift the marten clear ... stroke the fur smooth” (357). Jordan and Maria make love and Maria, the little rabbit, goes to sleep. Jordan lays awake thinking. In the morning he wakes to kill the cavalryman. Maria and her eros do not form the whole of Jordan’s philosophy. In their third love making scene Maria uses the animal imagery: “Afterwards we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other” (251). There is the notion of oneness in spirit and action. But eros is not the aim not is natural love. These are the vehicles which take Jordan to the goal of *agape*.



Maria becomes a part of Jordan's spirit or soul and encouragement to fulfill his given goal. The relationship will continue as it is now: "But we will be one now and there will never be a separate one" (252). So, two souls merge to be one. Maria says: "I will be there when thou art not there" (252). And Jordan says: "I do not wish to change. It is better to be one and each one to be the one he is" (251).

Jordan's mind is quite clear about Maria. He promises to take her to his place if he is alive after the bridge. Maria finds affinity with Jordan in that her father was a Republican and was shot for it. Jordan's father and grandfather were also Republicans. Maria thus finds here meaning in Jordan. Maria said, "Then you and me are the same" (70).

For the first time Maria comes to Jordan who is sleeping outside the cave. She gets in the sleeping bag. They make love happily. "He held her still and close, feeling the long length of the young body and he stroked her head, and kissed the saltiness of her eyes, and as she cried he could feel the rounded, firm pointed breasts touching through the shirt she wore" (69). Maria does not know to kiss though she has been raped by fascists. When Jordan tells her to kiss him she said, "I wanted to. But I know not how. Where things were done to me I fought until I couldn't see I fought until – until one sat upon me head and- I bit him – and then they tied my mouth and held my arms behind my head- and others did things to me" (75). His love and Maria and blowing up the bridge become identical because he doesn't see any guilt in Maria. His love towards Maria becomes stronger after this. But everything was unshielded now and where there had been roughness of fabric all was smooth with a smoothness and firm rounded pressing and a long warm coolness, cool outside and warm within, long and light and closely holding, closely held, lonely, hollow-making, with contours, happy-making, young and loving and now all warmly smooth with a hollowing, chest-

aching, tight-held loneliness that was such that Robert Jordan felt he could not stand and he said, “hast thou loved others? Maria tells Jordan that she was raped by the fascists and is afraid that he will not love her. But the way she fought before her rape is symbolic of the chastity of her mind and heart and she says that: Where things were done to her she fought until she could not see. Rape is not eros. Rape is completely extreme violence. Moreover there is no notion of carnal desires in Maria. Certainly no one has touched her as in the heart of hearts. She is beyond the notions and intention of eros. Pilar approves of this understanding: “She (Pilar) said that nothing is done to oneself that one does not accept and that if I loved some one it would take it all away” (72).

Pilar is called ‘barbarous’ by Rafael. Within herself we find a real woman. She reminisces her past life and her stay in Valencia with her former lover, the bull-fighter, Finito. She is sexy like Dorothy Hollis of *To Have and Have Not*. She is now with Eddie. Pilar goes to the beach, watches oxen and makes love with Finito in the room. During the day they also make love. Pablo, who has now developed sexual perversion in talking to horses, also does things with Pilar in the same breadth.

Pilar is brave and resolute. She does not tolerate Pablo because he is a coward. She does not like to share a bed with him: “There is not room in one bed for me and three and they fear all together” (88). She has enough of *agape* in her as she firmly believes in the Republic. She wants Jordan to remain brave. Jordan admits that he likes the things of life very much but they should not interfere with his work. He tells Maria that he also likes women but not much importance is attached to them. He further says: “But I have not found one that moved me as they say they should move you” (89). For Jordan work matters, not women. He has a wish to fight for all of the oppressed of the world. The humanitarian impulse (*agape*) is still part of his devotion

to his work. In the beginning Jordan is not in love, but he has not been, and is not altogether cold and loveless either. Cass rightly opines:

The love story makes the politics personal. Love and war both contribute to the definition of Jordan as a complete man, without ignoring or contradicting one another. *A Farewell to Arms*, though suffers because love and war diverge. As wartime love affair of symbolic breadth, that of Frederic Henry and Catherine is flawed because the lovers leave the war behind and are defeated by an obstetrical calamity unrelated to war. (228)

