

THE PROTAGONISTS IN *FOR WHOM THE BELL TOLLS* AS HEROES ON JOSEPH
CAMPBELL'S JOURNEY

A Thesis

by

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Submitted in Partial Fulfillment of the Requirements for the Degree of

MASTER OF ARTS

in

ENGLISH

Texas A&M University-Corpus Christi
Corpus Christi, Texas

December 2021

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December 2021

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This thesis meets the standards for scope and quality of
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ABSTRACT

Ernest Hemingway's novel, *For Whom the Bell Tolls* (FWTBT), portrays its protagonists in ways that illustrate Joseph Campbell's concept of the hero's journey and his theory of the mono-myth. This thesis will argue that the book's characters of Robert Jordan, Maria, and Pilar provide different embodiments of the Campbellian universal heroic archetype. My project seeks to enter into scholarly conversations about this novel and its primary characters, as well as about Campbellian anthropology as applied to literary criticism in general. The thesis concludes that while each of these three characters exhibit aspects of Campbell's monomyth, the one that most clearly follows the hero's journey is Maria. This may be a controversial claim among traditional Hemingway readers that enthusiastically embraced his macho image, but it is consistent with later scholarly criticism that sees Hemingway's strong female characters as indicating a more nuanced and less misogynistic view of femininity. Thus, this project helps to refine literary criticism of Hemingway and to increase understanding of the interplay between myth, social psychology, and modern English literature.

DEDICATION

This thesis is dedicated to Mrs. Dorothy McCoy, a brilliant English scholar who taught so many of us so much.

ACKNOWLEDGEMENTS

The author gratefully acknowledges the assistance, encouragement, and mentorship of the professors and advisors who have guided and informed my scholarship, including Jennifer Sorensen, Charles Etheridge, Kevin Concannon, Dale Pattison, Susan Garza, Robert Wooster, Pat Carroll, David Blanke, Robert Bezdek, Morton Horwitz, Charles Donahue, Willy Forbath, David Oshinsky, and most especially Harrison Wagner and H.W. Brands.

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CHAPTER I: Introduction

Three protagonists in Ernest Hemingway's novel, *For Whom the Bell Tolls* (*FWTBT*), illustrate Joseph Campbell's concept of the hero's journey. This thesis will argue that the book's characters of Robert (*Roberto*) Jordan, Maria, and Pilar provide different yet still somewhat emblematic embodiments of the Campbellian heroic archetype. My project seeks to enter into scholarly conversations about this novel and its primary characters, as well as about Campbellian anthropology as applied to literary criticism in general. Each of these three characters exhibits Campbell's theory of the heroic monomyth, but the one that most clearly follows the hero's journey is Maria. This may be a controversial claim among Hemingway readers that embrace his macho image or critics focused on his ale "code heroes," but it is consistent with later scholarly criticism that sees Hemingway's strong female characters as indicative of a more nuanced and less misogynistic view of femininity. Indeed, beginning in the early 1970s, feminist scholars like Mimi Gladstein began to revise traditional macho notions generated by Hemingway's contrived public persona and soon argued that his writings' relationship with femininity was richer than originally thought. *FWTBT* puts on display three different types of Hemingway heroes: Robert Jordan (hereafter "Roberto") the traditional male "code hero"; Pilar the "indestructible woman"; and Maria, a new creation, Hemingway's Campbellian female "hero with a thousand faces."

Summary of Literature Review

This study engages with prior criticism that has focused on how to understand the main characters of this novel. While looking at protagonists in Hemingway stories through Campbell's lens is not new, no one has analyzed the characters of *FWTBT* by reference to the

Jungian/Campbellian monomyth. For example, Joseph De Falco limited his inquiry to Hemingway's short stories, concluding that

How much of Hemingway's use of the journey artifice and other manifestations of psychological and mythological symbolism is conscious or unconscious is, of course, difficult if not impossible to ascertain... Principally, as a modern man living in the twentieth century, Hemingway would have available all of the materials from the traditional sources of the culture. This cultural inheritance alone can account for his knowledge of the (Campbellian) journey pattern. (18)

Critics of *FWTBT* have tended to focus on the nationality, gender, morality, or relative strength and weaknesses of these characters. This paper will compare the character arcs of Roberto, Pilar, and Maria to determine the ways in which they correspond to or depart from the monomyth. A necessary part of the inquiry is to determine which of these characters is most "heroic" by Campbell's definition. This requires, of necessity, an analysis of the story itself and its plot, so as to compare the action of the characters within it to Campbell's heroic paradigm. That Maria, a female character, is actually the most classically heroic of the three protagonists sheds new light on the extent and nature of Hemingway's supposed misogyny, and it challenges many of the conventional readings of the story that assume it is primarily about Robert Jordan, from whose perspective the story is told.

FWTBT was first published in 1940 by Charles Scribner's Sons, soon after the end of the Spanish Civil War in which it was set and almost contemporaneously with the outbreak of World War II. Thus, *FWTBT* is, in part, a book about twentieth century total war, the type of

cataclysm that affects and implicates entire populations, not just soldiers and military installations.

Just a few years later, Joseph Campbell's 1949 *The Hero with a Thousand Faces* argued that texts that resonate persistently within a society do so by reenacting profound and archetypal psychological conflicts. Moreover, they perform this same function even across different cultures between which there has been no possibility of cross-pollination or borrowing. Trained as an anthropologist and Jungian psycho-theorist, Campbell believed that the resilience of culturally embedded stories proved that each was merely an iteration of a "monomyth" inherent in the architecture of every human mind. This architecture was described by Jung as a cluster of psychic archetypes common to human thinking. The monomyth, in effect a meta-story behind an array of stories, encompasses what Campbell called a hero's journey. Thus, the heroes from thousands of superficially different stories in hundreds of different languages, whether Nahuatl, Babylonian, Greek, Chinese, Hindu, etc., are really only thousands of faces of the same hero on the same metaphysical journey (Campbell 1-14).

Campbell's theories have been used in both popular media and in academic literary criticism for decades. For example, *Star Wars* was intentionally patterned after the hero's journey (Moyers), and at the scholarly end of the spectrum, as recently as 2009, Steven Brown, Professor of Disability Studies at the University of Hawaii, had begun to think about "crip-lit" theory in Campbellian terms. Brown's argument assumes the necessity of claiming a disabled identity:

When we wish to promote ourselves as a political force; when we want to fit into diverse social groupings; and when we come together to celebrate ourselves...then we are immersed in a persistent endeavor to come to grips with who we are – both as individuals and as individuals with disabilities...In all of these scenarios we fit into some kind of grouping based on disability. And all groups search for definitions of identity. (Brown 2)

Here Brown intersects with other disability theorists like Alison Kafer who insist that impaired people should “claim crip” as a way of asserting political agency. Brown and Kafer both argue that assimilation within the dominant culture (“passing”) is a form of cowardice or complicity in bondage, and that the truly heroic journey involves confronting subjugation and embracing the marginalized identity. Kafer theorizes a politico-relational model of disability as a counterpoint to the currently dominant social model, and she consciously embraces “identity politics” for the purpose of redressing injustice (Kafer 15). As Kafer puts it, “[c]laiming crip, then, can be a way of acknowledging that we *all* have bodies and minds with shifting abilities, and (of) wrestling with the political meanings and histories of such shifts (13, emphasis added).” In this Kafer, like Brown, echoes the themes of identity, self-actualization, and cultural universality (and the inherent tension between them) put forth by Campbell. For example, in attempting to explain the transcendent and all-inclusive aspect of hero-hood, Campbell called upon Buddhist mythology:

The... beloved ...Bodhisattva...the Lotus Bearer, Avalokitesvara...appears in the hour of need and prayer...Like the Buddha himself, this godlike being is a pattern of the divine state to which the human hero attains who has gone beyond the last terrors of

ignorance...This is the release potential within us all, and which anyone can attain – through heroism; for, as we read: “All things are Buddha things”; or again (and this is the other way of making the same statement): “All beings are without self (127).” Thus, for Campbell a mythical journey is a metaphor for self-actualization, for the annihilation of the self through the heroic attainment of enlightenment.

And the enlightenment of which Campbell speaks is not merely individual but beneficial to the hero’s entire community, indeed to the entire universe because “all things are Buddha things.” The Bodhisattva (or Avalokitesvara or angel or mentor) fictively appears in various forms just when the hero needs help or protection, whether this is Hera guiding Jason’s quest for the Golden Fleece, or Yoda teaching Luke Skywalker the ways of a Jedi knight.

In this, Campbell argued that the “prime function of myth is to supply symbols that carry the human spirit forward” (Brown 5). For Campbell a fictional hero exists in order to return from his journey with a boon for humanity, wisdom that will “renew his community” (Brown 7). In this, the hero “communicate(s) to people who insist on the exclusive evidence of their senses” (Brown 7). The hero has seen and experienced more, and myth, as a universal, even a subconscious, language “is a set of symbols...which anyone can understand” (Brown 8).

Meanwhile, those who have analyzed *For Whom the Bell Tolls* have done so in terms other than Campbell ideas of the heroic. For example, scholar David Robinson acknowledged that understanding Hemingway’s constructs of characters and identity in the book should help explain how ethnicity and otherness work in the real world (Robinson 90). Mimi R. Gladstein

argued that these auctorial choices also influence how identity and ethnic phenomena are experienced by readers (“Bilingual Wordplay,” 83-85). In this connection, Robinson argued that Hemingway, in his novels, actually “invented countries” because his settings:

live in the language of Hemingway, in the carefully selected words and sentences that present a set of experiences; these encapsulate the places Hemingway writes about.

For the reader, the Spain of Hemingway’s writing, even though it is crafted to produce an effect, becomes Spain in reality. (90)

In this way, even the setting of *FWTBT* has a mythological aspect.

And Robinson’s analysis extends to the specific characters under review here. He argued that Robert Jordan “has an identity that locates him as the Other” because he is “incorrectly labeled as ‘*Ingles*’ before he corrects the speakers and informs the group that he is an American” (93). On the other hand, Jordan’s linguistic solidarity with his Spanish comrades is also important to the story, so important that Hemingway takes great grammatical pains to have Jordan and all the other characters speak Spanish in English, as it were. Thus, in this text “What is your name?” becomes “How are you called?,” a literal translation of the Spanish “*Como se llama?*” In this way, and by his own self-conception, Jordan, an American expatriate, seems “Spanish” because he speaks Spanish. However, as Robinson has underlined, Jordan is still regularly referred to by his co-combatants as “*Ingles*” or “the *Ingles*” (the English). He is thus both different and the same as his cohorts. How should one understand Jordan? Is he Spanish, American, English, or something else; a hero or a victim? Seemingly beyond nationality, the character of Jordan partakes of the same universal quality

as the mythological Spain where the reader finds him.¹ Yet no one has taken this mythological aspect further, analyzing it by reference to Campbell's paradigm.

Perhaps most important for this thesis, the "code hero" common to Hemingway's stories has been the subject of literary criticism for at least half a century. As Mimi Gladstein described it in her 1974 dissertation *The Indestructible Woman*, "the Hemingway hero is practically a cliché" (95). Xin Zheng ascribes the invention of the term "Hemingway's code hero" to Philip Williams in 1966. Zheng equates code hero to "grace under pressure" describing it more fully as:

a person who exemplifies certain traits of power, honor, courage and endurance, etc. He/She is involved in tension and pain but never gives up. They always do one's utmost to move forward and seek the value of life. Therefore, after struggling what a man has happened and experienced make a person become a true man, who sticks to a hyper-masculine moral code. Ultimately the person has understood the real world by virtue of those code or beliefs. Similarly, among Hemingway's many enthusiasts in China ... many researchers have made an analysis on "despairing courage" that urges people to fight alone. (1-5).

