ROBERT JORDAN AS A PORTRAIT OF
ERNEST HEMINGWAY'S PERSONALITY AS SEEN
IN FOR WHOM THE BELL TOLLS

A THESIS
Presented as Partial Fulfillment of the Requirements
to Obtain the Sarjana Sastra Degree in English Letters

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A THESIS ON

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Yogyakarta, April 2000
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B. Alip, M.Pd., M.A.
EVERY CLOUD HAS A SILVER LINING

I dedicate this thesis to:

- My beloved father and mother
- My dearest sisters
- My dearest brothers
- My sweet nieces
ACKNOWLEDGEMENT

There are some people who have helped me in accomplishing this thesis. Therefore, I must thank them.

First of all, I would like to thank my Jesus Christ for His guidance and help so that I can accomplish this thesis. I am very sure that I cannot finish this thesis without His great blessing.

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ABSTRACT


This thesis deals with Ernest Hemingway's novel entitled *For Whom the Bell Tolls*. *For Whom the Bell Tolls* is Hemingway's best seller novel, which tells the story of the Loyalist guerrillas that struggle against the Fascists in the Spanish Civil War. The focus of this thesis is on the central character named Robert Jordan. The interest in his personality has aroused the intention to analyze how his personality relates to the author's personality.

The chief aims of this thesis are to find out, first, the personality of Robert Jordan as the central character of *For Whom the Bell Tolls*, second, the similarities between Robert Jordan's personality and Ernest Hemingway's personality, and third, Ernest Hemingway's life concepts reflected in Robert Jordan.

To develop the analysis of this thesis, the writer employs the Biographical Approach which stresses on an appreciation of author's ideas and personality to understand a literary object. This approach leads the writer to the understanding of the author's life, including his personality.

The writer finds out that Robert Jordan is a wounded man, a clever man, a romantic man, a responsible man, a great drinker, an optimistic man, a straightforward and honest man, a non-political man who is an anti-fascist, a brave man, a cold man, a serious man, an emotional man, and an unselfish man. His personality is similar to Ernest Hemingway's personality. Besides that, Ernest Hemingway and Robert Jordan have the same life concepts. They love Spain and they believe in the land and the people. They also believe that Spain can never be conquered. Therefore, they have a great solidarity to the Loyalists. They try to do their duty as the best they can for the sake of others. For them, it does not matter whether they are alive or not as long as they can do their duty well.
ABSTRAK


Strips ini berkenaan dengan novel Ernest Hemingway yang berjudul For Whom the Bell Tolls. For Whom the Bell Tolls adalah novel terlaris Hemingway yang menceritakan kisah gerilyawan Loyalis yang berjuang melawan Fasis dalam Perang Sipil Spanyol. Fokus strips ini terletak pada tokoh utama yang bernama Robert Jordan. Ketertarikan pada kepribadiannya telah menumbuhkan niat untuk menganalisa bagaimana kepribadiannya berhubungan dengan kepribadian pengarang.

Tujuan utama strips ini adalah untuk mengetahui, pertama, kepribadian Robert Jordan sebagai tokoh utama For Whom the Bell Tolls, kedua, perbedaan-persamaan antara kepribadian Robert Jordan dan kepribadian Ernest Hemingway, dan ketiga, konsep-konsep kehidupan Ernest Hemingway yang tercermin dalam Robert Jordan.

Untuk mengembangkan analisa strips ini, penulis menggunakan Pendekatan Biografi yang menekankan pada apresiasi ide-ide dan kepribadian pengarang untuk memahami sebuah karya kesusastraan. Pendekatan ini mengharuskan penulis kepada pengertian kehidupan pengarang, termasuk kepribadiannya.

CHAPTER I
INTRODUCTION

A. Background of the Study

According to Rene Wellek and Austin Warren, literature is an expression of society and is actually determined by or dependent on its social setting, or social change and development (1962:96). It means that literature is a product of society that develops along with the development of society in which it is produced. In other words, literature can be used as a means to reveal whatever happens in society.

As a work of art, literature has a lot of branches. One of them is novel. The definition as well as the uses of novel is stated in *The New Encyclopedia Britannica*.

"The novel is a genre of fiction, and fiction may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both. The uses of the novel are as an expression of an interpretation of life, as entertainment or escape, as propaganda, as reportage, as an agent of change in the language and thought of a culture, as an expression of the spirit of its age, and as a creator of lifestyles and an arbiter of taste" (Benton, 1983:276-282).

Novel has various kinds of themes. One of the themes is war. From the earlier time up to now, there have been a lot of writers who have written their works based on this theme. Some of them have written about war as a part of the intercourse of human race while the others have written about war as a dangerous province in which courage above all things is the first quality of a warrior. One of these writers is Ernest Hemingway, one of the greatest American writers of the twentieth century who received the Swedish Academy's Nobel Prize for Literature.
Ernest Hemingway's life was full of adventures. In his life, he was involved in several wars. Near the end of World War I, he joined a volunteer Red Cross ambulance unit as a driver in Italy. He was at the front for only a week when he was hit by an Austrian trench mortar. When he helped to save a wounded soldier, he was cut down by machine gun fire. He spent three months in a hospital and underwent a lot of operations. It is thought by some literary critics that it was this experience which gave Hemingway an unyielding vision of life. "Many observers believe it was during this hospital stay that he acquired his hardnosed vision of life. He must have gone over the moments of his near-death again and again, believing that if he could understand his sensations at every moment, he could understand what happened to him and move beyond it" (Dunn, 1984:3). After recovering from his wound, he joined the Greek-Turkish War in 1922 and later the Spanish Civil War. "Next year he volunteered as an ambulance driver on the Italian front and was badly wounded. He covered the Greco-Turkish war in 1922. He visited Spain during the Civil War" (Hemingway, 1970). When World War II began, Hemingway volunteered his services and offered his fishing boat, the Pilar, to the U.S Navy, but was refused. Then, in 1944, he became a war correspondent in England. "In 1942 he offered his yacht Pilar to the United States Navy and volunteered to serve as a one-man suicide squadron. He would cruise by himself to attract enemy submarines; then, when one of them stopped, he would blow up the submarine and himself. The Navy refused, and Hemingway managed to get himself sent to England as a war correspondent" (Baker, 1961:46).
Ernest Hemingway's life background is interesting since it is closely related to his works. Most of his works stem from his war and journalistic experiences and depict how man may meet death in the violent world. "For Hemingway life is inseparable from death and is a fight at close quarters in which his heroes overcome not only the fear of death but the fear of life's intricacies and the disintegration threatening the individual" (Baker, 1961:165). One of his novels which shows that condition is *For Whom the Bell Tolls*.

*For Whom the Bell Tolls* grew out of Ernest Hemingway's personal interest in the Spanish Civil War of the thirties. In 1936, when the Spanish Civil War broke out, Hemingway began to write and make speeches to raise funds for the Loyalist cause. He reported the war by enlisting in the cause of the Spanish Republican government.

"In 1936 the Civil War broke out in Spain. In the United States many intellectuals enlisted in the cause of the Spanish Republican government. Hemingway was among them. It was less from political conviction than from a desire to sniff the odor of blood again, and try to believe in something. From this experience came the novel *For Whom the Bell Tolls...*" (Baker, 1961:45-46).

In *For Whom the Bell Tolls*, Ernest Hemingway describes a tale of violence, war, love, and blood on the Spanish soil. To be more specific, Hemingway focuses on a single man, named Robert Jordan. Jordan is an American expatriate school teacher who joins the Loyalist forces in Spain. He joins the Loyalist forces because he has certain reasons. He believes in what he does and he has control over his actions. He has found reasons that are worthy of his last great sacrifice in which he proudly faces the guns of the enemy. He dies for his convictions and he has to face up to his ordeal.
with courage and dignity. He demonstrates courage as well as perseverance. He finds a victory over his death.

For the writer of this paper, this particular work is interesting since Robert Jordan, the central character of *For Whom the Bell Tolls*, actually represents Ernest Hemingway himself. In creating Robert Jordan, Ernest Hemingway connects it with his own condition, including the condition of his family and environment. He gives Robert Jordan certain characteristics that belong to him himself.

Through this paper, the writer wants to find out Robert Jordan's personality and the similarities between Robert Jordan's personality that is presented by Ernest Hemingway in *For Whom the Bell Tolls* and Ernest Hemingway's own personality. Besides that, the writer wants to find out Ernest Hemingway's life concepts that are reflected in Robert Jordan.

**B. Problem Formulation**

Basing on the background mentioned above, the writer is curious to find the answers of these questions:

1. What is the personality of Robert Jordan as the central character of *For Whom the Bell Tolls*?
2. What are the similarities between Robert Jordan's personality and Ernest Hemingway's own personality?
3. What are Ernest Hemingway's life concepts reflected in Robert Jordan?
C. Objectives of the Study

The objective of this paper is to answer the questions stated in the problem formulation:

1. To find out the personality of Robert Jordan as the central character of *For Whom the Bell Tolls*

2. To find out the similarities between Robert Jordan's personality and Ernest Hemingway's own personality

3. To find out Ernest Hemingway's life concepts reflected in Robert Jordan

D. Benefit of the Study

This paper gives some benefits to the writer, other students, teachers, the world of literary study, and other researchers.

For the writer, this paper gives a deeper understanding in knowing Ernest Hemingway's works, especially *For Whom the Bell Tolls*.

For the readers, who are mostly the students of the English Letters Study Programme and English Language Education Study Programme, this paper hopefully brings contribution, large or small, in broadening their horizon about literature as well as about life. They are expected to be aware that reading literary works is a good experience to understand life and people around them better. Furthermore, since this study deals with Robert Jordan's personality and Ernest Hemingway's personality, hopefully they can be invited to go to a deeper understanding about one's character, especially in Ernest Hemingway's *For Whom the Bell Tolls*. This paper will be
hopefully useful to improve their knowledge and their appreciation toward *For Whom the Bell Tolls* or Ernest Hemingway's other works.

For the teachers of English, this paper will be beneficial since it can give them a reference in teaching literature, especially *For Whom the Bell Tolls*, to their students.

For the world of literary study, hopefully this paper will enrich the literary study, especially the study of Ernest Hemingway's novel, *For Whom the Bell Tolls*. Hopefully, this paper can contribute an idea to the world of literary criticism.

Finally, the result of this study will also be beneficial for the researchers who are interested in literary study, especially a novel. This study may provide them with a useful guidance to make critical judgment, so that they can achieve the goals of their studies.

**E. Definition of Terms**

There are some important terms in the title and the problem formulation that need to be clarified in order to make the readers understand better the content of the paper. Those terms are:

1. Portrait

   According to *Webster's Encyclopedic Unabridged Dictionary of the English Language*, *portrait* is a verbal picture or description, usually of a person (Webster, 1989:1121).
2. Personality

J. P. Guilford in his book, *Personality*, says that an individual personality is his unique pattern of traits (1959:5). Similar to Guilford's opinion, Gordon W. Allport defines the word *personality* as the dynamic organization within the individual of those psychophysical systems that determine his unique adjustment to his environment (1937:48).