In Chapter 12 vicarious eros appears to be not enough for Pilar. She is angry with Maria because she has been jealous of her. She envies Maria's possession of Jordan. She envies also Jordan's possession of Maria. Pilar cares for Maria and she has sexual feeling for her. She says that her interest is in Maria's happiness. She makes Maria believe that she is not a Lesbian, "but a woman made for men" (151). Pilar, a woman of intense feelings, admits the truth that she now can't, "take the rabbit from thee (Jordan) and take thee from the rabbit" (252). Pilar does not make perversions, which she could when she was young. She loves Maria-materially and sensually. Both Pilar and Jordan allude to the bridge as a phallic banana that she wishes to devour hungrily. Pilar gets up to leave Jordan and Maria behind so that they may make love. Jordan does not like to stay behind as she looked ill before. Maria who wants to defend Jordan against the jealousy of Pilar, says", Let her go, Let her go" (153). Pilar has been kind to Maria from the beginning. Yet she is a bold lady who tells the truth of her feeling and rises above them in an act of *agape*. She is not a pervert. But she is "a mother reluctantly initiating her innocent child, and at the same time she is a lover of men who sees a good man in her Child's husband" (169). She is

deprived of erotic and familial loves. She needs them but she is giving both of them up for Maria. She has no other choice, like Jordan, at the end of the novel.

Jordan tries to value love quantitatively and thinks that his first love may not endure. Pilar values love qualitatively; she does not see destruction in eros. A three days' experience can count much for ever. We find a shift in the behaviour of Maria in her love-making. In the first love-making she is ashamed and afraid. She has been driven by Pilar. Amusingly she mistakes Jordan's pistol-another discharger of destruction-for his phallus. The name 'Maria' is sacred. She acts innocently, a lover of only one man. Jordan has in mind different names for her: "Sweetheart, *cheric*, *prends*, and *schatz*". He will use them for Maria. In the second love-making the earth moved mystically. The afterthought determines the place of Maria in Jordan's life. Pilar has given him Maria. Eros has given him encouragement to fight against fascists. She wants the end of fascists' oppression to get immense pleasure. In a way she proved her-self a boon, through eros, to him.

Maria goes through the rare phenomenon, in her second love-making, as Jordan says, 'Maria, I love thee and there art so lovely and so wonderful and so beautiful and it does such things to me to be with thee that I feel as though I wanted to die when I am loving thee' (155).

Jordan feels that there is some magic in her fine body. Maria says that the magic is for Jordan: "For thee and for thee always and only for thee" (155). She thinks, the giving of her love has created such a magic. Lewis writes:

For Maria lying on her back and looking upward to the sunlit sky, eros is "red, orange gold-red from the sun on the closed eyes", but for Jordan, lying on her and facing the earth, eros, "was a dark passage which led to nowhere, always and forever to nowhere." (172)

After the mystical union between Jordan and Maria, Jordan is absorbed in the problem of the bridge. He clears his head about the ideas which will confront him. He says, "Continence is the foe of heresy" (159). And he has become a heretic by eros. He will fight but he will not be bigoted. Again, he begins to think of marrying Maria, unlike a Hemingway hero. Now Jordan's whole allotted life will be seventy hours instead of seventy years. Maria is like a dream, not an Iseult. Maria's love is projected against the shadow of death.

We are aware of Tristan's sword. Jordan's pistol is not like it. It is placed like the tempting Satan behind Jordan. He does not indulge in romantic love. In the second love-making Jordan tells Maria that he has loved some woman, not as he loves her. He wants the number of girls he slept with. One was in Escorial, the other was in Madrid. So Jordan says:

I am no romantic glorifier of the Spanish Woman not did I ever think of a causal piece as anything much other than a casual piece in any country. But when I am with Maria I love her so that I feel literally, as though I would die and I never believed in that nor thought that it could happen. (161-52)

Jordan is anxious for a good life and he finds it in Maria's love. Atkins holds a different view about Jordan and Maria. We should not "confuse the distinction between love and sex with their division" (219). Maria had a mystical experience which also Pilar had experienced. Love can exist without sex. But Jordan affirms love based on sex. Atkins further writes:

Although the socially accepted view of love today is that it requires the sexual experience for its fulfillment Jordan came from an intellectual milieu that doubted this and was too prone to regard the love element

as a species of sentimentalism which disguised a rather sordid fact.