Many scholars have studied other *FWTBT* characters from different perspectives. For example, Jerzy Krzyzowski has analyzed the genesis of Hemingway's character General Golz. Charles Nolan, Jr. has explored the psychology of Maria and two of Hemingway's other

¹ These two paragraphs are adapted slightly from a paper I wrote on Campbell, *FWTBT*, and ethnicity for Dr. Concannon in Fall 2015 titled "Hemingway and Robert Jordan as Patriots or "Others." My prior work has also looked at texts from a Campbellian perspective, but I have not yet analyzed these three characters in terms of the hero's journey. I also wrote a paper for Dr. Sorenson on *FWTBT* in the fall of 2019 titled "Marketing, Print Culture, and Their Effect on Chapter Thirteen of *For Whom the Bell Tolls*," but it is of little relevance here.

female characters from other books. As recently as 2009, David Murad argued that the characters of Rafael and Pilar in *FWTBT* are not to be understood as people “but skillfully constructed ‘gypsy’ caricatures drawn from a mainly Western, non-Romani historical and literary tradition” (Murad 87). Meanwhile, more contemporary feminist commentators have also joined Gladstein in the discussion, particularly with reference to how to interpret the characters Pilar and Maria. Stacey Guill argues that wartime Spain generated a “new feminist consciousness” departing from the traditional view of Spanish women’s proper role as one of docility, subservience and invisibility,” and that Pilar and Maria evidence this historical shift (“Pilar and Maria” 7). In fact, she asserts that “Hemingway might have deliberately infused his characterizations of the women with these significant changes in Spanish gender relations...” (7). Wolfgang Rudat takes this argument further by claiming that [th]rough an allusively performed gender- role reversal Hemingway here is presenting *Jordan* as the analogue of Eve,” while Maria takes on the stronger role of Adam (21).

These more recent scholars built on the seminal work of Gladstein, who by 1974 was already detecting a Campbellian pattern in Hemingway, arguing that:

Along with the invariable protagonist, Hemingway's plot patterns are remarkably repetitive. Whether it be in darkest Africa, war-torn Europe, the Caribbean, or the bullring, the Hemingway plot is the story of the archetypal quest. According to their ages and situations, Hemingway's heroes follow certain ritualistic patterns in their search for initiation and meaning. (*The Indestructible Woman* 96).

However, she went further to analyze the theretofore underappreciated female heroines depicted in these stories. She rejected Leslie Fielder’s extreme claim that “There are no

women in Hemingway” (*The Indestructible Woman* 99). In fact, she argued that many women portrayed in Hemingway “have these indomitable characteristics” of the code hero’s “good fight of the lost cause” and “the capacity to endure punishment” and a “stoic or masochistic determination to take it” (*The Indestructible Woman* 106). Nonetheless, for her, the contrast between male and female characters is still jarring: “The male character as he plots his quest, is well-defined and well-developed. This is not true for the female characters in Hemingway” (*The Indestructible Woman* 98). This thesis seeks to modify that last judgment, at least with respect to *FWTBT*. Thus, for almost a century, critics have been arguing over Hemingway, his biases and proclivities, his protagonists, and the extent and nature of their “heroism.”

Campbell’s and Hemingway’s Conceptions of the Heroic

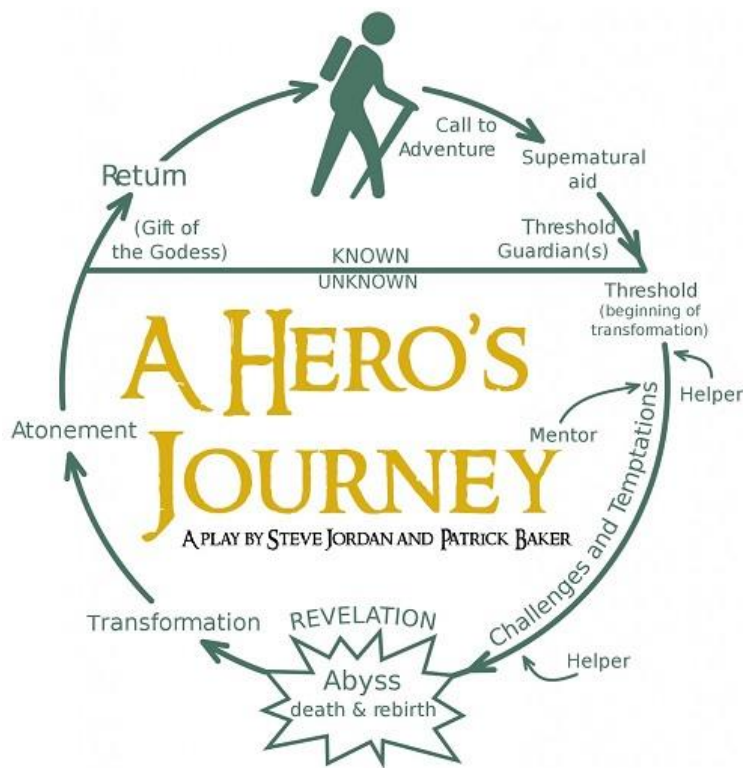
Applying Campbell to *FWTBT* requires understanding his concept of the hero’s journey. Campbell’s archetypal hero’s journey begins with the threshold or gateway of adventure guarded by an ominous figure or monster. This threshold challenge must be overcome for the journey to continue into a realm with “unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers) (Campbell 211).” The journey climaxes with a grueling ordeal that the hero must endure to reap a boon. This ordeal:

may be represented as a hero’s sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divination (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an

expansion of consciousness and therewith of being (illumination, transfiguration, freedom) (Campbell 211).

The hero ends the journey by returning home transformed and possessing his boon which “restores the world” (211). This is usually graphically represented as a cycle:

Figure 1(*Jordan and Baker, A Hero's Journey: a Play by Steve Jordan and Patrick Baker*).

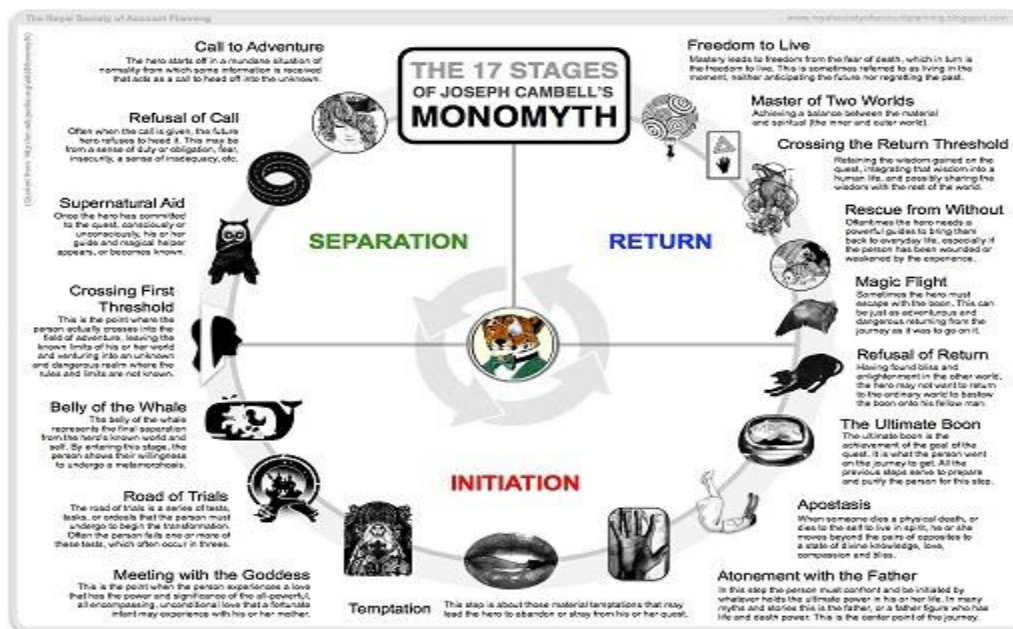


However, the hero's journey is more than a story involving outward trials like the labors of Hercules or like Oedipus's confrontation with the Sphinx and then ultimately with his own mother. It symbolizes an inward and transformational journey of the hero to his or her truest and best self. And in this, the enemy/source/end represents the father, while the mediator is typically the mother, such that all journeys run to overcoming or reconciling with the father through the mother:

As the original intruder into the paradise of the infant with its mother, the father is the archetypal enemy; hence, throughout life all enemies are symbolical (to the unconscious) of the father. 'Whatever is killed becomes the father.' ...Hence the veneration in headhunting communities (in New Guinea, for example) of the heads brought home from vendetta raids. Hence, too, the irresistible compulsion to make war: the impulse to destroy the father is continually transforming itself into public violence (Campbell 133, footnotes omitted).

Here Carl Jung's influence on Campbell is manifest. The Freudian preoccupation with jealousy of the father and the unconscious desire for reunion with the womb provides limbic subtext for heroic deeds that overcome external and internal challenges to achieve bliss/enlightenment. Below is another graphic representation of the Campbellian hero's journey that illustrates these concepts in more detail:

Figure 2 (Jolly, *Joseph Campbell's Stages of the Hero's Journey*).



Meanwhile, Ernest Hemingway was also consumed with myth in both his work and his public persona. *FWTBT* is the story of a small band of socialist and antifascist partisans during a few days of the Spanish Civil War. While critics have often regarded the book as merely an “insight into the broader civil war experience” (Robinson 91), its initial reception, especially in Spain, was lukewarm among both the left and the right. Some pronounced the work “deeply untruthful,” and others suggested “that Hemingway’s understanding of Spanish society is limited” (Robinson 90-91). Since the Spanish questioned the novel’s accuracy as an account of their war experiences, questions arise as to the author’s purpose in thus dissembling or exaggerating.

Hemingway did exaggerate. There is no question that Hemingway and his publisher actively cultivated for him what Hemingway scholar John Fenstermaker describes as a mythologized “public persona” (“Hemingway and the Gulf Stream” 41) unmoored from fact. Fenstermaker analyzed evidence of this in Hemingway’s self-laudatory regular contributions to *Esquire* magazine in the 1930s, while Daniel Morris came to the same conclusion concerning the publicity in *Life* magazine that surrounded the roll-out of *FWTBT* in 1940. By 1940, Hemingway had emerged “as a powerful figure in American popular culture” (Morris 64), and *Life*’s treatment of his marriage to Martha Gellhorn shortly after *FWTBT* came out highlighted “personal endowments that seem unrelated to the intellectual skills needed to write a novel” (Morris 66). These included many of Hemingway’s usual accoutrements of machismo, which he almost always exaggerated. *Life* claimed in 1940 that “more than any other contemporary with the exception of James Joyce, he has influenced the material and tone of English prose” because of his virility, including “prime physical vigor, 210 lbs. in

weight, a good boxer, a crack wing shot and an excellent soldier.” As a result of these hyperbolic and oddly irrelevant attributes, *Life* asserted, he was an “acknowledged master of his art” (Morris 66).