3. Central character

According to Robert Stanton, a *central character* is a character who is relevant to every event in the story; usually the events cause some change either in him or in our attitude toward him (1965:17).

4. Similarity

According to *Webster's Encyclopedic Unabridged Dictionary of the English Language*, *similarity* is a point or feature like or resembling another or another's (Webster, 1989:1328).

5. Life concepts

The term is derived from two understandings, *life* and *concept*. According to *Webster's Encyclopedic Unabridged Dictionary of the English Language*, *life* is the course of existence or sum of experiences and actions that constitute a person's existence (Webster, 1989:827). The word *concept* itself means a general notion or
idea; conception (Webster, 1989:304). From those definitions, it can be concluded that life concepts are the ideas underlying human life which are the general notions resulted from human experience in life.
CHAPTER II
THEORETICAL REVIEW

A. Review on Related Theories

A. 1. Theory of character

According to M. H. Abrams, characters are "the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say-the dialogue-and what they do-the action" (1971:21). It means that by knowing the dialogue and the action of characters, the readers are able to know what kind of persons they are and what characteristics they have.

A character may remain essentially "stable", or unchanged in his outlook and dispositions, from beginning to end of a work, or he may undergo a radical change. either through a gradual development or as the result of an extreme crisis (Abrams. 1971:21). These are called a flat and round character by Richard M. Eastman. In his book, A Guide to the Novel, Eastman says that a character may be called flat (or simple) in so far as he is a type rather than an individual. He may typify a social or economic class, a virtue or folly, a basic temperament or outlook. Because the flat character is a type, his traits are highly selected and consistent. He is not likely to change; he is static; his responses are predictable. On the other hand, the round (or complex) character bears individual traits which set him off from his type. His desires and values are likely to pull in different directions. Because he is in tension, he is also dynamic; capable of new kinds of behavior under new strains (1965:17-18).
Each author has his own style to present the characters in a story. They can use either direct presentation or indirect presentation. Laurence Perrine in his book, *Literature: Structure, Sound, and Sense*, says:

"An author may present his characters either directly or indirectly. In DIRECT PRESENTATION he tells us straight out, by exposition or analysis, what a character is like, or has someone else in the story tell us what he is like. In INDIRECT PRESENTATION the author shows us the character in action; we infer what he is like from what he thinks or says or does" (1974:68).

Similar to Perrine's opinion, Mary Rohrberger and Samuel H. Woods, Jr also state that in direct presentation the author directly describes the character's physical appearance, intellectual and moral attributes or explains the degree of her sensitivity (1971:20). In indirect presentation that is called 'dramatic' by Rohrberger and Woods, the author places the character in situations to what she is by the way she behaves or speaks (1971:20).

To make his characters credible or like actual human beings, an author has certain ways. M. J. Murphy in his book, *Understanding Unseen*, points out nine ways in which an author attempts to make his characters believable and come alive for his readers. They are from the personal description, character as seen by another, character's speech, character's past life, conversation of others, character's reactions, direct comment given by the author, character's thoughts and character's mannerisms.
a. Personal description
The author describes a character from his physical appearance like his build, his face, his skin, his eyes, his hair or his clothes (1972:161-162).

b. Character as seen by another
The author uses another character's eyes and opinions to describe the character he wants to expose (1972:162).

c. Speech
What a character says can give the readers a clue to his character. The conversation in which the character is involved and the way he puts forward his opinion may show the readers the personality of the character (1972:164).

d. Past life
Sometimes the character's past life shows the readers important clues to get to know about the character. It can be described by the author's direct comment, through the character's thoughts, through the character's conversation, or through the medium of another person (1972:166).

e. Conversation of others
The readers can get to know a character through the conversations of other
people and the things they say about him. What people talk about other people often gives the readers a clue to the character spoken about (1972:167).

f. Reactions

The character’s reaction to various situations and events shows the character’s tendency, and this tendency gives the readers a clue about the character’s personality (1972:168).

g. Direct comment

The author directly gives his personal description and comment on the character he creates (1972:170).

h. Thoughts

By letting the readers come into the inmost thought of the character in a novel, the author wants to show the personality of the character. If the readers are subjectively involved in the characters’ thoughts, they can understand the characters’ personality and positions. The readers feel as if they are the characters themselves (1972:171).

i. Mannerisms

The character’s personality also can be described by the author through his
mannerisms, habits, or idiosyncrasies in his fictional life (1972:173).

A. 2. Ernest Hemingway

In order to understand Ernest Hemingway's works better, especially the novel *For Whom the Bell Tolls*, this part provides the information about Ernest Hemingway's life, works, and some criticism on *For Whom the Bell Tolls*. The information of Ernest Hemingway's life and works is taken from *Encyclopedia Americana, The American Tradition in Literature, Ernest Hemingway: A Life Story,* and *Hemingway and His Critics.*

A. 2. a. Ernest Hemingway's Life

Ernest Miller Hemingway was born on July 21, 1899, in Oak Park, Illinois. He was the second of six children born to Clarence Edmonds Hemingway and Grace Hall Hemingway. His mother, a devout, religious woman with considerable musical talent, hoped that Ernest would develop an interest in music but Ernest was a disappointment. He acquired his father's enthusiasms that were a love of hunting and fishing.

"Ernest Miller Hemingway was the son of a physician who initiated him into the rituals of hunting and fishing in the Michigan north woods..." (Bradley *et.al*, 1962:1351).

In high school, Hemingway played football and boxed. He also wrote columns for the school newspaper. After graduation in 1917, Hemingway decided to forgo college and he got a job as reporter on the Kansas City *Star*. There he learned much that was to help him in his eventual career as a writer. "Graduated from high
school he became a reporter for the Kansas City Star in 1917" (Bradley et.al, 1962:1351).

Soon he wanted to fight in World War I. The Army rejected him because of an earlier eye injury. Hemingway’s sights, however, were still set on Europe and he was at last successful in his attempts to serve the war effort. He joined a volunteer American Red Cross ambulance unit as a driver. Shortly afterwards, just before his 19th birthday, Hemingway was seriously wounded at Fossalta on the Italian Piave. The Italians subsequently decorated him for bravery.

“Within the year he was in volunteer war service with an American ambulance unit in France, gained transfer to combat duty in the Italian Arditi (volunteer infantry) on the Italian front, and was seriously wounded. After the Armistice, with Italian decorations for valor, he returned to newspaper work” (Bradley et.al, 1962:1351-1352).

After his stay at the American Hospital in Italy, due to his extensive injuries, Hemingway was relieved of duty. Having no other purpose in Europe, he returned unhappily to Oak Park. Refusing to find a job, his mother soon kicked him out of the house. With the will to write fiction, he moved to Chicago where most of his work was refused. He lived by writing for the Toronto Star and working as a sparring partner for boxers. It was in Chicago that Hemingway met Elizabeth Hadley Richardson. She was an innocent young woman with graceful features and a strong attraction for the eight year younger Hemingway. In 1921, he married Hadley. Then the couple moved to Paris. There Ernest worked as a foreign correspondent for the Toronto Star. He was guided in his efforts to become a writer by Ezra Pound and Gertrude Stein. In 1923, John Hadley Nicanor Hemingway was born.
“Then he went to Paris, where he was guided in his efforts to become a writer by other American expatriates, notably Ezra Pound and Gertrude Stein” (1995:82).

The Hemingways were divorced in 1927. In 1928, Hemingway married a very sensuous fashion editor for Vogue, Pauline Pfeiffer. They temporarily settled in Kansas City where Patrick Hemingway was born. Then, they moved to Key West, Florida. The shocking event of 1928 for Hemingway was the suicide of his father, who had been ill with hypertension and diabetes. In 1932, Pauline gave birth to another boy, Gregory.

“In the grumpy station at Trenton there was a telegram for Ernest from his sister Carol in Oak Park. It said that his father had died that morning” (Baker, 1969:301).

In 1937, Hemingway went to Spain to cover the war for the North American Newspaper Alliance. Being a newsman, officially he remained neutral throughout the war. Despite this, Hemingway could often be heard raising funds at social gatherings in America to fight the Fascists back in Spain. “Subsequently he involved himself as a correspondent on the Loyalist side in the Spanish Civil War…” (1995:82).

In 1940, Hemingway and Pauline were divorced and he married writer Martha Gelhorn. This would turn out to be the shortest and least understandable of his four marriages. They established a residence in Cuba. When World War II began, Hemingway volunteered his services and equipped his fishing boat, the Pilar, with grenades and conning towers for the purpose of hunting Nazi submarines. Then, in 1944, he became a war correspondent for Colliers.
“In 1942 he offered his yacht *Pilar* to the United States Navy and volunteered to serve as a one-man suicide squadron. He would cruise by himself to attract enemy submarines; then, when one of them stopped, he would blow up the submarine and himself. The Navy refused, and Hemingway managed to get himself sent to England as a war correspondent” (Baker, 1961:46).

Following his divorce in 1944, Hemingway married Mary Welsh, a *Time* magazine correspondent. After 1945, Hemingway settled on an estate called Finca Vigia near Havana, Cuba, until the Castro regime forced him out of the country. There followed a journey once more to the bullfights in Spain and a stay at Ketchum, Idaho, near Sun Valley, where he intended to settle. He was not happy and during 1961 he was periodically plagued by high blood pressure and mental depression. He received shock treatments during two long confinements at the Mayo Clinic in Rochester, Minnesota, but they seemed to be of little value. He died on July 2, 1961, at his home in Ketchum, the result of his suicide with a shotgun.

“He was in very poor health, however, subject to acute depression and loss of memory, and was twice hospitalized at the Mayo Clinic. On July 2, 1961, immediately following his second visit, he killed himself with a shotgun at his home in Ketchum” (1995:82).

A. 2. b. Ernest Hemingway’s Works

Ernest Hemingway produced six novels and more than 50 short stories. His first major publication, *In Our Time* (1925), is a collection of stories in which Nick Adams is a sort of *alter ego* for the young Hemingway. Hemingway transmuted his own experiences in his writings. Those in this book are based upon his boy vacations in Michigan. This book is interesting because it has a lean style and a brutal subject
matter. “This book attracted much attention because of its lean style and brutal
subject matter, both of which would remain his trademarks” (1995:82).

His first novel, The Sun Also Rises (1926), was expressed in another form of
sterile wasteland of Eliot’s poem of 1922. It portrays the aimless expatriates of the
1920’s in Paris and at a fiesta in Pamplona, Spain.

“The Sun Also Rises (1926), depicted in colloquial, vivid terms the
aimlessness of the postwar “lost generation” and gained him a fame at 27 that
would last the rest of his life” (1995:82).