(221)

Another important point is raised by Atkins. The young “must overcome their ignorance” (221). Copulation has nothing to do with it. And the “emotional ignorance makes it impossible ever to consider what love really is until the unfamiliarity is overcome” (221).

Maria asks Jordan to teach her how to shoot his pistol so that either one might kill the other to avoid capture and torture. She carries a single-edged razor blade with which to cut her throat. Maria possesses just these feelings to show sacrifice and love for Jordan. The relationship of love and war is re-established and she looks like a goddess of religion and myth.

In the third love-making scene as we have observed earlier, Jordan glorifies eros in the image of union. This image corresponds to the mythic ideal of woman as life and the hero as her knower and master. The joining of the two sexually is like a spiritual union. The idea of the union is more sharpened, “Afterwards (after sexual intercourse) we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other. Can you not feel my heart be your heart?” (251)

Pilar is a matriarchal figure. Jordan does not like to see her interfering with Maria’s affairs. So, “symbolically he does not return to the protective, destructive womb of her cave, nor does he sleep there at night but rather with Maria outside, even in the snow” (175-176). In the third love-making Maria wears a ‘wedding shirt’. They unite physically and spiritually. They become one.

Jordan’s decision to marry Maria draws a comparison with Frederic Hendry in *A Farewell to Arms*. Frederic bids farewell to Arms, keeping himself, unlike Jordan,

off from *agape* to make a separate peace with Catherine. Catherine is not serious towards marriage and Frederic delays it. For Frederic, the seal of their love is Catherine's pregnancy. Jordan returns to society and compromises with his ideals for his cherished goal. He is not blinded by what Arthur Koestler calls the fallacy of the perfect cause "a disease of the mind to which young heroes are acutely susceptible" (175).

Jordan is serious towards her. He will take care of her and marry her. Pilar has given Maria to Jordan. Agustin tells him that he cares for her all night. It is because Jordan "cares for her seriously" (276). Agustin discloses that he also loves Maria. So she should be treated seriously. As she is a girl of good morals, her sleeping with Jordan does not make her a whore.

The last sleeping-bag scene concerns Tristan like elements in chapter 31. Jordan and Maria do not to make love since Maria is in pain. They talk of Madrid, of what they will do there of marriage. Jordan is disappointed. Maria wants to serve him as wife but he turns her request down, "We will have our necessities together. I have no necessities apart from thee" (373).

Jordan has to perform his deeds in the honor of Maria. Jordan loves Maria and believes in her intentions. So he does not like to hear of her rape. She is afraid, she may not have children. Jordan lies against Maria, without the final act of coition. He says, "Lie close against me, rabbit. I love thee as much feeling thee against me in here in the dark as I love thee making love" (323).

Then they lie quiet and close together in the night, hot aching, rigid, close together.

Jordan has had several dreams and confesses that Maria's love represents the fulfillment of all his dreams, all his aspirations:

I have worked such and now I love thee... I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not be hungry ... I have never had a wife and now I have thee for a wife and I am happy.” (329)

Thus he emphatically says: “We are married, now” (335). He is worried for his life which has only three days so he wishes they “spend the last night differently” (336).