Turning this bravado into book sales required, according to Morris, that this macho image also confirm and enhance “a general proposal about cultural values” (66). This was accomplished by tempering the author’s celebrity and heroism with traditional blue-collar values, so that “[f]ar from living a life of honeymoon that might offend the lower-middle-class readers of *Life* as being decadent, as well as unapproachable, Hemingway is also shown to be a slightly eccentric (and, therefore, beloved) version of the working writer who produces pieces of prose with the mechanical dedication of a factory worker on an assembly line” (Morris 68). Hemingway’s reputation as a war correspondent and as a decadent heterosexual romantic reinforced the picture of what kind of story a reader might expect from *FWTBT*, but to maximize book sales this image was carefully dialed back in the *Life* article publicizing its release. That article foregrounded not Hemingway’s long liaison with Gellhorn in Spain and Havana, but his 1940 marriage to her in Sun Valley, Idaho. The title of the piece was “The Hemingways in Sun Valley: The Novelist Takes a Wife” (Morris 66).

Even though he knew his public persona was exaggerated, Hemingway still saw himself as a hero of sorts, and the fictional heroes he created were doppelgangers for his own self-image, as explained by the scholars who popularized the notion of the code hero. Hemingway spent time as an American journalist in Paris and Spain, and was mesmerized by bullfighting and Spain’s macho culture. So did Jake Barnes, the protagonist of his first novel, *The Sun Also Rises*. Hemingway drove an ambulance in the First World War, was wounded,

and fell in love with his nurse. So did Frederic Henry, the protagonist of *A Farewell to Arms*. Hemingway considered himself quite a fisherman, and he saw deep sea fishing as a primordial struggle between man and beast, between humanity and nature. His character Santiago from *The Old Man and the Sea* is portrayed in this heroic light. Hemingway, who had lived in Idaho and Montana, fought as an American volunteer against the fascists in the Spanish Civil War. So did *FWTBT*'s Roberto Jordan, a Spanish teacher from Butte, Montana.

The epigraph facing the first page *FWTBT*, a quotation from John Donne's poem from which the book's title came, foregrounds Hemingway's conscious nod to the code of the bigger-than-life hero:

No man is an *Iland*, intire of it selfe; every man
Is a peece of the *Continent*, a part of the *maine*; if a
Clod bee washed away by the *Sea*, *Europe* is the lesse,
as well as if a *Promotorie* were, as well as if a *Mannor*
of thy *friends* or *thine owne* were: 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*.
JOHN DONNE

This quotation sets a philosophical truth as the backdrop against which the reader is to interpret *FWTBT*'s particular iteration of it, the notion that in some sense passing rational understanding, all people are connected as part of a mystical human "*Continent*" and that for the hero, death is no dishonor. He must only endure, and do so nobly.

Hemingway's choice of such a metaphysical, even quasi-religious, literary allusion as epigraph was not accidental, but he also identified strongly with Romantics, particularly

Byron. In fact, part of his strategy of self-celebrity was identification with Romantic poets and literary figures, particularly Byron. His “Byronic characteristics are not so much inevitable as carefully calculated,” according to Richard Hishmeh (19), who reported that “at least twenty-five percent of Hemingway’s reading in biography was on literary figures, and chief among these were D.H. Lawrence, T.E. Lawrence, and Lord Byron...Romantics all...” (20). Byron’s popularity, “like Hemingway’s, relied on an ability to foster a reputation as a playboy, traveler, and adventurer, while downplaying the impractical, idealistic attributes of the poet and man of letters” (Hishmeh 92). As Hishmeh concluded,

While Hemingway’s ability to mythologize himself in his art was as adroit as Byron’s, others also played an important role in developing and marketing the Hemingway myth. For instance, Hemingway’s publisher, Charles Scribner’s Sons, was undoubtedly instrumental in developing and perpetuating Hemingway’s reputation, and the efforts of both author and publisher to sustain this reputation were certainly facilitated by popular magazines such as *Life*, a variety of advertising campaigns that sought to capitalize on the author’s image, and the loyalties of Hemingway’s audience (93).

The allusion to Byron and Romanticism underscored the “hyper-masculinity” that became “a staple of Hemingway’s reputation...and just one of the many tropes Hemingway might have appropriated from his study of Byron” (Hishmeh 94). And Fenstermaker has shown how Hemingway, even as a child born in 1899, was deeply influenced by Victorian notions of heroic masculinity (“Hemingway’s Modernism” 79-83). Hemingway’s mythologized and

macho view of himself (and of his anthology of male protagonists) makes the heroism of *FWTBT*'s female characters Maria and Pilar all the more interesting.

The Text under Review

FWTBT places Maria, Pilar, and Roberto in the midst of the Spanish Civil War of the 1930s pitting “Loyalists” against fascists. There are three protagonists: 1. Roberto Jordan, an American who has volunteered to fight for the Loyalists; 2. Pilar, a Loyalist war veteran who takes command of a mountain guerilla band from Pablo, her drunk and unreliable husband; and 3. Maria, an orphaned young member of their band who is a survivor of rape by fascist soldiers. The Loyalists are a heterogeneous group that includes royalists, socialists, liberals, democrats, communists, and anarchists. Although a conventional usage at the time was to refer to the sides as Loyalist vs. fascist (Solow 104-5), Hemingway chose to describe the Loyalist alliance by another vernacular, “the Republic,” which implied a form of ideological coherence amenable to American and western liberal audiences and sensibilities. In using this nomenclature Hemingway’s behavior was consistent with the theories of scholars who claim that his polemic purpose was non-sectarian anti-fascism and that he understood soldiering as a function of the management of fear, the fear of the enemy. Critics have remarked on the extent to which fear of a common enemy united the guerilla band (Guill, “Los Aviones” 21-27), on Hemingway’s preoccupation in the book with the extent to which political machinations undermine the joint effort of troops at the front (Hays 115), on his ambivalence toward leftist ideology (Robinson 91), and on the international nature of the Republican faction (Robinson 92). Robinson argues that the dual purpose of *For Whom the Bell Tolls* was to afford the author an opportunity to “write the best novel possible” while also arguing against fascism on

behalf of all writers because “it is the only form of government that will not allow them to tell the truth (Robinson 96-97).”

In the book, Robert Jordan is ordered by General Golz, a Russian communist commander fighting for the Republic, to dynamite a bridge over a strategic river in a remote mountainous area. Jordan, a demolitions man who has performed this kind of work before, must make contact with Loyalist partisans in the area of the bridge and destroy it simultaneously with a Loyalist attack to take place a few days hence. Golz assigns to Jordan an elderly guide named Anselmo, who is a member of the partisan band that operates near the bridge. Anselmo takes Jordan to the band’s mountain hideout where Pilar, Pablo, Maria, and the other guerrillas await. The early chapters of the book introduce, in broad terms, the conflict the plot must resolve. The partisans must blow the bridge in the face of enemy soldiers and the risk of death.

The remainder of the story concerns the few days during which Jordan must carry out his orders with help from two bands of Loyalist guerrillas in these mountains. Anselmo’s band is led by Pablo and his wife Pilar, and it is this band with which Jordan lives and works. A man called El Sordo (the deaf one) leads an allied band operating nearby that will provide support. Pablo is jaded by the war and has become cowardly and unreliable. He resents Jordan and rejects his mission because it will draw attention to the group and threaten their ability to survive relatively comfortably away from the front lines. Pilar quickly sides with Jordan and against Pablo because of her ideological loyalty to the Republic, and she takes over the band with the support of its other members, Anselmo, Primitivo, Fernando, Agustin, the gypsy Rafael, and Maria, a young woman who they rescued from the fascists after she had

been captured and raped. Maria and Jordan fall in love. Jordan discovers that the fascists know of the Loyalist “surprise” offensive and tries to warn General Golz to call it off. Because of the lack of organization and communication among the Loyalists, who not only come from different countries but who disagree vehemently about politics and who mistrust each other, Golz is not informed in time and cannot stop the attack. It proceeds, Jordan must blow the bridge, and several fascists and guerillas are killed, including El Sordo’s entire unit. At the end of the story, Jordan breaks his leg in the escape from dynamiting the bridge and chooses to stay behind and cover with a machine gun the retreat of Maria, Pilar, and the others who survive, including the duplicitous Pablo. This is the broad outline of the story against which the main characters and their fidelity to Campbell’s model must be analyzed.

The novel involves only a few days of fictive time and a few protagonists, so significant parts of the narrative are devoted to character development. For example, although told in third person, much of the story involves Jordan’s internal monologues and flashbacks. As Creath Thorne has shown, these are as typified by equivocation about his purpose, goals, and morality, just as his own status among his comrades is similarly in flux (Thorne 527-535). This kind of introspection provides evidence for the inner aspect of the heroic journey Campbell’s theory posits. For example, midway through the narrative, Hemingway frequently engages the reader in Roberto’s daydreams, particularly about Maria, as well as his reminiscences on his past life and dreams for the future. Chapter 13 of *FWTBT* includes an eight page description of a mere moment of diegetic time as Jordan’s musings begin with, “Because now he was not there...his mind was thinking of the problem of the bridge...”(161), but soon they move to his personal future. “What were his politics then? He had none now...I

am going back and earn my teaching Spanish as before, and I am going to write a true book” (163). And yet a paragraph later, Jordan changes his mind: “He believed in the Republic as a form of government but the Republic would have to get rid of all that bunch of horse thieves that brought it to the pass it was in when the rebellion started” (163). Here Jordan is abjuring the acts of Pablo and Pilar during the massacre of the bourgeoisie in Pablo’s village at the beginning of the war recounted as a flashback in a previous chapter of the book (99-130). This same massacre figures prominently in the reader’s understanding of Pilar’s character revealed through her own reminiscences described as the story progresses.

A page later, Roberto’s reverie on the politics of the Republic turns to Maria: “He would like to spend some time with Maria...He would like to spend a long, long time with her. He did not believe there was ever going to be any such thing as a long time any more...Why not marry her? Sure, he thought. I will marry her. Then we will be Mr. and Mrs. Robert Jordan of Sun Valley, Idaho. Or Corpus Christi, Texas, or Butte, Montana” (164). Finally, his train of thought ends as he comes back to reality and the military assignment at hand: “There is only now, and if now is only two days, then two days is your life...So now do not worry, take what you have, and do your work...”(169).

The culmination of the story is Jordan’s sacrificial death and his final farewell with Maria while incapacitated by a badly broken femur. The moral of the tale is Jordan’s living on through Maria, even after death, i.e., the eternal victory of love in which individual identity is obliterated, transferred, or sublimated within another. As Jordan puts it in his final dialogue with Maria, “What I do now I do alone. I could not do it well with thee. If thou goest then I go, too. Do you not see how it is? Whichever one there is, is both” (463).

The Structure of This Thesis

In Chapter 2, this thesis begins by analyzing Roberto Jordan, the character most often designated as the story's conventional hero or protagonist, by reference to Campbell's monomyth. While Jordan does fit the image of the macho protagonist often found in Hemingway's stories, the character is not an ideal exemplar or prototype for the mythological hero figure theorized by Campbell. Chapter 3 moves to the character Pilar and demonstrates that while there are heroic aspects to her character, it also falls short of Campbell's archetype in important respects. Chapter 4 focuses on Maria. While Maria may often be viewed by readers as a victim or passive figure, it is her character arc that most closely resembles the journey of Campbell's hero with a thousand faces.

