For Whom the Bell Tolls

INTRODUCTION

BRIEF BIOGRAPHY OF ERNEST HEMINGWAY

Ernest Hemingway was born in Oak Park, a suburb outside of Chicago, where he was raised in a wealthy, educated family and harbored dreams of becoming a journalist. In 1918, shortly after the advent of World War I, Hemingway traveled to Italy to become a volunteer ambulance driver, joining a cohort of American artists—including E. E. Cummings, John Dos Passos, and Gertrude Stein—who identified with the Allied Powers' cause but, for reasons of gender or age, could not participate in combat. Hemingway was wounded by mortar fire after bringing goods to Italian soldiers at the front line and returned home to Michigan thereafter, using his experiences with shell shock as a basis for one of his most famous characters, the soldier Nick Adams, a wounded soldier who finds solitude in the Michigan countryside after war in the short story "Big Two-Hearted River." Hemingway returned to Europe and settled in Paris with his first wife, Hadley, in 1921, eager to start over in a city famous for its communities of expatriate artists. After years in Paris, where he enjoyed celebrity among the expatriates, and the publication of his first novel, *The Sun Also Rises*, in 1926, Hemingway went on to Key West, Wyoming, and the Caribbean. In 1937, Hemingway traveled to Spain to report on the Spanish Civil War, where he gathered material for the novel *For Whom the Bell Tolls* as well as his only play, *The Fifth* Column. In Spain, Hemingway witnessed the Battle of the Ebro, where the Republicans suffered a disastrous defeat at the hands of the Francoist Nationalist forces. After a stint in Paris, where he witnessed the city's liberation from Nazi control, Hemingway took up residence in Cuba. He won the Pulitzer Prize in 1952 for his novel *The Sun Also Rises* and the Noble Prize in Literature in 1954 and retired to Idaho, where he died in 1961 by suicide.

HISTORICAL CONTEXT

The Spanish Civil War, lasting from 1936 to 1939, was fought between the Republicans, leftists supporting the existing Spanish Republic, and the Nationalists, amalgamated forces supporting a new, dictatorial fascist regime. The Nationalists, helped by Fascist Italy and Nazi Germany, overpowered the Republicans (aligned with the Communists and Anarchists) and installed Francisco Franco as dictator, controlling Spain until 1975. The Spanish Civil War arose from a combination of factors: Spain became a republic in 1931, but dissatisfaction with the government led to workers revolting. Right-wing groups began to gain power, resulting in a coup in July 1936; the anti-Republican forces failed to earn complete control of the nation, and war broke out. Though both Great Britain and the United States followed a policy of non-intervention in the war—decisions that may have contributed to World War II—left-leaning American and British artists, including Hemingway and George Orwell, were attracted to the Republic's communist messaging. Catholic or right-wing artists, including J. R. R. Tolkien and Ezra Pound, supported the Nationalists.

RELATED LITERARY WORKS

A Farewell to Arms is Hemingway's other war novel, about an American lieutenant in Italy during World War I. Hemingway also published short stories about Nick Adams, also an ambulance corps member in Italy during World War I and a fictionalized version of himself (including "Now I Lay Me," "A Way You'll Never Be," and "In Another Country"). Hemingway wrote his only play, *The Fifth Column*, while in Madrid during the Spanish Civil War: like many of Hemingway's other works of war literature, the play centers on a male protagonist fighting against the forces of fascism (Madrid was surrounded by four "columns" of Francoist forces, the fifth of which was comprised of spies operating undercover in the city). Though Spanish literature about the civil war was heavily censored by the Francoist regime, Camilo José Cela's 1942 novel *The Family of Pascual Duarte* (*La Familia de Pascual Duarte*) addresses the nation's social and political turmoil, and the Republican writer Miguel Hernández's poetry—especially those poems he wrote while imprisoned by the fascists—speak to his experiences with poverty and injustice in a severely fragmented country. British writer Wyndham Lewis's *The Revenge For Love* (1937), though not strictly a civil war novel, sharply criticized the rise of communism in Spain before the war (Lewis aligned himself with the Nationalists over the Republicans).

KEY FACTS

- **Full Title:** *For Whom the Bell Tolls*
- **When Written:** Late 1930s
- **Where Written:** Idaho, Cuba, Wyoming
- **When Published:** 1940
- **Literary Period:** Late Modernism
- **Genre:** War novel
- **Setting:** Sierra de Guadarrama Mountains, Segovia, and Madrid, Spain
- **Climax:** Robert Jordan, Anselmo, and the guerillas detonate the explosives to blow up the bridge.
- **Antagonist:** Francoist Fascists
- **Point of View:** Third-person omniscient

EXTRA CREDIT

Movie Adaptation. A film adaptation of *For Whom the Bell Tolls* was released in 1943, with Gary Cooper as Robert Jordan and Ingrid Bergman as Maria. Though few in the cast were Spanish, the movie was critically acclaimed (and mostly true to the original plot).

Pulitzer Prize Controversy. *For Whom the Bell Tolls* was slated to win the Pulitzer Prize in 1941, but committee member Nicholas Murray Butler, president of Columbia University, voted against the selection, citing the novel's "obscenity"—likely a response to mildly explicit sex scenes in the novel and Spanish curse words. Hemingway won the Pulitzer for *The Old Man and the Sea* in 1953.

PLOT SUMMARY

A young man and an older man meet in the mountainside and discuss a bridge in the distance. The young man, Robert Jordan, is an American Spanish teacher fighting for the Spanish Republican forces in the Spanish Civil War, and the older man is Anselmo, his guide to the mountain region. Two nights before, Golz, a Soviet officer working for the Republicans, ordered Jordan to blow up the **bridge**, thus preventing the Republicans' opponents, the Fascists, from entering the area and quelling their offensive. Anselmo introduces Jordan to Pablo, the "boss" of the group of guerilla fighters to which Anselmo belongs. Jordan immediately takes a disliking to Pablo, who is sullen and uncooperative.

Pablo and Anselmo lead Jordan to their camp, where Jordan encounters Maria, a member of the guerilla group. She is beautiful, despite her cropped haircut, and he is struck by her. Shortly thereafter, it is revealed that Maria had her head shaved as a prisoner in Valadolid, and that the guerillas rescued her from the wreckage of a blown-up train. Rafael, another one of the guerillas, recalls how traumatized Maria was when they picked her up, and how the "old woman"—Pablo's wife—tied a rope to her to beat her with in order to keep her moving through the mountains toward their camp. Jordan meets Pilar, the *mujer* ("woman") of Pablo; she is a stern, authoritative woman who seems to hold more power over the group than her husband. She reads Jordan's palm but refuses to tell him what she foretells. Later, while surveying the bridge in preparation for the attack, Jordan and Anselmo discuss religion and the nature of killing.

Upon Jordan and Anselmo's return to the camp, Pablo declares that he will not support the offensive on the bridge, though Pilar, who likes Jordan, agrees to his plan. Later that night, Rafael asks Jordan why he decided not to kill Pablo over his disobedience, and he tells Jordan that he will "have to kill him sooner or later." Pablo interrupts their conversation, seemingly in better spirits, and tells Jordan he is "welcome" in the camp.

Maria and Jordan begin to develop a connection, of which Pilar takes notice; Maria visits Jordan in his sleeping bag at night, and they declare their love for each other and have sex. The group then travels through the mountains to reach El Sordo (Spanish for the "deaf one"), who leads another guerilla group, and ask for his support. Pilar tells Jordan about the brutal murder of several Fascist sympathizers in Pablo's hometown and explains that Pablo has become disillusioned with the war and the Republican cause. El Sordo decides to help Pablo's guerillas with the offensive on the bridge, and on the way back from his camp, Maria and Jordan have sex in the woods another time.

In an extended stream-of-consciousness section, Jordan considers his own disillusionment with the war and his lack of politics; he feels uncertain about his future, though he wants it to include Maria. Reuniting with Pilar later, Maria tells Pilar that the "earth moved" when she and Jordan were together, and Maria notes that the earth only moves three times in an individual's life during love-making.

At the camp, Pablo has become angry and drunk, and he begins to antagonize the group, leading Jordan to consider killing him. Pablo leaves the camp, and the guerillas, including Pilar, decide that he must be killed for their own safety. Once again, though, Pablo's mood shifts as soon as he reappears, and he decides to continue with the bridge detonation. Jordan recalls his experiences in Madrid before the war, where he met Karkov, a Soviet agent and journalist. After, Maria and Jordan meet another time; they decide that they feel united, as if they share a body.

The next morning, Jordan is awakened by an approaching fascist soldier, whom he kills. The guerillas realize that El Sordo and his guerillas, camped on a hill nearby, have been attacked by the Fascists. The novel shifts to the perspective of El Sordo and his men during the ambush, and it is revealed that the Fascists succeeded in killing El Sordo's entire group.

Jordan writes to the Republicans and General Golz to cancel the bridge offensive, citing the Fascists' knowledge of the guerilla groups' locations. He thinks about his grandfather, an American Civil War veteran. Later, Maria visits him, and the two dream about a life together in Madrid. Maria tells Jordan about her sexual assault at the hands of the Falangists, members of a Fascist splinter group.

The novel then changes perspective again: Karkov, in Madrid at the Hotel Gaylord, learns from a reporter that the Fascists are "fighting among themselves," though in fact, the Fascists have attacked El Sordo's group. In the morning, Pilar tells Jordan that Pablo has left the camp with the explosives; despairing, she admits to Jordan that she feels she has failed him and the Republic. Andrés, the messenger tasked with delivering the letter from Jordan to Golz, travels through the hills, reminiscing

on his love for bullfighting and the crises of civil war.

Meanwhile, back at the camp, Jordan lies next to Maria, silently raging about Pablo, the other guerillas, and the inanity of the war. In the hills, Andrés is stopped by Republican forces. At the same time, Jordan calms down and resolves to continue with the offensive. He and Maria make love, reveling in their last moments together. Pablo returns to the camp, claiming that he had a "moment of weakness" and revealing that he threw the explosives into a river. Jordan feels better once Pablo tells him that he has brought five men and their horses from a nearby village to join the group. Andrés is brought to Golz's headquarters, but André Marty, a Frenchman allied with the Republicans, suspects both André and his escort, Rogelio Gomez, are undercover Fascists and has them arrested. Marty later realizes that he has made an error and delivers the message to Golz, but it has come too late, since the Republicans have begun the offensive on the bridge already.

At the bridge, Jordan and Anselmo shoot attacking Fascists and prepare for the explosion. Anselmo is killed in the blast, and several of the other guerillas are killed by Fascist gunfire. Jordan's horse is shot by a Fascist as the remaining guerillas scramble to leave the area, and Jordan falls off of the horse. His left leg is broken as the horse lands on it. Maria and Pilar tend to Jordan, but Jordan tells them to leave and save themselves. As Jordan prepares for one final offensive on the Fascists before he succumbs to his injuries, he realizes that he has fought for what he believed in, and that though he hates "very much" to leave the world behind, he is lucky to "have had such a good life."

CHARACTERS

MAJOR CHARACTERS

Robert Jordan / Roberto / The Young Man – Robert Jordan is a Spanish professor from Montana and a volunteer for the Republicans in the Spanish Civil War. Trained in explosives detonation, Jordan takes pride in his work as a soldier, though he feels conflicted about his own support for the Republican cause and uncertain about his future after the war. Jordan comes from a troubled home: his father committed suicide with a gun belonging to his grandfather, a Civil War veteran. As a younger man, Jordan discarded the gun in a lake near his home, and though he has never openly discussed his feelings about his father's death, he does feel that his father was a coward. Jordan supports the leftist cause—in opposition to the fascist right—but he is not completely convinced that the Republicans are morally superior to the fascists, nor that he has made the right choice by offering them his services as a volunteer. Nonetheless, unlike Pablo, who frequently leaves the camp and his guerilla group behind, Jordan never abandons the fight, and he remains devoted to the Republicans' military offensives. In public, Jordan is calm, logical, and focused, though his inner monologues reveal a combination of rage, confusion, and guilt over his own involvement in violent, brutal behavior. Moreover, Jordan has never been in love before meeting the guerilla Maria, whom he falls for, and as a result, he is out of touch with his own emotions, though Maria helps him to understand the value of empathy, love, and connection, and to heal from his past trauma. Confronting a fatal injury at the end of the novel, Jordan realizes that he has been fortunate to lead the life that he has, and that he has to stay focused on what he can do in the present—not what he has done in the past—in order to keep moving forward.

Maria – Maria is a young woman and a member of the guerilla group Robert Jordan joins at the beginning of the novel. She has "golden tawny brown" eyes and skin, and hair that is the "golden brown of a grain field that has been burned dark in the sun," cropped short by guards at a prison, where she landed after being run out of her hometown by the fascists. The same fascists raped Maria, and though this experience has clearly traumatized her—the guerillas, who rescued her from the wreckage of an exploded train, note that it took her a while to recover her ability to speak—she quickly falls for Robert Jordan, confessing her love for him the first time they sleep together. Hemingway is known for his less-than-nuanced portrayals of women, who are frequently reduced to stereotypes in his stories and novels, and Maria is no different: she is utterly subservient, innocent, and devoted to Jordan, an object of lust and a symbol of pure love and tenderness. In comparison to Pilar, who has depth as a character—expressing conflicting views, making mistakes, and demonstrating multiple personality traits—Maria is one-dimensional, and her main role in the novel is to help Robert Jordan to develop as a character, teaching him the significance of love; she herself does not change in any way.

Pilar / Pablo's Wife – Pilar is the leader of the guerilla group, though her husband, Pablo, claims the same role; unlike Pablo, however, Pilar is strong, capable, and commanding, able to influence the other fighters and make informed decisions on behalf of the group. Steadfast and fiercely devoted to the Republican cause, Pilar represents the passion and strength of the Spanish left. While Maria symbolizes sex, love, and desire, Pilar is maternal, described as a coarse, unattractive, older woman who offers comfort and support to Maria and the other fighters: Hemingway's depictions of both female characters often resort to clichés. Nonetheless, Pilar is a highly complicated character. Though determined to win by any means necessary—she even entertains the idea of murdering her own husband, who has become sullen and disobedient, wreaking havoc on the Republicans' offensive efforts—she finds the violence and chaos of war abhorrent, and she struggles to maintain her own motivation to fight in the face of impending disaster. Though sometimes cruel and obstinate,

Pilar is also powerful and intelligent. She claims to be able to predict the future, and indeed, she correctly predicts that Robert Jordan will die. However, Pilar is unable to see past political ideology and her aspirations for victory to understand that the Republicans' cause is ill-fated.

Pablo – Pablo, once a great fighter, is now the disillusioned leader of the guerillas, along with his wife, Pilar. Pablo is introduced to Robert Jordan as a "man both serious and valiant," though Pablo repeatedly abandons the guerillas and disagrees with their tactics, taking issue with Jordan's plan to blow up **the bridge** (claiming that it is too dangerous a mission to undertake). Pablo longs for a life free from chaos, violence, and disaster, and he is attached to horses, which he seems to view as a source of beauty in the midst of war and destruction. Though Pablo recognizes the error of his ways after stealing and destroying Jordan's explosives, thus limiting the potential of the offensive on the bridge and endangering the guerillas, his repentance does not make up for the consequences of his actions. Because the group doesn't have enough explosives, they must carry out the plan in close proximity to the bridge (more explosives would have allowed them to be a safer distance away), and many of the guerillas are killed in the process. Pablo survives, forced to live with his own guilt, while Robert Jordan dies a martyr. At first, Robert Jordan is presented as Pablo's foil, a model of heroic masculinity. It is suggested, though, that Pablo was once as heroic as Jordan—he helped to kill a number of fascist sympathizers in his hometown during a bloody coup—though he has become cynical about the war. Jordan, too, becomes disillusioned with the Republican cause, and thus, the two characters are not as different as they initially seem.

Anselmo / The Older Man – Anselmo is the first member of the Republican guerillas Robert Jordan meets. He is a thoughtful, highly principled older man who supports Jordan's offensive on **the bridge**. Due to his Catholic faith, Anselmo is firmly opposed to killing fascists, though he has also chosen to leave behind Catholicism, since the fascists have laid claim to the religion. Nonetheless, Anselmo has nothing left to lose in his fight for the Republicans: his wife is dead, and fighting gives him something to live and strive for. Like Pilar, he is unfailingly optimistic about the new Republic that he believes the Republicans are helping to forge by fighting back against the fascists. Like Robert Jordan, he dies a hero and a martyr, having helped Jordan to blow up the bridge and launch one final attack on the invading fascists.

El Sordo – El Sordo, also known as Santiago, is an older man and a leader of another guerilla group that Robert Jordan, Pilar, and the other guerillas enlist to help with the upcoming offensive on **the bridge**. El Sordo means "the deaf one" in Spanish, referring to El Sordo's partial deafness; though handicapped, he is a determined fighter, similar to Pilar and Robert Jordan, and he is not afraid of death or committing acts of violence. His guerilla group is stronger and more organized than Pilar's, though they are still defeated easily by the fascists, suggesting that no Republican, no matter how dedicated, can successfully resist the fascist forces.

Rafael / The "Gypsy" – Rafael is a Roma man (described as a "gypsy" throughout) and a member of Pablo and Pilar's guerilla group. Frequently drunk and often criticized for his slipshod behavior as a fighter, Rafael nonetheless possesses a violent streak. He asks Robert Jordan to kill Pablo, demonstrating the extent to which brutality is pervasive among the Republicans: even those without the skills to commit brutal acts are drawn to violence.

Andrés – Eladio's brother. Andrés is the guerilla tasked with delivering the message from Robert Jordan to General Golz warning Golz that the offensive on **the bridge** should be canceled; in a series of unfortunate events, Andrés's message arrives too late, dooming the guerillas. He loves bullfighting and was an active participant in *capeas* in his hometown (an event in which audience members spar with bulls in an arena). Andrés and Eladio become Republicans because their father was one, and Andrés believes that he has been born "into a time of great difficulty"—and that "any other time was probably easier." Andrés has lost his family, save for Eladio, and though he considers himself "an unfortunate man," he is also determined to "fight to live," and like Pilar, he truly believes in the Republican cause.

Agustin – Like Rafael, Agustin is a guerilla with a penchant for violence. He speaks "so obscenely, coupling an obscenity to every noun as an adjective, using the same obscenity as a verb, that Robert Jordan wondered if he could speak a straight sentence." However, Anselmo tells Jordan that Agustin is a "very good man"; indeed, like Fernando, he regards his duties as a soldier with dignity and seriousness, and he values his fellow guerillas for their trustworthiness (save for Pablo and Rafael). By the end of the novel, Jordan thinks of him as his true "brother."

Primitivo – As a character, Primitivo is less fleshed-out than the other guerillas; he is described only as "flat-faced" but commended by Agustin for his "dependable value." Like Agustin, Primitivo is motivated by a strong sense of duty: Primitivo and Agustin are motivated to save El Sordo and his group when they hear the other guerillas controlling a fascist attack up on the hills, but Robert Jordan refuses to let them leave the camp.

Eladio – Andrés's older brother. Eladio is the most anonymous of the guerillas. He is given no clear personality traits, though it is mentioned that he and Andrés are orphaned, since their family members were killed during the war. Eladio is one of the guerillas killed during the offensive on **the bridge**.

Joaquin – Joaquin is a guard for El Sordo's guerilla group. He is "very young" with a "rather hawk-nosed face" and "friendly" eyes. He flirts aggressively with Maria, whom he helped carry

to safety after discovering her in the wreckage of the train. Like Eladio and Andrés, Joaquin no longer has a family, since his father, mother, brother-in-law, and sister were shot by fascists in their hometown, Valladodid. As a younger man, Joaquin wanted to be a bullfighter, but he was fearful of bulls; now, however, he has "no fear of them," since "no bull is as dangerous as a machine gun."

General Golz – Golz is a Russian general and the head of the Republican command for which Robert Jordan works. He is the leader who orders Jordan to blow up **the bridge**. Golz is a stern, authoritative commander with a surprisingly wry sense of humor; he asks Jordan about his history with "girls," and Jordan calls him "gay," remarking that Golz's seemingly cheerful attitude is actually a reflection of his own pessimism and flippancy about the war. Golz, like several of the other Republicans, realizes early on that the Republicans' cause is doomed and resigns himself to their loss.

Kashkin – Kashkin is a Russian soldier who worked alongside Pablo and Pilar's guerillas before Robert Jordan. He was an experienced dynamiter, like Jordan, and earned a great deal of respect from the guerillas after successfully blowing up a train. Jordan knew him as a fighter and reflects that "there was something wrong with [him] evidently and he was working it out in Spain": the two had a friendly relationship, though Jordan was forced to shoot him after he was wounded in action. Jordan realizes that he did not feel much emotion about this killing (perhaps because it was a mercy killing and not outright murder).

Karkov – Karkov is a Russian reporter for *Pravda*, a Soviet newspaper, and a close friend of Robert Jordan whom he meets at the Hotel Gaylord, a popular Russian spot in Madrid. Karkov is Anselmo's counterpart, fiercely committed to morality, justice, and the Republican cause. Karkov is also "the most intelligent man" Robert Jordan has ever met, with "more brains and more inner dignity [...] than any man that he had ever known." Karkov ends up saving Andrés and Gomez when André Marty accuses them of being fascist spies, and he believes that Jordan is a talented writer, having read the one book Jordan published about his experiences in and observations of Spain. Karkov gives Jordan information about the war because he believes that he is a strong reporter, capable of delivering the truth: Karkov himself is devoted to the pursuit of truth and the defeat of the fascists, whose actions conflict with his own Communist leanings.