In their fourth and last love-making the mystical ecstasy of the soul is experienced. The sense of union or oneness is fully realized during the love-making:

... one and one is one, is one, is one, is one, is still one, is still one, is one descendingly, is one softly, is one longingly, is one kindly, is one happily, is one in goodness, is one to cherish, is one now on earth conclusively now and with the morning of the day to come. (358)

After la Gloria, Jordan tells Maria: “I love thee and I thank thee for this” (358). This is the erotic love which has brought la Gloria. This time has encompassed the life of Jordan for *agape*. Jordan’s last sacrifice to love is this and it gives the spirit to Jordan to sacrifice himself on the alter of *agape*. The education about time in life and its under is learnt by Jordan from Maria. Maria tells him that he is educated. He does not convince himself that he is educated:

On the last day Maria prays to god for Jordan. The bridge blows. Jordan is the last to die. Maria wants to stay with him. Maria is very much confused, she says, “Oh please have him Jordan be all right for all my heart and all of me is at the bridge. The Republic is one thing and we must win is another thing... There is not any me. I am any with him ... with the two of me I will do it” (423).



When Jordan's left leg is broken, he consoles Maria and says: "We will not go to Madrid now but I go always with thee wherever thou goes" (436). He does not want Maria to stay as he sees death near him. Oneness and the union of their souls is vivid. He says that as long as there is one of us there is both of us ... So if thou goest then I go with thee" (436). And Maria will go now for them both. *Agape* triumphs: "Maria is destined to live with "the" me (Jordan) in thee" (437).

Hemingway uses 'the horse' as the dominant symbol of eros in the novel. From the first chapter to the last, the repeated references to horses emphasizes their importance. *In the fifth Column* the literal meaning of Philip is "lover horses" (160). Jordan arrives at the guerrillas' camp and "sees cropped grass, signs of picket pins, and fresh manure" (16). These are funerary and erotic symbols. And the ancient use of the horse as a funerary beast is combined with his use as a symbol of maleness and virility to suggest a link and a desirable end of romantic love.

Pablo is with horses. The love for horses is his sexual perversion: "I expose the horses all the time for the cause" (19). Anselmo says, "I am an old man who is afraid of no one ... Also I am an old man without horse" (19).

Eros troubles Jordan and Pablo equally Jordan also goes to the horses in his thoughts:

They are awfully good horses, though, he thought, beautiful horses. I wonder what could make me feel the way those horses make Pablo feel. The old man was right. The horses made him rich and as soon as he was rich he wanted to enjoy life. (20)

The Horses are not only material possessions. Pablo does not like Jordan's mission which will require the horses for their escape. Thus the difference in the love of Jordan and Pablo becomes obvious. Pablo's love is unused, inactive, impotent,

hoarded until he becomes sick of it and its loneliness. Jordan's love is active. When the problem is discussed among Jordan, El Sordo, and Pilar, Maria says, "I wish we had horses to ride... In my happiness I would like to be on a good horse and ride fast with thee... faster and faster, galloping, and never pass my happiness" (156).

How eros counts in life is made vivid by El Sordo when he awaits the fascists' attack, "Living was a horse between your legs and carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond" (256). When Jordan rides the big grey horse, he thinks sensually "it was much horse between his legs and under his hands" (430).

Carlos Baker comments on the man-woman relationship in the novel of Hemingway:

... The normal male female situation in Hemingway is something like what took place in the Garden of Eden just after the eating of the fruit of the tree, but before the malediction. All these eves are as pleurably ductile as Adam are hirsute and sexually vigorous. (257)

Love for them is not eros alone. Maria is asked to go with others leaving Jordan to die for *agape*-human beings. Eros and *agape* continue to work together. The one is not alien from the other. Jordan's hope is really not transcendental; it is the completeness of his life's ideal. Maria is handed over to eros through other guerrillas. And she will also have *agape* when she fights with them, for the Republic.

Maria suffering and her love for Jordan sharpened the latter's determination to kill the fascists and fight against fascism with all the resources at his disposal and control.

### **Propriety of Jordan's Sacrifice**

Robert Jordan entertained the belief that human freedom was indivisible and if it is suppressed anywhere in the world, it suffers a curb all the world over. That is why he identified himself with the cause because he believed that Fascism posed a menace to human liberty. He is an avowed anti-Fascist. In pursuit of this ideal, he adjusted himself to communist regimentation for the duration of the war. Their programme alone appeals to Jordan and they alone offer a chance to achieve victory. He has resolved to put his own judgment in abeyance because he has not identified himself with the cause unreservedly. He is under no delusion about Russian strategy. But, as aforesaid, he has put his own judgment in abeyance because he felt that war must first be won, and if he started to give a critical consideration to the question he might become slack in his efforts to achieve that aim. In a war, an individual is nowhere if he does not cooperate with others for the realization of common objectives. That view clinched the issue for Jordan and it became incumbent on him to co-operate with others. He was thus precluded from signing a "separate peace" as did Henry in the First World War.