In the same year, he acknowledged his early debt to Sherwood Anderson in a good-
natured parody called Torrents of Spring (1926). And in Men Without Women (1927),
he treats pre-war, war, and post-war experiences at home and abroad.

His second novel, A Farewell to Arms (1929), is about a young American,
disillusioned with World War I and the society that produced it, who is driven to
desert the crumbling Italian Army and loses his mistress in childbirth as well. This
novel based upon his experience in the Italian war was instantly accepted as a great
work by critics and the public.

“A Farewell to Arms (1929), based on his Italian service, is a distinguished
war novel, although lingering sentiment breaks through the taut economy of
the stylized language” (Bradley et.al, 1962:1352).

In addition to his novels and stories, Hemingway also wrote much poetry and
journalism. His notable volumes of nonfiction include Death in the Afternoon (1932),
a treatise on bullfighting. In this work, Hemingway wrote about bullfighting and
many events that surround this tragic ritual.
"In *Death in the Afternoon* (1932), he gave an interpretation of the bullfight as ordeal and ritual, "very moral to me because I feel very fine while it is going on and have a feeling of life and death and mortality" (Bradley *et al.* 1962:1352).

One year later, *Winner Take Nothing*, was released. It is a compilation of fourteen stories. After that, *Green Hills of Africa* (1935) was released. This work takes an account of big-game hunting. Here, the hunt is a comparable ideal and ritual. Hemingway's third novel, *To Have and Have Not* (1937), is a depression novel, set in Cuba and Key West, about a man who is killed after becoming an outlaw to support his family.

There was no doubt that Hemingway had established himself as a writer and social activist. *The Fifth Column and the First Forty-nine Stories* (1938) was acknowledged to be in the new genre, a melodrama of social loyalties. It is based on his experience in the Spanish war. "The play, *The Fifth Column*, based on his experience in the Spanish war, did not enjoy great success" (1995:83).

And his fourth novel, *For Whom the Bell Tolls* (1940), grew out of Hemingway's personal interest in the Spanish Civil War of the thirties. It argues for the interdependency of all human beings.

"For Whom the Bell Tolls* (1940), an epic work set in the Spanish Civil War, argues for the brotherhood of man and is Hemingway's first basically optimistic novel" (1995:82).

*Across the River and into the Trees* (1950) is his fifth novel which deals with an American, who is no longer at war and who falls for the sweet beauty of the much younger contessa Renata.
“Across the River and into the Trees” (1950) deals with an American, Colonel Richard Cantwell, who returns to his favorite city, Venice, to see his young girl-friend, to remember his life and military career and to die from a heart condition” (1995:82-83).

Hemingway’s sixth novel, The Old Man and the Sea (1952), is a very touching tale about an old man who finds grandness of life and death while battling the great marlin. He is ready to heal down before the fish, when it finally gives in. While towing the animal back to shore, its beauty is destroyed by sharks. The humility of the old man, his handshake with grandeur, all make this tale truly beautiful. This was Hemingway’s last work to be published during his lifetime.

“The Old Man and the Sea” (1952) chronicles the adventure of an old Cuban fisherman, Santiago, who sails out beyond sight of land, farther than he should, to catch a huge marlin, only to have it eaten by sharks. It is a paean to man’s endurance, with the theme that a man can be destroyed but he cannot be defeated” (1995:83).

There were still some works that were published after his death. They are A Moveable Feast (1964) that is an entertaining and highly polished reminiscence of the Paris years that preceded his fame, By Line Ernest Hemingway (1967), Island in the Stream (1970), Selected Letters (1981), and The Dangerous Summer (1985).

A. 2. c. Some Criticism on For Whom the Bell Tolls

Ernest Hemingway’s critics are either friendly or unfriendly. Some of them agree that he is superb, but the others feel that he is too offensive. It will be worth to examine some of their criticism in which the readers can ask to what degree his greatness and his weakness.
The criticism begins with the comment of Harry Levin on the style of Hemingway. He says that Hemingway's talents come out most fully in the texture of his work, whereas the structure tends to be episodic and uncontrived to the point of formlessness. Moreover, he says that *For Whom the Bell Tolls* is the only one of Hemingway's six novels that has been carefully constructed and is in some respects an overexpanded short story in which Hemingway offers fragments of truth. In his opinion, fragments of truth are the best that a writer can offer. He quotes what Hemingway himself has said: "...Any part you make will represent the whole if it's made truly" (Baker, 1961:115).

Arturo Barea, another critic, admires Hemingway for his excellent technique of realism. He says that Hemingway describes some aspects of Spanish character and life well. All of the characters that Hemingway has created in *For Whom the Bell Tolls* are real and alive. Besides that, he also says that Hemingway knows Spain profoundly.

You come to understand much of Spain which is not always, or even often, to be found in the histories. Hemingway knows his Spain profoundly.... In miniature, Hemingway has written the war the Spanish were fighting.

...here, in his astonishingly real Spanish conversation, he has surpassed anything I have ever seen...Mr. Hemingway understands the hierarchy of Spanish blasphemy, the proper place of each rococo phrase...Horifying and sickening, the story has nevertheless that theatrical variety of incidents, that primitive realism and capacity to catch every emotion that was felt by the people as a whole...

The Spanish peasants who help him in his dangerous errand are superbly described... All are alive and astonishingly themselves; Mr. Hemingway has never done anything better (Baker, 1961:202-203).
Among so many admirers of Ernest Hemingway, there are also critics who see the weakness of his writing. One of them is Nicholas Murray Butler. He thinks that Hemingway is too offensive. Therefore, he keeps For Whom the Bell Tolls from receiving a Pulitzer Prize. Because he is honorary chairman of the Advisory Board and chairman of the Columbia board of trustees, there is nothing for the Advisory Board to do but capitulate.

"In 1941, the timorous course pursued by the Pulitzer authorities and the literary career of Ernest Hemingway, then in the first stages of decline, almost intersected: the Advisory Board, at the recommendation of its experts, voted to give the prize in fiction to Ernest Hemingway's For Whom the Bell Tolls. But Nicholas Murray Butler found the book offensive and forced the Board to change its vote. As a consequence of President Butler's interference, no fiction prize was given in 1941" (Stuckey, 1966:122).

Alvah Bessie, a Marxist critic, says that Hemingway's quality as an artist declines. Furthermore, he says that the cause of Hemingway's decline as an artist is his imagination of his own death. This opinion can be seen in The New Masses:

...For the author of For Whom the Bell Tolls does not convince us, in this novel, that 'any man's death diminishes me, because I am involved in Mankind.' He only convinces us-no matter how tenderly he may write of the love of Robert Jordan and Maria-that the imagination of his own death may yet destroy him as an artist (Weeks, 1962:11).

B. Theoretical Ground

M. H. Abrams's and M. J. Murphy's theories of character are very useful to answer the problems formulated. In A Glossary of Literary Terms, Abrams says that moral and dispositional qualities of the characters are expressed in their dialogue and action. His statement is more or less the same as Murphy's. Nevertheless, Murphy in
his book, *Understanding Unseen*, describes more specifically how to know the character's moral and dispositional qualities, that is, through the author's attempts to make his characters believable and come alive for his readers. He says that there are nine ways to know the character. They are from personal description, character as seen by another, character's speech, character's past life, conversation of others, character's reactions, direct comment that is given by the author, character's thoughts, and character's mannerisms. Because the writer's analysis is about Robert Jordan as a portrait of Ernest Hemingway's personality as seen in *For Whom the Bell Tolls*, the writer refers to the theory of character. The understanding of the theory of character enables the writer to know deeply about how to analyze a character. In this paper, this theory is used to explore the personality of Robert Jordan as the main character of *For Whom the Bell Tolls*.

Besides the theory of character, the writer also uses the biography of Ernest Hemingway presented by Bradley et al. and by Carlos Baker in the attempt of revealing Ernest Hemingway's personality. This biography is very useful since the writer wants to know the similarities between Robert Jordan's personality and Ernest Hemingway's own personality. By knowing Ernest Hemingway's biography, the writer will be able to know how his personality is.

Mary Rohrberger's and Samuel H. Woods's Biographical Approach is also used to support the analysis. They say that there is a close relationship between a work of art and the author's life since a work of art is a reflection of the author's personality. Therefore, this approach leads the writer to understand the author's life,
including his personality. By understanding his life and personality, the writer might be able to know the relation between the main character in the novel and the author of the novel.

Basing on the description of Ernest Hemingway’s biography, the writer finds some tentative findings. First, the writer finds that there are a lot of similarities between Robert Jordan’s personality and Ernest Hemingway’s personality. Second, the writer finds that Ernest Hemingway reflects his life concepts in Robert Jordan.
CHAPTER III

METHODOLOGY

A. Object of the Study

The work analyzed is *For Whom the Bell Tolls*. This work was Ernest Hemingway’s fourth and well-received work. Type of this work is a novel and it is considered to be a novel of impressionistic realism. The novel itself is Hemingway’s longest novel which consists of 443 pages long. It is divided into 43 chapters and it was first published in 1940. The version used in this paper is the eleventh impression published on August 1946. It was printed in Great Britain in the city of Oxford at the Alden Press bound by A. W. Bain & Co. Ltd., London.

*For Whom the Bell Tolls* tells about a young American, named Robert Jordan, who is involved in the Spanish Civil War. He is fighting voluntarily against France’s Fascist forces in Spain. He chooses to be for the Republican side since he loves Spain, its culture, and its people. He leads a band of guerrillas and comes for the importance of the Republic. He does not want to fail in carrying out his duty since he believes that by performing his duty as well as he can, he will contribute something to the success of the war. For him, winning the war is the first thing. The entire novel encompasses only a seventy-two-hour time period during which Robert Jordan loses his comrades in battle, falls in love, is wounded too badly to continue, and finally prepares to make a suicidal stand for his cause.
B. Method of the Study

In analyzing the problems, the writer applied Library or Desk Research. It means that the data used in the analysis were collected from books on literature and also from encyclopedias.

There were two kinds of sources that the writer used to support this analysis. They were primary and secondary sources. The primary source was the novel itself, *For Whom the Bell Tolls*. Meanwhile, the secondary sources were taken from some books that can be used as references to the novel. The writer gathered some books about theory of character and a life story of Ernest Hemingway in order to collect information about how to analyze character and Ernest Hemingway’s personality and life concepts. Those books were *A Glossary of Literary Terms* which was written by M. H. Abrams and published by Holt, Rinehart and Winston, Inc., New York, 1971 and *Understanding Unseens* which was written by M. J. Murphy and published by George Allen & Unwin Ltd., London, 1972. Besides that, the writer also used *Encyclopedia Americana* which was published by Grolier Incorporated, Connecticut, 1995 and *Ernest Hemingway: A Life Story* which was written by Carlos Baker and published by Penguin Books, Harmondsworth, 1972. To collect information about the approach that would be used to analyze the problems, the writer used *Reading and Writing about Literature* which was written by Mary Rohrberger and Samuel H. Woods and published by Random House, Inc., New York, 1971. According to Mary Rohrberger and Samuel H. Woods, Jr., there are five approaches, named the formalist
approach, the biographical approach, the sociocultural-historical approach, the mythopoetic approach, and the psychological approach.