CHAPTER II: **Roberto**

Traditionally, Robert Jordan is seen by audiences, especially those contemporary to the book's publication, as the hero of the story. Hemingway may have even intended this reading, in that his choice of title emphasizes the heroic death of Jordan at the end of the tale. Hemingway remained involved in the marketing of the story, including its adaptation for the big screen, where he insisted that laconic leading man Gary Cooper play Roberto as a tragic hero. The book was the late Senator John McCain's favorite, an indication of Jordan's mythic popularity with the men of McCain's generation that came of age in the 1950s and 1960s. Indeed, the recent film biography of McCain produced after his death is titled "John McCain: For Whom the Bell Tolls." These men, many of whom served in war, saw the self-sacrificing Roberto as the point of the story, but he represents a "code hero," not an iteration of the monomyth.

Different scholars have posited different stages of Campbell's monomyth, but the general outlines are the same, some of which may be elided, conflated, or omitted outright from a particular iteration: 1. The call to adventure; 2. possible refusal to go e.g., (as evidenced by the war avoidance stories of Odysseus and Achilles in *The Iliad*); 3. acceptance of the call with the aid of helpers, supernatural or not; 4. crossing the threshold into the unknown and the adventure *per se*, usually after defeating a monstrous sentinel; 5. the aid of additional helpers in surmounting obstacles, labors, or trials; 6. confronting the abyss and ultimate trial (hades/death/obliteration); 7. survival and transformation (apotheosis); 8. the return journey or flight home with either divine or human assistance; 9. returning "home" with a boon for one's fellows that is a product of the enlightenment obtained from the journey.

Roberto's character arc does share commonalities with Campbell's hero's journey. It begins with his being called to two adventures, one preceding the plot of the book and the other beginning it. The first call, a broader one, is the adventure of crossing the Atlantic from his native Montana to fight in the civil war of a different people in a different land. The second is the mission the Soviet General Golz assigns him of blowing the bridge. He encounters a helper along the way, the old guerilla Anselmo, who guides him to additional helpers in the form of Pilar's band of partisans. He encounters the challenge of the abyss in two ways: first the challenge of blowing the bridge in the face of armed fascist resistance and the perfidy of Pablo, from whom Pilar has seized control of the guerillas; and second in facing the ultimate abyss, his own death after being injured in the escape from the mission.

In terms of Campbell's heroic archetype, however, Roberto is a flawed example. While his portion of the story involves much of Campbell's heroic cycle, it lacks a "return" when the hero comes home from his labors carrying a boon for his mother community. One might posit a variety of metaphoric "returns" for Jordan after the bridge mission, but in a real sense he never gets back to Montana. He dies before he can return to his people, losing his life in the pursuit of a larger ideal, the war against fascism. In this and other respects his heroism is less than ideally illustrative of Campbell's theory.

Roberto's Refusal and Then Acceptance of the Call to Adventure

The reader first encounters Robert Jordan, who the Spanish begin to call "Roberto," resting on pine needles in the mountains during his trek from General Golz's headquarters near Madid to the remote rebel stronghold above the bridge. Roberto is led by Anselmo, an old Spanish guerilla. When he rises to continue, Roberto begins thinking about his meeting

with Golz the day before in a “house outside of the Escorial” (4). This places the meeting at the traditional residence of the Spanish monarchs twenty-eight miles from Madrid. The bridge must be blown to insure the success of a surprise Republican counter-offensive. However Golz is unsure of the details because the mission’s quasi-mystical origin comes from an enigmatic mastermind. The plan “has been manufactured in Madrid,” he muses. “It is another of Vicente Rojo, the unsuccessful professor’s, masterpieces...” (6). Golz emphasizes the army’s obedience to an enigmatic higher power. “They are never my attacks,” he says. “I make them, but they are not mine” (5). He and Jordan are both in the thrall of a higher inscrutable daemon of which even Rojo, its minister, is still an imperfect oracle. The effect is to give the mission a mythic quality.

While the bridge mission begins with a classic call to adventure, Roberto’s entry into the broader adventure of the Spanish War does not. Most of what the reader learns about Robert Jordan beyond the three days of the book’s action comes from his internal monologues and reminiscences inserted by Hemingway as the novel’s plot proceeds. It is clear at the outset that he is an American high school Spanish teacher who somehow ended up in the Spanish War, but details must be pieced together chapter by chapter. Thus, we do not learn of Roberto’s past until Chapter Thirteen when he begins to daydream about his past and possible future after he and Maria make love for the second time. As he describes it to himself, there was no reluctance in Roberto’s decision to come to Spain; none of the subterfuge or avoidance of Odysseus pretending insanity or Achilles pretending femininity to avoid conscription in *The Iliad*. Rather, the choice was obvious; the reasoning laconic. “You went into it knowing what you were fighting for,” he recalls (162). “Spain was your work and your job, so being in

Spain was natural and sound” (165). The story discloses only that Roberto believes in the Republic with all its imperfections and chooses to fight for it.

Roberto’s Crossing into The Unknown

The threshold of Roberto’s adventure into an unknown mountain valley and its bridge is guarded by Pablo, the crude and malevolent leader of the band of Republican guerillas operating nearby. Before reaching the guerillas’ lair, a cave high up in the mountains, Roberto and Anselmo must cross an “achingly cold” stream from which Roberto drinks. Upon reaching the other side, he finds a lush bed of watercress, some of which he picks and eats. It is then that he “crosses” into the world of the mountains, by ambulation, touch, taste, and smell. The first person he and Anselmo meet, the sentinel of this world, is Pablo. Pablo, a large rotund man with a “heavy, beard-stubbed face,” large hands and feet, a broken nose, and eyes “small and set too wide apart,” is introduced by Anselmo with the warning “[h]e is the boss here” (9). Pablo is armed with a rifle and immediately challenges the American, “What have you to justify your identity?” he asks (9). Pablo is a troll-like figure apropos to Campbell’s monomyth, similar to other mythical threshold sentinels like Procrustes, Polyphemos, and the Sphinx, many of whom greets sojourners with a riddle or question that usually involves an understanding of identity. Thus the Sphinx would devour those attempting to cross its threshold when they could not answer the question “What has four legs when young, two when mature, and three when aged?” The answer, of course, was man, and only Oedipus could deduce it.

In addition to the symbolic, Pablo presents Roberto with a practical problem at the outset. Here Pablo is “the boss.” Roberto must persuade him to enlist the remainder of the

guerillas in General Golz's mission. Without Pablo's support, it is reasonable to suppose that the mission will fail or that Roberto cannot even attempt it, since he will be totally on his own. Roberto presents his credentials and satisfies Pablo that he is a Republican agent (10). After unsuccessfully trying to flatter Pablo, Roberto learns that the Spaniard's home town is Avila, and Pablo leads Roberto to the guerilla's cave hideout (11). Along the way Pablo proudly displays the horses he has stolen from the fascists and explains to Roberto that he follows "the principle of the fox," hiding, stealing, and doing as little as possible so "that we are able to live in these mountains" (11-14). Pablo clearly implies that he will not risk his position by undertaking an important demolition mission like Roberto's that will draw attention to his lair (15-20). He and Roberto discuss a prior mission where Pablo provided hospitality but only minor assistance to another agent, Kashkin, who dynamited a train nearby. Roberto subsequently blew another train with Kashkin and Kashkin was seriously wounded in the attempt, requiring Roberto to kill him rather than be left behind. When Roberto tells Pablo about Kashkin's demise, Pablo challenges Roberto, "And you...[i]f you are wounded in such a thing as this bridge, you would be willing to be left behind?" (21). A day later, Pablo stops fencing. "I do not go for the bridge," he declares. "Neither me nor my people" (52).

Pablo well fits Campbell's notion of the monster/guardian. He challenges Roberto at the threshold of adventure, and his challenge includes questioning Roberto's very identity. He continues to place obstacles in Roberto's path, ultimately even sabotaging the detonator that Roberto has brought with him to blow the bridge, so that the mission becomes much more dangerous (360-361).

Roberto's Helpers and Trials

Roberto must overcome a number of obstacles to complete his labors. In this he receives aid from Pilar and the other members of the band, as well as from El Sordo, an allied Republican leader. When they first arrive at the guerrilla camp, Anselmo and Roberto discuss El Sordo's band and its cooperation with Pablo's and with Kashkin in the prior dynamiting of the train (29). Once he reaches the cave and meets Pilar, Roberto asks her what assistance El Sordo can provide (33). A key problem is that the partisans will need horses in order to escape after blowing the bridge, and El Sordo has horses and can obtain more, as well as his own cache of dynamite. As Pilar describes him, "He is a very good man. Also very practical. In the business of the train he was enormous" (33-34).

Pilar takes Roberto to meet El Sordo the following day, and Maria accompanies them. El Sordo turns out to be very accommodating. He has a long close history with Pilar, Pablo, and their band, usually visiting their cave daily (65). He agrees to bring his men to help with the bridge mission and to provide additional horses to aid in everyone's escape (144-152). El Sordo is a classic Campbellian helper figure, somewhat impish...like Yoda the *jedi* in Star Wars, and also wise, clever, and loyal. However, ultimately he is unable to provide the help he promised. Before he can join in the blowing of the bridge, Pilar's band learns that his partisans have been wiped out by fascist bombers who have found his mountain hideout (329).

Roberto receives additional aid from most of the members of Pilar's group of fighters. Anselmo "the old one" guides Roberto to the bridge and Pilar's cave at the beginning of the novel. He continues to assist in the mission, spying on the bridge, making notes for Roberto of troop movements across it (191-192), and ultimately helping Roberto plant the explosives and

detonate them (434-448). Pilar, of course, provides the most help, introducing Roberto to El Sordo, persuading the guerillas to reject Pablo's cowardly leadership and follow her and Roberto in blowing the bridge, and facilitating Roberto's romance with Maria. On the way back from the meeting at El Sordo's hideout, Pilar advises Maria and Roberto about love and then leaves them alone to consummate their attraction. She tells Maria, "You are for the Ingles...I only tell you something true. Few people will ever talk to thee truly..." (155). When Roberto urges Pilar to instead accompany them to camp, Pilar refuses: "I will leave the two of you (alone)" (156). She does so, clearly intimating that they should use the time alone to make love in the forest because although "that is much," it does not take long (156). This allows Roberto to experience such great joy and satisfaction with Maria that it was as if "the earth moved" (160), and his thoughts are wrested away from his mission to a reverie about a possible future with Maria. He thinks simply that he "would like to spend some time with Maria...He would like to spend a long, long time with her." For the first time in his young life, he has found true love. As he describes it, "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 it could happen" (166).

Roberto has discovered a transcendent reality, and with it the fragility of romantic love in the face of mortality:

All the life you have or ever will have is today, tonight, tomorrow, over and over again (I hope),...and so you had better take what time there is and be very thankful for it. If the bridge goes bad. It does not look so good right now. (165-166)

It is Maria who is Roberto's primary helping figure in this adventure, for it is she who awakens in him the love and the realization that become his apotheosis.