Lieutenant-Colonel Miranda – The Lieutenant-Colonel Miranda is a "short, gray-faced man" who has been in the army all his life. Miranda became a Republican because he could not divorce his wife under fascist regulations, and his sole ambition is "to finish the war with the same rank." Unlike the guerrillas, who have suffered greatly in the war, Miranda has prospered because of it: he feels more physically fit, and his twenty-three-year-old mistress is pregnant.

Lieutenant Paco Berrendo – The Lieutenant Paco Berrendo is a fascist who leads the fight against El Sordo and his group on the hill. After his best friend, a lieutenant named Julian, is killed, Berrendo kills Joaquin and orders the beheading of El Sordo and his guerrillas after they are dead; nonetheless, he is more cautious about the attack than Captain Mora.

Captain Mora – Mora, with a "red face," "a blond, British-looking moustache," and "something wrong about his eyes," is the brash leader of the fascists who square up against El Sordo and his group. Berrendo thinks of him as a foolhardy "gunslinger"; indeed, Mora is convinced that the Republicans have been killed during the first offensive and mocks the other fascist troops for refusing to believe him. After shouting "filth" at the hill, he sets off alone in an attempt to prove that the Republicans are dead, though he quickly realizes that they are alive and hiding.

André Marty – André Marty is a deeply cynical French commander and Communist allied with the Republican forces whom Andrés encounters when he comes to deliver Robert Jordan's missive. Marty believes that Andrés and Gomez are fascist spies and refuses to pass the message on to General Golz until it is too late; when he realizes the errors of his ways, he shows little remorse.

Finito De Palencia – Pilar tells Robert Jordan and the other guerillas the story of her romance with Finito, a bullfighter who represents the passion and strength of Spain prior to the Spanish Civil War. Though Finito was "one of the worst paid matadors in the world" and was often injured in the ring, Pilar admired his fortitude and determination, and she often compares him to Pablo, who lacks the same strength.

The British Economist / Mitchell – Karkov tells Robert Jordan about a British economist who spent time in Spain. Jordan has read the economist's writing and respects him, but he feels that the economist doesn't understand Spain, and he is offended when the economist interrupts him in the middle of an attack at Carabanchel. Karkov regards him as a "winter fool," an "impressive man" who nonetheless acts in a misguided way. He is potentially a Soviet spy, and he is profiting from the war by organizing financial transactions outside of Spain for the government.

Chub – Chub is a friend of Robert Jordan's from Montana who accompanies him to throw his grandfather's gun into a lake in the high country above Red Lodge. Chub tells Robert Jordan that he knows why he discarded the gun (it was what Jordan's father used to commit suicide), but the two never discuss the reason directly. Jordan later reflects that Anselmo is his "oldest friend," and that he knows him better than any of his friends from Montana, including Chub.

Robert Jordan's Father – Robert Jordan's father committed suicide with a gun belonging to his father, Jordan's grandfather, a Civil War veteran. It is clear that Jordan is traumatized by his

father's death—since it is mentioned that he threw the gun into a lake shortly thereafter, perhaps attempting to rid himself of the memory of the suicide—though he does not discuss his grief at length. Jordan's history with his father casts new light on his fear of death and his ambivalence toward violent acts. Death, it seems, has always been a part of his life, albeit one he is not able to address productively until the end of the novel. Jordan believes his father was a *cobarde*, a coward, in part because of his suicide, and in part because he let "that woman," perhaps Jordan's mother, "bully him." Clearly, Jordan's family history has shaped him as a man, because he is reluctant to let any woman control him: Maria, whom he falls for, is subservient to him.

Robert Jordan's Grandfather – Robert Jordan's grandfather fought in the American Civil War and imparts the history of this war on a young Jordan. According to Jordan, he was a "hell of a good soldier," and he reveals to Jordan that he killed during the war, though he does not discuss any of these acts in detail.

Dolores Ibarruri / La Pasionaria – La Pasionaria was a famous Republican fighter and a real historical figure. She is briefly mentioned in the novel as a distant figurehead of the Republican movement, one untethered from the reality of war: Karkov speaks with a member of her group, who tells him that she has erroneously informed the Republicans that the fascists have begun fighting among themselves (in fact, they have launched an attack on El Sordo's group in the hills).

Don Faustino Rivera – Don Faustina is the oldest son of a wealthy land owner, a womanizer and an amateur (and unskilled) bullfighter. It is rumoured that he once made himself vomit after seeing the bull he was meant to fight in the ring, and the Republican mob taunts him before throwing him off of the cliff.

Don Anastasio Rivas – Don Anastasio is an "undoubted fascist" and "the fattest man in the town," "a grain buyer" and an insurance agent who loans money at high interest rates. Don Anastasio is the last fascist to be killed in the plaza before the mob overruns the church, and because he is too overweight to be thrown over the cliff like the others, he is beaten to death and left in the middle of the square.

MINOR CHARACTERS

Fernando – Fernando is a straitlaced guerilla and Rafael's opposite—he is serious, moralistic, and dignified. Robert Jordan thinks of him as a "cigar store Indian," rigid and upstanding. He does not drink, and he disapproves of Jordan's relationship with Maria until he learns that they are engaged.

Rogelio Gomez – Gomez is a Republican officer who escorts Andrés when he attempts to deliver Robert Jordan's message to General Golz. Though the other Republican officers are either corrupt or misguided, Gomez is able to see Andrés for what he is: a genuine supporter of the Republican cause.

Don Benito Garcia – Don Benito is the mayor of the town where Pablo and Pilar lived at the start of the revolution, and he is the first to be beaten to death by the Republican mob that Pablo organizes.

Don Federico Gonzalez – Don Federico owns the mill in Pablo and Pilar's town and is a "fascist of the first order." He is too terrified to walk out into the plaza, where the mob has gathered, and prays silently before being clubbed to death and thrown off of a cliff.

Don Ricardo Montalvo – Don Ricardo is a land owner who insists that he is not afraid to die and goes out willingly into the plaza to face Pablo's mob of Republicans, insulting them before he is killed: "Down with the miscalled Republic and I obscenity in the milk of your fathers."

Don Guillermo – Don Guillermo has little money and "was only a fascist to be a snob": he has accepted fascism because of the "religiousness" of his wife, whom he loves. Like the other men in the plaza, Don Guillermo is brutally murdered.

Don José Castro and Don Pepe – The two remaining fascists in Pablo and Pilar's town, left in the church with the priest.

Cuatro Dedos – Cuatro Dedos ("Four Fingers") is a cobbler and an ally of Pablo's who helps carry out the attack on the town.

Harlow and Garbo – Two women Robert Jordan dated, whom he believes he loved (though not as much as Maria). He occasionally dreams of them coming back to his bed.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

LOVE IN WAR

Through the characters of Robert Jordan, Maria, Pilar, and Pablo in *For Whom the Bell Tolls*, Hemingway examines the role of love and relationships in a time of crisis. The two main relationships described—between Jordan and Maria, and Pilar and Pablo—differ dramatically: Jordan and Maria's love is pure and all-consuming, while Pilar and Pablo argue frequently, with Pilar often threatening to kill Pablo and take over his position in the guerilla squad. Nonetheless, love is omnipresent in the midst of the chaos of civil war, with both positive and negative consequences for those who choose to love. Jordan (the only one of the main characters in the novel with a last name given) has never experienced love before he meets Maria, and his relationship with her affirms the value of trust and compassion between individuals, while Pilar's relationship with Pablo

reveals the extent to which love cannot cure hopelessness and fear in the face of war and impending disaster.

Maria serves as a symbol of hope, renewal, and tenderness, tending to Jordan and demonstrating the healing power of devotion. Though she is part of the guerilla fighters, Maria is barely involved in any of the strategizing or political discussions. Whereas Pilar is the clear leader of the group, fiercely devoted to the cause of liberation from Fascist command, Maria's role is domestic, focused on assisting the fighters behind the scenes. This sense of helpfulness and docility extends into her relationship with Jordan, whom she views as her redeemer, capable of restoring her after her experience of rape at the hands of Falangists (Spanish fascist nationalists): "if I am to be thy woman I should please thee in all ways," Maria tells Jordan, promising herself to him.

Jordan and Maria's relationship often seems somewhat one-sided, since Jordan is more pragmatic about love and relationships with other individuals. He tells himself that he has "no responsibility for them"—meaning Maria, Pilar, Pablo, and the other guerillas—"except in action," yet he also realizes that love has added value to his life and eased his suffering: "but when I am with Maria I love her so that I feel, literally, as though I would die and I never believed in that nor thought that it could happen [...] Maria made things easier." Jordan also acknowledges that the time he and Maria have together is limited, given the danger he faces, and he reflects that they have "two nights to love, honor and cherish. [...] Till death do us part. In two nights. Much more than likely." Most people, Jordan appreciates, "are not lucky enough to have" love, and he feels fortunate to have experienced it; he is contented to imagine a life with Maria in Madrid, after the war, although he knows that this is only a distant possibility.

Ultimately, Jordan is injured in the final ambush at **the bridge**, leaving Maria to flee the fascist attackers, though he tells her that even in death, they are united: "there is no good-by, *guapa* [beautiful], because we are not apart [...] I am with thee now. We are both there. Go!" Jordan's love for Maria, and his desire to see her led to safety, lends him strength as he faces death, since while he cannot do anything for himself, he "can do something for another."

On the other hand, Pablo and Pilar's relationship—though also developed during war—does not prove strengthening or encouraging for either of the fighters. Unlike Maria with Robert Jordan, Pilar cannot control Pablo, soothe his hopelessness, or embolden him. From the beginning, Pilar and Pablo's relationship is strained by their differing views on the value of destroying a bridge in **the mountains** outside of Madrid, where the guerillas have been fighting, to cut off access to the area for the Francoist fascist forces. When Pilar announces that she is "for the Republic," and thus supports Jordan's plan to detonate the bridge, Pablo calls her foolhardy, with a "head of a seed bull and a heart of a whore": this debate continues to strain their relationship and makes the guerillas lose faith in Pablo as a leader as he becomes increasingly erratic and fearful.

Pablo eventually betrays the guerillas by stealing the detonation equipment necessary to destroy the bridge, despite Pilar's attempts to regain control of the group and prevent her husband from sabotaging their plot. Though Pilar is a stabilizing, maternal force in the novel, encouraging Robert Jordan and the other guerillas to continue agitating for the Republic and constantly working to organize the group, her relationship with Pablo proves to be her weakness: Pilar is unable to manipulate Pablo into acting in the best interests of the group.

Faced with Pablo's brash, impulsive behavior, "the woman of Pablo could feel her rage changing to sorrow and to a feeling of the thwarting of all hope and promise." It is implied that Pilar and Pablo were once deeply connected by their belief in the Republic, but Pablo no longer feels the confidence that Pilar does. Though Pilar tells Robert Jordan about Pablo's heroic (though entirely brutal and violent) defeat of the fascists in his hometown, the Pablo she now knows is defeated, disillusioned, and, in her opinion, "cowardly," lacking all hope for victory. The remaining love she ostensibly shares for him—since their marriage endures, despite rising tensions—is not enough to restore his courage.

Whereas Maria and Robert Jordan's relationship provides both characters with a sense of security and emotional support, even when death is imminent, Pablo and Pilar's partnership is only one in name. Despite Pilar's strength of character, neither she nor Pablo is able to support each other in the way that Maria and Robert Jordan are. The novel thus provides an ambivalent view of love, suggesting that intimate relationships are not always redeeming or positive; Maria and Robert Jordan's relationship may merely be an outlier. However, though Pablo survives the war and Jordan does not, Jordan dies with the knowledge that he has experienced the emboldening effects of life-altering love, while Pablo must own up to his own moral failings.

CULTURAL CONNECTIONS

For Whom the Bell Tolls is a distinctive work in part because Hemingway attempts to translate Spanish idioms and grammar directly, without removing their original contexts. The result is a novel that is acutely attuned to cultural differences. Instead of assimilating Spanish culture into a wholly American writing style, Hemingway combines the two, helping to express Spanish to an English-speaking audience. Similarly, Robert Jordan's own experiences as an American fighting for the anti-fascist Spaniards reveal more resemblances between the two cultures than differences. The United States, Jordan discloses, is no less corrupt than Spain, and Jordan's own allegiance toward the anti-fascists demonstrates the extent to which cultural differences can be

transcended. Though Jordan initially believes that he cannot understand the Spanish people, whom he views as profoundly two-sided—caught between extreme "kindness" and extreme "cruelty"—he finds himself overcoming this conviction to form intense bonds with his fellow fighters, confirming the important of connection and empathy across cultures.

For Whom the Bell Tolls takes up the project of cross-cultural linguistics, attempting to depict the Spanish language in an American style without fully "Americanizing" its facets. Some dialogue in the novel reads as archaic or outdated, since Hemingway attempts to express the difference between formal and familiar addresses in Spanish, using "thou" and "thee" to represent "usted," and "you" to represent "tú." Hemingway's translations are not always seamless or modern in feel, allowing the English-speaking reader to "hear" the linguistic differences between English and Spanish. For example, the somewhat awkward, unfamiliar phrase "I obscenity in the milk" recurs throughout the novel, a direct (though partially censored) translation of the Spanish curse *me cago en la leche*. Thus, English and Spanish are marked as distinct but uniquely intertwined, allowing for cross-cultural exchange at the level of language.

The novel also explores the impact of cross-cultural dynamics on its American protagonist and Spanish characters, drawing parallels between the political situations of both the United States and Spain, and developing Robert Jordan's attachment to Spain throughout the novel. Robert Jordan wonders "what sort of guerrilla leader" Pablo "would have been in the American Civil War," comparing his own knowledge of American warfare—imparted on him by his grandfather, a veteran of the American Civil War—with his impressions of the Spanish Civil War. American and Spanish violence, he realizes, are not so different. Prompted by Pilar's story of Pablo's massacre on the fascists in his hometown, Jordan reveals that he once witnessed a lynching in Ohio, incited by the same kind of drunkenness and mob behavior that took shape in Pablo's town: "I have had experiences which demonstrate that drunkenness is the same in my country. It is ugly and brutal." Furthermore, Agustin, another guerrilla fighter, asks Jordan about taxes and land ownership in the United States, arguing that "the big proprietors and the rich will make a revolution against such taxes [...] they will revolt against the government when they see that they are threatened, exactly as the fascists have done here," and suggesting that the United States, like Spain, will soon confront fascism, given their shared problems.

At first, Jordan believes that there are few connections to be made between Spanish and American culture, despite his own immersion in Spanish culture and his former position as a Spanish teacher in the United States. Jordan declares that "there are no other countries like Spain," and that "there is no finer and no worse people in the world" than the Spaniards, explaining that he does not understand them, because if he did, he "would forgive it all," and he finds it difficult to forgive their brutality. Yet he also never feels "like a foreigner" in Spain, since the Spaniards trust his command of the language and his knowledge of different regions.

Ultimately, Jordan sacrifices himself for the safety of his fellow guerrillas, allowing them to escape to safety and devoting himself to the cause of the Republic: "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." In becoming a martyr, Jordan demonstrates his own understanding of and connection to the Spanish people, and he declares that "I have been all my life in these **hills** since I have been here. Anselmo is my oldest friend [...] Agustin, with his vile mouth, is my brother, and I never had a brother. Maria is my true love and wife."

Though many of Hemingway's novels and writings are set away from the United States—such as *A Farewell to Arms* and *The Sun Also Rises*—they usually feature a globalist perspective, drawing comparisons between an American home and a European setting. Cultural differences are likewise emphasized in *For Whom the Bell Tolls*, but these differences do not preclude the possibility of cultural connection or mutual understanding. Robert Jordan is familiar with and sensitive to his adopted country, and by the end of the novel, he has reached a level of profound empathy and acceptance, transcending his American roots and living up to the novel's epigraph, "No Man is an Iland [Island]."

VIOLENCE, COWARDICE, AND DEATH

Though the novel is rife with images of murder and destruction, the characters who commit or witness these gruesome acts are highly conflicted about the necessity of killing and the value of brutality in human life. The guerillas Pablo, Robert Jordan, El Sordo, and Anselmo express concern about killing fascists and fear about facing death themselves. Even as the novel seems to uphold a monolithic view of courage, often portraying Robert Jordan as a capable, single-minded fighter destined for martyrdom, this image is undermined by Jordan's own struggle with motivation and disillusionment as he attempts to understand his place in the war and his perspective on violence, death, sacrifice, and suffering.

Anselmo, Robert Jordan's guide, is a "very good man" who wonders about the "problem of the killing," becoming a source of morality and righteousness in the novel: "I think that after the war there should be some form of civic penance organized that all may be cleansed from the killing or else we will never have a true and human basis for living." Anselmo tells Robert Jordan that he has killed several times, "but not with pleasure," since he feels that "it is a sin to kill a man," demonstrating a kind

of religious conviction that the fascists—though heavily Catholic—do not share, given their belief in authoritarianism and oppression. While Pablo, El Sordo, and Robert Jordan face the task of killing fascists with less guilt than Anselmo, they still feel ambivalent about their role in perpetuating violence. On one hand, violence is necessary to match the force exerted by the fascists; nonetheless, the guerillas believe themselves to be supporting a moral cause, the cause of the Republic, and thus find it difficult to reconcile morality and violence.

Feeling guilty about his own participation in killing fascists, Jordan orders himself to "admit that you have liked to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not." Though he approaches his tasks as a volunteer soldier with steely, grim determination, he also tells himself not to "believe in killing," regarding it instead as a terrible "necessity" (thus, he refuses to keep track of the number of men he has killed): "but to shoot a man gives a feeling as though one had struck one's own brother when you are grown men."

Moreover, Jordan's own equivocations throughout the novel, presented in the form of disjointed inner monologues, demonstrate his vacillation between fear and impassivity. He tells himself that he knows "death was nothing," and that he must stay focused on his work, believing that "harm to one's self" can be ignored, and that "if I die on this morning now it is all right." Yet these attempts at self-reassurance simultaneously demonstrate his severe apprehension about death, which is especially heightened because of his own repressed grief about his father's suicide: Jordan is forced to command himself to act brave and stoic.

Additionally, though El Sordo is "not at all afraid of dying," he "hates" his fate, since death represents "nothing," while living is a "hawk in the sky […] an earthen jar of water in the dust of the threshing"—that is, tangible and understandable. Like Robert Jordan, El Sordo grapples with the notion of his own inevitable demise, finding a degree of peace but continuing to wonder about the nature of death.

Pablo presents the most clear-cut example of a fighter disillusioned with violence and killing, since he openly admits that he has become disenchanted with the Republican cause, explaining that the day he murdered the fascists living in his hometown—an act heralded by Pilar as his most courageous—was the "worst day" of his life until the fascists took back the town three days later. Pilar declares that the "depriving of life" is "a thing of ugliness but also a necessity to do if we are to win, and to preserve the Republic," but Pablo feels that further destruction is useless, given the fascists' strength—and that violence will only create more danger and suffering for the anti-fascists.

Though Jordan and El Sordo die as martyrs, while Pablo is branded a coward for his desertion of the guerillas, the novel refuses to condemn Pablo for failing to live up to the examples set by Jordan and El Sordo. All three men are deeply concerned with death and killing, and all are intent on surviving in some way, or easing the pain of death. Though El Sordo and Jordan face death with less fear than Pablo, who wishes desperately to return to an enjoyable, peaceful life, they are no less worried about the end of their lives than Pablo: both El Sordo and Jordan search for images of life to give them solace in the face of death (for El Sordo, the mountain landscape, and for Jordan, his love of Maria). Ultimately, Jordan confronts death peacefully, content with the life he has led and no longer concerned about his own "cowardice," or his own inability to remain stoic in the midst of destruction and chaos. Using Jordan, El Sordo, Pablo, and Anselmo as examples, Hemingway argues that even emboldened fighters are not immune to the difficulty of maintaining courage, committing acts of violence, and facing certain death.

THE ETERNALITY OF THE PRESENT

Although the antagonizing fascists are a central topic of discussion in the novel, it is not until its end that Pablo, Pilar, and Robert Jordan's guerilla group encounter the fascists themselves. It is immediately clear that the Republican fighters are outmatched: the novel ends with Robert Jordan confronting death and planning an act of sacrifice. The idea of the future plays a major role throughout *For Whom the Bell Tolls*, since Pilar predicts Robert Jordan's death at the beginning of the novel, and both Jordan and Pablo seem to foresee a tragic end for the Republic. Despite these predictions, however, the novel is concerned mainly with the narrative present—the last days of the Republic. As Robert Jordan says, "there is only now […] now is the thing to praise," suggesting the fundamental importance of living in and for the present, regardless of negative omens for the future.

It is suggested that the anti-fascists' mission is doomed from the beginning, since the guerillas are disorganized and prone to disagreement, while the fascists are highly militarized and command a great deal of societal power; many of the guerillas are civilians forced to become combatants to restore the Republic. Nonetheless, instead of concentrating solely on the threat of fascism, the novel concerns itself with the precise details of the anti-fascists' work for the Republic, giving credence to their beliefs and struggle for power. Hemingway creates a feeling of urgency and immediacy: the novel begins *in medias res*, plunging readers into the action and allowing for a charged narrative present. The past—meaning Jordan and the other guerillas' backgrounds—occasionally factors into the plot, but Hemingway's focus remains on tensions building in the present.