The formalist approach takes account of the totality of a literary object. It examines a literary object by focusing on the literary object itself and its esthetic meanings without reference to the author’s life, the genre of the literary object, and its social milieu (1971:6-7).

The biographical approach stresses on an appreciation of author’s ideas and personality to understand a literary object. It learns about the life and development of the author to understand his writings (1971:8).

The sociocultural-historical approach asserts that it is necessary to investigate the social milieus in which the work was produced and which it necessarily reflects (1971:9).

The mythopoetic approach insists on discovering certain universally recurrent patterns of human thought that are those that found first expression in ancient myths and folk rites and are so basic to human thought that they have meaning for all men (1971:11).

Finally, the psychological approach involves the efforts to locate and demonstrate certain recurrent patterns. It draws on a different body of knowledge that is most often offered by Sigmund Freud and his followers (1971:13).

In this paper, the writer only uses a biographical approach to analyze the problems. This approach can help the writer to connect the author’s personality and the main character’s personality in *For Whom the Bell Tolls* easily.
Mary Rohrberger's and Samuel H. Woods's Biographical Approach is applicable to analyze Ernest Hemingway's novels since his novels reflect his personality, so in the esthetic experience his readers share his consciousness and response to the personality. Rohrberger and Woods say:

Proponents of the biographical approach insist that a work of art is a reflection of a personality, that in the esthetic experience the reader shares the author's consciousness, and that at least part of the reader's response is to the author's personality (1971:8).

The steps that the writer took in this study were as follows. The first step was reading the novel, *For Whom the Bell Tolls.* The writer tried to comprehend and understand what the novel is about. In this step, the writer focused her attention on the personality of Robert Jordan, the main character of *For Whom the Bell Tolls.* The second step was reading Ernest Hemingway's biography to know who he is and his life that is important to understand the novel, *For Whom the Bell Tolls.* In this step, the writer tried to identify the similarities between Robert Jordan and Ernest Hemingway. The third step was reading some books of comments, criticisms and ideas about the novel such as *Hemingway and His Critics* by Carlos Baker, *The Pulitzer Prize Novels: A Critical Backward Look* by W. J. Stuckey, and *Hemingway: A Collection of Critical Essays* by Robert P. Weeks. In this step, the writer tried to understand the novel in the point of view of many experts. Reading the theory of character was the fourth step. Here, the writer tried to learn how to analyze character. The fifth was choosing the approach that the writer would use in this paper. The writer chose Mary Rohrberger's and Samuel H. Woods's Biographical Approach to
analyze the novel. The sixth step was analyzing the novel to find out the answer of the problems. Finally, the last step was making conclusions from the discussion.
CHAPTER IV
ANALYSIS

Ernest Hemingway is one of American writers who is very fond of using real characters in his novels. Most of his characters possess certain characteristics that belong to the real persons. One of his novels which shows such a phenomenon is For Whom the Bell Tolls. "Many of his friends appeared in the book, sometimes under their actual names, sometimes in thin disguises" (Baker, 1969:528). Nevertheless, the most interesting thing found in the book is that the central character, whose name is Robert Jordan, represents Ernest Hemingway himself. "Like most of Ernest's heroes, however, Jordan shared many of the personal characteristics and opinions of his creator" (Baker, 1969:528).

In this paper, the writer wants to know Robert Jordan first before analyzing the similarities between Robert Jordan's personality and Ernest Hemingway's own personality, and Ernest Hemingway's life concepts reflected in Robert Jordan in For Whom the Bell Tolls.

1. The personality of Robert Jordan as the central character of For Whom the Bell Tolls

As the central character, Robert Jordan appears from the beginning till the end of the story. His personality can be understood from the way he speaks, the way he behaves, other people's opinion about him and the author's description about him.
a. Robert Jordan is a wounded man

Robert Jordan is a man who leads an unhappy life. His life is full of sorrow. He has lost his father’s affection since he was young. His father’s death has made him very sad. His sadness became bigger when he found out that his father died in a disgraceful manner. His father shot and killed himself with a Smith and Wesson Civil War pistol that his grandfather had used in the War of the Rebellion. His father committed suicide because he wanted to avoid being tortured. This event can be observed from a conversation between Pilar, a leader of the guerrilla group, and Robert Jordan.

‘And is thy father still active in the Republic?’ Pilar asked.
‘No. He is dead.’
‘Can one ask how he died?’
‘He shot himself.’
‘To avoid being tortured?’ the woman asked.
‘Yes,’ Robert Jordan said. ‘To avoid being tortured.’ (Hemingway, 1946:66).

His father’s suicide has influenced him so much. He thinks that his father made a mistake by doing such a thing. He is so embarrassed by his father’s attitude. During all his life, he always compares his father with his grandfather, the soldier in his family. He thinks that his grandfather is terrific, but he thinks that his father is a coward. In his fight against the Fascists, he wishes that his grandfather accompanied him. He wishes to talk to his grandfather and get an advice. But, then, his thought turns to his father. He thinks that both he and his grandfather will be embarrassed by his father’s presence.
Then, as he thought, he realized that if there was any such thing as ever meeting, both he and his grandfather would be acutely embarrassed by the presence of his father. (Hemingway, 1946:319).

Besides his father's suicide, Jordan is also embarrassed and disgusted by his father's melancholic attitude. When he wanted to go to school for the first time, his father prayed for him and kissed him good bye with tears in his eyes. His father was so sentimental at that time. He thought that his father's attitude was childish. His father did not behave like a man of mature years. He felt that he was so much older than his father.

He had been afraid to go and he did not want any one to know it and, at the station, just before the conductor picked up the box he would step up on to reach the steps of the day coach, his father had kissed him good-by and said, 'May the Lord watch between thee and me while we are absent the one from the other.' His father had been a very religious man and he had said it simply and sincerely. But his moustache had been moist and his eyes were damp with emotion and Robert Jordan had been so embarrassed by all of it, the damp religious sound of prayer, and by his father kissing him good-by, that he had felt suddenly so much older than his father and sorry for him that he could hardly bear it. (Hemingway, 1946:380).

b. Robert Jordan is a clever man

Robert Jordan thinks that it is not difficult to blow a bridge. In his life, he has blown a lot of bridges of all sizes and constructions. What he has done, of course, shows that he is clever. Blowing a bridge cannot be done by someone who does not have a lot of knowledge. In blowing a bridge, someone has to study the bridge from all angles carefully. A small mistake can have fatal consequences. Therefore, a person who will blow a bridge has to make plans for its destruction at the proper moment.
No, he did not worry about Anselmo and the problem of the bridge was no more difficult than many other problems. He knew how to blow any sort of bridge that you could name and he had blown them of all sizes and constructions. (Hemingway, 1946:8).

Robert Jordan's intelligence is also admired by Pilar. When she has a conversation with Agustin, a member of the guerrilla band, she expresses her praise to him. She says that Robert Jordan is a smart and cold man. 'The boy is smart,' the woman said. 'Smart and cold. Very cold in the head.' (Hemingway, 1946:92).

It is not only Pilar that admires Robert Jordan's intelligence, but also her husband named Pablo. Pablo who is well-known as a very smart person admires Jordan's good judgment. He admits that Jordan is smarter than he is. Therefore, he has confidence in Jordan.

'Plenty,' Pablo said. ‘I have admired thy judgment much to-day, Ingles.’ Pablo told the wine bowl. 'I think thou hast much picardia. That thou art smarter than I am. I have confidence in thee.' (Hemingway, 1946:313-314).

c. Robert Jordan is a romantic man

Robert Jordan has a habit to sleep in the open air. For most of people, his habit is not common. Fernando, a member of the guerrilla band, thinks that his habit is strange. When he expresses his opinion to Robert Jordan, Jordan does not care. He says that it is all right for him since he is accustomed to it.

'You have a curious idea to sleep in the open, Don Roberto,' he said standing there in the dark, muffled in his blanket cape, his carbine slung over his shoulder.

'I am accustomed to it. Good night.' (Hemingway, 1946:248).
As Robert Jordan lays himself down to sleep outside the cave, he enjoys a night phenomenon very much. He likes it because it makes his head very fresh and cold. Besides, he enjoys such a phenomenon since he really loves the smell and odor of plants.

The night was clear and his head felt as clear and cold as the air. He smelled the odor of the pine boughs under him, the piney smell of the crushed needles and the sharper odor of the resinous sap from the cut limbs. Pilar, he thought. Pilar and the smell of death. This is the smell I love. This and fresh-cut clover, the crushed sage as you ride after cattle, wood-smoke and the burning leaves of autumn. (Hemingway, 1946:248).

When Robert Jordan watches for the bridge, he admires the natural scenery that he sees. He smells the pines that he loves so much. He also hears the stream under the bridge. In his opinion, what he has seen is very beautiful in the morning light. "He smelled the pines and he heard the stream and the bridge showed clear now and beautiful in the morning light." (Hemingway, 1946:406).

d. Robert Jordan is a responsible man

Robert Jordan is an American who comes to Spain in order to fulfill his duty. He is given orders by his General to blow up a bridge. His duty is very important because it will be a great strategy during a Loyalist offensive. He has to do what he is ordered to do although he realizes that there are so many obstacles in carrying out his duty. He knows that he is only an instrument to his duty. The duty must be completed although he has to do it alone.

'I come only for my duty,' Robert Jordan told him. 'I come under orders from those who are conducting the war. If I ask you to help me, you can refuse and
I will find others who will help me. I have not even asked you for help yet. I have to do what I am ordered to do and I can promise you of its importance. That I am a foreigner is not my fault. I would rather have been born here." (Hemingway, 1946:19).

Jordan is also aware that his duty is inseparable from violence. He knows exactly that to win a war he must kill his enemies. Although he does not like to kill them, he feels nothing against it as long as he can see the importance of what he is doing and the importance for the Loyalist cause. In his opinion, it is all right to kill as long as he is responsible for what he is doing.

"With me it is the opposite," the old man said. "I do not like to kill men."

"Nobody does except those who are disturbed in the head," Robert Jordan said. "But I feel nothing against it when it is necessary. When it is for the cause." (Hemingway, 1946:41).