Roberto's Confrontation of the Abyss and His Transformation

Roberto's confrontation with the abyss is both literal and figurative. He must face and defeat the chasm and its bridge, but finally he must deal with the ultimate abyss, death. The final chapter of *FWTBT* describes the battle at the bridge, the goal of Roberto's mission. The attempt to blow the bridge is revealed to be more difficult and complex than the Republic's planners anticipated. The day before his orders require him to blow the bridge, Roberto learns that the fascists have discovered and prepared for the Republican offensive of which the bridge demolition is a part (81-86). Hence, he begins to fear he has lost the element of surprise. When he becomes convinced that El Sordo's band has been destroyed and that the fascists are moving more troops to defend the bridge, he sends one of the partisans to warn General Golz to call off the bridge demolition and the broader offensive (329-333). This message does not arrive in time to stop either the assault or the necessity to blow the bridge, so the entire band of guerillas must now proceed at great risk (334-335, 363-368, 372-377, 383-401), even though Pablo has decided to stop obstructing the mission and has found a way to provide each member of the squad with a horse for purposes of retreat (403). He recruits four nearby partisans with their own horses and decides that he will kill as many of the men as necessary to provide the survivors of Pilar's band with their horses. Roberto foresees Pablo's ruthlessness and declares that he will proceed to the bridge on foot if necessary with the band's only machine gun (403-404).

At dawn, when Roberto hears Republican planes begin a bombing campaign nearby, he knows that his attempt to get a message to General Golz calling off the attack has failed. He then shoots one of the bridge sentries, and at this prearranged signal Anselmo shoots the other, and the remaining guerillas begin their attempt to blow up the bridge as part of the Republican offensive (434-435). As Roberto and Anselmo place explosives under the bridge with grenades and a makeshift pull-wire to detonate them, the other partisans must hold off the fascist troops defending the bridge. In the firefight, three of the partisans are killed, including old Anselmo, but the bridge is demolished (435-448). In this endeavor, Roberto's primary helpers are Anselmo, who gives his life for the mission, and Pilar, who issues orders to the remaining guerillas who are providing covering fire. When Roberto attempts to give her instructions in how to deploy the remaining guerillas, Pilar replies "Get along, *Ingles*...Here there is no problem" (448). For a moment, it seems that Roberto has faced the biggest danger of his young life, and through the sacrifices and loyalty of his comrades, he has prevailed.

However, the guerillas are still in the narrow gorge through which the bridge's river runs, and a fascist tank has come up to the edge of the bridge on the fascist side to begin lobbing shells at them before they can escape (453-458). Although there are now enough horses for all the escaping guerillas because so many of their comrades have died, the survivors must still cross an open space in the tank's field of fire in order to escape the gorge on horseback. Roberto, Pilar, and Pablo decide that their group should cross singly, each trying to time his or her departure while the tank is reloading. Roberto agrees to go last and cover the rest with the machine gun (457-459). First Pablo, then Maria, Pilar, and the rest successfully avoid the tank's gunfire across the opening, escape up the near side of the gorge,

and gather in the trees to await Roberto (458-461). As he almost makes it up the gorge to safety, Roberto's horse is hit by the tank's artillery fire and he is trapped beneath it, his left thigh badly broken. Pablo, Pilar, and the rest are close enough to come and pull him out from under the horse and up into the trees (461). Pilar suggests they bind up his leg. "Thou canst ride" one of the pack horses carrying their provisions, she says, but Roberto and the ruthless Pablo know better (461). Roberto tells Pablo privately, "Listen Get along. I am mucked, see? I will talk to the girl for a moment. When I say to take her, take her. She will want to stay" (462). Roberto's most profound abyss is not the challenge of the bridge; it is the certain death that he now must face.

Roberto's Return

Roberto's fictive heroic journey is cut short by his own death on the battlefield. Unless the reader strains at an interpretation of who constitutes his community, whatever boon Jordan's transformation has yielded cannot be shared for the benefit of the kind of "homeland community" theorized by Campbell. Instead, his sublimation and apotheosis occurs by reference to only one other character, Maria, and it is her alone who receives a boon, bittersweet though it is. And his boon can be only inward, of the type described by Campbell as:

represented as a hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divination (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). (211)

Roberto dies at the end of *FWTBT*, and the only boon or wisdom he passes on to anyone else is his last conversation with Maria.

In that conversation, he reveals the realization and inner transformation that his union with Maria has brought about. Death, he tells her:

people cannot do together. Each one must do it alone. But if thou goest...in that way...I go too...Thou wilt go now for us both...You are me now...Surely thou must feel it...Now you see it...Now I see it is clear. (463)

In Campbell's terms, Roberto has made a sexual union and sacred marriage with not only Maria, but with the entire world into which she will go and continue to exist, and in this way his consciousness has been expanded and his being extended. In this indirect way only does Roberto's journey ultimately fit Campbell's archetype.

CHAPTER III: **Pilar**

As noted in this thesis's introductory chapter, Pilar has been the subject of recent studies by feminist critics and others interested in her as a strong female character somewhat uncharacteristic of Hemingway's oeuvre. At one point in the novel she relates her prior experiences during the overthrow of the fascists in her hometown, a rebellion in which she and her man Pablo played leading roles. It is clear that she has seen and experienced a great deal and is no shrinking violet. In fact, midway through the story, she usurps control of the guerilla band from Pablo when it becomes apparent that he has become unreliable. She also plays the role of surrogate mother to Maria, the young sexual assault survivor whom the band has taken under its wing, as well the role of matchmaker for the romance between Roberto Jordan and Maria that becomes a central motif of the story.

Pilar's fictive call to adventure is less clear than Roberto's. It is perhaps implicit in her recollection of the Loyalist rebellion at her hometown near Avila recounted by Hemingway in Chapter Ten, the chapter describing Pilar's taking Roberto and Maria to meet with El Sordo for the first time. Although Pablo has always told Maria and the other Republicans that he is from Avila, Pilar explains that he lied. "He wanted to take a big city for his town," she says (98). She then tells the name of another, smaller town she and Pablo are really from. Hemingway emphasizes its insignificance by not telling the reader the name of the town but merely writing as part of his third-person narration that "she named a town" (98).

The events in this town at the outbreak of the war profoundly affected Pilar's politicization and her psyche. She takes a rest from their journey through the mountains to El

Sordo to describe her town to Roberto and Maria. At the beginning of the war, the scene at that town was brutal and bloody (98-119).

As Pilar's character arc proceeds through the novel, she encounters helpers, first Pablo and then the rest of the guerilla band. Her quest seems less than heroic, merely survival, but under these circumstances, it is a challenge nonetheless. She faces her "abyss," her character's reckoning climax, when she is forced to confront Pablo. She must sever the romantic ties that bound them together earlier in the war, and she must humiliate him and oust him from leadership in order to insure the survival of the group, including herself and Maria. Unlike Roberto, she survives and does help save Maria, taking her and the remnants of the partisans to the town of *Gredos* and to safety. In this respect she does accomplish a sort of Campbellian feat of "return" under circumstances where her consciousness has expanded for the benefit of her tribe, but if so, this part of the journey is truncated by the way Hemingway chose to end the book.

Pilar's Refusal and Then Acceptance of the Call to Adventure

The reader first encounters Pilar in the cave of the guerillas into which Anselmo and Pablo lead Roberto. She is described to Robert Jordan by the gypsy guerilla Rafael as "the *mujer* (woman) of Pablo" (26). When Roberto probes for more details concerning Pilar, who is in the rear part of the cave cooking dinner, the gypsy replies that she is:

Something very barbarous. If you think Pablo is ugly you should see this woman. But brave. A hundred times braver than Pablo. But something barbarous.

Pablo was brave in the beginning...something serious in the beginning...At the start of the movement, Pablo killed more people than the typhoid fever.

But since a long time he is *muy flojo*...very flaccid. He is very much afraid to die. (26)

Anselmo adds that Pablo's riches in the form of the horses he has stolen also make him cowardly, and that:

Also he drinks very much. Now he would like to retire like a *matador de toros*. Like a bullfighter. But he cannot retire. (26)

When Pilar emerges from her cooking hearth into the main part of the cave, she berates the gypsy who has begun telling war stories of past missions to Roberto:

What are you doing now, you lazy drunken obscene unsayable son of an unnameable unmarried gypsy obscenity? (30)

Hemingway introduces the reader to Pilar as precisely the intimidating figure the gypsy has described, and from Roberto's perspective, she is obviously a character of heroic proportions. When Pilar came into the room, he "saw a woman of about fifty almost as big as Pablo, almost as wide as she was tall...with...a brown face like a model for a granite monument" (30).

While this is how the reader meets Pilar, it is not how she first encounters the war and her call to adventure in it. "At the start of the movement" (26) she and Pablo were at the small town she begins to describe to Roberto and Maria on their way to El Sordo (98-99). Almost the entirety of Chapter Ten of *FWTBT* comprises this flashback told from the perspective of Pilar while she, Roberto, and Maria take a breather during their journey to El Sordo. When Pilar seeks an appropriate topic of conversation while they rest, Roberto says he would like to learn more about where Pilar was when the war began. The story is "brutal,"

Pilar replies, and “I do not like to tell it before the girl” (99). Maria urges Pilar not to hold back and Pilar agrees to humor Roberto with the story as long as Maria will stop her if the tale becomes too much to bear (99).

Pablo, Pilar relates, led a dawn attack on the town barracks that housed the *Guardia Civil*, the local fascist militia. The militia quickly surrendered, but Pablo still shot and killed all of them, including the wounded (100). As Pilar described it,

I felt weak in the stomach when I looked at the guards dead there against the wall; they all as gray and dusty as we were, but each one was now moistening with his blood the dry dirt by the wall where they lay...(102)

When Roberto asks if there were other fascists in the town and what was done to them, Pilar replies that there were “more than twenty,” but none was shot. Instead, “Pablo had them beaten to death with flails and thrown from the top of the cliff into the river.” She adds that “in my life never do I wish to see such a scene as the flailing to death in the plaza on the top of the cliff above the river” (103). The actions of Pablo and the Republican rebels, as she describes it, are nauseatingly barbaric. They kill all the merchants and landowners of the town; even the Catholic priest, and as they do so the mob of executioners becomes drunker and drunker on wine and the passion of their own violence (108-116). Pilar mentions that people drunk in this way are “a thing of great ugliness and the people do things that they would not have done,” asking Roberto if this is not so. Roberto agrees and recounts the horrific lynching of an African-American man he witnessed when only seven years old. “I have had experiences,” he says, “which demonstrate that drunkenness is the same in my country (as in Spain)...ugly and brutal” (116-117).

It becomes clear that after this barbaric beginning, Pilar recoiled from the call to join the war. As she tells Roberto and Maria, “That night...I, myself, felt hollow and not well and I was full of shame a sense of wrongdoing and I had a great feeling of oppression and of bad to come...” (127). In fact, she and Pablo feel so bad that after this first day, they are ready to agree to lay aside their weapons altogether and sit out the war. Three days later this changed because that was “when the fascists took the town” back (129). The atrocities they committed prod Pilar and Pablo to rejoin the fight against them. Pilar eventually heeds the call and accepts the adventure after overcoming her revulsion at the barbarity that first barred her path to adventure, but there is another adventure awaiting her within the broader war, the mission at the bridge.