As the fascists close in on the guerillas, Robert Jordan's thoughts turn to timelessness and the eternality of the present, which helps to sustain him in the face of disaster. "This was what had been and now and whatever was to come. This, that

they were not to have, they were having. They were having now and before and always and now and now and now. Oh, now, now, now, the only now, and above all now, and there is no other now but thou now and now is thy prophet": Hemingway's repetitive, ode-like incantation of "now" emphasizes the importance of living in the present, since every moment lived is a moment that the guerillas "were not to have," given the likelihood of sudden death. Jordan wishes that he "were going to live a long time instead of going to die today" because he has "learned much about life in these four days"—more "in all the other time" of his life. Thus, the four days that the novel covers become the whole of Jordan's life, especially since little information is given about Jordan's life outside of his experiences with the guerillas.

Throughout the four days of the novel, Jordan develops substantially, as one might develop over a lifetime, learning to form bonds with his fellow fighters and coming to understand the meaning of love. "A good life is not measured by any biblical span," Jordan reflects: "that is all your whole life is; now." On one hand, Hemingway's compression of time reflects the collapse of civilization: the normal boundaries between past, present, and future have been disrupted, resulting in an eternal (yet simultaneously fleeting) present, consistent with the sense of disaster and disruption civil war creates. At the same time, however, by focusing on Robert Jordan's allegiance to the "now" and his marked development within a short period of time, Hemingway uses the idea of the present to affirm the notion that there is no fixed standard for a "good life." Even lives that occur outside of the norm—such as Robert Jordan's—have value.

Thus, *For Whom the Bell Tolls* can be read not only as a war novel, concerned with the pathos of tragedy and dedicated to exposing the ugliness of war, but also as a highly optimistic work focused on the value of living in the moment. If fascism, the future, entails rigidity and obedience, Robert Jordan's brief life in the narrative present is filled with moments of joy, hope, and relief.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

THE BRIDGE

In the novel, the bridge seems to represent the futility of the war, since it connects the fascists and the Republicans; the war has broken down distinctions between the two groups, each becoming as violent and disorganized as the other.

Robert Jordan meets the guerillas with whom he becomes hopelessly entangled—namely Pablo, Pilar, and Maria—because of his orders to blow up the bridge, and complications arise when Pablo takes issue with the plan, eventually sabotaging it and ensuring the guerillas' failure against the fascists. By exploding the bridge, the guerillas hope to block an incoming fascist offensive, and the plan stands as one of the Republicans' final hopes. If the bridge is blown, no connections can be made between the fascist and Republican camps, and the Republicans can safely move down from the mountains to another area without being detected.

Despite the clear division between the Republicans and the fascists, throughout the novel, Hemingway suggests that there are fewer differences between the two opposing groups than either of them would want to believe. Both are engaged in the brutal acts of fighting and killing, and though Hemingway's preference for the Republican cause is clear (manifested through his stand-in Robert Jordan, a left-wing journalist like Hemingway himself), he describes the Republicans as a group of individuals who have become corrupted and distant from their original goals, disillusioned by the difficulties of war. Though Pilar declares herself "for the Republic," it is no longer entirely clear what "the Republic" represents: the Republicans are firmly against fascism, yet they lack a coherent vision of the future, and their morals are all over the map—ranging from Anselmo's pious pacifism to Pablo's bloodthirsty violence. Though the fascists are not portrayed at length, a brief conversation depicted between fascist soldiers suggest their unwillingness to fight and their own disillusionment with their own cause.

Ultimately, when the bridge collapses—the physical structure and symbol that was connecting the two groups—all hope for reconciliation or peace between the two groups is destroyed. With this event, the novel winds to a pessimistic end: the fascists will take over, the Republicans will be killed or forced to surrender, and the war, at least for the Republicans, was futile.

THE HILLS AND MOUNTAINS

The treacherous terrain where the novel is set—the hills and mountains near Segovia, north of Madrid—represents the treacherous ups and downs of war, in which successes are often followed by failures, and the thrill of victory often accompanies stifling boredom and miserable conditions. The mountains where the Republican guerillas have positioned themselves comprise a harsh, forbidding environment, with rugged terrain and a volatile climate: it even snows at one point, though the novel is set in late May. Though difficult to navigate, the snow also proves useful to the Republicans, helping to disguise them from the fascists; as the weather clears, the fascists are able to gain control of the territory and launch attacks. Thus, the Republicans' success is in many ways contingent on the conditions of the mountains, and they strategize frequently about finding discreet vantage

points and hiding from plane surveillance. At times, the mountains seem like the ideal setting in which to hide and organize strategy, but the guerillas often complain of boredom and of primitive living conditions, given that their headquarters are in a cave.

Furthermore, though it is implied that some of the guerillas (Pablo, Pilar, and Maria) are able to escape the mountains at the end of the novel, Robert Jordan is left to die in them, suggesting that warfare—and all that it entails, both wins and losses—is unavoidable and all-encompassing, just as massive and intimidating as mountains themselves.

QUOTES

Note: all page numbers for the quotes below refer to the Scribner edition of *For Whom the Bell Tolls* published in 1995.

Chapter 1 Quotes

All the best ones, when you thought it over, were gay. It was much better to be gay and it was a sign of something too. It was like having immortality while you were still alive. That was a complicated one. There were not many of them left though. No, there were not many of the gay ones left. There were very damned few of them left. And if you keep on thinking like that, my boy, you won't be left either. Turn off the thinking now, old timer, old comrade. You're a bridgeblower now.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Related Symbols:

Page Number: 17

Explanation and Analysis

Throughout the novel, Robert Jordan often encourages himself to "stop thinking"—to stop worrying about his future, or to stop thinking about the difficulties and hopelessness of war. Though Robert Jordan is not especially "gay" (meaning happy and lively) since he is more somber than light-hearted, he is adept at staying focused on the war, like the "best ones" who have "immortality" in war (Karkov, for example, the Soviet commander and Jordan's good friend, is "gay" and humorous but also committed to the war, and is thus likely part of the group of "best ones" Jordan cites here). Jordan does not become corrupted, as others in the novel do (particularly Pablo), but remains devoted to the Republican cause, even as he faces extreme danger and is distracted by various roadblocks. Nonetheless, "turning off his thinking" proves extremely difficult and repressive for Jordan throughout the novel.

Chapter 4 Quotes

Robert Jordan [...] saw also the wife of Pablo standing there and watched her blush proudly and soundly and healthily as the allegiances were given.

"I am for the Republic," the woman of Pablo said happily. "And the Republic is the bridge."

Related Characters: Pilar / Pablo's Wife (speaker), Pablo, Robert Jordan / Roberto / The Young Man

Related Themes:

Related Symbols:

Page Number: 53

Explanation and Analysis

Pilar, Pablo's wife, is the glue that holds together the group of guerillas Robert Jordan encounters in the mountains and enlists to help with the bridge offensive. Though she is open about the despair and anger she feels during the war—given the Republicans' lack of military strength, as opposed to the fascists'—Pilar never betrays her commitment to the Republic. As a maternal figure, brash and bold but also caring and emotionally intelligent, Pilar helps to motivate the other members of the group, particularly Robert Jordan, and is the first to declare her support for Jordan's bridge offensive. Pilar represents the fortitude of the Republic at its strongest and in its most ideal form. Though Hemingway also exposes the ways in which the Republic is divided against itself throughout the novel, Pilar reminds readers of the values the Republic is meant to represent: unity, empathy, and power.

Chapter 7 Quotes

❝ Now as they lay all that before had been shielded was unshielded. Where there had been roughness of fabric all was smooth with a smoothness and firm rounded pressing and a long warm coolness, cool outside and warm within, long and light and closely holding, closely held, lonely, hollow-making with contours, happy-making, young and loving and now all warmly smooth with a hollowing, chest-aching, tight-held loneliness that was such that Robert Jordan felt he could not stand it and he said,

"Hast thou loved others?"

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Maria

Related Themes: 

Page Number: 70

Explanation and Analysis

Shortly after Robert Jordan and Maria (a young guerilla fighter who the others rescued from a train explosion) meet, Maria comes to him at night while he is sleeping outside, and the two declare their love for each other. Clearly, their relationship moves quickly, reflecting the speed at which events take place in the novel: though the novel is set over a four-day period, battles, death, and drastic character development occur, suggesting that even a short period of time can be transformative, particularly during extreme times like war. Moreover, Robert Jordan and Maria's love is a restorative, redemptive force in the midst of the cruelty and brutality of war, and Hemingway's descriptions in this episode capture the physical sensation of uniting with another in love-making, vividly expressing Jordan and Maria's love.

Chapter 10 Quotes

❝ "Do you ever go to Segovia?

"*Que va*. With this face? This is a face that is known. How would you like to be ugly, beautiful one?" [Pilar] said to Maria.

"Thou art not ugly."

"*Vamos*, I'm not ugly. I was born ugly. All my life I have been ugly. You, *Ingles*, who know nothing about women. Do you know how an ugly woman feels? Do you know what it is to be ugly all your life and inside to feel that you are beautiful? It is very rare [...] I would have made a good man, but I am all woman and all ugly. Yet many men have loved me and I have loved many men. It is curious."

Related Characters: Maria, Pilar / Pablo's Wife (speaker), Robert Jordan / Roberto / The Young Man

Related Themes:  

Page Number: 97

Explanation and Analysis

Though respected for her skills as a leader and her fierce, commanding attitude, Pilar is also open and honest about her own "ugliness." While she feels that she is not beautiful on the outside, especially since she is an older woman who has dealt with extreme poverty and the stresses of warfare, she also feels that she is "beautiful" on the inside, and that her physical "ugliness" does not mean that she cannot love others or be loved by them. Still, Pilar admits that she is insecure about her lack of external beauty (she is jealous of Maria, who is young and outwardly beautiful), demonstrating both her vulnerability and her keen awareness of the world—Pilar realizes that the world rewards those who are "beautiful" and marginalizes those who are not. At the same time, Hemingway's construction of Pilar as a character who seems obsessed with the idea of "beauty" could be construed as sexist. Pilar might be read as a stereotypically vain woman—particularly in contrast to Robert Jordan, who prioritizes war over all other facets of life.

❝ Because the people of this town are as kind as they can be cruel and they have a natural sense of justice and a desire to do that which is right. But cruelty had entered into the lines and also drunkenness or the beginning of drunkenness and the lines were not as they were when Don Benito had come out. I do not know how it is in other countries, and no one cares more for the pleasure of drinking than I do, but in Spain drunkenness, when produced by other elements than wine, is a thing of great ugliness and the people do things that they would not have done.

Related Characters: Pilar / Pablo's Wife (speaker), Don Benito Garcia, Pablo, Robert Jordan / Roberto / The Young Man

Related Themes:  

Page Number: 118

Explanation and Analysis

Pilar tells Robert Jordan the story of her and Pablo's hometown, which was controlled by a number of wealthy,

powerful fascists. Pablo and the townspeople conspired to publicly execute the fascists, but the attack quickly escalated, leading to acts of brutal violence and drunken, frenzied behavior on the part of the townspeople, who formed an angry mob. Pilar claims that drunkenness exacerbated the mob's behavior, and that they became more cruel than ever: Pilar's story suggests that cruelty is not necessarily innate to Spaniards, but that it can be a consequence of drinking and degraded behaviour (and further, that a mob mentality can lead to its own kind of drunkenness, one that is "produced by other elements than wine"). However, Robert Jordan also confirms that drunkenness and cruelty often accompany one another in the United States as well, and that drunkenness and the intoxication of a mob are not unique to the Spanish people.

Chapter 13 Quotes

For him [Robert Jordan] it was a dark passage which led to nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark, never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere, now not to be borne once again always and to nowhere, now beyond all bearing up, up, up and into nowhere, suddenly, scaldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them.

Related Characters: Maria, Robert Jordan / Roberto / The Young Man

Related Themes:

Page Number: 159

Explanation and Analysis

In one of the most stylistically innovative passages in the novel, Hemingway captures the feelings that Robert Jordan and Maria experience during sex—that they are going "nowhere," except into the present. Hemingway's rhythmic run-on sentences express the rhythms and sensations of sex, and also reflect the couple's knowledge that they have only a few days to share with each other, given the danger they face. Robert Jordan and Maria must live "nowhere" but the present, and when the earth moves "out and away from under them," they realize the power of their passion. War is itself an earth-shattering event, but Maria and Robert Jordan's love seems to have the same kind of fortitude.

[Robert Jordan] had gotten to be as bigoted and hide-bound about his politics as a hard-shelled Baptist and phrases like enemies of the people came into his mind without his much criticizing them in any way. Any sort of clichés both revolutionary and patriotic. His mind employed them without criticism. Of course they were true but it was too easy to be nimble about using them. [...] Bigotry is an odd thing. To be bigoted you have to be absolutely sure that you are right and nothing makes that surety and righteousness like continence. Continence is the foe of heresy.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 164

Explanation and Analysis

Robert Jordan believes that since becoming a fighter in the Civil War, he has become "bigoted"—too accustomed to expressing patriotic beliefs (about the Republic) without understanding the problems behind pure patriotism and being critical about war and revolution. Additionally, he connects bigotry to "surety," "righteousness," and "continence," or self-restraint. Even though Jordan is firmly against bigotry, he does believe in self-restraint, in putting other's needs before one's own and refusing to be overpowered by emotion or desire. Throughout the novel, though, Robert Jordan finds it more and more difficult to restrain himself and limit his emotions, especially after he falls in love, sees his friends die, and experiences the terror of war: still, he manages to avoid "bigotry" by questioning Republican rhetoric and thinking critically about his role in the war and his own beliefs.

But in the meantime all the life you have or ever will have is today, tonight, tomorrow, today, tonight, tomorrow, over and over again (I hope), he thought and so you had better take what time there is and be very thankful for it. If the bridge goes bad. It does not look too good just now. But Maria has been good. Has she not? Oh, has she not, he thought. Maybe that is what I am to get now from life. Maybe that is my life and instead of it being threescore years and ten it is forty-eight hours or just threescore hours and ten or twelve rather. Twenty-four hours in a day would be threescore and twelve for the three full days.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Maria

Related Themes:

Related Symbols:

Page Number: 166

Explanation and Analysis

Robert Jordan realizes that the time that he has left on earth is limited, since the bridge offensive is dangerous and will surely end in disaster. Nonetheless, he resolves to be grateful for the life he has led, as well as for the love that he has found in the last few days: his short life has been valuable, too, filled with joy and excitement. Even if he does live past the offensive, Jordan realizes that he must treasure the present always, instead of worrying about the future or focusing on the traumas of his past: "you had better take what time there is and be very thankful for it."

Chapter 15 Quotes

No, he [Anselmo] thought, I am lonely. But so are all the soldiers and the wives of all the soldiers and all those who have lost families or parents. I have no wife, but I am glad that she died before the movement. She would not have understood it. I have no children and I never will have any children. I am lonely in the day when I am not working but when the dark comes it is a time of great loneliness. But one thing I have that no man nor any God can take from me and that is that I have worked well for the Republic. I have worked hard for the good that we will all share later. I have worked my best from the first of the movement and I have done nothing that I am ashamed of.

Related Characters: Anselmo / The Older Man (speaker)

Page Number: 197

Explanation and Analysis

Anselmo is one of the most principled and patriotic characters in the novel. He is firmly opposed to killing, though he also believes in carrying out orders for the Republic, including killing fascists: since he has nothing left to lose in life, having no wife or family, he invests himself in the Republican cause, satisfied by the notion that everyone will be able to "share" "the good" of the Republic later. Selfless, driven, and patient, Anselmo embodies the best qualities of the Republicans, who are motivated to create a fairer, morally just society (though this motivation is often obscured by corruption and conflicting opinions within the group itself).

Chapter 18 Quotes

But this is another wheel. This is like a wheel that goes up and around. It has been around twice now. It is a vast wheel, set at an angle, and each time it goes around and then is back to where it starts. One side is higher than the other and the sweep it makes lifts you back and down to where you started. There are no prizes either, [Robert Jordan] thought, and no one would choose to ride this wheel. You ride it each time and make the turn with no intention ever to have mounted. There is only one turn; one large, elliptical, rising and falling turn and you are back where you have started. We are back again now, he thought, and nothing is settled.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 225

Explanation and Analysis

Robert Jordan compares war to a Ferris wheel that never stops turning, and never ends up anywhere except in the place that it started from: it is impossible to get off of the wheel, just as it seems impossible to get out of war (except by dying). Like the Ferris wheel, which never moves to another position, Jordan feels that the Republicans have made no progress in the war, and he begins to realize that his efforts are purposeless. There are "no prizes" in war, no glory to be had, and being a part of the war is not a "choice": it is an obligation, and one that brings no joy.

In all that, in the fear that dries your mouth and your throat, in the smashed plaster dust and the sudden panic of a wall falling, collapsing in the flash and roar of a shellburst, clearing the gun, dragging those away who had been serving it, lying face downward and covered with rubble, your head behind the shield working on a stoppage, getting the broken case out, straightening the belt again, you now lying straight behind the shield, the gun searching the roadside again; you did the thing there was to do and knew that you were right. You learned the dry-mouthed, fear-purged, purging ecstasy of battle and you fought that summer and that fall for all the poor in the world, against all tyranny, for all the things that you believed and for the new world you had been educated into.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 236

Explanation and Analysis

Robert Jordan recalls his past experiences in the war, during a bombing, painting a vivid image of the "fear" and destruction one faces as a combatant. The only thing one can do as a combatant, Jordan believes, is to believe in the cause and to fight against "all tyranny," for the hope of a "new world"—the Republic, which becomes a near-utopian ideal for Jordan and the other guerrilla fighters in their struggle against the "tyranny" of the fascists. Battle to Jordan is both terrifying and a kind of "purging ecstasy": there is something wildly liberating about fighting for a cause that he believes in, despite the chaos of battle.

Chapter 23 Quotes

❝ Yes, Robert Jordan thought. We do it [killing] coldly but they do not, nor ever have. It is their extra sacrament. […] They are the people of the *Auto de Fé;* the act of faith. Killing is something one must do, but ours are different from theirs. And you, he thought, you have never been corrupted by it? […] admit that you have liked to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 287

Explanation and Analysis

Robert Jordan believes that killing is different for Americans than it is for Spaniards: the Spanish have killing as "extra sacrament," and it is deeply ingrained in their culture ("they are the people of the *Auto de Fé*," in which the Spanish tortured suspected heretics during the Inquisition). Spanish fighters, Jordan thinks, enjoy killing, whereas Americans kill "coldly," without pleasure; Jordan himself feels guilty and ashamed of the acts of brutality he has committed. Still, he reflects that he has "liked to kill as all who are soldiers by choice have enjoyed it," realizing that he may not be as impartial about killing as he would like to be, and that soldiers who fight "by choice"—regardless of nationality—on some level enjoy violence, no matter how perverse this violence may seem. This is just one moment of many in the novel in which Jordan grapples with conflicting emotions and ideas, feeling uncertain about his own philosophy of life and morality.

Chapter 26 Quotes

❝ But you mustn't believe in killing, he told himself. You must do it as a necessity but you must not believe in it. If you believe in it the whole thing is wrong. But how many do you suppose you have killed? I don't know because I won't keep track. But do you know? Yes. How many? You can't be sure how many. Blowing the trains you kill many. Very many. But you can't be sure. But of those you are sure of? More than twenty. And of those how many were real fascists? Two that I am sure of.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 304

Explanation and Analysis

Even as Jordan struggles with the simultaneous disgust and pleasure he feels in killing, he tells himself not to "believe" in killing, fearful that "believing" in it may harden him—causing him to become corrupt, bitter, and immoral. Yet again, Jordan vacillates between a number of different emotions, all the while attempting to keep himself in check: to force himself to be stoic, impassive, and focused on military duty. Still, he is both curious and horrified by the murders he has committed, and anxious that many of these may not have been "real fascists"—and thus unjustified. Jordan's inner monologues reflect the chaotic state of his mind, exacerbated by war and its complications.

Chapter 30 Quotes

❝ [Robert Jordan] had put the gun back in the drawer in the cabinet where it belonged, but the next day he took it out and he had ridden up to the top of the high country above Red Lodge, with Chub, where they had built the road to Cooke City now over the pass and across the Bear Tooth plateau, and up there where the wind was thin and there was snow all summer on the hills they had stopped by the lake which was supposed to be eight hundred feet deep and was a deep green color, and Chub held the two horses and he climbed out on a rock and leaned over and saw his face in the still water, and saw himself holding the gun, and then he dropped it, holding it by the muzzle, and saw it go down making bubbles until it was just as big as a watch charm in that clear water, and then it was out of sight.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Chub

Related Themes:

Page Number: 337

Explanation and Analysis

Late in the novel, it is revealed that Robert Jordan's father killed himself with a gun belonging to Jordan's grandfather, an American Civil War veteran. Jordan reveals few details about his father, except that he was religious, and, in Jordan's view, "cowardly" for killing himself (Jordan implies that his father's wife—who may or may not be Jordan's mother—was a "bully" to his father, leading him to commit suicide). Shortly after his father's suicide, Jordan got rid of the gun, which was given back to him by the coroner, by throwing it into a lake below the Bear Tooth plateau in Montana, where he lived as a child and teenager. Jordan's actions demonstrate that though he disapproved of his father's "cowardice," he nonetheless grieved his father's death: instead of keeping the gun, and thereby preserving the violence it represented, Jordan destroyed it. Even as Jordan attempts to repress his true feelings about death, love, and relationships, the narratives he reveals about himself reflect a nuanced, complicated, and emotionally sensitive individual who struggles to express himself.