Jordan tries as the best he can to be responsible to his duty. For him, nothing is important, but the bridge. He does not give any importance to his own life and the imminent danger of his death. He only thinks about the bridge and how to blow it correctly. "He was serving in a war and he gave absolute loyalty and as complete performance as he could give while he was serving" (Hemingway, 1946:132).

e. Robert Jordan is a great drinker

Robert Jordan drinks liquor a lot. He drinks all kinds of liquor. Nevertheless, he is not easily affected by it. A cup or two cups of wine will not make him drunk. His pleasure of drinking makes him get a comment from Pilar. She says to Maria, a young and innocent Spanish girl whom Jordan loves, that Maria will have a drunkard like what she herself has.
‘You’re going to have a drunkard like I have,’ the woman of Pablo said. ‘With that rare thing he drank in the cup and all. Listen to me, Ingles.’ (Hemingway, 1946:67).

Pilar does not only say that Robert Jordan likes drinking a lot to Maria. She also says it to Robert Jordan himself. Jordan does not deny that he likes to drink. He says that he likes drinking very much as long as it does not interfere his work. ‘You like to drink, I know. I have seen.’ ‘Yes. Very much. But not to interfere with my work.’ (Hemingway, 1946:89).

One reason why he loves Spain is that Spanish people always get whiskey for the visitors and bring it down for them to enjoy. Although Jordan realizes that there are many kinds of Spanish, he still thinks such a manner is a good point of Spanish people.

One kind of Spanish, he thought. Remembering to bring the whiskey was one of the reasons you loved these people. Don’t go romanticizing them, he thought. There are as many sorts of Spanish as there are Americans. But still, bringing the whiskey was very handsome. (Hemingway, 1946:197).

f. Robert Jordan is an optimistic man

From the beginning of the war against the Fascists, Robert Jordan believes that he and the Loyalists will win the war. He says to Anselmo, a member of the Loyalist guerrillas, that winning the war is a must. Therefore, he tries to perform his duty as well as he can so that he can contribute something to the success of the war that he is so concerned about. ‘And we will win.’ ‘We have to win.’ (Hemingway, 1946:41).
Jordan never thinks about defeat, either. He only thinks about how to win the war. For him, winning the war is the first thing that he has to do. He does not want to fail in carrying out his duty since he considers it as a very important thing. He knows that if he and the Loyalist guerrillas do not win, all other things are futile. "He would not think himself into any defeatism. The first thing was to win the war. If we did not win the war everything was lost." (Hemingway, 1946:132).

When he has a conversation with Karkov, a Russian journalist, he says that he cannot think anything until he wins the war. For him, living properly is impossible without going where he has to go and doing what he has to do. He will feel relieved if he can do his duty well. "My mind is in suspension until we win the war," Robert Jordan had said. (Hemingway, 1946:235).

g. Robert Jordan is a straightforward and honest man

In a conversation with Karkov, Jordan says that he previously did not like shootings. He did not like killing any men. However, he confesses that now he does not mind the shootings anymore. He also emphasizes that what he says is true since he only cares about his duty and how to make it successful. "Is it important?" Robert Jordan said. 'I was only trying to be truthful about it.' (Hemingway, 1946:235).

Robert Jordan is not only a Spanish instructor, but also a writer. When he is in Spain, he wants to write a book about Spain. He wants to write it better than he used to be. He knows that it only can be achieved if he writes truly and honestly. It means that he will write about the things he knows only. However, he also knows that it is
hard or difficult to write truly since the things in the war are not so simple as they seem to be.

All right. He would write a book when he got through with this. But only about the things he knew, truly, and about what he knew. But I will have to be a much better writer than I am now to handle them, he thought. The things he had come to know in this war were not so simple. (Hemingway, 1946:238).

When Maria asks him whether he will run with other women or not, Jordan says honestly that he has never run with many women. He also says that he never loves a woman as he loves Maria. He loves Maria so deeply and no woman can change her position in his heart. 'I have never run with many women,' he said, truly. 'Until thee I did not think that I could love one deeply.' (Hemingway, 1946:325).

h. Robert Jordan is a non-political man who is an anti-fascist

Robert Jordan takes part in the fighting voluntarily. He loves Spain, its culture and its people. He chooses to be for the Republican side because he believes in the Republic. He comes for the importance of the Republic. It means he has to fight the Fascists. When Maria is talking to him and asking him whether he is a communist or not, he says that he is not a communist, but an anti-fascist. He has been an anti-fascist since he has understood fascism.

'Are you a communist?'
'No I am an anti-fascist.'
'For a long time?'
'Since I have understood fascism.' (Hemingway, 1946:65).

Although he believes in the Republic, Jordan is still a non-political man. It is interesting to find out that his absorption in the effort to win the war is not driven by
any political motivation because he has no politics. However, he does not want to tell anyone about it. He does not want anyone to know that he does not have a political belief.

‘What were his politics then? He had none now, he told himself. But do not tell anyone else that, he thought. Don’t ever admit that.’ (Hemingway, 1946:158).

Robert Jordan’s determination to keep on fighting flows out from the deepest motivation to do something to oppressed people. He hates the Fascists’ cruelty because there are many abuses done by them. Although actually he wants to destroy them all, he realizes that it is very difficult to do. The only way that he and other Americans can do is to educate people so that they are afraid of fascism and then combat it.

‘But are there not many fascists in your country?’
‘There are many who do not know they are fascists but will find it out when the time comes.’
‘But you cannot destroy them until they rebel?’
‘No,’ Robert Jordan said. ‘We cannot destroy them. But we can educate the people so that they will fear fascism and recognize it as it appears and combat it.’ (Hemingway, 1946:200).

i. Robert Jordan is a brave man

Robert Jordan is a courageous person. He can control his fear in the face of danger and pain. Even, he is not afraid to die. He only gives a little importance to his own life. Besides, he is not afraid of being captured either. He thinks that fear is dangerous for a man who is on an important mission. Fear is not good for him and only makes things more difficult. The only fear that he has is that he does not carry
out his duty well. Such a characteristic can be seen from a conversation between himself and Pilar.

'I am happy,' the woman said. 'And you have no fear?'
'Not to die,' he said truly.
'But other fears?'
'Only of not doing my duty as I should.'
'Not of capture, as the other had?'
'No,' he said truly. 'Fearing that, one would be so preoccupied as to be useless.' (Hemingway, 1946:89).

Robert Jordan's courage also can be seen from his statement to his friend, Karkov. He says that he wants to fight at the front of the lines, not behind the lines. He thinks that soldiers at the front are better than soldiers behind the lines. Such a statement shows that he is very brave. In the war, soldiers at the front have higher risk to die rather than soldiers behind the lines. Nevertheless, Jordan is not afraid to die. 'I like it better at the front,' Robert Jordan had said. 'The closer to the front the better the people.' (Hemingway, 1946:237).

Jordan does not give any importance to his life and the imminent danger of his death because he knows that he himself is nothing. He has overcome the fear of death. "He knew he himself was nothing, and he knew death was nothing. He knew that truly, as truly as he knew anything." (Hemingway, 1946:369).

j. Robert Jordan is a cold man

Pilar says to Robert Jordan that he is a very cold boy. She says so because he does not have any fear at all, except that he cannot carry out his duty well. At the first time, Jordan denies it. But later, he admits that he is very cold in his head when he
does his work. He really enjoys his work so that he cannot think anything else, except
how to make his work successful. He knows that if he wants to be successful, he
should have no feeling at all. He should not involve his own emotion in doing his
work.

‘You are a very cold boy.’
‘No,’ he said. ‘I do not think so.’
‘No. In the head you are very cold.’
‘It is that I am very preoccupied with my work.’ (Hemingway, 1946:89).

Robert Jordan’s coldness can also be seen when he shot Kashkin, his fellow
dynamiter. He shot him because Kashkin was too badly wounded to travel and was
unwilling to be left behind. He did not feel anything about it. He did not have any
emotion at all. He was not sad, afraid, and sorry. He did it coldly. It seems that he did
not mind it anymore. It was not a great deal for him. Shooting a man was nothing at
all.

It was very strange because he had experienced absolutely no emotion about
the shooting of Kashkin. He expected that at some time he might have it. But
so far there had been absolutely none. (Hemingway, 1946:166).

Robert Jordan even admits that he is a cold man when he carries out his duty.
He thinks that it is a good and perfect thing. In doing his duty, he does not kid
himself. “Don’t kid yourself, he said. You do it all perfectly O.K. Cold. Without
kidding yourself.” (Hemingway, 1946:316).
k. Robert Jordan is a serious man

When Robert Jordan comes to the cave of guerrilla band for the first time, he sees a gipsy named Rafael who makes a trap for rabbits. Soon, they are involved in a conversation in which Robert Jordan promises the gipsy that he will teach him to get a tank by using explosives. Although Jordan knows that gipsies talk too much and kill little, he says his promise seriously.

'And what do gipsies do in the war?' Robert Jordan asked him.
'They keep on being gipsies.'
'That's a good job.'
'The best,' the gipsy said. 'How do they call thee?'
'Roberto. And thee?'
'Rafael. And this of the tank is serious?'

When Robert Jordan is acquainted with Joaquin, Pilar says that Joaquin is a very serious boy. She is very sure if Robert Jordan will like him. She says so because she herself knows that Robert Jordan is also a serious boy. Therefore, it is not surprising if Jordan likes Joaquin because both of them are serious. 'Here is one according to thy taste, Ingles,' Pilar said. 'A very serious boy.' (Hemingway, 1946:129)

When Robert Jordan has a conversation with Agustin, a member of the guerrilla band, about Maria, he says that he really cares for her seriously. Even he emphasizes that he is so serious that there is nothing more serious in the world than what he feels for Maria.

'Let us not talk of it any more,' Robert Jordan said. 'I care for her seriously.'
'Seriously?'
'As there can be nothing more serious in this world.' (Hemingway, 1946:275).
1. Robert Jordan is an emotional man

Robert Jordan cannot accept the way Pilar forces Maria to answer her question. He has warned her several times, but she does not pay any attention on what he has said. As a result, Jordan becomes very emotional and wants to slap her. He does not care the risk that he will have if he does it.

‘Leave her alone,’ Robert Jordan said and his voice did not sound like his own voice. I’ll slap her anyway and the hell with it, he thought. (Hemingway, 1946:168).

Robert Jordan is also emotional when Pablo teases him by saying that he really likes the snow. Pablo teases him intentionally since he knows that Robert Jordan does not like the snow. Pablo knows perfectly that the snow can make Robert Jordan’s work more difficult. When Pablo tries to celebrate the coming of the snow, Jordan curses him in his heart.

‘To the snow,’ Pablo said and touched cups with him. Robert Jordan looked him in the eyes and clinked his cup. You bleary-eyed murderous sod, he thought. I’d like to clink this cup against your teeth. Take it easy, he told himself, take it easy. (Hemingway, 1946:172).

When Robert Jordan knows that Pablo betrays him by stealing and destroying the explosives and the detonators hidden in his pack, he is very angry. The loss of the detonators and the explosives means that Jordan has to use another way to blow the bridge, a much more dangerous method. His anger has blinded his mind which is usually clear. He is still angry for a long time until his anger dies down gradually and his mind becomes quiet and calm.