Pilar’s Crossing into the Unknown

While in the broader sense, the threshold of Pilar’s adventure is guarded by the Fascist leaders and bloodthirsty rebels in her anonymous hometown, her commitment to the more specific adventure of the bridge mission is guarded by Pablo, whose perfidy and cowardice she must overcome, even notwithstanding her long history of loyalty to him as husband and as leader of their guerilla band. She is forced to make a decision between the mission and her loyalty to Pablo early in the story. In Chapter Four, on the first day of Roberto’s arrival, he is forced to try and pit Pilar against Pablo. It so early in the story that the reader does not know Pilar’s name. Hemingway and his characters refer to her only as “the woman of Pablo” or “the wife of Pablo,” and her appearance is not described. She is away from main conversation in the cave, cooking. When Pablo promptly refuses to participate in the bridge mission and forbids his compatriots to do so either, Roberto asks Pilar her opinion. He:

spoke to the wife of Pablo who was standing, still and huge, by the fire. She turned toward them and said, "I am for the bridge." Her face was lit by the fire and it was flushed and it shone warm and dark and handsome in the firelight as it was meant to be (53).

Her defiance produces a "betrayed look" on Pablo's face. Pablo challenges her, asking "What do you say?" (53).

"I am for the bridge and against thee," Pilar replies, "Nothing more" (53). At this point the other guerillas chime in with their support of Pilar instead of Pablo. While the first simply says, "I also am for the bridge," the remainder agree that "To me the bridge means nothing...I am for the woman of Pablo" (53). Roberto "saw also the wife of Pablo standing there and watched her blush proudly and soundly and healthily as the allegiances were given" (53). It is clear that Pilar has vanquished Pablo and taken control of the brigade, humiliating him in the process in front of his comrades:

"I am for the Republic," the woman of Pablo said happily. "and the Republic is the bridge. Afterwards we will have time for other projects."

"And thou," Pablo said bitterly. "With your head of a seed bull and your heart of a whore. Thou thinkest there will be an afterwards from this bridge? Thou hast an idea of that which will pass?"

"That which must pass," the woman of Pablo said. "That which must pass, will pass."

"And it means nothing to thee to be hunted then like a beast after this thing from which we derive no profit? Nor to die in it?"

“Nothing,” the woman of Pablo said. “And do not try to frighten me. coward...Here I command! Haven’t you heard *la gente* (the people)?” (53-55). Pablo then leaves the cave to console himself down the hill with his tethered ponies (63). Pilar has defeated the monstrous guardian and crossed the threshold of the bridge adventure with which the remainder of the book is concerned.

Pilar’s Helpers and Trials

Pilar must overcome a number of obstacles to complete her fictive journey. In this she receives aid from the other members of the band, as well as from Roberto and Maria, and even from Pablo. At the chronological beginning of her wartime odyssey, she is helped by Pablo, with whom she shares the disgust and the sublimation of her first battle against the fascists of her hometown. And ever since, she has benefitted from Pablo’s leadership of their unit in keeping their lair hidden, stealing horses and provisions, and keeping them all relatively safe. Once the bridge mission is undertaken and she eschews Pablo, she like Roberto is helped by El Sordo, the whimsical figure who offers the mission wise advice, materiel, and tactical support. And as mentioned above, she has been helped by all the members of the guerilla brigade, each of whom has chosen her and her love for the Republic over Pablo and his leadership that has become feckless and cowardly. Perhaps most importantly, she is helped by Roberto and Maria to deal with her growing fatalism and depression.

During the three days between the rebellion and fascist reoccupation of her hometown, Pilar is comforted by Pablo and he shares with her enough disgust of the rebel violence that he proposes to sleep with her without sex because “it would be a bad taste after the killing of so many people,” and that pleases Pilar (128). Likewise, in the years since then and until

recently, Pilar has seen Pablo as “a very good man” even though now that is “terminated” (32). He has led and fought effectively and wisely until the mission at the bridge. Even then, he ultimately recants his opposition and joins in the work, laying down covering fire for the Republicans. Finally, at the end of the novel he helps Pilar and Maria escape while Roberto, wounded, must stay behind (462-465).

Pilar’s primary helpers in the story, though, are Maria and Roberto. Although she is strong and soldiers through it, the war has lowered her spirits and made her bitter. As if the beginning were not enough, she becomes increasingly disillusioned with Pablo and with life. As she tells Maria and Roberto on the way to El Sordo’s in Chapter Ten,

the pine tree makes a forest of boredom...we have been too long in these pines. Also I am tired of the mountains. In the mountains there are only two directions. Down and up and down leads only to the road and the towns of the fascists...I was born ugly. All my life I have been ugly...Do you know what it is to be ugly all your life and inside to feel that you are beautiful?...I would have made a good man, but I am all woman and all ugly. Yet many men have loved me and I have loved many men. It is curious...Look at the ugliness. Yet one has the feeling within one that blinds a man while he loves you. You, with that feeling, blind him, and blind yourself. Then one day, for no reason, he sees you ugly as you really are and he is not blind anymore and then you see yourself as ugly as he sees you and you lose your man and your feeling (97-98).

Pilar goes on to say that while this process has repeated itself in her life, and while it may do so again, “(n)ow I think I am past it” (98). In this dialogue, Pilar unburdens herself with

Roberto and Maria, in the process enlightening the reader as to her lugubrious state of mind. Although she is strong and her allegiance to the Republic is unflagging, she is also worn and fatalistic.

In the next chapter of *FWTBT*, Chapter Eleven, Pilar, Maria, and Roberto meet and discuss strategy with El Sordo. In Chapter Twelve, they begin the journey back to their cave, and here Pilar converses with Maria and Roberto as an advisor rather than one merely lamenting her fate. She becomes physically exhausted by the journey through the mountains on foot, and Maria demands that she stop and rest. After initially objecting, Pilar relents, calms down, sits down, and asks Maria to “put thy head in my lap” (154). They then begin to talk intimately while Pilar strokes Maria’s head and hair, telling Roberto that he “can have her in a little while,” (154) and continuing to Maria,

Yes, he can have thee...I have never wanted thee. But I am jealous...I want thy happiness and nothing more...Listen, *guapa*, I love thee and he can have thee, I am no *tortillera* but a woman made for men. That is true. But now it gives me pleasure to say thus, in the daytime, that I care for thee...(154-155).

When Maria responds that she loves Pilar as well, Pilar demands

Do not talk nonsense. Thou dost not know even of what I speak...You are for he *Ingles*. That is seen and as it should be. That I would have. Anything else I would not have. I do not make perversions. I only tell you something true. Few people will ever talk to thee truly and no women. I am jealous and say it and it is there (155).

Pilar then turns to Roberto: “I give you back your rabbit,” she says. “That’s a good name for her. I heard you call her that this morning” (156). She then smiles and leaves them behind in

the woods. When Roberto remonstrates that they should all go back to the cave together, Maria insists that he stay behind with her so that they can be alone together, which is what Pilar obviously intended.

This dialogue and these events show Pilar moving through a range of emotions, from nostalgia and bitterness to happiness at witnessing and facilitating the love between Roberto and Maria. She wistfully and yet resentfully recalls her amorous past even in the face of her own low physical self-image. The implication is that she has become uglier as time has worn on and is now past the “blinding” infatuation that can blur her image of herself. Pilar then toys with a queer form of love when speaking to and about Maria but rejects it in favor of a platonic notion of jealousy, deciding that she is jealous of Roberto and Maria’s love, but not out of desire. As she puts it, “I do not make perversions...I am jealous and say it and it is there. And I say it” (155). Pilar’s spirits are then lifted by this realization and by the pleasure she experiences vicariously through the desire she can see between Roberto and Maria. Psychically, this resembles a form of sublimation for Pilar, an inner enlightenment. Her trial is an internal one, and she is “helped” by the characters of Roberto and Maria to adjust her attitude and continue her courageous participation in the life of the guerillas.

Of course, Pilar’s trials and tribulations are not only internal. She participates significantly in the blowing of the bridge, leading the Republican fighters in protecting the demolitions activity of Roberto and Anselmo. She must overcome her grief at the deaths of El Sordo and all his men, as well as several members of her own band. And ultimately, she must face the complete and final separation of Roberto and Maria. In addition to Roberto’s resolution in the face of death, it is ironically the wiliness and intrepidity of Pablo, her old

lover, which assist Pilar in negotiating these final obstacles to escape to a safer place. When he is injured, it is first Roberto who tells Pilar, “get along” (leave me) and then says to her and Maria “I have to speak to Pablo” (461-462). It is to Pablo that Roberto confides that “the nerve is crushed...Get along. I am mucked, see? I will talk to the girl for a moment. When I say to take her, take her” (462). When he does tell Pablo to take Maria away, Pilar puts her on the horse but Pablo is the one who takes the definitive action of striking Maria’s horse that makes it gallop away (464). Moreover, Roberto, and the reader, are left with the impression that Pablo has a plan for leading Pilar and Maria to safety. As Roberto begins to ruminate while lying alone waiting for death or capture, “Pilar will take care of her as well as anyone can (but)...Pablo must have a sound plan or he would not have tried it. You do not have to worry about Pablo” (466).

Pilar’s Confrontation of the Abyss and Her Transformation and Return

Like Roberto Jordan’s, Pilar’s confrontation with the abyss is both tactical and personal. She must face the defeat of the Republican offensive and the death of many of her comrades, including Roberto, and she must also deal with her feeling of loss at the end of Maria’s amorous relationship with Roberto. While the flashback threshold of her adventure at her hometown depicts a broad range of trials and sublimations, once the three day action of *FWTBT* begins, Pilar’s character arc is much flatter. From the time she meets Roberto until the end of the book, her primary challenges are supplanting Pablo as commander and dealing with her emotions, a combination of platonic love for Maria, joy at Maria’s finding love with Roberto, and sadness at the fact that for Pilar, the possibility of this kind of love is all in the past.

Of these, the closest to Campbell's hero's abyss is the internal struggle, the realization that much of what once was Pilar, the lusty Madame de Farge-like figure, is fading away. She will have no more amorous conquests, no more soldiers or bullfighters to tame, as she did in her youth. She reminisces in the crucial Chapter Ten that she "lived years with bullfighters" and knows "how they are after the Corrida" (128), but she realizes that now there will be no more of this kind of life. "Now I think I am past it," she has concluded, even though "it still might come" (98). She has seen death many times; in the bull ring, in battle, and in village atrocities; but now she must face the death of the younger part of herself, the death of passion and desire. This is the abyss that she faces, and the connection between Maria and Roberto serve as a kind of tonic to help her across it.

Because of the structure of the book, Pilar's return must be imagined after the final scene of *FWTBT* where she, Maria, and Pablo escape, but Roberto dies. Pablo speaks to Roberto of their escaping to another out-of-the-way town, *Gredos*, rather than heading for the main territory still controlled by the Republic, and *Gredos* is where Roberto (and the reader) must assume they will go (462). When she first sees Roberto wounded, Pilar suggests that his leg can be bound up or splinted and that since his horse is maimed, he can ride one of the pack horses if they remove its burden of supplies (461). However, she soon is disabused of this notion by Roberto and Pablo and comes to the realization that Roberto must be left behind to die. Pilar grabs Maria by the hand to ensure that she leaves as Roberto has instructed, asking only "Dost lack anything *Ingles*?" to which he responds by shaking his head (464-465). Pilar's change of mind about whether Roberto can be saved can hardly be said to represent a psychological transformation or spiritual illumination. She simply concludes that her initial

desire to find a way to bring Roberto along on the retreat is impracticable. And her laconic request of Roberto once she reaches this conclusion is consistent with the tough character the reader has come to know: “Dost lack anything, *Ingles?*” Since he does not, she soldiers on as before, shepherding Maria, just as she has throughout the book.