The limitation of the time of action to about seventy hours, which Jordan takes as a substitute for a life of three score and ten, if life up to the moment when the seventy hours begin has been full enough and the individual has attained certain maturity. In the first place, such skilful limitation enhances the dramatic impact of the novel. In the second place, it has a definite purpose to serve, - there is no time for the hero to change his mind. If Jordan had been given more time to spend with Maria it is possible that he might have gone away with Maria and abandoned his mission. It must be remembered that his is not at all a regular employment and he is under no bond to serve the Republic. All the real dangers crop in the last twenty-four hours, viz., EL

Sardo's destruction, Pablo's desertion and the loss of his vital wherewithal for the disruption of the bridge, and Anders halting journey to Golz's headquarters.

Robert Jordan is fully aware of the contradiction involved in his situation, that is, his fight under Communist guidance and his allegiance to Equality, Liberty, Fraternity, and Pursuit of Happiness. It is in fact a conflict between individualism and collectivism. But he extricates himself from the dilemma by postponing his judgment for the time being. He does not realize that this vexed issue has to be tackled and eventually resolved, and that by the time he recovers from this delusion it might be too late. Whenever the necessity to find a solution to the knotty issue arises, he either goes to the arms of Maria or starts working out the details of the destruction of the bridge.

Maria has suffered the most barbarous atrocities inflicted on her by the Fascists and she bestows on Jordan a love which is captivatingly sweet in experience. In Pilar's words, it is "the earth shook." Jordan is so overwhelmed as to say "But I love thee as I love what I love most in the world and I love thee more" (371).

Maria wants to be avenged for the insults and indignities she has suffered at the hands of the Fascists, and she seeks Jordan's help in the fulfillment of her desire. It is no wonder that Jordan, being in love head over ears as revealed in his passionate avowal of love for her as aforesaid, should become sure of his belief and convinced that he is fighting to bring about an order in Spain when no one would suffer in the way Maria had suffered.

Along with fighting with the loyalists, Jordan is also engaged in a tussle with his own psychological tumult. He is ashamed of his father's suicide; and he is loathe to admit that he is his son. To save Jordan from this self-condemnatory situation, the author invents the tale of Jordan's grand-father's participation in the American Civil

War wherein he acquitted himself with creditable bravery. Jordan is anxious to establish that he has inherited from his grand-father and not his father. The only way in which he can establish this fact is to prove through his action that he is not a coward. Action being of the essence, Jordan has no alternative but to participate in some violent action which demands a show of valour and courage. Thus Jordan gets rid of his doubts about his soft-heartedness towards the Loyalists. Since his grand-father was a Republican he must be a Republican himself; and there is some inner compulsion too for his espousal of the Loyalist cause. It is that if he examines the position impartially he must abandon his mission and leave with Maria for Madrid en route to America. But in that case he would not have been able to regard himself as respectable. The situation that is before him will not easily arise and he may not have another chance to prove his manhood by action. It is better to die a glorious death than be a coward in his own eyes. He wants to die like a martyr and martyrdom is preferable to the pleasure of Maria's arms. As the difficulties increase, his resolution gets correspondingly firm to die for a cause which he has believed in for ever a year now.

Jordan's sacrifice becomes still more convincing when viewed in the light of few other circumstances. Pablo's outlook is strictly individualistic. He is against letting Jordan blow up the bridge close to his hideout. He is not disloyal to the Republic, and he is not prepared to give his personal interest precedence over its cause. He deserts to let Jordan realize that he cannot do what he likes. But having gone away into solitary grandeur he finds the loneliness of his position unbearable. So he returns. His return gives a fillip to Jordan's morale. He thinks that if a Judas feels repentant and is ready to make amends for his indiscretion the cause is worth fighting for, dying for.