He hated injustice as he hated cruelty and he lay in his rage that blinded his mind until gradually the anger died down and the red, black, blinding, killing
anger was all gone and his mind now as quiet, empty–caim and sharp, cold–seeing as a man is after he has had sexual intercourse with a woman that he does not love. (Hemingway, 1946:349).

m. Robert Jordan is an unselfish man

Robert Jordan is unselfish since he wants to help the Loyalist guerrillas voluntarily. Although actually the business of blowing the bridge does not give any benefit to him, he still wants to do it. He even considers that his life is less important as long as he can blow the bridge. To help the Loyalists, he does not care about his own safety.

'It is very possible we will all be shot for it if you do it in the daytime.'
'For me myself that is less important once the bridge is blown,' Robert Jordan said. 'But I see your viewpoint. You cannot work out a retreat for daylight?' (Hemingway, 1946:147).

At the bridge, Jordan works quickly and carefully. When he is under the bridge, he says to Anselmo that he has to blow the bridge if tanks and armoured cars come. He does not take account of his own safety. The important thing is not his own life, but how to blow the bridge. 'Take no account of me. Blow it if thou needest to. I fix the other wire and come back. Then we will blow it togethier.' (Hemingway, 1946:412).

When the guerrilla band has to cross the road that leads to safety that can be swept by Fascist gunfire, Jordan knows that the first two people will have the best chance to be alive. It is so because they can cross before the Fascists are alerted. He puts Pablo as the first man because Pablo knows the road to safety. Then, he puts
Maria as the second person because he really cares about her safety. Jordan himself is the last person. Although he knows that it is very dangerous for him, he thinks that it is not a problem for him. He is not selfish since he does not think about his own safety, but others'.

‘Thou,’ he said to Maria, ‘go second as they cross the road. First is not so bad though it seems bad. Second is good. It is later that they are always watching for.’ (Hemingway, 1946:430).

From the explanation above, it can be concluded that Robert Jordan is a man who has an interesting personality. He is a wounded man, a clever man, a romantic man, a responsible man, a great drinker, an optimistic man, a straightforward and honest man, a non-political man who is an anti-fascist, a brave man, a cold man, a serious man, an emotional man, and an unselfish man. His personality is rare to be found in other people.

2. The similarities between Robert Jordan’s personality and Ernest Hemingway’s own personality

In reading For Whom the Bell Tolls, the reader may suspect the involvement of the author in one of the characters. The character who has the closest personality to Ernest Hemingway is Robert Jordan. From Robert Jordan’s personality that has been explained above, it can be assumed that Ernest Hemingway creates Robert Jordan for a specific purpose.

Through Robert Jordan, Ernest Hemingway wants to reveal himself. There are some important facts that relate Robert Jordan to Ernest Hemingway.
a. Ernest Hemingway was a wounded man

Similar to Robert Jordan, Ernest Hemingway was also a wounded man who was embarrassed and disgusted by his father’s melancholic attitude. When he took the train for Kansas City, his father accompanied him to the station. There, his father kissed him with tearful farewells. He thought that what his father did was childish. His father did not behave like a man of mature years, but like a child. At that time, he felt that he was so much older than his father.

‘He had been afraid to go and he did not want anyone to know it and, at the station, just before the conductor picked up the box he would step up on to reach the steps of the day coach, his father had kissed him good-bye and said, “May the Lord watch between me and thee while we are absent the one from the other.” His father had been a very religious man and he had said it simply and sincerely. But his moustache had been moist and his eyes were damp with emotion.’ All of it so much embarrassed the boy—‘the damp religious sound of the prayer...his father kissing him good-bye—that he felt suddenly so much older than his father and sorry for him that he could hardly bear it’ (Baker, 1969:48).

Ernest Hemingway and Robert Jordan also have the same family background in which their fathers commit suicide. Their fathers even use the same pistols to shoot themselves. The difference is that Robert Jordan’s father commits suicide to avoid of being tortured, whereas Ernest Hemingway’s father, Clarence Edmonds Hemingway, committed suicide because he could not stand with hypertension and angina pectoris. Hemingway’s father had put a bullet through his head with a Smith and Wesson Civil War pistol that his father had given to him. Ernest Hemingway was very sad because his father was the one he really cared about.

“Dr. Clarence E. Hemingway, Oak Park physician, shot and killed himself yesterday in a bedroom at his home 600 North Kenilworth Avenue. The
weapon he used was a 32 caliber pistol that his father, Anson T. Hemingway, had carried while commanding troops in the civil war" (Meyers, 1986:21).

Ernest knew that his father had a lot of troubles with his health. He also knew that his father was miserable because of his illness. Nevertheless, his father's suicide made him disgusted. He was very ashamed of this tragedy. For him, suicide was the surrendering of life to death. This was forbidden in his code of courage. After that day, Ernest turned his back on his father.

"He had much bad luck, and it was not all of it his own. He had died in a trap that he had helped only a little to set." Now the son harbored a new obsession: Had the doctor become frightened? Fear was destined to be one of Hemingway's great themes. (Baker, 1961:44).

b. Ernest Hemingway was a clever man

Like Robert Jordan, Ernest Hemingway was also clever. Many of his friends admired his intelligence. Gerald, one of his friends, knew that he was clever. Therefore, he was very afraid if Ernest failed to maintain his marriage with Hadley. In his opinion, this separation would affect Ernest Hemingway's writing. He was afraid that remorse and self-reproach might adversely affect Ernest's writing. He thought that it was a great mistake for Ernest to leave his genius behind since it was a very special value that not every person had. "He thought it would be a great mistake for Ernest to desert that thing in himself-call it genius-which was of such special value." (Baker, 1969:264).

Pauline, his prospective wife, also admired his intelligence. She said that Ernest Hemingway was lovely, beautiful, smart, and perfect. 'Oh, you are lovely.'

Another friend, Sully, who had been a construction worker on the Flagler Railroad, liked Ernest because of various factors. One of them was that Ernest had a quick intelligence.

But he was redeemed by his quick intelligence, his probing curiosity, and a warmth of personality which showed itself at once among non-literary people like Sully. (Baker, 1969:292).

c. Ernest Hemingway was a romantic man

Besides a doctor of medicine, Ernest Hemingway’s father was also a hunter and fisherman. He taught Ernest how to hunt and fish since Ernest was a little boy. He gave his child a knowledge and love of nature. Through his father, Ernest was introduced to the outdoor activities. Ernest himself really liked such activities because he could find freedom in them. These activities attracted him all his life.

The love of nature, of hunting and fishing, of the freedom to be found in the woods or on the water, stayed solidly with him to the end of his life. (Baker, 1969:25).

Ernest Hemingway’s love of nature also can be known from his writings in which he has his own style. He always takes themes that are emphasizing his relationship to the universe more than his relationship to human beings. This fact was expressed by Harry Levin, one of the critics, when he analyzes the style of Hemingway.
Hemingway is less concerned with human relations than with his own relationship to the universe—a concern which might have spontaneously flowered into poetry. (Baker, 1961:115).

Michael F. Moloney in Ernest Hemingway: The Missing Third Dimension says that Ernest Hemingway was a great author who loved nature very much. As a writer, he tried to express his love of nature in his writings. It is not surprising if his readers can find his pleasure of the good earth, cool streams, clean air, fresh smell of woodlands, the challenge of the long hike, and hunger bred in the open air in his writings.

One characteristic note which links him with authors so various as Homer and Louis Bromfield is his love of the good earth, of cool streams, of clean air, of the fresh smell of woodlands, of the challenge of the long hike, of hunger bred in the open air. (Gardiner, 1951:184).

d. Ernest Hemingway was a responsible man

Both Robert Jordan and Ernest Hemingway are responsible men who put their duty over other things. When Ernest received a letter from his father who asked him to come home, Ernest answered that he would not come home until the war was over. He wanted to stay and do his duty first. For him, his duty was more important than his own pleasure.

There was also a month-old letter from his father, asking when Ernest would be coming home. He replied that he felt duty bound to stay until the war was over. (Baker, 1969:78).

When he was coming home from the war in Italy, Ernest was served like a hero. In his interview with a girl reporter named Roselle Dean, he said that he went to
the war voluntarily. He realized that his country needed him. Therefore, he tried to do his duty as well as possible as he was ordered to do and had to be responsible toward his duty.

'I went because I wanted to go,' said he. 'I was big and strong, my country needed me, and I went and did whatever I was told—anything I did outside of that was simply my duty.' (Baker, 1969:86).

When doing his work, he tried to do it as perfectly as possible. When Prudencio de Pereda, a young novelist, was determined that he should be asked to do the spoken narration, Ernest guided him patiently regardless of the bad weather and time. He was very responsible in doing his work although it was a very tiring job.

When Ernest dutifully appeared and set to work, de Pereda was almost beside himself with joy. In spite of the smothering heat, the long hours, and the multiple revisions, the task was gradually accomplished. (Baker, 1969:479).

e. Ernest Hemingway was a great drinker

Like Robert Jordan, Ernest Hemingway was also widely known as a great drinker. All of his friends knew that he liked drinking very much. Ruth Bradfield, a friend of Hemingway's first wife's friends, thought that Ernest Hemingway was very enthusiastic in everything, including drinking.

...He generated excitement because he was so intense about everything, about writing and boxing, about good food and drink. Everything we did took on new importance when he was with us. (Baker, 1969:117).

When Ernest worked for the Star, he made an analysis about some of his fellow workers. In his analysis, he stated that he liked to see every man drunk because it showed his existence. Furthermore, he stated that he himself loved getting drunk.
When he got drunk, his feeling was in the best state. "I like to see every man drunk. A man does not exist until he is drunk... I love getting drunk. Right from the start it is the best feeling." (Baker, 1969:182).

Drinking is a habit for Ernest. His pleasure in drinking affected his life so much. When he did something, a drink had to be provided for him. He thought that drinking was necessary since it could encourage him to do and accomplish something well. Such a habit was also done when he wrote his book.

He explained the nights of drinking as a necessary counterforce to the daily bouts of writing which left him as whipped, wrung out, and empty as a used wash-rag. (Baker, 1969:526).

f. Ernest Hemingway was an optimistic man

Ernest Hemingway gave his comment on his friends in the International Brigades who died in Spain. He was very proud of them. Although they died without winning the war, they had done something useful for the future of the world. Their death was not in vain. He believed that their effort would bear fruit since all men were involved with one another. It was impossible to win the war without going where they had to go and doing what they had to do. Although they could do nothing for themselves, they could do something for another. Whatever they did and whatever happened to them would affect not only themselves but also others. Ernest Hemingway was very optimistic that they would win at the end in which there would be only peace and freedom in Spain. He believed that every country had a liberty to govern itself and no system of tyranny could prevent it.
Early in 1939, when of all the men of the International Brigades only those remained in Spain who along with Mate Zalka, Fox, and Cornford were buried in her soil, Hemingway wrote a mournful but hopeful dedication to “the Americans Dead in Spain,” and sent it to the New Masses. The dedication rang with a faith in the future, in the people of Spain and in her earth which can never be conquered. “For the earth endureth forever. It will outlive all systems of tyranny.” (Baker, 1961:170).