Chapter 31 Quotes

❝ There is no finer and no worse people in the world. No kinder people and no crueler. And who understands them? Not me, because if I did I would forgive it all. To understand is to forgive. That's not true. Forgiveness has been exaggerated. Forgiveness is a Christian idea and Spain has never been a Christian country [...] This was the only country that the reformation never reached. They were paying for the Inquisition now, all right.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 355

Explanation and Analysis

Throughout the novel, Jordan portrays the Spanish as a complicated people, situated at extremes of behavior: they are either extremely trustworthy or not to be trusted at all, either "kind" or incredibly "cruel." Jordan insists that he cannot "understand" Spaniards, even though he has lived with them and worked alongside them for many years, since to understand their actions—their cold acts of violence, including the Inquisition (the interrogation and mass execution of suspected heretics, starting in the fifteenth century)—would be to "forgive" these actions; moreover, Spanish culture is incompatible with any notion of "forgiveness," in Jordan's view. Little by little, though, Jordan starts to see more resemblances between Spanish and American cultures and ideas, and by the end of the novel, he feels united with his fellow Spanish fighters.

Chapter 37 Quotes

❝ If I die on this day it is a waste because I know a few things now. I wonder if you only learn them now because you are oversensitized because of the shortness of the time? There is no such thing as a shortness of time, though. You should have sense enough to know that too. I have been all my life in these hills since I have been here. Anselmo is my oldest friend. I know him better than I know Charles, than I know Chub, than I know Guy, than I know Mike, and I know them well. Agustin, with his vile mouth, is my brother, and I never had a brother. Maria is my true love and my wife. I never had a true love. I never had a wife. She is also my sister, and I never had a sister, and my daughter, and I never will have a daughter. I hate to leave a thing that is so good.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Chub, Maria, Agustin, Anselmo / The Older Man

Related Themes:

Related Symbols:

Page Number: 381

Explanation and Analysis

Robert Jordan realizes that despite the many differences between him and his fellow guerrillas, he loves them deeply—not just Maria, but also Agustin, Anselmo, and (though he does not mention her here) Pilar. Jordan views the other fighters as his adopted family, and the four days he has spent with them as a lifetime in itself: he has learned a great deal about himself and others (as well as how to connect with others) through his experiences with the guerrillas. This moment marks a turning point in Robert Jordan's development as a character, since he both accepts his fate—realizing that he has been lucky to live the fortunate life that he has—and reconciles with his fellow fighters, ultimately feeling at ease with himself and his adopted community.

Chapter 39 Quotes

This was the greatest gift that he had, the talent that fitted him for war; that ability not to ignore but to despise whatever bad ending there could be. This quality was destroyed by too much responsibility for others or the necessity of undertaking something ill planned or badly conceived. For in such things the bad ending, failure, could not be ignored. It was not simply a possibility of harm to one's self, which could be ignored. He knew he himself was nothing, and he knew death was nothing.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker)

Related Themes:

Page Number: 393

Explanation and Analysis

Robert Jordan believes that his "greatest gift" in war is his capacity to "despise" bad endings: his desire to ensure that the outcomes of his battles and operations are positive, making sure that his fellow fighters are safe and that the Republican cause is defended. Yet throughout the novel, Jordan's determination and faith in the Republic is continually tested, since the plans he undertakes are "badly conceived" and "ill planned," and he realizes that he now has "too much responsibility for others"—namely Maria, whom he is intent on protecting above all else, making it difficult for him to focus on his military duties. Additionally, though Jordan professes himself to be selfless and unconcerned with his own death, he begins to value his life more and more, particularly after falling in love with Maria and connecting with his fellow fighters. As Jordan begins to enjoy life outside of war and military duty, his politics of war and "talent" for war strategy come under pressure, and his gruff, stoic exterior is revealed to be just that—a mask or veneer.

Chapter 43 Quotes

"There is no good-by, *guapa*, because we are not apart. That it should be good in the Gredos. Go now. Go good. Nay," [Robert Jordan] spoke now still calmly and reasonably as Pilar walked the girl along. "Do not turn around. Put thy foot in. Yes. Thy foot in. Help her up," he said to Pilar. "Get her in the saddle. Swing up now." He turned his head, sweating, and looked down the slope, then back toward where the girl was in the saddle with Pilar by her and Pablo just behind. "Now go," he said. "Go."

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Pablo, Pilar / Pablo's Wife, Maria

Related Themes:

Page Number: 464

Explanation and Analysis

Robert Jordan orders Maria and Pilar to leave him behind after he is fatally wounded while escaping from the exploded bridge. Unlike Kashkin, who asks Robert Jordan to kill him after he is wounded in action, Jordan decides to stay alive and suffer through his pain alone. He wants to ensure that his fellow fighters can get to safety without being encumbered by him, and he also decides to plan one last act against the fascists in the final moments of life—thus becoming a kind of martyr and fulfilling his goal to act selflessly in war. Additionally, Jordan's final assurance to Maria, that they are "one" and will not be "apart," speaks to the profundity of the brief passion they have shared. They believe that even death cannot separate them, though war has shattered their future together.

I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it. And you had a lot of luck, he told himself, to have had such a good life. You've had just as good a life as grandfather's though not as long. You've had as good a life as any one because of these last days. You do not want to complain when you have been so lucky. I wish there was some way to pass on what I've learned, though.

Related Characters: Robert Jordan / Roberto / The Young Man (speaker), Robert Jordan's Grandfather

Related Themes:

Page Number: 467

Explanation and Analysis

As Jordan lies alone in the forest, wounded and planning his last attack, he does not look forward to dying, but he is contented with what he has done with his life: he has fought for the cause he believed in, and the last few days of his life have confirmed to him the power of love and the magnificence of the natural world (Jordan has literally experienced both winter and spring in a matter of days, seeing snow in May while working in the mountains). Even though Jordan has valued his short life and the joy he has

experienced—learning to relish the present, the "now"—he wishes that he could "pass on" what he has learned about war, about Spain, and about human nature; Jordan is a writer and teacher by profession, but he will not be able to write or teach what he has experienced.

Lieutenant Berrendo, watching the trail, came riding up, his thin face serious and grave. His submachine gun lay across his saddle in the crook of his left arm. Robert Jordan lay behind the tree, holding onto himself very carefully and delicately to keep his hands steady. He was waiting until the officer reached the sunlit place where the first trees of the pine forest joined the green slope of the meadow. He could feel his heart beating against the pine needle floor of the forest.

Related Characters: Lieutenant Paco Berrendo, Robert Jordan / Roberto / The Young Man

Related Themes:

Page Number: 471

Explanation and Analysis

This is the final paragraph of the novel, an ambiguous conclusion to the text as a whole. It is not clear whether Jordan is able to kill Lieutenant Berrendo, who is portrayed as his fascist counterpart: Berrendo, like Jordan, feels conflicted about the war and about killing his enemies. By having these two similar characters approach each other, Hemingway once more suggests the resemblances between the Republicans and the fascists as individual soldiers. Humans are humans, Hemingway implies, no matter their political leanings; both men are nuanced, complicated figures. Hemingway also ends the novel in the irresolution of the present, never revealing Jordan or Berrendo's future (though it seems likely that one, or both, of them will die). Moreover, Hemingway vividly portrays Jordan's excitement and trepidation at delivering one last blow to the fascists ("his heart beating against the pine needle floor of the forest"), leaving the reader to ponder the different aspects of war: the thrill of battle, the horror of death, and the deep divisions that warfare creates among people.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1

A young man lies on his stomach on the floor of a forest, looking at an "oiled road" with a stream beside it. He asks if it is a mill, and a voice responds, "Yes." The man says he doesn't remember it, and the voice tells him that it was built since he was here. The man looks at a military map, and an old man wearing a peasant's smock, breathing heavily, looks over his shoulder. The man says to the older man that he cannot see **the bridge** from this point in the forest. The older man describes a road nearby that leads to a gorge where the bridge is. The younger man asks where the posts are, and the older man tells him that there is a post at the mill. The younger man wipes his glasses lenses and looks up to see the mill, the stream, and a dam.

The novel begins in medias res (in the middle of things), suggesting the importance of the present. Readers are plunged directly into the action of the narrative, with background information to be revealed later: the man and older man exposed in this introductory scene (Robert Jordan and Anselmo) seem anonymous, their motives inscrutable.

The younger man says that he doesn't see any sentry, but the older man says that the sentry might be in the shade. He promises to figure out how many men are positioned at the mill and **the bridge**, and the younger man asks him how many men they can get for their side. The younger man says that he would like to hide his explosive in "utmost security" about half an hour from the bridge, and the older man says that they will have to climb to get there. The younger man then asks the older man what his name is.

The younger man's remarks (about "their side" and explosives) suggest that the two men are dealing with war. Immediately, then, warfare is set up as the prevailing atmosphere of the novel, and the event that drives the plot forward.

The older man's name is Anselmo, and he comes from Barco de Avila. He offers to help the younger man, who is tall with fair hair and peasant's clothes, with his pack. The younger man swings the pack onto his back and says that he can handle it. The two men work their way through the pine forest of **the mountainside**, around the face of the mountain and across a stream. The young man begins to sweat, and the older man says he will go ahead to warn "them," saying that the younger man will not want to be shot at while carrying stuff.

Anselmo's comments to the younger man (Robert Jordan) impress upon the reader the pervasiveness and threatening nature of violence in this setting: Jordan might be shot at, even in this remote mountainside location.

The older man asks what the younger man's name is, and he replies, "Roberto." He takes off his pack, and the older man says he will return for him. He watches the man leave, noticing that he seems acquainted with the mountainside, since he is adept at climbing it. The younger man's name is Robert Jordan, and he is hungry and worried. He is often hungry, but he is not usually worried because he does not care about what happens to himself; he knows it is easy to move behind enemy lines. Getting caught, he believes, only becomes difficult when you "give importance" to what happens to you, and you must trust the people you work with.

Robert Jordan is immediately established as a selfless character more concerned with his duty in war than his own wellbeing, and one deeply invested in the notions of trust and bravery.

Robert Jordan trusts Anselmo, but he has not yet "had an opportunity to test his judgment." He knows how to blow up **the bridge**, since he has blown up many before, and he feels that there are enough explosives and equipment to destroy it even if it were twice as big as Anselmo claims it is. Jordan remembers the bridge being particularly large when he walked over it in 1933; it also seemed large from Golz's description of it two nights before, when they were together in a house outside of the Escorial.

Early on in the novel, Robert Jordan is confident about the bridge offensive, which he feels he can carry out effectively, based on his own experience and courage, and the power of his explosives. As the narrative proceeds, he will become more anxious about the plan, testing his own sense of courage.

In a flashback, Golz tells Jordan that "to blow **the bridge** is nothing": "merely to blow the bridge is a failure," since the bridge must be blown up "at a stated hour based on the time set for the attack." When Jordan questions him, Golz responds angrily, asking if "*any* attack" has "ever been as it should." Jordan claims that it will be on time if it is Golz's attack, but Golz says that he only makes the attacks. Golz believes that someone or something will interfere with the operation.

Golz and Jordan's conversation reveals the importance of precision during military offensives. The bridge Robert Jordan is tasked with exploding must be exploded at a specified hour, and Jordan agrees to take on this difficult, precise task, despite its apparent danger. His optimism about the bridge offensive contrasts significantly with Golz's pessimism.

Golz tells Jordan that **the bridge** must be blown up after the attack starts and that he will tell Jordan when the attack is to take place, though he must "use the date and hour only as an indication of a probability." Golz also tells Jordan that there are only two sentries, and that he will be accompanied by a reliable man with "people in the mountains," whom he will gather to help with the attack.

Though much about the bridge offensive seems highly ambiguous and uncertain—Golz cannot verify if the attack will take place at the exact time he specifies—Golz reassures Jordan that he will have a trustworthy group of people to help him. As readers will come to understand, Jordan's status as a foreigner will complicate his relationship with these "people in the mountains."

Jordan asks Golz how he will know if the attack has started, and Golz tells him that there will be an aerial bombardment. Jordan says that he does not like the plan very much, but that he will undertake it. Golz makes him promise that "nothing will come up over **that bridge**"—that it will be destroyed after the attack begins, and that no enemies will be able to use it. Jordan asks Golz how they will advance on La Granja after the bridge is destroyed, and Golz says that they will repair it and use it again.

That the bridge will have to be repaired after it is blown suggests the central role that violent offensives play in the war: though the bridge is useful to Golz and Jordan's army, it is more important for them to destroy it in order to impact their enemies.

Jordan says that he would rather not know about the specific details of the attack, since he does not want information that he might be exploited for. Golz suggests they have a drink, calling him "Comrade Hordan." Jordan asks Golz how they say his name in Spanish, and Golz replies "Hotze," explaining that he was allowed to pick out any name he wanted when he came to command a division. He asks Jordan how he likes *partizan* work, using the Russian term for "guerilla work behind the lines." Jordan says he likes it very much, and Golz says that he liked it very much, too, when he was younger. He teases Jordan, asking him if he is able to actually blow up bridges.

Both Robert Jordan and Golz are revealed to be foreigners (an American and a Russian) working for the Spanish. That they are the first fighters to be introduced indicates the importance of foreign fighters and transnational collaboration in the Spanish Civil War: the Soviets in particular will prove instrumental to the Spanish Republican cause.

Jordan replies that he is able to blow up **bridges** "sometimes," and Golz changes the subject, asking if there are "many girls on the other side of the lines." Jordan says that there is no time for girls, and Golz disagrees. He then tells Jordan that he needs a haircut. This time, Jordan disagrees, responding that he has "enough to think about without girls." Golz says that he is a Soviet general who never thinks at all, and a nearby soldier says something in a language Jordan doesn't understand. In English, Golz tells him to shut up and that he is joking. Jordan and Golz shake hands, and Jordan goes out to the staff car where Anselmo is waiting, asleep; they ride up the Navacerrada road to the Alpine Club hut where they rest before climbing in the mountains.

Early on in the novel, Robert Jordan believes that he has no time for "girls" while he is fighting, since he must concentrate on his wartime duties. Later, though, he will meet the guerilla Maria and fall in love, shattering the notions he upholds in conversation with Golz.

This was the last time Jordan saw Golz. He envisions Golz and the infantry tomorrow night, loading equipment, but quickly reminds himself not to think about what is Golz's business: he is supposed to think about one thing only, and worrying makes things as difficult as fear does.

Throughout the novel, Jordan constantly reminds himself not to worry or act fearful, and to concentrate instead on the task at hand: the bridge offensive. Maintaining courage in the face of near-certain death will become increasingly difficult as the war wears on and Jordan encounters significant roadblocks.

Jordan sits by a stream and notices a bed of watercress, which he picks and eats; he also drinks from the stream. He turns around and sees Anselmo with another man carrying a carbine (later revealed as Pablo), in the same kind of dark gray trousers that Anselmo wears. Jordan greets the new man and looks at his face, which is "heavy, beard-stubbed," with small eyes, a broken nose, and a scar on his upper lip and jaw. Anselmo introduces the man as "the boss," "a very strong man."

Pablo, the de facto leader of the guerillas, is first introduced to Robert Jordan as a "very strong man," though it is later revealed that he has become disillusioned with the war and the Republican cause, and that he has lost his courage—paralleling Robert Jordan's own battle with maintaining courage.

The man with the carbine (Pablo) asks Jordan to justify his identity, and Jordan shows him a folded paper. He realizes that the man cannot read it, and he tells him to look at the seals on the paper, from the service of the military intelligence and the General Staff. The man asks Jordan and Anselmo what they have in their packs, and Anselmo replies that they have dynamite. The man says that he can use dynamite, but Jordan tells him that they have another purpose for the dynamite. He asks the man what his name is, and Anselmo tells him that it is "Pablo."

Robert Jordan's literacy, in contrast to the guerillas' illiteracy, is frequently alluded to throughout the novel. While Jordan is highly educated, many of the guerillas are peasants who have never had the opportunity to learn how to read or write, emphasizing the cultural differences between Jordan and his group.

Jordan says that he has heard that Pablo is an excellent fighter, "loyal to the Republic," from different sources all over the country—"from Buitrago to the Escorial." Pablo says that he does not know anyone in either of those places. Pablo asks Jordan what he is going to do with the dynamite, and Jordan tells him that he is going to blow up a **bridge**, though he will not tell him which one. Pablo says that it's not possible to blow up bridges that are close to where they have camped. Pablo refuses to help Jordan and Anselmo with their packs, and Anselmo sharply rebukes him in old Castilian. Pablo says that the only reason he and his group are able to operate in **the mountains** is because they are quiet, and he and Anselmo spar verbally.

Pablo is immediately established as a problematic, difficult man who disagrees with Jordan's plans and ideas, since he seems to view them as a challenge to his own authority. Nonetheless, Pablo's concern about the bridge offensive isn't entirely misguided. Though the other guerillas will come to view his opposition to the plan as evidence of his newfound cowardice, Pablo is concerned about the risks that exploding the bridge poses to the group.

Pablo offers to help Jordan with his pack, saying that Anselmo, "an old man of great strength," can handle his own. The three men begin to climb again, and Jordan spots a trail through the grass made by horses that have been brought to the stream to drink. Jordan wonders how many horses Pablo has, and he worries about Pablo's sadness; "that's the sadness they get before they quit or before they betray." The men approach the horses, and Jordan admires them. Pablo tends to them proudly, telling Jordan that he has taken all of them from civil guards he has killed. Anselmo tells Jordan that Pablo "blew up the train at Arevalo," and that there was a foreigner with him. Jordan recognizes the foreigner as Kashkin, and says that he was killed in April.

Pablo's love for horses makes him a more sympathetic character. Though harsh and disagreeable, he displays gentleness toward the horses, suggesting that his harsh exterior is only a façade, a result of his own "sadness" about the war. However, Jordan correctly predicts that Pablo will "betray" the group because of this "sadness," despite his past successes for the Republican cause (including blowing up the train at Arevalo and killing civil guards).

Pablo says that all he can "look forward to" is "to be hunted and to die," nothing more, and that he is tired of being hunted. He believes that Jordan has come to tell him what to do, but Jordan tells him that he is only fulfilling orders, and that although he is a foreigner, he wishes he had been born in the country. Anselmo tells Pablo that he has changed since becoming obsessed with his horses, and that he is now a capitalist, more concerned with protecting his horses than helping with the Republican cause.

At this point in the novel, it is uncertain whether Pablo's "sadness" and apathy about the war will be harmful to Jordan's plans: Pablo is threatened by Jordan's presence, and Anselmo thinks that Pablo is actively rejecting the Republican cause for his own interests (namely, his horses), but Pablo also seems resigned and listless. Additionally, Jordan's comments about his own status as a foreigner suggest his desire to integrate into Spanish society, even as those he encounters, including Pablo, see him as an outsider.

Jordan reflects that there are "no people like them when they are good and when they go bad there is no people that is worse." He realizes that Pablo is starting to "go bad": the horses have made him rich, and now all he wants is to enjoy life. Jordan feels overwhelmed, and he thinks that "all the best ones [...] were gay," including Golz. It is better to be happy while fighting, but there are not many of the "gay ones" left.

Jordan recognizes that Pablo has become more selfish and less interested in the Republican cause, yet he himself has also begun to feel disillusioned, and he acknowledges that many of the other Republican fighters have lost their optimism and courage. Moreover, Jordan views Spaniards in terms of a strict binary, as either morally superior or completely repugnant. This is a view that will be unsettled throughout the novel as Jordan becomes close to the group of guerillas and begins to see them for what they are: complicated and nuanced individuals.

CHAPTER 2

Anselmo, Pablo, and Jordan come up to the "cup-shaped upper end" of a valley and see the camp in front of a large cave. A Roma man (described as a "gypsy" throughout) is sitting in front of the camp, cutting a stick with a knife, and he tells Robert Jordan not to leave his pack too close to the cave, since there is a fire inside. The man is making a figure four trap for foxes; Anselmo says that he tends to exaggerate about what he traps.

Throughout the novel, prejudice against Roma people (who are always called "gypsies" in the novel) is frequently alluded to and discussed: the Roma are viewed by the Spaniards as a dishonest people, suggesting the deep divisions in Spanish society.

Robert Jordan promises to help the "gypsy" make a trap to catch a tank, and the man introduces himself as Rafael. Jordan opens one of the packs and gives Pablo some cigarettes. Pablo says that "the other with the rare name," Kashkin, had the same kinds of cigarettes. As the men drink wine, Pablo asks how Kashkin died, and Jordan tells him that he was captured and killed himself. Jordan lies and says that he doesn't know anything else, and Pablo recalls that he used to make them "promise to shoot him in case he were wounded," and that he had "a prejudice against killing himself" and a "fear of being tortured."

Kashkin, Robert Jordan's predecessor, is portrayed as a strange, nervous, and fearful man. It is later revealed that he asked Robert Jordan to kill him when he was wounded in action, since he did not want to kill himself (as Pablo recalls). That Jordan is reluctant to reveal this information at first shows his discomfort with killing: he is not proud of the fact that he has killed a friend and ally.

Robert Jordan says that Kashkin was crazy to have talked about asking for his own death. Pablo asks Jordan if he would be willing to be left behind if wounded in "such a thing as this **bridge**." Jordan responds that if he ever has "any little favors to ask of any man," he will "ask him at the right time."

Pablo's comment foreshadows what is to come at the end of the novel. Jordan will be wounded and left behind after the bridge offensive, though unlike Kashkin, he will not ask to be killed: instead, he will use his last moments to plan one last attack against the fascists.