Pilar’s and Pablo’s journey with Maria will lead to *Gredos*, a new place, rather than a return to any community they have known, whether their home village or the band of partisans they have come to regard as a kind of family. Pilar will instead embark on another life of hiding and perhaps more guerilla warfare against the fascists, and she seems to bear no boon of new wisdom at the end of the story. In these circumstances, the character of Pilar does not fully model or represent the hero’s journey. Her character has an arc and undergoes change with the help of others. Her crossing into the unknown of civil war was jarring. She embarks upon the life of a partisan. She supplants Pablo as leader of their band of guerillas. She helps Roberto lead the bridge mission. She escapes to continue helping and mentoring Maria. But she does not effect a “return” to the world or community from which she embarked upon this adventure and she bears no boon or psychological transformation of the type proposed by Joseph Campbell in his theory of universal hero-hood.

CHAPTER IV: **Maria**

Maria perhaps most completely illustrates Campbell’s monomyth. Her call to action was an unpleasant one: only a teenager, her parents were murdered by fascists who captured

her town earlier in the war (71). In a way, this constitutes a reverse image of the brutality of Pilar and her cohorts when the Loyalists rebelled against the fascists in Pilar's own hometown. After the public murder of her parents, Maria is raped by fascist soldiers of the *Guardia Civil* who have subdued her village (350-353). She is forced into the war in a horrific way, and she is only rescued by Pablo's guerillas when they discover her while blowing up a train near Valladolid, where she had been imprisoned for three months (22-23). As she explains it to Roberto at their first meeting in the guerillas' cave, "I was on the train...Many of the prisoners were caught after the train was blown up but I was not. I came with these (indicating Pablo's partisans)" (23). Thus, like Pilar, her adventure begins with the trauma of a terrorist violence in her hometown, but she is brutalized in a way that Pilar is not. Her character's arc continues through her initial encounter with the helping characters Pilar, Pablo, and the other partisans and her participation in *FWTBT*'s three-day plot that focuses on her affair with Roberto and the battle for the bridge.

Maria's climactic abyss comes in having to face the prospect of her first romantic relationship shortly after being sexually assaulted by fascist men. She must confront and either reject or accept her growing love for Robert Jordan. In this, Pilar is the primary helper, lending her experience in the ways of men and of love. Pilar has lived with many men, with bullfighters and other interesting characters, before her relationship with the now unreliable Pablo. During the trek from El Sordo's camp back to their own, Pilar leaves Jordan and Maria alone to consummate for a second time their attraction. Before going her own way into the mountains, she tells Jordan, "You can have her in a little while," advising him to make love to

Maria once she has gone. “You are for the *Ingles*,” she then tells Maria, “I do not make perversions. I only tell you something true...” (154-155).

Critics have commented on the fact that while “Maria seems to exhibit...docility, subservience, and abnegation...(y)et Maria is heroic in her own right” (Guill 12). Although he makes no reference to Campbell or the monomyth, Stacey Guill goes on to expand on Maria’s growth as a character:

Understandably, Maria has been severely traumatized by the atrocities she witnessed and the terror she experienced... Yet while Maria has begun to get “better” physically and emotionally when Robert Jordan first meets her ..., over the course of the narrative she undergoes a much more subtle, yet deeply powerful transformation in her character. Examining this transformation allows us to appreciate new dimensions and new identities in Maria, one of the “two wonderful women” in Hemingway’s novel.

(Guill 12)

Guill’s reference to “wonderful women” is a quotation from a statement Hemingway reportedly made to his editor Max Perkins while writing *FWTBT* to the effect that “so far...there are two wonderful women in the book” (Guill 12).

Maria is transformed by her first experiences with terror, death, and romantic love. She begins to emerge from Pilar’s protection and her own shame and depression, becoming consumed with Jordan and her hopes for their future together. Unlike the classic hero, however, there is no atonement for Maria to make because she is totally innocent, and until finding Jordan and reclaiming her agency, she is a victim of injustice, having made no moral error. However, unlike Jordan, she does make the paradigmatic return, further transformed by

Jordan's death and by obeying his wish that she escape to safety after the bridge is blown and leave him, wounded, behind to die. Her boon is implied, the understanding that Jordan's death is, in a way, superficial because, as he tells her, "Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us...if thou goest then I go with thee...Now you will go for us both..." (463). As to Roberto, this formulation might be seen as Hemingway expanding or illustrating the code hero idea to include not only grace under pressure and a Byronic acceptance of fate, but also a reward for courage in the form of a type of immortality. But from Maria's perspective, the scene implies a transformation that may well qualify as the enlightenment boon of Campbell's heroic monomyth.

Maria's Call to Adventure and Her Crossing into the Unknown

The reader first encounters Maria when Roberto arrives at the guerillas' cave and meets her himself (22). Since the setting of the book is only three days of action, as with Roberto and Pilar, Maria's backstory is told only in flashbacks. In these flashbacks, her call to adventure and crossing into the unknown are radically compressed into one memory—her memory of the desecration of her town by the fascists early in the war. They kill her father, the mayor of the town, make her and her mother watch this, and then they kill her mother (350). After this the soldiers rape Maria and just before this, as a marker of her humiliation, they shave her head (352-353). When Roberto (and the reader) is introduced to Maria, her hair has grown back only a couple of inches, and she explains that her brutalization occurred only a few months earlier (22-23).

Maria describes this initial trauma to Roberto in Chapter Thirty-one of *FWTBT*, which takes place on the last night of the book's action. Roberto and Maria make love on the night of

Roberto's arrival and then again the next day at Pilar's urging as described in Chapter Twelve. On this last night Roberto leaves the cave to sleep out of doors, as has been his custom, and Maria, as she has done the previous two nights, comes to him again and enters his sleeping bag. Hemingway alerts the reader at the beginning of the chapter that this tryst will be different than those before. "Roberto," Maria says upon joining him in his sleeping bag, "I am ashamed. I do not wish to disappoint thee but there is a great soreness and much pain. I do not think I would be any good to thee" (341). When Roberto attempts to mollify her that it "is of no importance," Maria replies that she remains ashamed because "I think it was from when the things were done to me...Not from thee and me" (341). At Roberto's suggestion they change the subject and fantasize about what their life together might be like after the war in Madrid or elsewhere (342-348). This only results, however, in Maria turning the conversation back to her trauma. "I would have thee know that which you should know for thy own pride if I am to be thy wife. Never did I submit to anyone...I tell thee this for thy pride" (350). She then insists upon describing to him in detail her ordeal.

In addition to her resistance and strength, Maria wants Roberto to be proud of her parents and of her family's loyalty to the Republic. She also feels the need to describe the details of her introduction to the life of war because "it affects us" (350). Roberto already knows that she was brutalized and held prisoner at Valladolid until being liberated by Pablo's band, but now he (and the reader) become immersed in Maria's trauma as it is told in her own voice. First she describes the murder of her parents by the fascists:

My father was the mayor of the village and an honorable man. My mother was an honorable woman and a good Catholic and they shot her with my father because of

the politics of my father who was a Republican. I saw both of them shot and my father said, “*Viva la Republica*,” when they shot him standing against the wall of the slaughterhouse of our village.

My mother standing against the same wall said, “Viva my husband who was the mayor of this village,” and I hoped they would shoot me too...but instead there was no shooting but instead *the doing of the things*. (350) (emphasis added).

Maria then goes on to describe what happened after the shooting at the slaughterhouse (*matadero*), which choice of venue by Hemingway seems intentionally symbolic:

(T)hey took us, those relatives who had seen it but were not shot, back from the *matadero* up the steep hill into the main square of the town...I myself could not cry...I could only see my father and my mother at the moment of the shooting and my mother saying “Long live my husband who was Mayor of this village,” and this was in my head like a scream that would not die...For my mother was not a Republican and she would not say “*Viva la Republica*” but only Viva my father who lay there on his face, by her feet.

But what she had said, she said very loud, like a shriek and then they shot and she fell...Then...two men looked at us and one said, “That is the daughter of the Mayor,” and the other said, “Commence with her.” (350-351).

In these passages, Maria describes what Campbell would denominate a call to adventure or a beckoning into an unknown realm that will, if endured and sublimated, affect the transformation of an ordinary character into a hero. After an interlude of only three months, Maria’s ability to recall and relate these horrific events in detail is a testament to her

extraordinary resilience, and her finally doing so with Roberto, Hemingway (and Pilar) would have the reader believe, is another step along her path to healing and completeness.

Maria's Trials and Helpers

While the threshold of Maria's journey was full of trial and tribulation, she continues to be tested and to find helping characters as the plot proceeds. Even as she is tortured by the fascists, she shows the ability to overcome adversity. The fascists in the *Guardia Civil* take Maria into a barber shop, tie her up, and put her in a barber's chair. She sees her face in the mirror as they begin crudely to shear her hair like an animal's. "My own face I could hardly recognize because my grief had changed it...but I looked at it and....my grief was so great that I had no fear nor any feeling but my grief," she recalls (351). But ultimately fear and shame begin to grip Maria as her ordeal becomes worse. The fascists' crude barbering cuts her ear, they scrawl an epithet on her forehead in her own blood, and then they rape her (352-353). The reader is given only sparse information about what happens to Maria from this time until she is found by Pablo and Pilar. She was imprisoned for three months in Valladolid and was on a train full of prisoners leaving that place when Pablo's band blows up and derails the train and rescues her (22-23).

At this point, Maria, like the paradigmatic Campbellian hero, is a stranger in a strange land but on a journey that will ultimately lead to her transformed self. She is a village girl who has known little beyond the walls of the small town in which she grew up. In Chapter Eleven's visit to El Sordo, it is revealed that after the train demolition, Maria was so weak that she had to be carried most of the time by Joaquin, one of the younger members of El Sordo's band that Maria treats like a brother (132-133, 139). Also, early in *FWTBT* Pilar describes

Maria's fragility to Roberto by warning him to be "very good and careful about the girl. The Maria. She has had a bad time" (32). Pilar then inquires to be sure that Roberto understands her. She can tell that Maria is already dangerously enamored of him because Pilar "saw how she (Maria) was from seeing thee when she came into the cave" (32).

It is clear at the beginning of the story that Pilar has taken Maria under her protection and mentorship. She goes on to explain Maria's travails since Valledolid and to ask Roberto to help her take Maria to safety after the bridge is destroyed:

"She was in a very bad state...Now she is better, she ought to get out of here...You and Anselmo can take her when this terminates...Are there no homes to care for such as her under the Republic?"

"Yes," said Robert Jordan. "Good places...There they will treat her well and she can work with children..."

"That is what I want," the mujer of Pablo said. "Pablo has a sickness for her already...It lies on him like a sickness when he sees her. It is best that she goes now...I do not want her crazy here after you will go. I have had her crazy before and I have enough without that."

"We will take her after the bridge, Robert Jordan said. "If we are alive after the bridge, we will take her." (32-33)

In this passage it is revealed that Maria was literally driven out of her mind by her rape and torture and that Pilar has carefully nurtured and protected her, protected her from her own memories and from the lechery of Pablo and perhaps other men. She has now decided to entrust Maria to Roberto.