When the Spanish Civil War broke out, Hemingway went to Spain as a correspondent with a passionate devotion to Spain. He did not only report the war, but also became actively involved with the Loyalist Army in its fight against Franco. He chose to take side of the Loyalists because he believed that the Loyalists would win. The Loyalists were well organized and had good chances to win. On the other hand, the Fascists were lacking of troops. Besides, they were not well organized since they consisted of foreign elements that often quarreled one to the other.

Franco, said he, was short of troops and handicapped by friction among the foreign elements in his army. The Loyalists were well organized and their chances of winning were good. (Baker, 1969:503).

Ernest Hemingway was always interested in war. In his opinion, the most important thing in the war was to win it. It was so because everything would be futile or useless if they did not win it.

‘...The only thing about a war, once it has started, is to win it-and that is what we did not do. The hell with war for a while, I want to write.’ (Baker, 1969:512).
g. Ernest Hemingway was a straightforward and honest man

Both Robert Jordan and Ernest Hemingway are writers. Like Robert Jordan, Ernest Hemingway was free to write as he chose. In writing his book, he tried to write the truest sentences that dealt with something he knew from his personal experience.

‘All you have to do is write one true sentence,’ he told himself. ‘Write the truest sentence that you know.’ It must be above all a ‘true simple declarative sentence’ without scrollwork or ornamental language of any sort. It must deal with something he knew from personal experience. (Baker, 1969:127).

Ernest Hemingway tried to write truly and honestly. He wanted to be as objective and honest as possible about what he saw and wrote. As always, he wanted to show something true about human life. He wanted what he wrote to be a part of the reader’s experience. He wanted his reader to feel and experience by himself what he wrote. In his books, he tried to arouse his readers’ emotion.

“A writer’s problem does not change…” Hemingway said in his speech at the Second Congress of American Writers. “It is always how to write truly and having found what is true, to project it in such a way that it becomes a part of the experience of the person who reads it.” (Baker, 1961:176).

Carlos Baker in his Foreword in the book Ernest Hemingway: A Life Story, says that Ernest Hemingway was a straightforward man who would tell his domestic affairs openly regardless of the person to whom he spoke to.

He was unchivalrously outspoken to friends and even to relatively new acquaintances about his internal domestic affairs, particularly after the age thirty-five and increasingly as he grew older. (Baker, 1969:xvii).
h. Ernest Hemingway was a non-political man who was an anti-fascist

Ernest Hemingway was a non-political man who did not put politics as a subject for his fiction. He always felt that politics did not belong to his books, but the concrete events of life and death. In his opinion, there was neither right nor left in writing but only good and bad.

Ernest said that he refused to follow fashions in politics. If some of the boys were swinging left, others would swing right, while some of the 'yellow bastards' would go both ways. In writing there was neither right nor left, only good and bad. (Baker, 1969:344).

Although Ernest Hemingway knew five political parties in the Spanish Civil War on the Republican side, he chose not to belong to one of them. He found it difficult to understand them. Therefore, he had no party. However, he admitted that he was sympathetic to the Republic.

"There are at least five parties in the Spanish Civil War on the Republican side. I tried to understand and evaluate all five (very difficult) and belonged to none...I had no party but a deep interest in and love for the Republic..." (Aronowitz, 1961:144).

Ernest Hemingway hated the Fascists and had a sympathy for the Loyalists. As a writer, he believed that a government under the Fascists could not produce good writers. In his opinion, a writer could not live and work under fascism if he would not lie. That was so because fascism was told by bullies. He wanted to quell the bully by thrashing him.

Hemingway himself and the heroes of his Spanish books are conscious fighters against fascism. In his speech at the Second Congress of American Writers Hemingway said that fascism is the lie of a great bully and that there is only one way to quell a bully and that is to thrash him. (Baker, 1961:166).
Ernest Hemingway was always interested in wars. There was no reason for him to abandon them or not to be involved in them. As a war correspondent, he was eager to be where the action was. Bravely, he came to the front and did as the best he could to protect his flanks. He was not afraid to be killed because he did not mind his personal danger anymore. Many people praised his bravery.

He was a curious war correspondent, always way up in front, calling for tanks to protect his flanks, firing in violation of the Geneva and other conventions, at times threatened with court-martial, at times praised for his bravery. (Baker, 1961:46-47).

Ernest Hemingway’s bravery was inherited from his father and mother. They always educated him to be a courageous man who was afraid of nothing. This teaching was taken by Ernest Hemingway for all of his life. He took it as an ideal of behaviour in the face of adversity. He tried to survive in the world by facing what came with his physical courage and endurance.

All his life he sought scrupulously to uphold the code of physical courage and endurance which his father, and sometimes his mother, had early impressed upon him. (Baker, 1969:25).

Ernest Hemingway was always pleased when he was brave. It was so because he believed that courage was a matter of dignity and pride. In his opinion, a man who did not have courage was embarrassing because he did not have dignity and pride. Therefore, courage was very important for the person who had it.

Courage, he believed, was a matter of dignity and pride. ‘A coward said this pride was of no importance. Perhaps it wasn’t but it was of great importance to whoever had it.’ (Baker, 1969:384).
j. Ernest Hemingway was a cold man

Ernest Hemingway was a fierce individualist. When he hated someone, he would be very ruthless. He would be an enemy who was very cruel and abusive. He would be cold to his enemy and tried to eliminate him without thinking about the risk that would appear.

In his treatment of those he liked or loved there was often something of the chivalric; once he had turned against them he could be excessively cruel and abusive. (Baker, 1969:xvii).

As a hunter, Ernest Hemingway liked violence too much. He usually killed animal coldly. He was not only cold to animals, but also to human beings. When he boxed with his old friend named Morley Callaghan, he lost. Suddenly he spat at Morley’s face with his mouthful of blood. Morley wondered out of his barbarous gesture. “He was ‘wondering out of what strange nocturnal depths’ of Ernest’s mind this ‘barbarous gesture’ had come.” (Baker, 1969:306).

Ernest Hemingway resented his mother. That is why he was very cold to her. He did not listen to her advice as well as her suggestion. When his mother wrote a letter to him that said she had heard he was doing a novel and hoped that for once it might contain ‘something constructive’, Ernest replied the letter coldly. “Ernest answered coldly. Who could say? Perhaps the book might indeed turn out as she wished.” (Baker, 1969:530).
k. Ernest Hemingway was a serious man

Ernest Hemingway was so serious, especially when he had to write his books. Clark, one of his friends, said that he was 'deadly serious' about his writing. (Baker, 1969:183).

His seriousness also can be seen in the way he talked about something that he liked. He tried to do his work well and seriously. In making films, for example, he had to consider and think everything carefully. "He spoke seriously to the film he was going to make and the purpose he hoped it would serve." (Baker, 1969:466).

In writing, he did not care anything else. His attention was on the material that he wrote. He did it seriously because he wanted to make his writing as good as possible. As a writer, he was very professional. "He returned to serious journalism with three more articles for Ken." (Baker, 1969:505).

l. Ernest Hemingway was an emotional man

In his letter to his father, Ernest Hemingway expressed his anger to his mother who had accused him of having a bad taste in writing. He was very disappointed with his mother since he wanted her to appraise him, not to underestimate him.

He concluded by saying that he was still angry at his mother for having accused him of pandering to the lowest tastes of the reading public. (Baker, 1969:283).

Like Robert Jordan, Ernest Hemingway was also an emotional man who used his anger like a club. When he was angry, he could do anything without thinking
about the risk it caused. Even, he could do a dangerous thing when he was so emotional.

Ernest even gave Jordan one of his own most prominent traits—a ‘red, black, killing anger’ that spread scorn and contempt as widely and unjustly as a forest fire spreads ruin, only to die away and leave his mind as quiet and empty-calm as a man might be after ‘sexual intercourse with a woman he does not love.’ (Baker, 1969:528).

Ernest Hemingway’s loss of temper also can be seen from his reply to Milt Wolff’s letter. He sprang up in a rage when Milt Wolff said that he was only a rooter for the Loyalists and a part-time tourist in Spain. He said that Milt’s letter was confused and stupid. He also said that he did not want to be Milt’s friend anymore because he thought that Milt had knifed him in the back.

When Milt Wolff made the mistake of writing him a private letter accusing him of having been a mere ‘rooter’ for the Loyalists and a part-time ‘tourist’ in Spain, Ernest was hurt enough to answer with an angry blast. (Baker, 1969:542).

m. Ernest Hemingway was an unselfish man

Ernest Hemingway was sorry to hear that his friend, Luis Quintanilla, had a trouble. Quintanilla’s studio had been bombed and he had lost all his work. Ernest Hemingway was very sad to hear this. He pitied his friend. He could feel his friend’s sadness.

Ernest’s fraternal feelings were deeply engaged. He had never forgotten the loss of his own early manuscripts at the Gare de Lyon in Paris. The fate of Quintanilla’s work must now be classified among loss desastros de la guerra. (Baker, 1969:459).
Ernest Hemingway wanted his readers to feel that what happened to the Loyalists in Spain in 1937 was a part of crisis of the modern world in which everyone shared. That is why he could be often overheard raising funds at social gatherings in America to fight the Fascists back in Spain. He did not think about himself and how many benefits he would get, but how to fight the Fascists.

The second was *The Spanish Earth*, which must now be cut, provided with a theme and a sound track, and then used for the all-important purpose of raising money for Loyalist ambulances. (Baker, 1969:476).

Ernest Hemingway always longed for his return to Spain. He had promised to the Spaniards that he would come back. Although at that time, he was very happy to assemble with his family, he did want to be egotistical. He did not want to think his personal future only, but also other's future.

Ernest replied with understandable duplicity that in spite of Pauline's beauty and the happiness they shared, he had promised the Spaniards that he would come back. When the world was in such a bad way, it was simply egotistical to think of one's personal future. (Baker, 1969:481).

From the explanation above, it can be concluded Ernest Hemingway also had an interesting personality. Similar to Robert Jordan, he was a wounded man, a clever man, a romantic man, a responsible man, a great drinker, an optimistic man, a straightforward and honest man, a non-political man who was an anti-fascist, a brave man, a cold man, a serious man, an emotional man, and an unselfish man.
3. Ernest Hemingway’s life concepts reflected in Robert Jordan

There is a close relationship between Ernest Hemingway’s life and his works. This relationship can be seen in the similarities between Hemingway’s own experiences and what he wrote in his works. From what he had experienced, he had certain life concepts. Since he was a writer, the best way to express his life concepts was by writing them in his works. Mostly, these life concepts came out as the theme of his works.