A girl (Maria) emerges from the cave and greets them with a cooking platter. Robert Jordan notices her white teeth, brown face, skin, and hair, and her high cheekbones, merry eyes, and cropped hair. Jordan thinks that she would be beautiful if "they hadn't cropped her hair" (referring to the fascists). The girl says that they gave her the haircut in Valladolid. She sits down and watches him, and he looks back at her, feeling a "thickness in his throat."

Maria's short hair, a result of the torture she received at the hands of the Falangists, is a source of insecurity for her throughout the novel: it suggests the loss of her femininity and demonstrates the violent cruelty of the war, especially against women. Robert Jordan's views of women are rather problematic—he thinks of his past girlfriends as mere distractions and sexual objects—and thus, he sees Maria as somehow diminished because of her short hair. Still, he is instantly attracted to her.

The men eat their food silently, and the girl continues to watch Robert Jordan. He asks for her name, and she tells him that she is called Maria, and that she has been in **the mountains** for three months. Her hair was shaved in the prison at Valladolid; she was on the train being taken to the south, and though many prisoners were caught when the train was blown up, she was not. Rafael says that he found her after the explosion. Maria asks Jordan about the other foreigner who was with them at the train, and Jordan says that he died ten days after the train in April.

The train explosion three months before the events of the novel was the last large offensive that the guerillas launched before Robert Jordan's bridge offensive. Though the guerillas' efforts were successful, resulting in Maria's rescue, war violence continues to haunt the fighters, namely Maria and Robert Jordan (who recalls Kashkin's death with guilt).

Jordan tells Maria that he has "done" three days in Estremadura, and that he has come to take the place of the "other blond one," Kashkin. He says that he will learn this area quickly, since he has a good map and a good guide. Anselmo thanks him, and Jordan realizes that he and the girl are not alone, and that he has been ignoring the other men to speak with her: though it is Spanish custom to leave women alone, he does not care. He tells Maria that she has a very beautiful face and that he wishes he had seen her before her hair was cut. She says that it will grow out in six months. Jordan asks if she is Pablo or Rafael's woman, but she is neither; Rafael calls her a "very strange woman."

As with many Hemingway characters, Robert Jordan's attitudes toward Maria are in many ways sexist—he tells her that she would be more beautiful with longer hair, and he remembers that women are not supposed to be treated as equals to men in Spanish society—but his immediate attraction to and interest in her is striking, given what he told Golz earlier about his perspective on women (that he "doesn't have time for them" during the war).

Maria says that she will be no one's woman, including Robert Jordan's, and he says that he has no time for any woman. Maria blushes and clears the table. Anselmo reveals that the group has seven members, with two women; the other woman, "Pablo's mujer" (woman), is in the cave. Rafael says that she is ugly and barbarous but brave. Anselmo replies that Pablo used to be brave, but he has become "flaccid," and Rafael remarks that at the start of the movement, he killed more people than the typhoid fever. Pablo would like to retire like a *matador* (bullfighter), but he cannot, since if he becomes a Fascist, they will take his horses and conscript him.

Though Maria will come to be characterized by her passivity and subservience to Robert Jordan, her comments here reflect a fierce sense of independence—perhaps instilled in her by the similarly bold Pilar. By contrast, Pablo's bravery has faded over time, though he was once known for his brutality. His only wish now is to retire and tend to his horses, but the conditions of war make that dream impossible.

There are two other fighters in the cave and two on guard with a gun. Jordan asks what kind of gun it is, but Rafael doesn't know; he says it has "an infinity" of rounds, and Jordan tries to figure out what type it is. Jordan, Rafael, and Anselmo discuss machine guns, which fire continuously—unless you run out of ammunition or the weapon overheats, as Jordan says in English. Anselmo asks him what he said, but Jordan says it was "nothing": he was only "looking into the future." Rafael says that Pablo's mujer can read palms, and Jordan asks to see her, though Rafael cautions him against it. He says she is of "gypsy" blood but is "against" gypsies, though she is sometimes kind to others (she treats Maria well).

Jordan pessimistically predicts that the machine gun may prove faulty, based on his own experience with the weapon. When he mentions the future, Rafael brings up Pilar ("the mujer of Pablo") and her abilities to predict the future: though Pilar does predict the future, foretelling Jordan's own death at the end of the novel, she chooses not to tell him about his fate, confirming the importance of living in the present. No matter what is to come, Jordan stays focused on his life in the present.

Rafael recounts their rescue of Maria, telling Jordan that she refused to speak when they first found her, though lately, she has been better. Pablo's wife tied a rope to Maria after they found her by the train, and when Maria refused to walk further, Pablo's wife would beat her with the rope. The old woman, Rafael, and Pablo also took turns carrying Maria. Anselmo recollects the explosion of the train, and Rafael explains how they found Maria after a shoot-out.

Though Pilar's actions toward Maria during her rescue seem cruel, it is clear that she had Maria's best interests in mind. The guerillas chose to save Maria from a dangerous situation, and by beating her with the rope, Pilar forced her to keep moving forward, toward safety. The guerillas demonstrate courage and loyalty toward each other even in the midst of war and in the face of danger.

Pablo's wife emerges from the cage, cursing: she is wearing a peasant skirt, and her brown face looks "like a model for a granite monument." She tells Rafael to send her Andrés and greets Robert Jordan kindly. Jordan tells her that he is an explosives expert like Kashkin, though he has come to blow up a **bridge** this time, not a train, and she recalls the explosion at the train with Kashkin. Jordan explains that the bridge is close, and the woman says that it is for the best, since she is sick of the place. She spots Pablo through the trees and calls him a drunkard, and then turns back to Jordan to tell him that she is pleased that he has come.

Though Robert Jordan's status as a foreigner (an American) sets him apart from the rest of the guerillas, Pilar (Pablo's wife) treats him with kindness and trusts his knowledge, helping him to integrate into the group and form connections with the guerillas.

Pablo's wife tells Jordan that Pablo was a very good man, but that now he is "terminated." She tells him to be "good and careful" about Maria, since she has had a bad time, and that she "begins to be beautiful," though she is not beautiful. Jordan tells her that there are homes on the coast near Valencia that will take care of Maria after the war is over. The woman asks to see Jordan's palm, and after she looks at it, she drops it and stands up. He asks her what she saw in it, but she refuses to tell him.

Though Pilar is seemingly able to predict the future, she refuses to tell Robert Jordan what she has predicted for him (suggesting that what she has seen is not positive). Having little knowledge of what is to come, Jordan accepts the uncertainty of his future and focuses on the present throughout the novel.

Pablo's wife says that they have five "good" men, since Rafael is worthless and she does not trust Pablo, and El Sordo, another leader of a guerrilla group and a "very practical man," has eight. The woman thinks highly of El Sordo, and she reminds Jordan that after **the bridge**, the group must move down from **the mountain**. Jordan thanks her for her frank advice and goes to wake Anselmo to travel to El Sordo and discuss the operation with him.

Pilar proves herself to be the true leader of the group, endowed with more determination and organizational knowledge than Pablo, the self-proclaimed leader of the guerillas. Throughout the novel, Pilar's loyalty, honesty, and dogged perseverance contrast with Pablo's "cowardice," untrustworthiness, and oppositional nature.

CHAPTER 3

Anselmo and Robert Jordan move down the hills and spot **the bridge** in the distance: it is a steel bridge with a sentry box at each end, positioned across a deep gorge. Jordan studies the bridge and makes sketches of it, noting the points where explosives would be placed to cut the bridge's supports. Anselmo and Jordan look toward one of the sentry boxes, and Jordan uses his field glasses to look at the sentry's face and hunt for wires near the box. Jordan asks Anselmo about the other post, which is five hundred meters away, below a turn in the road. Jordan and Anselmo watch the sentry stand up and walk onto the bridge, and both men hide themselves.

The novel is rife with detailed descriptions of war strategies, including Jordan's plan to explode the bridge: Hemingway portrays war as a kind of science, involving skills and precision, not just courage and audacity.

Anselmo tells Jordan that there are seven men and a corporal on guard at **the bridge**. Jordan says that they will go as soon as the sentry is quiet, since they are too close to him; he has seen all that he needed to. Jordan tells Anselmo that the bridge looks good, and they watch the sentry standing at the far end of the bridge, looking up at three monoplanes in the sky. They are Republican planes, *Moscas*, according to Anselmo, but Jordan decides not to put his glasses on to check; he doesn't want to take away Anselmo's happiness. But as they move away from the bridge, Jordan realizes that the plane is a fascist patrol.

From the beginning of the novel, the fascists are a clear, imposing threat for the guerillas, signaling to an ominous future. Nonetheless, the group chooses to continue fighting (some because of false hope, evidenced here by Anselmo's "happiness"), making the present—and their actions in it—more important than the future.

Anselmo tells Jordan that he does not like to kill men, and Jordan replies that nobody does, except those who are "disturbed in the head." However, he does not feel anything against it when it is necessary for the cause. Anselmo tells Jordan about his hunting prowess before the war: he has killed wolves, ibex, eagles, and bears. The paw of a bear that he had killed was nailed to the door of the church in his village, and he felt proud every time he passed the paw; he could never feel any pride about killing a man, though.

Anselmo is in many ways the most principled character in the novel, strongly opposed to and uncomfortable with the idea of killing (though he will obey orders to kill at the end of the novel). Anselmo's beliefs contrast with those of the fascists, namely the violent, bloodthirsty Lieutenant Mora (introduced later in the novel), as well as those held by Robert Jordan and Pablo, who feel less guilt about committing acts of violence.

Robert Jordan says that Roma people ("gypsies") believe the bear to be a brother of man, and "Indians" believe the same. Anselmo tells Jordan that he does not have Roma blood, and that to Roma people, it is a sin to kill outside the tribe. In the war, the Roma have reverted to the bad behavior they practiced during "olden times." Anselmo admits that he has killed, but never with pleasure, since he believes it is a sin to kill a man. He has lost his faith during the war, but even without God, he believes that killing is wrong. Instead, he would prefer to make his enemies work for the rest of their lives, and sleep and eat where they—the Republicans—sleep and eat so that they can learn. To kill, Anselmo insists, will teach nothing.

Anselmo sees the hypocrisy in the fascists' behavior, since fascism, though strongly tied to Catholicism in Spain, condones violence and oppression. Anselmo, though, has forfeited his religious beliefs, since they are no longer compatible with a regime of brutality and the necessities of warfare—including killing.

Anselmo tells Robert Jordan that he has never been in a battle: the Republicans fought in Segovia at the start of the movement, but they did not understand what they were doing, and the civil guards shot at them like they were rabbits. Jordan thinks that it will not be difficult to destroy **the bridge**, and he plans to write down the plans or explain them to those in the guerillas who cannot read. Anselmo says he will do anything that he is ordered. Jordan feels that he is very lucky to have Anselmo, though he decides that Golz's orders are bad orders for those who have to carry them out.

Anselmo's loyalty to Robert Jordan remains a constant throughout the novel, even when others—notably Pablo—waver. Though he is not experienced in combat, Anselmo understands the importance of trust in warfare, and ultimately, he sacrifices himself for Jordan's plan, demonstrating true, selfless courage.

At the same time, Jordan realizes that he and Anselmo are only instruments of duty, and he orders himself to stop worrying and think about something else. As a result, he thinks about Maria and her body; his throat becomes "choky" and suddenly, he finds walking difficult.

Maria continues to recur in Robert Jordan's thoughts, distracting him from the war even when he intends to concentrate on strategy.

As Anselmo and Jordan walk through the rocks toward the camp, a man speaks to them: "Halt. Who goes?" Anselmo says that they are comrades of Pablo, and the man asks for the second half of a password, though he has forgotten the first half. He asks to be relieved from his position, since he is hungry and bored. His name is Agustin, and he asks Jordan about **the bridge**, but Jordan doesn't reveal anything. Agustin curses at him and says that he wishes to leave **the mountains**.

Agustin's conversation with Anselmo and Robert Jordan reveals the true nature of combat, and the difficulty of staying engaged with the Republican cause. As Agustin's comments suggest, warfare is often boring and exhausting, and the mountains, though an advantageous position for hiding and planning strategy, are isolated—contributing to Agustin's monotony and disillusionment.

Anselmo says that Agustin is a good man, though he speaks "very filthily." He says that they have to guard the explosive, since Pablo is not to be trusted; El Sordo, though, is just as good as Pablo is bad. However, this is Pablo's country, and there is no use in trying to gather men from other bands, since he knows every move made in **the mountains**.

The Republican fighters seem to follow a strict dichotomy, in Anselmo's view: they are either trustworthy (Agustin, El Sordo, Pilar) or not (Rafael, Pablo). In reality, Pablo is just as concerned with the Republicans' success and safety as the rest of the group is, but he is confused and stubborn about getting his own way, and thus, a more nuanced character than Anselmo's comments make him out to be.

CHAPTER 4

Returning to the cave, Robert Jordan rearranges the explosive materials in his pack and covers them with canvas, then changes his mind and carries them into the cave, where Pablo, three men he does not know, Rafael, Anselmo, and the two women are gathered. Pablo asks if it would be better to have the packs outside, but Jordan says that someone might trip over them in the dark. Pablo says he doesn't like to have dynamite in the cave, but Jordan reassures him that it is far from the fire.

Pablo and Robert Jordan's relationship is on edge, since both believe they have the group's best interests at heart: Pablo doesn't want the dynamite in the cave for fear that it might explode accidentally, but Jordan believes that it is safer there than outside. This argument is just one of many that will typify the relationship between the two men throughout the novel, as they negotiate authority and power within the group (complicated by Jordan's position as an outsider, albeit more educated and with formal military training).

Watching Pablo carefully, Jordan offers him some of his cigarettes. He tells the others that Agustin has told them he is dying of boredom, and he asks Maria to bring him a cup of water. When she brings him the water, he sucks in his stomach and moves to the left on his stool so that the pistol on his belt moves closer to where he wants it to be. He reaches down, takes out his flask, drinks half of the water in the cup and pours the flask into the cup. Pablo tells him that he doesn't like anis, which he can smell from Jordan's flask.

Jordan's careful adjustment of his pistol suggests his wariness about Pablo, who poses a threat to Jordan's authority and his plan for the bridge offensive, as well as his insistent need to assert dominance and strength.

Rafael asks to taste the drink, which Jordan describes as a "medicine" that "cures everything." He has only a little of it left, and it reminds him of his travels in Paris before the war. Jordan explains the "medicine" to Rafael, saying that the wormwood in absinthe is supposed to "change the ideas" in one's brain.

Throughout the novel, the guerillas, including Robert Jordan, are rarely without alcohol: drinking seems to bolster their courage and dull their melancholy about the never-ending violence ("changing the ideas" about the war in their brains).

Jordan looks at the other men at the table. One has a large flat face and an unblinking gaze. The other two are brothers, short and dark-haired. One of the brothers says that Jordan's cigarettes are like the ones Kashkin had, and Jordan asks him if they were at the train. The other brother replies that they were all at the train, except the old man, and Pablo suggests that they blow up another train. Jordan says they can, after **the bridge**, and Pablo responds that he and his people do not support the bridge. Anselmo says that they will blow up the bridge without "this coward," meaning Pablo.

Pablo's opposition to blowing up the bridge stems in part from his own inability to relinquish authority to Jordan. Pablo has experience blowing up trains, while Jordan has experience with bridges, and thus, Pablo suggests a train offensive instead, in order to put himself back in charge of the group. Again, both Jordan and Pablo seem intent on demonstrating their own power and courage.

Jordan looks over at Pablo's wife. She says something to Maria, who leaves the cave. Jordan says to Pablo that they will blow **the bridge** without his help, and he asks Pablo's wife if she supports blowing up the bridge. She responds that she does, her face lit by the fire, shining "warm and dark and handsome." Pablo asks her what she said, looking betrayed, and she responds that she is "against" him. The other men agree that they are for the bridge, and Pablo's wife declares, "I am for the Republic [...] and the Republic is the bridge."

In a striking moment, Pilar defies her husband and boldly allies herself with Robert Jordan, who she seems to trust instinctively. Pilar views Robert Jordan as a supporter of the Republic and an extension of the Republican cause, and her fierce loyalty to the Republic prompts her to act bravely.

Pablo insults his wife, saying that she has a "head of a seed bull" and a "heart of a whore," but she replies, "that which must pass, will pass," calling him a "coward." Pablo says that he has "tactical sense," and he asks Robert Jordan if he wants to die. Jordan replies that he doesn't, and Pablo asks the room if he is the only one who sees the seriousness of the situation. Jordan thinks that he, too, can see the seriousness: Pablo's wife saw a bad omen for the future on his palm, though she doesn't see the danger of the plan yet.

At this point in the novel, it is unclear who of the guerillas has the right idea—about whether the bridge offensive will be effective or merely dangerous. Even Robert Jordan sees the danger in the plan that he supports (more out of duty and obligation than genuine belief in the plan's success). War, it seems, is always characterized by risk and potential destruction.

Pablo insists that he is for the good and the safety of all, and that Jordan's plan is only for the good of the foreigners. He compares himself to a bullfighter who knows what he is doing and decides to stay safe. Pablo's wife says that she has known matadors who were gored despite "knowing what they were doing": she relates the story of her former lover, Finito, who was injured after a display of arrogance in the ring. Pablo's wife asks if she lived "nine years with three of the worst paid matadors in the world not to learn about fear and about safety," and she criticizes Pablo for becoming "lazy, a drunkard, and a coward."

Pablo compares himself to a matador, an iconic figure of masculinity, prowess, and tactical intelligence, but Pilar has a different view: even matadors, she says, are fallible. Thus, the novel challenges the idea that there is any true, singular, and untestable notion of courage.

Pablo believes that he is the leader of the group, but his wife disagrees, saying that *she* commands. Pablo says that he should shoot her and the foreigner, Jordan. Jordan watches him carefully, asking for another cup of water. Maria fetches one for him as he loosens his pistol and puts it on his thigh. Pablo's wife orders Maria to go outside again and continues to tell Pablo that she alone commands the group. Pablo tells her and Jordan to go to hell, and that though he drinks and is lazy, he is not stupid. Pablo's wife calls Maria in again to serve dinner.

The power struggle between Pilar, Pablo, and Robert Jordan continues, with tensions between Pilar and Pablo increasing: Pablo's apparent cowardice prompts his demotion from leader of the group.

Rafael asks Robert Jordan if he saw **the bridge**, and Jordan shows him his sketches. Pablo goads Jordan, and Pablo's wife, angered, tells him to shut up, calling him a "coward" and a "murderer." Suddenly, her rage turns to sorrow, a feeling she recalls from when she was younger. However, she is able to put the feeling aside, and she asks Maria to serve the bowls from the pot for dinner.

Pilar's conflicted reaction to Pablo demonstrates that anger, sorrow, despair, and disillusionment are all common reactions to war and its associated conflicts. Throughout the novel, Pilar will struggle to maintain her faith in the Republic, given the apparent hopelessness of the war and significant group strife.

CHAPTER 5

Robert Jordan steps out of the cave and observes the night; he smells what is left of the meal, the wine they have drunk, and horse sweat and man sweat. He hears Rafael starting to sing a song, and a voice orders him to change to Catalan; he does so, and changes the song, too: "Thank God I am a Negro / And not a Catalan!" Pablo and his wife tell Rafael to stop singing.

Rafael's racist song (targeting the Catalan, a subset of the Spanish population) suggests that significant divisions exist in Spanish society, just as they do in American society, though the marginalized groups differ. Whereas the "Negro" is positioned as superior to the Catalan in Rafael's song, black Americans faced extreme discrimination in the 1930s, when the novel is set.

Rafael asks Robert Jordan why he didn't kill Pablo and tells him that he must kill him sooner or later. Jordan says that he thought it would "molest" his wife or the others. Rafael continues to encourage him to kill Pablo, saying that "there is no remedy."

To Rafael, violence is the only answer to the continued conflict between Pablo, Pilar, and Robert Jordan: nothing will change, he claims, without a killing, mirroring the fascists' own views on violence and the value of murder.

Pablo emerges from the cave, smoking a cigarette, and tells Jordan not to pay attention to his wife, who is "difficult," though "very loyal to the Republic." Cheerfully, he tells Jordan that they should have no difficulties and that he is welcome, and he strides off to find his horses. Rafael says that he will follow him to prevent him from leaving the camp: Agustin is there, and he will kill Pablo gladly. Jordan tells Rafael to go to Agustin and tell him about Pablo's behavior, and Rafael does so.

Here, Pablo's mercurial personality is made clear. Though he has already fought publicly with Jordan, he suddenly changes his perspective, viewing him as an ally instead of an adversary. Pablo's shifting opinions signal his ambivalence about the war: he is not as loyal to the Republic as Pilar, but his newfound cheerfulness with Jordan suggests that he is sometimes willing to cooperate with others in order to fight for the Republican cause.

Jordan walks through the pines and counts the horses below in the meadow, finding five. He tells himself that he is obligated to fulfill **the bridge** plan, and he must take no risks until he completes this duty; he wonders, though, if he should have killed Pablo, since the group expected him to. Jordan decides that it would have been bad to kill Pablo, though he was tempted, and he reflects that nothing is simple in this country.

Here and throughout the novel, Robert Jordan worries about the immorality of killing, wondering whether it is better to eliminate people who may be threats to the Republican cause—including Pablo—or to preserve the value of human life.

Robert Jordan decides that he trusts Pablo's wife, and he feels that without her, there would be no organization or discipline in the group. It would be ideal if she, Rafael, or Agustin would kill Pablo. Anselmo would kill him if Jordan asked, but he is morally opposed to killing. Jordan realizes that both Anselmo and Pablo's wife "really believe in the Republic."