After the initial protection of her “brother” Joaquin then, Maria’s primary helper is Pilar, who not only protects her but teaches her about love and essentially throws her into Roberto’s arms the first night he arrives and then again the next day on the way back from El Sordo. That first night, when Maria finds Roberto in his sleeping bag, she tells him that she has come with Pilar’s approval, and that Pilar has told her that if she and Roberto make love, “the other maybe never will have been” (72-73). She further explains that “I spoke to her and I told her that I love you. I loved you when I saw you today and I loved you always but I never saw you before and I told Pilar and she said if I ever told you anything about anything to tell you that I was not sick” (73). Pilar has not only guided Maria to Roberto’s bed; she has instructed her in what to say to him.

The next day, when Roberto, Pilar, and Maria are preparing to visit El Sordo, Pilar asks Roberto simply, “Did you make love?” Roberto replies with a question: “What did she say?” The ensuing colloquy between them further illuminates the caring relationships between all three characters:

“She would not tell me.”

“I neither.”

“Then you made love,” the woman said. “Be as careful with her as you can.”

“What if she has a baby?”

“That will do no harm,” the woman said. “That will do less harm.”

“This is no place for that.”

“She will not stay here. She will go with you.” (89).

First Augustin and then Pilar have been Maria's helpers. That responsibility, Pilar hopes, will be taken up by Roberto.

Then, before she leaves Maria and Roberto alone for more sex in the mountains between El Sordo's camp and their own, Pilar inquires how her Maria's encounter with Roberto the night before went. "The earth moved," Maria replies. "Truly, it is a thing I cannot tell thee" (174).

"So," Pilar said and her voice was warm and friendly and there was no compulsion in it..."So there was that. So that was it."

"It is true," Maria said and bit her lip.

"Of course it is true," Pilar said kindly...

"But it happened, Pilar," Maria said.

"*Como que no, hija?*" Pilar said. "Why not daughter? When I was young the earth moved so that you could feel it all shift in space and were afraid it would go out from under you..." (174)

Pilar is Maria's primary helper throughout her trials, acting as both protective mother and sister confidante and advisor. Roberto also acts as a helping figure by helping Maria experience joy and overcome her shame and trauma.

Maria's Confrontation of the Abyss and Her Transformation

Like Roberto and Pilar, Maria must face and defeat the Fascists guarding the bridge, and she must deal with the ultimate abyss, death, although in this case, it is the deaths of her loved ones, Roberto and the other partisans killed in the bridge mission. She must also heal

the psychological chasm between her innocent and her violated selves that separated her from all but Augustin and Pilar until she meets Roberto.

In classical tragicomic terms, the climax of Maria's story is her healing her psychic wounds by uniting with Roberto and moving beyond her earlier trauma. Pilar, Maria says, has told her that if the memory of her trauma were to come upon her "as a black thing as it had been before" then she should unburden herself by telling the whole story to Roberto because "that telling it to thee might rid me of it" (350) When, on their last night together Roberto then asks her "Does it weigh on thee now?" she replies:

No. It is as though it had never happened since we were first together. There is the sorrow for my parents always. But that there will be always. But I would have thee know that which you should know for thy own pride if I am to be thy wife. Never did I submit to anyone. (350)

After she tells Roberto the story in detail, Maria announces to him her release of this mnemonic burden:

Nay I will never talk more of it. But they are bad people and I would like to kill some of them with thee if I could, But I have told thee this only for thy pride if I am to be thy wife. (353)

Her love for Roberto has not erased her memory of past injustice, but it allows her to move on from dwelling upon it or speaking of it, and to focus on action and her future life.

Hemingway's use of "But" to begin short sentences in these paragraphs emphasizes Maria's sublimation of her past ordeal. She has faced the abyss and conquered the demon-monster. Once she joins with Roberto, it is as though her trials "had never happened" (350).

The sentence ends, and only then does she go on to state that this does not mean she has overcome her sorrow at the loss of her parents. She has moved on, “But” her loss of her parents will never be forgotten. She will never again talk of her rape and torture, at the hands of the fascists “But” she has not forgiven them and she will kill them if given the opportunity. This is not amnesia, it is sublimation. It is heroic self- actualization of the type described by Campbell.

But this is not Maria’s last trial. Even after conquering her most frightful inner demon, Maria must then face the apparent loss of he who has healed her, Roberto. It is Roberto who helps Maria to view this loss in a different light. While he is lying severely wounded in *FWTBT*’s final chapter, Roberto explains to her it is not he who has healed her; it is their love for each other. Although he will die, Maia will always carry him within herself. He and their healing love for each other will live on through her. This is classic Campbell, similar to Yoda’s revelation to Luke Skywalker in *Star Wars* that the force is everywhere and yet within, not an exterior thing to be captured.

Maria’s Return

Of the three protagonists in *FWTBT*, Maria’s character displays the closest thing to a Campbellian “return” from adventure and hardship; a return bearing a boon of new knowledge that may be of use to others, including readers or hearers of her story. While Roberto dies, Pilar and Maria escape with Pablo and the other survivors to *Gredos*, No one returns to their village, their precise geographical “home,” but this is not unusual in mythology. While Theseus returns to Athens, Oedipus returns to Thebes, and Odysseus returns to Ithaca, other

characters “return with a boon” to a broader more theoretically imagined community. This, for example, would be true of Prince Gautama the Buddha, or Moses, or Jesus, or Herakles.

The question then becomes one of finding the boon and conceptualizing the community that will receive it. That community in these fictive circumstances would have to be the Republic, or some portion of it, the community of which the guerillas are still a part, even in their nomadic style of life. It might be argued that Pilar has been enlightened by the transformation she has witnessed in Maria, but this is Maria’s transformation, not Pilar’s. Pilar already knows of war and loss; heartache and passion. She is the wise advisor. She witnesses transformation but is not transformed herself. She is one of Gladstein’s indomitable female characters. And Roberto is a classic iteration of the stoic code hero that scholars have been writing about for decades, but like all Hemingway’s code hero protagonists, he merely endures, exhibiting “grace under pressure.” Maria is the primary character in the story who is transformed by learning something new and surmounting hair raising trials and obstacles. Her boon is the knowledge, which she will no doubt share in much the same way that Pilar already has shared her own wisdom, that love is transformative and can produce a form of immortality.

CHAPTER V: Conclusion

Upon close reading of sections of the book and close analysis of the arcs of these three characters, each of them illustrates portions of Campbell's monomyth, but Maria best epitomizes Campbell's hero's journey. Hemingway has all three protagonists describe in flashback their crossing into the threshold of war in their own respective voices, but Roberto's recollection seems flaccid and that of a bystander when compared to the intensity of Pilar's and Maria's initial trials.

In his examination of Hemingway's short story protagonists in terms of Campbell's monomyth, De Falco aptly explained that there are two levels of the hero's journey, one interior and one exterior. His formulation is worth quoting at length:

Jung...is one of the major influences on that branch of literary criticism which has emphasized the use of psychological, mythological, and anthropological materials.

By using these materials at least two broad areas of interpretation and movement in all works of art may be recognized: the surface level...with the literal development of plot; and the psychological level, or inner movement, incorporating imagery and symbol as the primary means of expression. In Hemingway's works the employment of the journey artifice provides an outstanding example of these two movements...In part, the high artistry of Hemingway's fiction is derived from his ability to utilize these levels of meaning in such a way as to fuse the content of the work with its form. (21)

This observation rings true with respect to the character Maria. Her development or "movement" within the story is both outer and inner.

By reference to the plot level of the monomyth, Maria crosses the threshold of adventure, leaving behind her parents and all she has known, and enduring and then escaping classic Campbellian sentinel monsters, the fascist rapists of the *Guardia Civil*. She then begins a journey into an unknown milieu (war) and a new topography (the mountains in which the guerillas hide). In navigating both these new terrains, Maria receives aid from Campbellian helping figures—first Joaquin who carries her from the train a long distance to safety; then Pablo’s band that protects her and welcomes her into their fold; then Pilar who nurtures her, advises her, and helps to heal both her inner and her outer wounds. Maria requires physical comfort and healing: Pilar tells Roberto that Maria was “crazy” for what seems to be quite a while, so crazy that she must leave with Roberto as soon as possible. Even three months after her rape, she confides in Roberto, consensual sex causes her physical pain.

Rescuing and relocating Maria to safety and healing her physical and psychic wounds are markers of her journey at what De Falco calls the plot or surface level. At that level, she ultimately makes it to safety with Pilar and Pablo after the bridge mission is concluded. She survives the climactic battle. On the inner or spiritual level, though, Maria has undertaken and completed a different journey aided by the same characters, but also by Roberto. Here her journey is one of both healing and discovery, and her transformation is not merely to maturity and physical safety but also to what Campbell would call an enlightened or “Buddha being.” She has grasped the significance of romantic love and its relation to a form of immortality. This is a boon she can share with the broader community, just as Pilar has shared with Maria, her own wisdom gained from experience.

It is primarily at this inner level that Pilar's character arc fails to match Campbell's monomyth. Even at the plot level, her journey is less heroic than Maria's. She is not brutalized or tested in the way Maria is, although her crossing of the threshold into war is perhaps equally as repugnant to the reader. Arguably, she learns nothing, obtains no boon, from the three days of action in *FWTBT* or even from her entire war experience. Her knowledge of human nature appears to have been obtained earlier, when she lived with *toreros*, matadors, and other interesting and quasi-heroic figures. The climax of her action within the novel is her usurpation of Pablo's leadership of the partisans, which occurs very early in the story (Chapter Four). Her role is primarily one of teacher and mentor to Maria, not heroic adventurer.

Robert Jordan, "Roberto," may well have been intended by Hemingway to be the hero of the novel, another of a long line of intrepid, existential, and stoic Hemingway "code heroes," but restricting our understanding of the story to his intention is to engage in the classic auctorial fallacy. *FWTBT* places on display both a conventional code hero (Jordan) and a pair of what Hemingway himself called "two wonderful women," women Mimi Gladstein referred to as both "indestructible" and "indomitable." Indeed, Pilar is never dominated by any of her men and she usurps and dominates Pablo, while Maria's very mantra seems to be "Never did I submit to anyone" (*FWTBT* 350).

This thesis has taken the process of reappraising these female Hemingway characters further by analyzing them by reference to Joseph Campbell's hero with a thousand faces. While Pilar is a strong character that belies the conventional view that Hemingway wrote only weak female characters, her character arc, both exterior and interior, mimics Campbell's

monomyth less faithfully than Maria's. Pilar is much older than Maria. She is portrayed as world-weary and wise. She acts as a trusted adviser and protector to Maria, who begins her own adventure as almost a blank canvas. In the three short months since crossing the threshold into the unknown realm of war, Maria surmounts enormous external and internal obstacles, obtains healing, attains maturity, and then faces the ultimate abyss, the death of her lover Roberto. She does more than survive with grace as a code hero would. She becomes stronger, bearing a boon of wisdom to pass on when she becomes a counselor to others as Pilar has been to her: no person is an island and death is not the final end. Wittingly or unwittingly, Hemingway scripted three different types of hero in *For Whom the Bell Tolls*: Robert Jordan the traditional male code hero; Pilar the indestructible woman; and Maria a feminine iteration of Campbell's hero with a thousand faces.

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