*For Whom the Bell Tolls* seems to be a reflection of what Hemingway learned about Spain before and during Spanish Civil War. In this novel, Hemingway put his life concepts as the main theme. Hemingway took this theme from John Donne’s prose because he saw a similarity between what he tried to write and the meaning of the prose:

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No man is an Iland, intire of it selfe;
evry man is a piece 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 Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee.
(Hemingway, 1946:3)
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The prose above says that there is an interdependency of all human beings. Every man is not an independent human being. He always needs other people and is needed by them. Whatever he does and whatever happens to him will affect not only himself
but also others. For example, if he dies he will affect other people because his death will invite the feeling of tragic loss and human solidarity.

Such a meaning is similar to Hemingway's life concepts that he himself wanted to reveal through his novel, *For Whom the Bell Tolls*. Hemingway wanted to say that the world is so integrated that the loss of liberty in one place means a loss everywhere. Such a theme is illustrated in Robert Jordan's experiences with the Spanish guerrillas.

Similar to Hemingway, Robert Jordan who is the hero of *For Whom the Bell Tolls* is also involved in the Spanish Civil War. However, they have different roles in the war. Hemingway was a correspondent who tried to gain sympathy from his fellow countrymen in order to raise money to buy ambulances for the Republican while Robert Jordan is an irregular soldier who is directly involved in the fighting.

Although they have different roles in the war, they have the same life concepts that serve as a basis for their involvement in the war. First of all, both Ernest Hemingway and Robert Jordan have come to Spain because they love Spain and they believe in the land and the people. Hemingway said that Spain was the best country left in Europe, whereas Robert Jordan explains that he is involved in the war because it has started in Spain, a country that he loves.

The Civil War which began in 1936 drew him back once more to Spain, the country he had called in 1926 "much the best...left in Europe." (Baker, 1961:6).

He fought now in this war because it had started in a country that he loved and he believed in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it. (Hemingway, 1946:158).
In the war, both Ernest Hemingway and Robert Jordan choose to be on the Republican side in its fight against Franco. "Hemingway himself and the heroes of his Spanish books are conscious fighters against fascism" (Baker, 1961:167). They have a great solidarity to the Republicans and have more affirmative faith in democratic society because they believe that Spain can never be conquered. They believe that every country has a liberty to govern itself and no system of tyranny can prevent it. By saving the world from fascism, they have an opportunity to see it clear and as a whole.

For the earth endureth forever. It will outlive all systems of tyranny. (Baker, 1961:170).

I believe in the people and their right to govern themselves as they wish. (Hemingway, 1946:287).

Both also realize that to save the world from fascism or to live properly is impossible without going where they have to go and doing what they have to do. They must assert life by action. They know that they will not win if they do not do anything. Therefore, they try to do their tasks as the best they can. They do not do it halfway although what they do does not give any benefits to them. Their determination to their tasks is for the sake of others. They think that what they do is a part of the struggle against the scourge of humanity, fascism, that they really hate. Therefore, they have a principle: they will not die until they have done it. For them, death only disturbs their duty.

In a letter of 1939, Hemingway wrote:
As long as there is a war you always think perhaps you will be killed, so you have nothing to worry about. But now I am not killed, so I have to work. And as you have no doubt discovered living is much more difficult and complicated than dying and it is just as hard as ever to write...But I am going to keep on writing as well as I can and as truly as I can until I die. And I hope I never die. (Baker, 1961:166).

It was something that you had never known before but that you had experienced now and you gave such importance to it and the reasons for it that your own death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty. (Hemingway, 1946:225).

Both Ernest Hemingway and Robert Jordan hold that principle so strongly that nothing else can excel it, not even the things of life that they like very much. They always sweep aside enjoyable worldly things when they have tasks to fulfill. They are consistent in their principle of considering their task the most important thing in their life.

Ernest replied with understandable duplicity that in spite of Pauline’s beauty and the happiness they shared, he had promised the Spaniards that he would come back. When the world was in such a bad way, it was simply egotistical to think of one’s personal future. (Baker, 1969:481).

Because now he was not there. He was walking beside her but his mind was thinking of the problem of the bridge now and it was all clear and hard and sharp as when a camera lens is brought into focus. (Hemingway, 1946:156).

After doing their duty well, it does not matter whether they are still alive or dead. The most important thing is that they can maintain their life concepts and they have given something to other people. At least, they have given them a purpose that forges them into a unity, a whole. They can take pride in their accomplishment in spite of its cost.
Eventhough you died without having won, your sacrifice was not in vain, and victory shall yet be yours (Baker, 1961:170).

Each one does what he can. You can do nothing for yourself but perhaps you can do something for another (Hemingway, 1946:438).
CHAPTER V
CONCLUSION

Firstly, the writer finds out that Robert Jordan has certain traits. He is a wounded man who has lost his father's affection since he was young. His father left him by committing suicide. During all of his life, he is so embarrassed by his father's suicide and melancholic attitude. When he is in Spain, he becomes a dynamiter who has skill and knowledge to blow a lot of bridges of all sizes and constructions. It is not surprising that many people admire his cleverness. Besides that, Robert Jordan is a romantic man who likes a natural phenomenon very much. Even, he has a habit to sleep in the open air in which he can smell the odor of plants that he likes. He is also a responsible man who considers his duty as the most important thing. He even does not give any importance to his own life. He is also a great drinker who is not easily affected by liquor. One reason why he loves Spain is that Spanish people always get whiskey for the visitors and bring it down for them to enjoy. Besides, he is an optimistic man who believes that he and the Loyalists will win the war. For him, winning the war is the first thing that he has to do. He knows that if he and the Loyalist guerrillas do not win, all other things are futile. As a straightforward and honest man, he also tries to be truthful about what he says. When he wants to write a book about Spain, he wants to write truly and honestly about the things he knows only. In the war itself, Robert Jordan is a non-political man who is an anti-fascist. He has been an anti-fascist since he has understood fascism. He hates the Fascists'
cruelty because there are many abuses done by them. Nevertheless, he does not have a political belief. In fighting the Fascists, he is also very brave. He is afraid of nothing, except of not carrying out his duty well. Besides, he is also very cold in carrying out his duty. He knows that if he wants to be successful, he should not involve his own emotion in doing his work. He must be serious in doing something. As an emotional man, he gets angry easily. Sometimes his anger has blinded his mind which is usually clear. In the war, he helps the Loyalist guerrillas voluntarily without thinking of his own benefits. He is an unselfish man who helps the Loyalists without thinking about his own safety.

Secondly, from the analysis of the similarities between Robert Jordan's personality and Ernest Hemingway's own personality, it can be known that actually Ernest Hemingway wants to reveal himself. There are a lot of similarities found between Ernest Hemingway and Robert Jordan. Similar to Robert Jordan, Ernest Hemingway was a wounded man who was embarrassed and disgusted by his father's melancholic attitude and suicide. And like Robert Jordan, he was also known as a clever man. Many people admired his intelligence. Besides that, he was also a romantic man who loved nature. He really liked outdoor activities in which he could find freedom. When he had a duty to be fulfilled, he put it over other things. For him, his duty was more important than his own pleasure. Therefore, he tried to do his duty as well as possible as he was ordered to do. He was also a great drinker and was widely known as a drunkard. All of his friends knew that he liked drinking very much. Besides that, he was an optimistic man. In his opinion, the most important
thing in the war was to win it so that everything would not be futile or useless. And like Robert Jordan, he was a straightforward and honest man. He wanted to be as objective and honest as possible about what he saw and wrote. He would also tell his domestic affairs openly regardless of the person to whom he spoke. As a non-political man who was an anti-fascist, he did not put politics as a subject for his fiction. He chose not to belong to five political parties in the Spanish Civil War on the Republican side. In the war itself, he was also very brave. As a war correspondent, he was eager to be where the action was. He was not afraid of being killed. In his opinion, a man who did not have courage was embarrassing because he did not have dignity and pride. He would also be cold to his enemy and tried to eliminate him without thinking about the risk that would appear. Besides, he was also a serious man, especially when he wrote his books and talked about something that he liked. He was also an emotional man who used his anger like a club. When he was angry, he could do anything without thinking about the risk it caused. Nevertheless, he was an unselfish man. He always thought other people. He could be often overheard raising funds at social gatherings in America to fight the Fascists back in Spain. He did not think about himself and how many benefits he would get, but how to fight the Fascists. He did not want to think his personal future only, but also other’s future.

Thirdly, after the writer analyzes Ernest Hemingway’s life concepts reflected in Robert Jordan, it is found out that both Ernest Hemingway and Robert Jordan have come to Spain because they love Spain and they believe in the land and the people. In the war, they choose to be on the Republican side in its fight against Franco because
they believe that Spain can never be conquered. By saving the world from fascism, they have an opportunity to see it clear and as a whole. Nevertheless, they realize that they will not win the war if they do not do anything. Therefore, they try to do their tasks as the best they can although what they do does not give any benefits to them. Their determination to their tasks is for the sake of others and for the struggle against the scourge of humanity, fascism. Therefore, they have a principle: they will not die until they have done it. For them, death only disturbs their duty. They hold that principle so strongly that nothing else can excel it. They always sweep aside enjoyable worldly things when they have tasks to fulfill. They are consistent in their principle of considering their task the most important thing in their life. After doing their duty well, it does not matter whether they are still alive or dead. The most important thing is that they can maintain their life concepts and they have given something to other people. At least, they have given them a purpose that forges them into a unity, a whole. They can take pride in their accomplishment in spite of its cost.
BIBLIOGRAPHY


APPENDIX

SUMMARY OF THE NOVEL

Robert Jordan is an American who comes to Spain to fight with the Loyalist guerrillas. In the war, his most important duty is to blow up a bridge that will be a great strategy during a Loyalist offensive three days hence.

When he has joined the Loyalist guerrillas, he falls in love with a girl named Maria. Nevertheless, his love does not influence him to carry out his duty well. He still lays his plans carefully. His work is almost ruined by Pablo, a leader of the guerrilla band, who has stolen and destroyed the explosives and the detonators hidden in Jordan’s pack. After that, Pablo repents and returns.

The loss of the detonators and the explosives means that Jordan and his helper have to blow the bridge with a much more dangerous method. When he blows up the bridge, a steel fragment from the bridge kills his helper. Jordan himself is safe.

At the designated meeting place of the fugitive guerrillas, the remaining guerrillas want to cross a road that leads to safety. All of them cross safely, except Robert Jordan. He is too badly injured to ride a horse. Maria begs to stay with him, but Jordan tells her that she must go on. She has to be put on her horse and led away.

Alone, Jordan waits for the approaching Fascist troops. As he waits, he thinks over the events that have brought him to that place. As he sees the first Fascist officer approaching, Robert Jordan smiles. He is ready.