Further, Anselmo's willingness to kill the sentry on the bridge notwithstanding, it further confirms Jordan's conviction that the cause is real with which is linked the well-being of entire mankind. His regard for Anselmo's sentiments and humanistic beliefs make it imperative that he should demonstrate his loyalty to the Republic by personal example. It is a question of proving his integrity for he is a foreigner and he believes in the solidarity of man. Having assumed the role of a leader it behooves him to set an example at all cost. Kashkin had not died an ideal death and he had told the guerrillas the way he died. Now he feels called upon to show, if necessary, that he is made of superior stuff as compared with the other dynamiter. The opinion of Moynihan is being quoted in this respect. He says:

Robert Jordan's involvement in mankind transcends the logic of co-operative leagues, political or social. It is the farthest possible extension of Hemingway's mystique of action and honour; and in some respects even contradicts Hemingway's basic sensualistic norms.

(162)

### **Nihilism to Humanism**

Hemingway's commitment is a matter of broad humanitarian concern rather than partisan loyalty. His novel has no specific political axe to grind. Its hero, Robert Jordan, is committed enough to the Republican cause to give his life for it, but his political ideals are of the most general kind. Indeed, his Marxist friend, Karkov thinks him politically naive and uneducated. Moreover, the book manages to give a remarkably objective account of the two sides in the struggle. The Republicans are certainly not whitewashed. Their ranks include someone like Pablo, who cheerfully shoots his own comrades for the sake of their horses, and who orders a disgusting massacre of Fascist sympathizers at Avila. Nor is the reader asked to see the enemy as

monsters or bogeymen. They include the young sentry at the bridge whose death makes Anselmo weep and the humane and sensible Lieutenant Berrendo. (Ironically, it is Berrendo whom Robert Jordan is planning to shoot as the novel ends.)

Jordan clearly conceives of his actions as a participation in the good fight. The war he has committed himself to is a war to protect the freedom of others. ('I believe in the people and their right to govern themselves as they wish'); he fights from conviction, from a feeling 'of consecration to a duty toward all of the oppressed of the world', a feeling that

Gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it. It was something that you had never known before but that you had experienced now and you gave such importance to it and the reasons for it that your own death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty. But the best thing was that there was something you could do about this feeling and this necessity too. You could fight.

The concept of brotherhood becomes central. Just as the seventy hours he spends with the guerilla band become Jordan's life, so too the band becomes his family. Maria comforts Joaquin saying, "I am thy sister, and I love thee and thou hast a family. We are all thy family". Pablo realizes that he is 'working for the good of all,' and Jordan concludes, "Each one does what he can. You can do nothing for yourself but perhaps you can do something for another." This is why he rejects suicide or death like Kashkin: he can still fight, and he might delay the pursuit of Pablo's party.

At the end of *A Farewell to Arms*, Frederic Henry stood alone, defeated, a victim of fate. Fate conspires against Robert Jordan too; he is doomed and he knows it. Not for him a homeward trudge in the rain; he continues to struggle against fate, like Sardo, striving undefeated to win something from the situation. The hero pits his resources against an implacable fate; if that implacable fate was dominant at the end of *A Farewell to Arms*, it is ultimately the triumphant hero that dominates in spite of death at the end of *For Whom the Bell Tolls*. Robert Jordan has gone further than the lonely isolated struggle of Jake Barnes and Frederic Henry; he has extended Harry Morgan's realization that one man can go it alone: he has come to appreciate the purpose of his courage, the point of his struggle, and that is to serve others, to be part of a family, be involved. As John Donne put it, "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*" (Cover Page of the book).

### **Blowing up the Bridge**

The principal action in *For whom the Bell Tolls* is blowing up the bridge held by the Fascists, with Jordan as the dynamiter assigned to the task. On the demolition of the bridge in a remote mountain area depended the success of the Loyalist surprise offensive. Jordan had to work his way very carefully through a score of difficulties, physical and psychological, before he could dynamite the bridge. Jordan didn't have enough men and some of them were even unreliable. Pablo, the guerilla leader, was more concerned about his safety and even skeptical about the success of the plan. He was also guilty of poisoning the moral of others. Stealing detonators from Jordan's bag and doing what he could to frustrate the plan. Jordan had his own psychological troubles. His fathers' suicide pestered him with a persisting sense of shame. He was not a communist but only an anti-fascist fighting in the war. He also discovered that



fascists got wind of the Loyalist offensive and the whole effort was doomed to fail.