Again, Jordan's desire to have others kill Pablo—instead of him—demonstrates his deep discomfort with the act of killing, but also his understanding that killing is sometimes necessary in warfare.

Below Jordan in the meadow, Pablo is standing by one of the horses. Jordan cannot see him or hear him clearly. Pablo speaks tenderly to the horse: "Thou art no woman nor a fool [...] Thou, oh, thou, thee, thee, my big little pony." Jordan walks back to the cave, realizing it is not a practical time to kill Pablo. Pablo's horse has understood nothing of what he said, but he recognizes his words as endearments; he is hungry, and Pablo annoys him.

Pablo's beloved horses represent a world free of the entanglements and moral challenges of war. Hemingway briefly takes up the perspective of Pablo's horse, who is indifferent to Pablo, thinking only of his hunger, to show a side of life unconnected to war, violence, and even humanity.

CHAPTER 6

Robert Jordan sits inside the cave listening to Pablo's wife, who is washing dishes while Maria dries them. Pablo's wife says that it is strange that El Sordo hasn't come to the camp yet, and that they will have to visit him tomorrow. Maria asks if she can come, and Pablo's wife, who Maria calls Pilar, agrees. "Isn't she pretty?" she asks Jordan, who agrees. Maria fills his glass with wine, saying that the wine will make her seem even better. Jordan says that she already seems beautiful and more, and that she seems intelligent, too. Pilar calls him "Don Roberto" as a joke, and he insists that she call him "*camarada*," or comrade. She teases him, saying that he is very "religious" about his politics.

In this scene, Robert Jordan continues to flirt with Maria, demonstrating his growing attraction to her, based mainly on her physical appearance: her beauty seems to provide him with comfort in the midst of the ugliness and brutality of war.

Maria says that Robert Jordan is a Communist and that she is an anti-fascist, since her father was a Republican. Jordan says that his father and grandfather were Republicans, too. Pilar asks if they were shot for their political beliefs, and Maria responds that in the United States, they don't shoot you for being a Republican. Jordan reveals that his father shot himself "to avoid being tortured," and Maria, tearing up, says that her father could not find a weapon to do the same. She says that she and Robert Jordan are the same, and Jordan looks into her "hungry and young and wanting" eyes.

Maria and Robert Jordan's conversation reveals that their respective backgrounds are not so different: though Spanish and American, respectively, both have experienced familial trauma, and both are the product of their families' strong political beliefs.

Jordan runs his hand over the top of Maria's head and feels his throat "swelling." She smiles at him and asks him to do it again. Pilar asks whether she is expected "not to be moved" by the display. Maria asks if Robert Jordan wants another cup of wine, and Pilar asks him where he plans to sleep. He says he will sleep outside in his sleeping robe, and he asks Maria to leave him alone with Pilar for a moment.

Robert Jordan is clearly moved by the connections he is forging with Maria, whose life now seems less distinct from his own—a theme that will recur throughout the novel, as Jordan and Maria's lives become more intertwined, leading them to think of themselves not as two individuals, but as "one."

Jordan tells Pilar what Rafael has said about Pablo, and Pilar says that it is not necessary to kill Pablo, since he is no longer dangerous. Maria returns and strokes her head under Jordan's hand, smiling at him again. Jordan goes outside to go to sleep.

Like Robert Jordan, Pilar finds it difficult to make up her mind about Pablo, who she has already referred to as dangerous, cowardly, and untrustworthy, but now finds unthreatening. Pablo's vacillation between allegiance to the group and selfishness makes it challenging for the other guerillas to understand his motives and character.

CHAPTER 7

Robert Jordan is outside, sleeping in his robe and turning over on his pistol, which he keeps fastened to his wrist. He wakes up suddenly and is about to settle back into sleep when he feels Maria's hand on his shoulder. He greets her and pulls her down, and she gets into his robe. He tells her not to be afraid—that what she feels is only his pistol—and she tells him that she is ashamed. Jordan tells Maria that he loves her, and he feels her crying as she lies in his arms.

Robert Jordan and Maria's relationship is depicted as pure, noble, and romantic from the start. They declare their love for each other before they have sex (with Robert Jordan assuring her that his pistol isn't an erection), allowing Hemingway to draw a distinction between Robert Jordan and the Falangists who (it's later revealed) brutally raped Maria. Unlike those men, Jordan is shown to be honorable—suggesting that the valor he shows in war is valor he also shows in love, and implicitly positioning the Republicans as morally superior to the fascists (though the novel also undoes this conclusion in other ways).

Maria tells him that she does not know how to kiss, but Jordan tells her that there is no need to kiss. She removes some of her clothes with his help and asks if she can "go" with him, as Pilar said—though not to a home. Jordan feels the smoothness of their bodies together, "happy-making, young and loving and now all warmly smooth."

Robert Jordan's love also symbolizes opportunity and the start of a new life for Maria, since by going with him after the war, she will escape the life of poverty and marginalization that single, orphaned women often face (especially in this time period).

Jordan asks Maria if she has loved others, and she tells him that she never has, though things were "done" to her by "various" people. She believes that this means he will not love her, but he tells her that he does; she insists that she does not know how to kiss, and that when "things were done" to her, she fought back instead of submitting. Jordan says that no one has ever touched her, calling her a "little rabbit," and asks her to kiss him. She kisses him on the cheek and then on the mouth, and he feels happier than he has ever been.

Maria reveals to Robert Jordan that she was attacked by "various" people—later telling him that these people were Falangists, members of a militant fascist splinter group. Jordan's comments to her suggest that he hopes to help her overcome this trauma, and that their love will be a restorative force in the midst of the violence and injustice of war.

Robert Jordan and Maria lie together, and he feels her heart beating. He notices that she came barefooted, as if she knew that she was coming to bed, and that she came without fear. The sundial shows that it is one in the morning. Maria says that she likes Jordan's beard, and he asks her if she "wishes." She says that she does, and that she wants to do everything together—so that "the other maybe never will have been."

Robert Jordan is tentative about asking Maria if she wants to have sex—likely because of the sexual traumas she has experienced—but Maria "wishes" to do so, since she believes that by making love with Jordan, she can make the memory of "the other" (her assault) disappear.

Maria says that Pilar said to tell Robert Jordan that she is not sick, and that she has already told Pilar that she loves him. Maria also admits that she wanted to die soon after the train, and that Pilar told her that loving someone would take away all of her pain. She asks to be Robert Jordan's woman, and he accepts. Holding herself to him, she says "frightenedly," "And now let us do quickly what it is we do so that the other is all gone." Robert Jordan asks Maria if she "wants to" (have sex), and she says, "Yes. Yes. Yes."

Again, Robert Jordan and Maria's love proves to be a healing, regenerative force: something that has the potential to take away Maria's pain, caused by the war and its violence, and restore her hope in the future.

CHAPTER 8

Robert Jordan wakes up during the night and realizes that Maria is still with him; he puts his head under the robe and kisses her shoulder, feeling the "smooth tactile happiness" of their two bodies touching. When he wakes at daylight, she is gone. Pablo emerges from the woods and goes into the cave. Jordan goes back to sleep until the sound of airplanes wakes him, and he looks up to see three fascist patrol planes in the sky. Pablo and Rafael are watching them from the mouth of the cave. Robert Jordan realizes that if they are not looking for anything, they might see the group in **the hills**, but they might mistake them for their own troops. Jordan gets dressed while another two sets of planes fly by.

The fascist planes appear again, threatening a potential offensive against the Republicans. Though it is unclear whether the Republicans will be discovered while hiding in the hills, violence and destruction begin to seem closer than ever (after the relatively uneventful, safe atmosphere of the hills).

Robert Jordan asks Pablo if he has seen planes like this before, and he replies that he hasn't. Jordan says that there will be more, and Pablo says he has never seen this many planes. Jordan realizes that this concentration of planes means something very bad, and he times the planes to estimate when they will be heading over the lines; he realizes that they might be going on to Colmenar, to Escorial, or to the flying field at Manzanares el Real. Pablo is concerned that the planes saw his horses. Robert Jordan tells Anselmo to watch the road and make a note of everything that passes by. Anselmo does not know how to write, so Jordan tells him to make marks in his notebook, representing the number of tanks, trucks, guns, cars, ambulances, or foot soldiers that pass by.

Realizing that the planes may indicate an approaching offensive, Robert Jordan springs into action, hoping to organize the guerillas and strategize a plan for defense. Ultimately, though, the guerillas will be outmatched by the fascists' superior military forces.

Jordan asks for Rafael and sends him with Anselmo to go observe the road and note how many soldiers are posted at the saw mill. He gives Rafael his watch, and Rafael admires it, joking about his own ability to tell time. Jordan tells him to take things seriously, and Rafael angrily responds that Jordan should have taken things seriously last night—that he should have killed Pablo. Jordan laughs him off and says that he is going to see El Sordo.

The subject of killing Pablo continues to concern the guerillas: even Rafael, himself seen as a liability by the group, views Pablo as dangerous, a threat to be eliminated. The moral cost of killing, it seems, is outweighed by the chaos Pablo might cause.

Pilar serves Robert Jordan coffee and asks him why the planes have arrived. Fernando, another guerilla, says that the night before, there was no unusual movement in La Granja, where the guerillas often go for news or tobacco. Fernando has not heard anything from Segovia, but he did hear Republicans in La Granja say that the Republic is preparing an offensive. Some say that there will be two, on **bridges** near them and near the Escorial. There is some talk that troops have been sent from Valladolid to clear out **the mountains**.

Throughout the novel, it is clear that warfare is never straightforward or uncomplicated: information is not conveyed easily, and though violence is a constant threat, it is often difficult for the guerillas to figure out where and when attacks will take place.

Pilar complains about Fernando's reporting and asks Robert Jordan if they have "people such as this in other countries." Jordan politely responds that "there are no other countries like Spain." Pilar asks Fernando if he has seen any other country, and he responds that he hasn't—nor does he wish to. Maria asks Fernando to talk about his time in Valencia, and Fernando says that he did not like Valencia, since the people "had no manners." Pilar disagrees vehemently with Fernando, saying that she had the "best time" of her life in Valencia with Finito: the city was crowded, and they would go to the beach and watch boats with sails being hauled out of the sea by oxen. They ate pastries, prawns, *paella*, and melon, and drank white wine. Pilar recalls her time in Valencia with pleasure, describing her love-making with Finito in a hotel.

Though Spain, in Robert Jordan's view, is singular ("there are no other countries like Spain"), his experiences with the country and its people throughout the novel reveal to him that there are fewer differences between his own culture and the culture into which he is assimilating. Pilar's anecdote about Finito reveals both the vibrancy of Spanish culture before the war, and the power of love and companionship in the midst of war: Pilar seems comforted by her memories of Valencia with Finito.


Pilar says that Pablo knows "aught" of such things—the things she did with Finito in Valencia. He replies that they have done things together, and she tells him that though he was "more man" than Finito, they never went to Valencia together. Pablo says that together, they have blown up a train, which Pilar never did with Finito, and Pilar responds angrily, telling Pablo that "no one can speak against Valencia." The group hears the sound of the planes returning overhead.

Pilar's memories of her love for Finito bring her back to a happier, calmer time in her life, but they also remind her that what she has now is vastly different from what she had then: the militaristic life she leads now, with Pablo, is a far cry from the sensual pleasures of Valencia. Pilar and Pablo's relationship is too strained to be a functional partnership (she has, after all, openly called for his death already), suggesting that their love—or what is left of it—cannot compensate for the horrors and challenges of war.

CHAPTER 9

Robert Jordan thinks that the planes look like sharks, moving like "mechanized doom." He asks Maria what she thinks, and she replies that she thinks they look like "death." Three Heinkel fighters in a V formation swoop down over them, low enough so that they can see the pilots. The sky then empties out; Maria remarks that it seems as if the planes were a dream that they have now woken from. Pilar decides that they will walk to El Sordo, and she tells Jordan that "there is no sickness" in Maria, though "there could have been." She then asks Jordan if she and Maria made love. Jordan expresses concern that Maria might have a baby.

The future persistently intrudes on the guerillas' lives, though only in brief flashes: the planes above signal impending chaos before abruptly disappearing, and Jordan thinks briefly about the possibility that Maria might become pregnant. Once these glimpses of future life are ended, the guerillas return to their lives in the present—continuing to push forward with their plans for the bridge offensive.

Pilar says that though she is no coward, she thinks that there are many among them who, though alive now, will "never see another Sunday." Jordan says that they are not alone, but "all together," though Pilar feels defeated by the sight of the machines; she insists that she still has resolution, and Jordan assures her that her sadness will dissipate. Pilar confesses that she did not want to "wound" Pablo by telling the story of Finito in Valencia, though she did hope to "kill him" or "curse him." Jordan says that he doesn't like Pablo, and Pilar says that he doesn't like Jordan either.

Robert Jordan and Pilar's conversation exposes the difficulty of maintaining hope and optimism in the face of near-certain disaster. Pilar feels discouraged and disillusioned, and Jordan attempts to console her (though he himself struggles to maintain his faith in the Republican cause). Pilar's comments about Pablo also suggest the complexity of her relationship with him. Though she doesn't want to "wound" him, since she seems to care about his feelings still, she also views him as a liability to the group (and thus expresses a hope to kill him): her devotion to the Republican cause seems in some ways to outweigh her love for her husband.

The night before, Pilar tells Robert Jordan, she asked Pablo why he didn't kill Jordan, and he replied that he thought Robert Jordan was a "good boy." Later in the night, she heard him crying as though "there [was] an animal inside […] shaking him." When she asked him what was wrong, he replied, "the people. The way they left me," and tells her to "remember the train." Pablo confesses that he is afraid to die, and Pilar orders him to get out of bed, since "there is not room in one bed for me and thee and thy fear all together." Pilar says that though she is sad, her sadness does not compare to Pablo's: she still believes "firmly" in the Republic.

Though Pilar is discouraged by the appearance of the planes, she still believes in and strongly supports the Republican cause—in contrast to Pablo, who she portrays as passive, fearful, and emotionally unstable. Still, Hemingway seems unwilling to indict Pablo altogether for his so-called "cowardice": he is clearly suffering from traumatic memories of the war.

Jordan says that he is not afraid of dying, though he is afraid of not doing his duty well. Pilar says that he is a "very cold boy," but Jordan disagrees: he believes that he is merely "preoccupied" with his work. He has not given women much importance in the past, since he has not found one that "moved" him before. However, he realizes that he cares "very much" for Maria. Pilar says she will leave him alone with Maria after they have seen El Sordo, since "there is not much time" for them to be together. He asks her if she saw that when she read his hand. She tells him not to remember "that nonsense."

Again, Jordan testifies to his own courage in war: he is less concerned about being killed than about his own capacity to perform well as a soldier, since he prioritizes his "work" over everything—or he has in the past, until he met and fell in love with Maria. Pilar's comments remind Jordan of the potentially fatal ending she foretold for him, but she encourages him to stay focused on the present, even though time seems close to running out.

Pilar encourages Robert Jordan to make use of the night with Maria, and Jordan laughs, admitting that he cares for Pilar "very much" as well. Jordan goes into the cave and kisses Maria, which Fernando, watching nearby, finds offensive; Pilar tells him that they are engaged, and he takes back his remark. Fernando goes to relieve Primitivo of his post, and Agustin mocks him. Pilar tells Agustin that she is tired of his "obscenities," and she speculates that the Fascists are preparing to meet the Republicans' offensive, though she is not sure why the Fascists have shown their planes—thus alerting the Republicans to their plans.Agustin says that "in this war are many foolish things," though Pablo is "wily," not foolish; Pilar says that it is too late "to be saved by wiliness."

The guerillas speculate about the nature of war and the Fascists' tactics: the Fascists have essentially revealed their strategy by flying their planes over Republican territory (though it is possible that they are unaware that the Republicans have decided to hide in the mountains). Nonetheless, Pilar's pessimistic attitude suggests that despite this blunder, the Fascists still have more power than the Republicans, since it is too late for Pablo's "wiliness"—his skill in war strategy—to save them.

Agustin says that Pilar is not smart like Pablo, but "brave" and "loyal"; Pilar says that Robert Jordan is smart, though "very cold in the head." Pablo, she thinks, is "rendered useless by his fear." Pilar says that the group needs to "act with intelligence," and that she no longer has any confidence in Pablo. Agustin insists that they need Pablo to help organize the attack on **the bridge**, but Pilar disagrees. She believes that the bridge must be attacked if they are to win, and that Pablo is unable to see past his own weakness to recognize this. To win a war, Agustin says, you need talent and "material," which he believes Pablo has.

Again, the guerillas fight over whether Pablo is reliable or disabled by his cowardice, and whether he or Pilar would make a more effective leader: are Pablo's skills in war and unbridled brutality better for the group, or is Pilar's courage and loyalty to the Republic preferable?

CHAPTER 10

As they are walking to El Sordo's, Pilar asks Robert Jordan and Maria if they can rest, and she sits down by a stream. El Sordo's camp is not far away, across the open country and down into the next valley. Though Robert Jordan is in a hurry, Pilar wants to enjoy the nature around her; she is tired of the pine trees they see every day at the camp. Maria, though, loves the pine trees. Pilar says that Maria likes anything, and that she would be a gift to any man, if she could "cook a little better." She reiterates that pine trees are "boredom."

There are clear differences between Maria and Pilar's personalities: whereas Pilar is stubborn and headstrong, Maria is obliging and easy-going (she doesn't mind the camp, whereas Pilar feels restricted by it). Pilar sees Maria as subservient, an ideal wife ("a gift to any man"); Maria's passivity makes her suited to Robert Jordan, who is himself headstrong and independent.

Robert Jordan asks if Pilar ever went to Segovia, and Pilar says that she couldn't, "with this face." She feels that she was born ugly, and she asks Robert Jordan if he knows "what it is to be ugly all your life and inside to feel that you are beautiful." She says that she would have made a good man, but she is "all woman and all ugly," though many men have loved her and she has loved many men. Jordan says that she isn't ugly; laughing, she tells him not to lie to her. She says that she has a feeling within her that will "blind a man" before he realizes that she is ugly; she then starts to see herself as ugly again.

Pilar's musings on beauty and ugliness reveal her own insecurities about love, seemingly heightened by the emotionally charged atmosphere of war. Hemingway's depiction of Pilar as a woman with both insecurities and inner depth (which she believes makes up for her outward "ugliness") is somewhat regressive, since Pilar ultimately affirms the value of outer beauty—despite her own strength, cunning, and bravery.


Maria disagrees with Pilar and tells her that she isn't ugly. Pilar says that "when you are as ugly as [she is], as ugly as women can be," men reject her: after being rejected, though, a feeling of "inside beauty" begins to grow within her, "like a cabbage," and another man falls in love with her again. She says that Maria is lucky that she isn't ugly, and Maria insists that she is. She also tells Pilar that if "Roberto (Robert Jordan) says we should go, I think we should go"—continuing on toward Sordo's camp. Pilar says that she likes to talk, since "it is the only civilized thing" they have. Jordan says that Pilar speaks very well, and he asks her where she was at the start of the movement.

Like Pilar, Maria is unable to see herself as others do: both of the women in the novel have low opinions of themselves, though most of the men are confident (even arrogant) and, at least outwardly, assured of their own strength. Both Maria and Pilar, though, are just as loyal and courageous as the men—or even more so (compared to Pablo, for example). Hemingway suggests that though women and men may be united by certain traits, there are always differences in the way that they think of themselves. This is a common theme in Hemingway's writing, which often focuses on gender differences.

Pilar says that she was in her hometown, though not Avila, where Pablo claims they are from, and she recounts the story of her town at the start of the movement: the fascist civil guards surrendered at the barracks after Pablo blew a wall of the barracks down. Pablo then retrieved a pistol from the barracks, from the hand of an officer who killed himself, but he had never fired a pistol before, and he asked one of the surviving guards to show him how it works. Pablo then told the guard to prepare to die, and the guard and his colleague knelt, saying that they "know how to die." Pablo shot both of them and gave to the pistol to Pilar, who felt "weak in the stomach."

Pilar's story of Pablo's defeat of the fascists in their hometown serves as evidence of Pablo's former status as a violent, ruthless fighter, as well as the extreme brutality of war, on both sides. The Republicans, as much as the fascists, have participated in acts of horrific, inhumane violence.

Robert Jordan interjects to ask what happened to the other fascists, and Pilar replies that Pilar had them beaten to death with flails and thrown from the top of a cliff into a river. The main plaza in the town, she says, overlooks the river, with a three hundred foot drop, and Pablo had the entrances to the streets from the plaza blocked off, except for the side facing the river, and the fascists seized in their homes. Pilar says that Pablo is "very intelligent but very brutal," and he planned the attack on the town well. She then continues her story.

By publicly murdering the fascists, Pablo and his group intended to send a clear message to all those opposing their cause: that the Republicans' strength is not to be underestimated. Yet this public display of violence parallels the same gruesome acts committed against Maria in her village (detailed later in the novel), again suggesting that neither the Republicans nor the fascists have a moral high ground at this point, since both groups have instigated the same kind of brutality.

In the story, Pablo orders the town's priest to confess the fascists and give them "the necessary sacraments." The townspeople are armed with flails obtained from the store of one of the fascists. One of the townspeople gathered in the plaza asks Pilar if they will be killing the wives of the fascists, and Pilar says that they will not. The townspeople discuss the act of killing, and Pilar says the fascists will never take the town. Pilar is wearing a three-cornered hat, the type that the civil guards wear, as a joke, but one of the men in the plaza tells her to take it off, and he throws the hat off of the cliff. The mayor, Don Benito Garcia, is the first fascist to emerge and be beaten to death by the crowd; he is tossed off of the cliff as well.