But he got over his despondency after consummating his love with Maria.

At the Bridge, Jordan worked quickly and carefully. Jordan had been ordered to blow up the bridge at the beginning of a Loyalist bombing attack inside the fascist lines. When he heard the thudding explosions of the bombs, he pulled the pins and the bridge shot high into the air. Jordan got to cover safely, but Anselmo was killed by steel from the bridge. Jordan reached the meeting place of the fugitive guerillas. The guerilla band crossed the road to safety but Jordan's horse, wounded by Fascist bullets, fell on Jordan's leg. Jordan asked Pablo and Pilar to go away and also take Maria with them. Maria was unwilling to depart but Jordan cajoled her to go and Pilar and Pablo took her away. Jordan was left alone propped against a tree, with his submachine gun across his knees. He was contented that he had fought and was dying for what he had believed in for over a year. "You can do nothing for yourself but perhaps you can do something for other" (498). It was this sentiment that sustained Jordan, in spite of excruciating pain, in that last hour before death. So, he is dying for others, for humanity. He is very much concerned about the external world.

#### IV. Conclusion

In the novel there is Eros operating in the case of Robert Jordan, a Republican and his band and Thanatos in case of fascist troops. Eros comes through Maria and it multiplies during the whole duration of the war and gives strength to Robert Jordan to fight against the fascists. Life and death instincts are closely attached with each other. Some traits of death instincts and life instincts are interrelated and inseparable. Pleasure and pain, love and hate, hostility and tenderness are motives of life and death, which seem mutually antagonistic but often these two are inseparably fused in human activities. Life instincts want to dominate death instinct to get love, courtesy happiness and prosperity in life. On the contrary, death instinct wants to dominate life instinct to give aggression, hostility pain and hate. In *For Whom the Bell Tolls* Jordan fights against Fascists to get freedom from those who dominate Republicans. The guerrilla band helps Robert Jordan complete his mission because they think that after their downfall they will get immense peace and prosperity. These two instincts want to dominate each other. They want to escape from their domination and the fascists' domination over Republican will be over only after their downfall. Robert Jordan had worked very carefully through a score of difficulties before dynamiting the bridge. Maria's love for Jordan always encourages him to complete his mission.

Jordan's love for Maria provides a point of view for approaching the novel and also proving the hypothesis. The Freudian concept has been taken as a tool to test the hypothesis. Eros has come through Maria and that has strengthened Robert Jordan to go on his mission in. Hemingway's universe is a metaphysically vacant waste land like much of modern literature with a special emphasis on meaninglessness and suffering. Hence, here, the emphasis of Hemingway's work is not to explain or find a

solution to the problem but to dwell upon the questions of how love keeps the protagonist when he goes into the thick of war.

The Jungian concept of extrovert personality is seen in Robert Jordan. Robert Jordan is not a lover of loneliness. He confronts the external world, the situation and society. He is oriented toward objective feelings. He has lived according to the external necessities and centered his attention on the local environment. He has found the value of life in the external world. He has fought not for himself but for the Republicans against fascists. Eros comes through Maria. But eros is not the aim nor is it natural love. These are vehicles which take Jordan to the goal of *agape* (humanitarian impulse). So, he has found the value in the external world.

Robert Jordan was charged by general Golz with the job of blowing up the bridge. An attack by Republican forces was in the offing and it was for Jordan to blow up the bridge when attack had begun so as to prevent reinforcement reaching the area attacked by fascists. The success of the attack would depend upon Jordan's assignment being carried out so well and effectively as to make it impossible for any fascist reinforcement to reach the area in questions. To blow up the bridge was a difficult job. It was impossible to blow up the bridge alone, so he took the help of the guerilla band. In the guerilla band there were Pablo, Pilar, Anselmo, Karkov, El Sordo, Agustin who helped him to complete his mission. Among them there was one of the girls Maria who was ravished by fascists. They killed her parents too. Pilar had rescued her and brought her to safety. Jordan had seen her at the end of this difficult period and fallen in love with her. Jordan's anti-fascist role caught the fancy of Maria. She saw in him the saviour who could avenge her parents' death and her sufferings. There is Eros in Maria as she says "I would like to bear thy son and the daughter...And how can the world be made better if there are no children of us who

fight against fascists” (378). She had been so much worked up with tortures that she wanted to kill some fascists. When she says, “can we not kill them in some way? I would like to kill some very much” (377). There is Eros in Maria as she wants to dominate the death force-Thanatos, (the fascists). She thinks after the end of fascism she will get immense peace, pleasure and love. So, she provides love and sex to Robert Jordan in the war time. Atkins holds a different view of Jordan and Maria, “We should not confuse the distinction between love and sex with their division” (219). After their love making, they become physically and spiritually one as Maria says, “Now feel I am thee and thou art me and all of one is the other. And I love thee, Oh, I love thee so. Are we not truly one? Canst thou not feel it?” (280). “Yes, it is true” Jordan said (280). Maria’s love represents the fulfillment of all of Jordan’s dreams, Jordan says”, I love thee as I love all that we have fought for” (329). So, love makes Jordan go to war.

Love and war both contribute to the definition of Jordan as a complete man without ignoring or contradicting one another. But in *Farewell to Arms* Frederic Henry and Catherine escape from the war as love and war diverge. So, it is Eros that comes from Maria that leads Robert Jordan to fight against that Thanatos-Fascist force.

Jungian concept about extrovert personality has been used to determine the roles of Jordan. He is concerned with the external world not with his selfhood. Robert Jordan is not concerned with the internal world rather he is concerned with the external world. He is fighting for liberty, equality and fraternity, so, it is love that keeps him going in the thick of war and that love is attained through eros and *agape*.

## Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 6<sup>th</sup> ed. Banglore Prism Books, 1993.
- Adams, Hazard. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich College Publishers, 1971.
- Atkins, John. *The Art of Ernest Hemingway: His Works and Personality*. London: Spring Books, 1952.
- Allen, Mary. *Hail to Arms: A view of For Whom the Bell Tolls*. Fitzgerald/Hemingway Annual, 1973.
- Baker, Carlos. *Hemingway and His critics: An International Anthology*. New York: Hill and Wang Inc., 1966.
- Baker, Carlos. *Ernest Hemingway: A Life Story*. New York: Scribner's, 1969.
- Baker, Carlos. *Ernest Hemingway: Critique of Four Major Novels*. New York: Charles Scribner's Sons, 1962.
- Cass, Collin S. *The Love Story in For Whom the Bell Tolls*. Fitzgerald/Hemingway Annual, 1972.
- Ellis, Havelock. *Psychology of Sex*. London: Pan Books Ltd., 1967.
- Fielder, Leslie A. *An End to Innocence*. Boston: The Beacon Press, 1957.
- Fielder, Leslie A. *Love and Death in the American Novel*. New York: Criterion Books, 1960.
- Freud, Sigmund. *Group Psychology and the analysis of the Ego*. London: The Hogarth Press, 1968.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 5<sup>th</sup> ed. New Delhi: Replika Press, 1999.
- Gibson, W.R. Boyce. *Love (Psychological and Ethical)*, *Encyclopedia of Religion and Ethics*, Vol. 3 Editor, James Hastings. New York, 1912.

Hemingway, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1927.

Hemingway, Ernest. *For Whom the Bell Tolls*. New York: Charles Scribner's Sons,  
1940.

Rovit, Earl Herbert, *Ernest Hemingway*. New Haven, Conn: College and Univ. Press,  
1963.

Lewis, Robert William. *Hemingway on Love*. Austin: University of Texas Press,  
1965.

Young, Philip. *Ernest Hemingway, a Reconsideration*. Univ. Park: Pennsylvania state  
Univ. Press, 1966.

Young, Philip. *Ernest Hemingway*. Minneapolis: University of Minnesota Press,  
1959.