Vitriol ramps up as the angry mob of townspeople prepares to kill the first fascist. Though Pilar's attitude toward the gathering has been somewhat jovial—wearing the fascist's hat as a joke—it is clear that anger and bloodthirsty rage have taken over.

In the church, Pablo is pressuring the priest to send the men out to the plaza, but the priest will not respond during prayer. Don Ricardo Montalvo, a landowner, walks out, saying that "to die is nothing," and swears at the townspeople before he is clubbed to death. The townspeople become more agitated and call out for the priest. Don Faustino Rivera, the son of a land owner and a poor bullfighter, enters the plaza; he throws himself on the grass, screaming for mercy, and is thrown off of the cliff without being beaten.

The accused fascists react to their public executions in different ways: with staunch impassivity (Don Montalvo) or utter fear (Don Faustino). Hemingway creates a realistic portrait of a gruesome event, depicting the consequences of violence with careful nuance.

The mob is becoming vicious, and many of the townspeople are drinking: "cruelty had entered into the lines and also drunkenness," Pilar remarks. Robert Jordan recalls an incident in Ohio, where he attended a wedding as a seven-year-old, in which a "Negro was hanged to a lamp post." He believes that drunkenness is the same in the United States as it is in Spain. Pilar resumes her story, recounting the death of Don Guillermo, a fascist because of "the religiousness of his wife." His wife calls out to him from their home as he is brought into the plaza, and a drunkard beats him to death with a bottle.

Jordan's recollection of an act of racist violence in the United States calls to mind the similarities between Spain and Jordan's home country: previously, he has considered the two countries and cultures utterly distinct, though he comes to see that both Spaniards and Americans have a shared history of cruelty and violence.


Pilar believes that killing is "a thing of ugliness but also a necessity to do" during the war. At the same time, she recalls that she was sickened by the violence of the mob and decided to walk away from the square. The drunkards become more aggressive, and Pilar picks up a chair and stands on it to see over the heads of the crowd. An overweight fascist, Don Anastasio Rivas, is beaten, but he is too heavy to be thrown over the cliff.

Like Anselmo and Jordan, Pilar feels conflicted about the value of killing during war: while she finds the act of killing repugnant, she also acknowledges that violence is a necessary part of war. Recalling the attack on the fascists in her hometown, though, Pilar remembers her horror at observing so much killing, and she reflects that the violence became extreme because of the drunkenness of the mob, not because of their devotion to the Republican cause—suggesting that the Republicans are losing control over their supporters, and the war is escalating into a full-blown display of vengeance.

Pilar can see into the church where Pablo, the priest, and the remaining fascists are gathered as the mob attempts to break in; Pablo has locked the door of the church. After some time, one of Pablo's men unlocks the door, and the mob rushes in. Pilar watches as the priest and the other fascists are brutally murdered, clubbed and stabbed to death, and her chair breaks; on the ground, all she can see are the legs of people going into the doorway of the church.

The mob's massacre of the church represents the Republicans' opposition to religion, which in Spain was used by the fascists as a form of social control.

Pilar says she is glad that she did not have to see more of the killings. She notices a drunkard pouring something over the dead body of Don Anastasio, which catches fire, but the drunkard is knocked out before he can do serious damage. The fascists' bodies are put into a cart and hauled off of a cliff. After the church massacre, Pilar says, there was no more killing, but the Republicans could not organize a meeting afterward because there were too many drunkards in the crowd.

Pilar suggests that the killings were in many ways senseless and cruel, committed by the townspeople more for the sheer pleasure of getting revenge against the fascists (many of whom were wealthy or powerful) than to support and further the Republicans' ideas for a free, liberal society.

That night, Pilar feels "hollow" and "full of shame," and she tells Pablo that she didn't like the killings. Pablo says he liked it, except for the priest, even though he hates priests more than he hates fascists; he says that the priest died with "very little dignity." Pablo admits that he is disillusioned, and that he is a "finished man." In the morning, Pilar goes into the square and hears a woman, the wife of Don Guillermo, crying from the balcony of her house. Pilar says that it was the worst day of her life until "one other day"—three days later, when the fascists took the town back. Maria begs Pilar not to tell this story, asking if there are "no pleasant things to speak of." Pilar says that she and Robert Jordan should be alone in the afternoon, when they "can speak of what [they] wish."

Even Pablo, renowned for his cruelty in war, is shattered by the killings he has orchestrated. Though he "hates" priests, he is sickened by the priest's violent murder and ashamed of his actions in prompting chaos and destruction—indicating his own moral struggles with the idea of killing and the value of brutality.

CHAPTER 11

As they come up the mountain, a man with a carbine steps out from behind a tree and greets Pilar, asking who Robert Jordan is. The guard, Joaquin, is a young man, with "friendly" eyes, who tells Maria that she is looking pretty; he reminds her that he "carried [her] over [his] shoulder." Joaquin says that he will take them to the "commander," and he offers to carry Maria again. She says that she remembers what he did for her and thanks him for it, noting that she will carry him sometime. Joaquin jokes that he would have dropped Maria, but he was afraid that Pilar would shoot him.

Joaquin's comments to Maria, though somewhat ironic, reveal the guerillas' camaraderie and devotion to each other. The guerillas rescued Maria from a perilous situation, and then prioritized her safety: Joaquin carried her away from the train wreck, since she was too traumatized to walk. Even as the novel affirms that the Republicans are disorganized and disillusioned, it also portrays many of the guerillas as fundamentally altruistic.

Before the war, Joaquin shined shoes, and though he wanted to be a bullfighter, he was too afraid of the bulls to fight. Now, he has no fear of them, since he has "seen much worse things and more dangerous than the bulls," and "it is clear no bull is as dangerous as a machine gun." Joaquin is from Valladolid, and his father, mother, brother-in-law, and sister were killed by fascists there. Robert Jordan reflects that he has heard people speak about murders in their family many times, and he always answers in the same way: "What barbarians."

Hemingway again evokes the icon of the Spanish matador, an image traditionally associated with courage and violence, in comparison to the violence of war. To Joaquin, war is more frightening than bulls, and being a soldier requires more courage than being a bullfighter. The violence involved in warfare outstrips any violence the Republicans knew before the war. It is overpowering and incomprehensible: Robert Jordan finds himself at a loss for words when responding to the acts of violence he hears about from his fellow fighters.

Pilar's story made Robert Jordan vividly visualize the fascists' deaths, and he wishes that she could write, since she is an excellent storyteller. He also wishes that he could write well enough to write the story of what the Republicans did—not what the fascists did to them, but what they had been before the war. He reflects that as a foreign soldier, he never knew how anything ended in the villages where he stayed; he would stay with a peasant and their family and leave before they were killed, and when he returned, he would find out that they had been shot.

Robert Jordan is both a writer and a fighter who has lived in Spain and worked alongside Republican Spaniards, but he does not feel that he is capable of representing the lives of the Republicans before the war with precision and accuracy—perhaps because he is still only a visitor to their culture, not embedded in it.

Robert Jordan believes that it is part of his education to hear about the casualties of the war, and that it is lucky that he lived in Spain for ten years on and off before the war, since the Spaniards trust his understanding of the language and his knowledge of the different regions and provinces. If you knew a Spaniard's region, "you were in as far as any foreigner could ever be." Sometimes, Jordan reflects, they "turned on you," but "they always turned on every one," including themselves.

In Robert Jordan's view, it is possible to integrate into Spanish society, and he sees himself as having overcome significant cultural differences to gain the Republicans' trust. Nonetheless, he continues to view Spaniards as an essentially unknowable people, difficult to understand and handle because of their mercurial, changeable personalities.

Jordan realizes that he shouldn't "think himself into any defeatism," since it is imperative for him to stay focused on winning the war; if he doesn't win the war, everything will be lost. Still, he wants to notice everything that goes on during the war, since he wants to have material to draw from for his writing. He hopes that Pilar will tell him the rest of her story. He thinks of her as "a **mountain**," and Joaquin and Maria as "young trees."

Jordan catches himself feeling defeated and disillusioned with the war, and he encourages himself to think more optimistically about the future and the Republican cause. He envisions Joaquin and Maria as "young trees," the Republic's hope, and Pilar as a "mountain," a staunch icon of power and might.

Jordan recalls a Belgian boy in the Eleventh Brigade who had enlisted with five other boys from his small hometown. When he met the boy, the other five boys had been killed, and the boy was distraught, unable to stop crying. Jordan thinks that Maria seems "sound enough now," and he feels "fine" today, "unworried and happy." He looks at Maria and thinks that meeting her has been like a dream. He can remember spending time with Garbo and Harlow, and he recalls that he loved Garbo more than Harlow, though he feels differently about Maria. He is afraid that Maria might be a dream, like the dreams he has of his "old girls" coming back to sleep in his robe at night. He puts his hand on Maria's arm, and when she greets him, he looks at her "tawny brown face" and sees that "it was true all right."

Both Jordan and Maria have been changed by the other: Jordan, it seems, has helped Maria recover some from her trauma (since she seems "sound enough now," at least in Jordan's perspective), and Maria has helped Jordan to learn the power of true love, connection, and companionship.

As they near El Sordo's camp, Pilar asks Joaquin about the shooting of his family. Joaquin's parents were socialists, and the husband of one of his sisters was a member of a syndicate (union) of tramway drivers. Joaquin asks Pilar and Maria to forgive him for "molesting" them by speaking "of things of the family." Pilar says that he should speak, and that they should aid each other by listening. Maria kisses Joaquin, "as a brother," and says that they are all family, including Robert Jordan.

Pilar's kindness toward Joaquin again affirms the camaraderie and loyalty the guerillas feel toward each other—and toward Robert Jordan, who they have accepted as an equal, despite his status as a foreigner. The use of "molest" shows Hemingway's blend of Spanish and English in the book, as the Spanish verb "molestar" is generally used to mean "to bother."

Pilar insists that she will kiss him, too—though not as a sister, like Maria—since "it's [been] years since I've kissed a bullfighter, even an unsuccessful one like [Joaquin]." Joaquin reacts awkwardly, and Pilar says that "at times many things tire" her, since she is forty-eight years old: she admits that she is perturbed by the "panic" she saw in "the face of [the] failed bullfighter" when she said she might kiss him.

Pilar's comments again demonstrate her longing for connection and romantic desire in the midst of war (since her partnership with Pablo is no longer stable), and her insecurities about her age and ugliness, which she views as barriers to her ability find true love.

El Sordo emerges from his camp, a short, heavy man with a "hooked nose like an Indian's." He asks when **the bridge** will be blown up, and Robert Jordan tells him that it will take place the day after tomorrow, in the morning. He tells Maria and Joaquin to come back later, and he, Pilar, and Robert Jordan drink whiskey. Jordan asks him where he got the whiskey, but El Sordo doesn't hear him; he is deaf in one ear. El Sordo says that there has been troop movement between Villacastin and Segovia, and Villacastin and San Rafael; he tells them that he has eight men and four horses, which, with Pilar's group, makes seventeen people and nine horses all together. Though Pilar is worried about the plan, El Sordo seems confident.

El Sordo's deafness represents his imperviousness to the outside world. Though physically debilitated, he is also more focused, less concerned about external threats—and thus courageous and confident about the bridge offensive.

Pilar asks where El Sordo thinks they should go after blowing up **the bridge**; she says she wants to go to the Republic, and he says that it is possible. Robert Jordan suggests that they could operate from the Gredos, against the main line of the railway. El Sordo says that this would be difficult, and Robert Jordan feels that he has made a mistake: he has told the Spaniards that he can "do something better than they can" instead of flattering them.

By disagreeing with El Sordo and offering another possible location for the Republicans to move to after the bridge offensive, Jordan feels that he has overstepped his boundaries. For all of the progress that he has made with the Republicans, ingratiating himself into their circles, he still believes that he has to "flatter" them in order to win their favor.

Pilar says that the last dynamiter sent to the group, Kashkin, was "very nervous," and Robert Jordan admits that he shot him when he was injured during combat, since he was "too badly wounded to travel." Pilar asks if Jordan's nerves are all right, and Jordan says that they are; he insists that the plan to go to the Gredos would be best and Pilar begins to curse at him. She tells him to take his "little cropped-headed whore and go back to the Republic but do not shut the door on others who are not foreigners and who loved the Republic when thou wert wiping thy mother's milk off thy chin."

Pilar becomes angry with Robert Jordan for disagreeing with her and El Sordo's ideas; she also seems disturbed by Jordan's admission that he killed Kashkin when he was wounded in combat. Jordan's status as a foreigner, it seems, continues to pose problems for his integration into the group, since Pilar uses his outsider status to question his loyalty to the Republic.


El Sordo says that "it is the morning that is difficult," since blowing up **the bridge** would be easy before daylight or at daylight, but fleeing from **the mountains** will be difficult. He asks Robert Jordan if they could blow up the bridge at night, but Jordan says that he would be shot for it. El Sordo says that they exist in the mountains "by a miracle of laziness and stupidity of the fascists," and that the Republicans' plan to leave the mountains is clearly complicated. Putting aside their argument, the three begin to eat.

El Sordo suggests that success in war is often based on luck, and the Republicans' strategies are contingent on different factors—all of which are difficult to navigate. Clearly, sheer bravery or audacity is not enough to win a war: success depends on tactical intelligence as well as a degree of good fortune.

CHAPTER 12

After eating, Robert Jordan, Maria, and Pilar leave El Sordo's. Pilar is beginning to sweat, and her face looks pallid, so Jordan insists that they rest; Pilar is determined to keep going but finally relents. Sitting under a pine tree, she apologizes to Maria for calling her a "whore" and says that Jordan can have Maria: she tells Jordan that she has never wanted Maria, though she is "very jealous" of him. Pilar tells Maria that she is "no *tortillera*," since she is a "woman made for men," but she cares deeply for Maria.

Pilar's love for Maria is not sexual (she tells her that she is not a "tortillera," a derogatory term for lesbian), but maternal. Pilar views Maria as her progeny, and Maria seems to provide her with comfort and solace during war—suggesting that in war, non-romantic, familial love has the same kind of restorative, healing potential as romantic love.

Pilar says that Robert Jordan can have his "rabbit," saying that she heard him call Maria by that nickname this morning. Jordan, embarrassed, calls Pilar a "very hard woman." Pilar says she is "so simple [she is] very complicated," and Jordan says that he is neither "very complicated" nor "so simple." Pilar says she is also "gross" but "very delicate," and that she will leave Maria and Jordan alone; she is not jealous of Robert Jordan, but she was angry at Joaquin because she saw from his look how ugly she seemed to him. She is jealous of Maria's youth, too. Pilar goes off to the camp by herself, leaving Jordan and Maria alone together. Jordan insists that they "go together," but Maria tells him to let Pilar go.

Here, Hemingway again draws a distinction between male and female characters in the novel: whereas Pilar is nuanced, both "simple" and "confident," jealous and insecure but also powerful and commanding, Jordan does not openly lay claim to his flaws (or any complications in his personality) in the same way that Pilar does. Jordan seems to want to maintain a projection of steadfast, secure masculinity, and he rarely allows himself to become vulnerable with others—though Maria has begun to help him.

CHAPTER 13

Alone with Maria, Robert Jordan feels the heather brushing against his legs and the weight of his pistol in its holster against his thighs. He feels Maria's hand, firm and strong, locked in his, and his body is filled up with the "aching hollowness of wanting." He kisses her and feels her breasts. All his life he would remember "the curve of her throat with her head pushed back into the heather roots," and the feeling of their love-making is a "dark passage which led to nowhere." Time stops, and suddenly, he feels the earth move "out and away from under them." He lies in the heather and looks at Maria lying opposite him, and he tells her that he loves her. She says that she felt the earth move, and he says that he felt it, too.

Maria and Robert Jordan's love-making enshrines them in an eternal present and provides him with hope, comfort, and relief after the difficulties of planning the bridge offensive. Their love "moves" the earth, symbolizing the transcendent power of unity and connection—even in an atmosphere of chaos and violence.

Robert Jordan admits that he has loved others, but not in the same way that he loves Maria. She says that if she is to be his woman, she wants to please him "in all ways," and she tells him that her hair is growing—that it will soon be long and she will no longer "look ugly." Jordan says that her body is the "loveliest in the world," and that in a "fine body" such as hers, there is magic. He says that he has never felt the earth move before with any other woman.

Maria and Robert Jordan's love also inspires Jordan to become more vulnerable and to explore an emotional side he has previously repressed, in favor of a façade of unflappable bravery.

Though Jordan is beside Maria, his mind is "thinking of the problem of **the bridge**," and he starts to think about the positioning of the explosives, though he tells himself to stop worrying about the things he has to do. He should not worry about Pilar and Maria, since he needs to think about himself and his responsibilities in action. Jordan thinks about the possibility of the Republic losing: it would be impossible for those who believed in the Republic to live in fascist Spain. Jordan feels that he has no politics anymore, and that he must go back and earn a living teaching Spanish after the war.

Even as Maria distracts Jordan from the terrors and troubles of war, his thoughts drift back to the plan at hand. Though he feels lost and confused about his loyalty to the Republic—he is not sure whether he believes in it anymore—he still believes that he must continue to fight and stay focused on the bridge offensive, vacillating between hopelessness and grim determination.

Jordan thinks that Pablo has moved from the left to the right politically, and he reflects that the Republicans' leaders are now the "enemies of the people." Yet he also feels that he has become as "bigoted and hide-bound about his politics as a hard-shelled Baptist," his mind employing clichés about politics (like "enemies of the people") "without criticism." Jordan reflects on Maria, who is "very hard on his bigotry": she has not yet "affected his resolution" to keep fighting, "but he would much prefer not to die." Jordan does not want to be a martyr, and he would like to spend a "long, long time" with Maria. He wonders how they will like Maria in Missoula, Montana, where he thinks he might be able to get a job, though he believes that he may be blacklisted there (for being a Communist).

Jordan feels that he, like Pablo, has shifted in his politics, becoming "bigoted" and bitter: the difficulty of war and the violence he has observed on both sides has made him less optimistic about the Republic's chances of winning, and about the likelihood that their politics might make Spain a better place. Nonetheless, his love for Maria has not yet affected his "resolution" to keep fighting for the Republicans. Though he wants to live a life with her and even envisions a future for them together, he realizes that the war comes first.

Jordan thinks that all the life he has or will ever have is "today, tonight, tomorrow, today, tonight, tomorrow, over and over again," and that he must be grateful for what time he has. He isn't sure whether Maria has been good or bad for him, but he thinks that it is possible to live as full a life in seventy hours as in seventy years. He does not feel that he is a "romantic glorifier of the Spanish women," since he has never felt very strongly about any of the Spanish women he has slept with, but he loves Maria deeply.

Reconciling himself to the idea that his life may not last much longer, Jordan resolves to feel grateful for the short time he has spent with Maria—since his love for her has changed his life—and to enjoy his life in the present without thinking too much about the future.

Jordan starts to feel resentful about the guerillas and the Republican cause; they are putting on a "lousy show," and they will have to blow up **the bridge** under "impossible conditions" "to abort a counter-offensive that will probably already be started." He thinks that Pilar pushed Maria into his sleeping bag, though after some consideration, he realizes that he is lying to himself about Pilar. His love for Maria is real, and it hasn't been pushed on him. Maria has "made things easier," since "she is a damned sight more civilized" than Jordan himself.

Jordan's thoughts inevitably turn dark once again as feelings of hopelessness return: he even begins to feel resentful toward Pilar and Maria, though he is able to pull himself out of this negative thinking by considering Maria's love for him, which has eased the burden of his suffering during the war.

Jordan realizes that he and Maria will not have a lifetime together, "not time, not happiness, not fun, not children, not a house," and that he must "make up in intensity what the relation will lack in duration." He wonders if Golz knew something about the struggle to love during war, and he continues to tell himself that he must live for the "now"—he must "concentrate all of that which you should have always into the short time that you can have it."

Again, Robert Jordan realizes that while he may not have a future, he has happiness in the present, and in a crucial moment of epiphany, he decides to concentrate on the "now," foregoing the anxiety of wondering about the future.

Robert Jordan tells Maria that he loves her, and he asks her what she was talking about while he was thinking. She says that when they are together, he will not have to worry about his work, since she will not bother him or interfere. She wants to do things for him—wash his clothes, clean his pistol. She says that if he teaches her how to shoot it, either one of them could shoot the other and himself, or herself, if they needed to avoid capture. Maria shows him a razor blade that Pilar taught her how to use, and she makes Robert Jordan promise to shoot her if there is ever any need.

Maria envisions a domestic future with Robert Jordan, but the threat of war and violence is never far away: she insists that they prepare for an event in which either of them might need to kill the other, suggesting that even in the unknown future, death and destruction are nearly guaranteed.

Maria also promises to roll cigarettes for Robert Jordan, dress his wounds, bring him coffee in the morning, or cut his hair, though he says that he doesn't like to have his hair cut. She also offers to help with his work, though he says that he must do it alone. Nearing the camp, they see Pilar, who has been sleeping. She asks Maria to tell her "one thing of [her] own volition," and though Maria hesitates, she eventually tells Pilar that the earth moved when she and Robert Jordan had sex. Pilar says that the earth "never moves more than three times in a lifetime": for her, there have been two times, and there will never be a third.

Though Maria offers herself to Robert Jordan, demonstrating her compliance and subservience, he insists that she cannot help him with "his work" as a soldier and war strategist. He continues to create a strict distinction between his love life and his life as a soldier, viewing Maria as a comfort and a distraction but ultimately prioritizing his duties.

Jordan reflects that when he is done with the war, he might want to take up "the study of women," considering Pilar's "gypsy thing"—her superstition and her ability to read the future. Robert Jordan tells Pilar that he does not believe in mysteries, and that they have enough work and "things to do" without mysteries. Pilar asks Jordan if the earth moved for him, too, and he begrudgingly admits that it did. She tells him that it is going to snow, even though it is almost June; Jordan looks up at the gray sky and admits that she may be right.

Though Robert Jordan attempts to prove to Pilar that he is not interested in her superstitions about the future—that he is totally devoted to the reality of war and the Republican cause—he finds himself admitting to her that his life has expanded beyond the war, since he is in love with Maria, and their love is "earth-moving," transcendently powerful.

CHAPTER 14

When they reach the camp, it is snowing. Pablo predicts that they will have "much snow," and he tells Robert Jordan that neither Rafael nor Anselmo have come back to the camp yet. Pablo says that Jordan won't want to sleep outside, and Jordan becomes enraged, cursing at Pablo in his head: his sleeping robe, which cost sixty-five dollars, will protect him in any kind of weather. Jordan makes an offhand comment in English, and Pilar asks him to speak in Spanish. Jordan reflects that sometimes, he gets "tired of it"—negotiating with the Spaniards has become tiring, and the snow isn't helping.

Robert Jordan is tiring of dealing with the Spaniards, who are becoming difficult to manage, especially given Robert Jordan's own headstrong attitudes: though he has done a successful job of integrating into the guerillas' group in the past, he is becoming frustrated with their demands.

Jordan predicts that there will be a great storm, and he reflects that he often gets excited by storms. The snowstorms he has observed in the past were disorienting ("it blew a white cleanness and the air was full of a driving whiteness and all things were changed"); still, "this was a big storm and he might as well enjoy it." Pablo tells Jordan that he was an *arroyero* (mule driver) for many years, and he learned the weather on the road. Before the movement, he worked as a horse contractor in Zaragoza, where he met Pilar, when she was with Finito.

The impending storm—an anomaly for the spring—represents the impending chaos of war. Robert Jordan both fears and enjoys the storm (he finds storms simultaneously exciting and disorienting), which suggests his own complicated views of war: he is both drawn to it and fearful of it.

Pilar pictures Finito facing a bull, preparing to fight it, imagining their battle in slow motion: in her vision, he slays the bull with his sword, and he walks away, "tired and unsmiling." Pablo says that Finito was "handicapped by his short stature," and Primitivo adds that he was "tubercular." Pilar says that it is natural for him to have been "tubercular," since in Spain, "no poor man can ever hope to make money unless he is a criminal [...] or a bull-fighter, or a tenor in the opera." Poverty and income inequality in Spain has made for difficult living conditions: as a young man, Finito had to travel under the seats in third-class carriages to get to the fairs where he would learn how to fight. Though Finito was fearful before the bullfight, Pilar says that she never saw a man "with less fear in the ring."

Pilar continues her story about her former lover, the bullfighter Finito, who was "handicapped" by both illness (tuberculosis) and poverty. Pilar's story indicates the difficulty of living conditions for poor individuals in the Spain before the war, providing justification for the uprising; it also paints a portrait of Finito's unflappable courage, which Pilar seems to find inspiring (given the challenges she herself faces with maintaining courage during the war).

One of the brothers (not yet named) recalls Finito's slaying of a bull "of over thirty *arrobas*" (a measure of weight). After, Pilar recalls, he received a banquet celebration at the Café Colon, and the head of the bull was mounted on the wall. Finito had received a *palotaxo*, a blow from the bull's horn, and while he was eating during the banquet, he would often stop to throw up blood. Pilar says that Finito was "essentially solemn," though he decided to stay at the banquet and began to drink. The banquet became progressively rowdier, and when Finito was asked to make a speech, he refused, blood streaming out of his mouth. He died in the winter after the dinner, since he never recovered from the *palotaxo*.

Pilar continues her story of Finito, describing the costs of his courage and audacity in the ring: Finito is both ashamed of being celebrated for the violence he has committed (he is "essentially solemn" throughout the banquet) and extremely sick and injured, suggesting that even unflappable courage cannot protect an individual against harm.

Bending over the fire, thinking, Pilar imagines Finito's "gnarled," scarred body. Pilar remembers tending to Finito and lying next to him at night: "he was often frightened in his sleep." Rafael enters the cave to report back about the fascist command at **the bridge**. He says that there has been no unusual movement on the road, and Robert Jordan says that they should go to retrieve Anselmo from his post.

As a matador and an icon of national strength, Finito's maimed, "gnarled" body seems to represent the profoundly damaged Spanish state; his fear represents the fear of all Spaniards, facing a broken, divided country.

CHAPTER 15

Anselmo is crouching in the trunk of a large tree in the middle of the snowstorm, and he realizes that if he stays outside much longer, he will freeze to death, though he has been ordered to stay put until he is relieved. He watches a fascist car pass down the road and records it on the paper Robert Jordan gave him: it is the tenth car up for the day. He feels that he should return to the camp, but he also thinks that the Republicans have suffered "from a lack of discipline and from the disobeying of orders," and he wants to be obedient.

Though Anselmo is suffering in the cold, he, like Robert Jordan, strongly believes in the obligations of duty and following orders. As the Republicans struggle with organization and disobedience in their ranks, Anselmo attempts to combat these conflicts by acting obedient himself, demonstrating his commitment to the Republican cause.

Anselmo reflects that the fascists he has been observing are only "poor men," like the Republicans are. He remembers the night when he raided Otero and killed a sentry with Pablo, back in the "great days" when Pablo "scourged the country like a tartar and no fascist post was safe at night." Now, though, he is "as finished and as ended as a boar that has been altered." Anselmo wishes that he was in his home and the war was over, but he realizes that he has no home now. Inside the fascist bunker, the soldiers are discussing the unusual snow, which is hampering their plans.

Anselmo also begins to feel that there are fewer differences between the Republicans and the fascists (at least their soldiers) than the Republicans have been made to think: the fascist soldiers he has observed are as poor as the Republicans (including himself). He also reflects that the glory days of the war—when the Republicans held power over the fascists—have come to an end.

Anselmo reflects that after the war, "there will have to be some great penance done for the killing," and though killing others is necessary, the "doing of it is very bad for a man." Anselmo thinks that Robert Jordan is "both sensitive and kind," but that anyone killing will become "brutalized." Anselmo does not think about **the bridge** anymore but thinks instead about his loneliness: he feels so lonely that there is a "hollowness in him as of hunger." He has no wife—she died before the movement—but what he has "that no man nor any God can take from" is that he has "worked well for the Republic," which he believes the Spanish people will all benefit from.

Anselmo's musings on the act of killing suggest his clearly principled, moral stance on violence. Though Robert Jordan, Pablo, and Pilar have all expressed discomfort with the idea of killing others, only Anselmo believes that "penance" must be done to restore society after the massacres he has witnessed.

Anselmo wishes that there was a "penance" for killing that he could start now, since when he is alone, he feels guilty. As he is reflecting on this, Robert Jordan comes up to him to relieve him of his post. Fernando, standing nearby, joins them, and they move back up **the hills** in the snow. Jordan is suddenly "very happy," feeling a "sudden, rare happiness that can come to anyone with a command in a revolutionary arm"—the happiness of feeling that the soldiers in the flanks support each other. Jordan feels that the battle is going to be "awfully small" but "awfully good," and he tells Anselmo that he is "awfully glad" to see him: he is pleased that Anselmo stayed in the storm, obeying his orders.

Anselmo's loyalty to Robert Jordan—his insistence on staying in the storm at his post—pleases Jordan, who begins to feel more optimistic about the Republicans' chances and the value of the cause he is supporting. Once again, Jordan transitions from utter pessimism and disillusionment to hopefulness, demonstrating the difficulty of understanding where one stands in war, in the midst of extreme violence and numerous complications.

CHAPTER 16

Back in the cave, Pilar tells Robert Jordan that El Sordo has been to visit them, though he left to look for horses. As he takes off his damp clothes, Jordan says that he is happy, since he thinks that everything is going well. Maria tends to Jordan, and Pilar asks if she has to care for him "as a sucking child." Pablo is making himself drunk with wine, and Jordan drinks from the whiskey bottle that El Sordo left him as a gift. Bringing the bottle for him when El Sordo himself is "engaged in something where they was every reason to think of no one else but yourself and of nothing but the matter in hand" is "one kind of Spanish," a kind of true Spanish hospitality.

Jordan begins to feel connected to the guerillas again, and he is especially touched by El Sordo's gift to him, which demonstrates his inherent kindness and selflessness, traits that Jordan associates with a certain kind of Spanish people and that restore his faith in the culture and country.

Pablo is drunk and asks Jordan about the "skirts he wears," confusing Americans with the Scotch (Scottish). Primitivo asks Jordan about the mountains and pastures in the United States, and Andrés asks about taxes on land; Primitivo wonders whether the "big proprietors and the rich" will "make a revolution" against taxes. Robert Jordan says that it is possible that Americans will have to fight as the Spaniards do, and that it is necessary that they "educate the people so that they will fear fascism and recognize it as it appears and combat it." Andrés, grinning, says that there are no fascists in Pablo's town, and Pablo says that what he did in his town was "very barbarous." Pilar says that "of all men the drunkard is the foulest."

The guerillas' questions about American culture suggest similarities between the United States and Spain that Robert Jordan has not considered before. The same conflicts that exist in Spain exist in the United States, albeit in a latent form, though the United States has the opportunity to quell fascism before it takes over entirely.

Agustin asks Robert Jordan how he came to Spain, and Jordan tells him that he first came twelve years ago to study the country and learn Spanish, since he teaches Spanish at a university. Fernando asks why he doesn't teach English instead, and Pablo says that he is a "false professor," since he doesn't look like one; he has no beard.

As much as the guerillas seem to understand the inherent similarities between American and Spanish society, they also fail understand why Jordan wants to forge connections with Spain—why he might want to teach Spanish, thus immersing himself in and learning from another culture. The guerillas are peasants who have led isolated lives, with little to no exposure to other cultures; Jordan, though, has devoted his life to connecting with people outside of his own culture.

Robert Jordan asks Pablo if he thinks that the snow will last, and Pablo curses him. Jordan calls him cowardly and thinks that he would like to kill Pablo and "have it over with." Jordan and Pablo argue, insulting each other, and when Agustin says that he is fed up and wants to leave, Pablo calls him a "*negro*"; Agustin hits him across the mouth twice. Pablo says that no one in the group has *cojones* ("the guts") to kill him, and he toasts to the group, calling Jordan "the professor" and Pilar the "Commander." Agustin knocks his wine cup out of his hand, and he asks Pablo what he does with his horses, calling him a "horse lover." Pablo says that the group is "led by a woman with a brain between her thighs and a foreigner who comes to destroy you," and he leaves the cave.

Pablo's drunkenness encourages hostile behavior, and he begins to fight with the group, again displaying his mercurial personality. Just as drunkenness encouraged violence in the angry mob in Pablo's hometown, drunkenness encourages Pablo to become violent and oppositional with the other guerillas. Though tensions in the group seemed to have reached a low point, Pablo inspires conflict again, suggesting that in war, group dynamics are easily changeable.

CHAPTER 17

Pilar says that Pablo is "capable of doing anything," and Robert Jordan asks where the automatic rifle is; Pilar says that Pablo won't do anything with the rifle, since he has no practice with it. She then encourages Jordan to kill Pablo, and Agustin says that he is in favor of the murder, too, though he was against it before. Eladio and Andrés (the brothers) and Primitivo agree, though Fernando asks if they could hold him as a prisoner instead and sell him to the fascists. Rafael suggests that they turn him over to El Sordo, who will sell him to the fascists for them, but Primitivo says that the fascists will pay nothing for him.

The guerillas bicker about handling Pablo, who has again become a liability to the group, threatening the success of the bridge offensive. Jordan has observed that the Spaniards often turn against their own, and the guerillas prove to be no exception to this rule. Carrying out the bridge offensive, thus defending the Republic, has become smore important than protecting one of their group members.

After deliberating, Fernando says that because it is "impractical" to hold Pablo as a prisoner and "repugnant" to offer him up as a means of negotiation, he should be "eliminated." Maria protests, but Pilar tells her to keep her mouth shut. Pablo suddenly reenters the cave and asks the group if they were speaking about him. Jordan wonders if Agustin is going to kill Pablo, since he hates him, and he reflects that though Pablo is "disgusting," he himself doesn't hate him; still, he is "perfectly willing to liquidate him."

Robert Jordan and the other guerillas continue to grapple with the idea of killing Pablo. While Fernando, Rafael, and Maria seem opposed to the idea, Eladio, Andrés, Primitivo, Pilar, Agustin, and Robert Jordan are in favor. Nonetheless, Jordan feels conflicted about carrying out the murder, since he doesn't feel personal hatred toward Pablo. Jordan tries to make the murder sound like wartime duty—a "liquidation"—but he struggles with the idea of killing someone he doesn't actually despise (like he despises the fascists).

Jordan asks Agustin if he has "forgotten what is in the sacks," and Agustin says he did forget. He turns back to Pablo and asks if he thinks that the snow will stop. Pablo seems friendly again: Jordan thinks that he "has shifted like the wind." Indeed, Pablo declares that he is now for **the bridge**. Pilar asks him if he was listening by the entrance to the cave after he left, and he says that he was, though he heard nothing. Agustin asks Pablo why he changed his mind, and he says that he was drunk. Maria tells Jordan quietly that Pilar thinks Pablo heard about their plan to murder him. Fernando asks Pablo if he thinks that the plan for the bridge will be successful, and Pablo replies, "Why not?" Agustin says that he can no longer stay in the cave, which has become a *manicomio* ("insane asylum").

Again, Pablo changes his views on the bridge offensive, confusing Robert Jordan and the other group members, and inciting their suspicion. It is not clear whether Pablo is merely bluffing, planning to sabotage the offensive, or whether he actually accepts the plan and has shifted his loyalties back to the Republic again. Pablo's shifting attitudes reflect the constantly changing conditions of the war: the guerillas feel optimistic and successful at times, and completely hopeless at others.

CHAPTER 18

Robert Jordan compares the war to a "merry-go-round," though not the kind found in cities with children riding on cows with "gilded horns": instead, it is a "wheel that goes up and around," with "no prizes." He reflects that the group has ended up back where they started: "There is only one turn; one large, elliptical, rising and falling turn and you are back where you have started." While studying his drawings of **the bridge**, Maria looks over his shoulder; he writes out the operation orders, thinking that the "business of Pablo is something with which [he] should never have been saddled." He does not want to get on the "wheel" again, since he has been on it twice before.

Robert Jordan sees the war as directionless, represented by the ever-turning wheel: despite the Republicans' best efforts, defeat is inevitable, and he begins to feel as if they will never make any progress against the fascists. He has seen military failure before (he has been on the "wheel" twice already), and even as he tries to maintain his faith in the Republican cause, he finds himself pulled back toward feelings of frustration and hopelessness.

Pablo says that he has been working on "the problem of the retreat"; Jordan looks at his "drunken pig eyes" and asks him how it is going. He realizes that Pablo is not "getting on the wheel either." The "drunkards and those who are truly mean or cruel ride until they die," and he decides that he is off the wheel completely.

Hemingway extends the metaphor of the wheel, suggesting that the only fighters who can stay resolute in the face of the challenges and horrors of war are "drunkards" and "those who are truly mean or cruel." Even Pablo, though occasionally drunk and cruel, is not one of those men, in Jordan's view: both Pablo and Jordan have essentially given up on the war.

Two days ago, Jordan never knew that "Pilar, Pablo nor the rest of the world existed," and he did not know about Maria, either; "it was certainly a much simpler world." Before meeting the group, he expected to blow up **the bridge**, and he wanted to ask for time off after to go to Madrid, buy some books, and go to the Florida Hotel for a hot bath. After, he would go to Gaylord's and eat with Karkov.

Even before he met Pilar, Pablo, Maria, and the rest of the guerillas, Jordan was beginning to feel tired of the war: he wanted to leave after the bridge offensive and spend some time relaxing in Madrid. Now, though, he sees that his life is inextricably linked with the guerillas' lives: he sees that the situation they are facing is dire, and he begins to realize that he may not be getting out of it alive.

Gaylord's is the hotel that the Russians took over in Madrid, where he met famous peasant and worker Spanish commanders. Many of them spoke Russian, since they fled the country after the 1934 revolution failed, and in Russia, they were sent to military academies to learn to fight for the Communist cause. Gaylord's was where Robert Jordan learned "how it was all really done instead of how it was supposed to be done," and it helped him to learn the truth about war.

In addition to foreign volunteers like Robert Jordan, the Soviets played a major role in the Spanish Civil War, helping to train Communist soldiers allied with the Republican forces. Many Spanish Communists adopted aspects of Russian culture, creating cross-cultural ties.

Now that Maria has come into his life, Jordan thinks that when **the bridge** offensive is over, they will have to get two rooms in Madrid, and he will go to Gaylord's during the day and come back for her. He wants to take her to see the Marx Brothers at the Opera. Jordan recalls that Kashkin was the first to take him to Gaylord's, to meet Karkov, "the most intelligent man he had ever met," with "more brains and more inner dignity and outer insolence and humor than any man that he had ever known." Kashkin was only "tolerated" at Gaylord's: Jordan thinks that there was "something wrong" with him that he was "working out" in Spain. Through Kashkin, though, he became friends with Karkov, his wife, and his mistress, and he thinks that he would like to introduce Maria to Karkov, too.

Though Jordan has not let himself think too much about the future (preferring to focus on the "now"), he can't help thinking about the life he might be able to lead with Maria after the war, when they are able to return to Madrid; he also thinks about Karkov, a Soviet commander who embodies true intelligence, courage, and "humor," serving as one of the few uncorrupted soldiers left on the Republicans' side. Jordan compares Karkov to Kashkin, who was also a Soviet, albeit far more troubled than the unflappable, confident Karkov. Jordan thinks that Kashkin was disturbed before the war, and fighting didn't help his mental state.

Jordan sees Pablo "engaged in his military studies" across the table from him, and he wonders what sort of guerilla leader he would have been in the American Civil War. Jordan's grandfather always claimed that Ulysses S. Grant was a drunk, though he functioned "perfectly normally no matter how much he drank." Jordan has not seen any military geniuses in this war, though there are Communists and disciplinarians. Gaylord's was "the opposite" of the Communism espoused at Velazquez 63, the International Brigade headquarters in Madrid, or the headquarters of the Fifth Regiment, where it felt as if you are "taking part in a crusade": "it gave you a part in something that you could believe in wholly and completely."

Jordan begins to draw parallels between the American Civil War and the Spanish Civil War: drunkenness, he realizes, may have been a part of the American Civil War, too. He also reflects on the different attitudes toward the war that he has seen throughout his time as a soldier, including the Communists' project of "crusading," versus the attitudes found at Gaylord's, where Jordan has learned the "truth" of the war—its hypocrisies and false promises.

Yet in the fighting, Jordan realizes, "there was no purity of feeling for those who survived the fighting and were not good at it." In the sierra, men had been cowards and deserted; Jordan believes that it was necessary that the men were shot by fascists as they ran away. He remembers the fear "that dries your mouth and your throat," the "dry-mouthed, fear-purged, purging ecstasy of battle." Back then, though, in the early days of the war, there was no Gaylord's.

Jordan feels little empathy for the deserters he has seen: even though he can vividly recall the terrifying (though simultaneously "ecstatic") feeling of facing violence in battle, he firmly believes that deserters—men who were fearful of the war and not "good" at fighting—are cowards who deserve to die, affirming his strict attitudes about masculinity and the necessity of courage in battle.

At the start of the war, Karkov had three wounded Russians in the Palace Hotel whom he was trying to keep safe; if Madrid was abandoned, Karkov was supposed to poison them to "destroy all evidence of their identity." Karkov said that he did not look forward to the act, though he showed Robert Jordan the poison he carried around always. After fighting in the Sierra in the early days of the war, Jordan begins to think that he corrupts "very easily"; still, most people in most professions do, except for doctors, priests, soldiers, and Nazis.

Jordan views Karkov as brave, principled, and utterly loyal to the Republican cause—evidenced by his willingness to kill his fellow soldiers, despite the trauma this act might provoke, in order to defend their secrets. Jordan, though, feels that he is corruptible and weakened by his time in the war, though he also reflects that being a soldier is a profession like any other: as in other professions, there are duties that he must carry out.

Jordan thinks about a British economist Karkov admired who had written about Spain. Once, he spotted the man during the afternoon that the Republicans attacked at Carabanchel, while he was trying to cart a dead man out of an armored car to appropriate it. The economist came up, offered Jordan a cigarette, and asked him to explain to him "something about the fighting." Robert Jordan cursed at him, though Karkov later tells him that "he was enormous" at Toledo, instrumental in the success of the siege. Karkov believes that he only has the "face of a conspirator," and that he is not as close to the Comintern (the Soviet Communists) as he pretends to be. Karkov calls him a "winter fool," a "big man" who comes to a house in winter and shakes snow off of his clothes into the house.

Jordan's recollections of the British economist call to mind the different sorts of non-Spanish individuals who have signed up for the war. Though the economist is also working for the Republican cause, leading the Republican army to success at the siege in Toledo, Karkov regards him with suspicion: the British man has made himself out to be close to the Soviets, but Karkov believes that this is a false impression. Jordan sees himself as a true combatant, embedded in the war, whereas the British economist is a meddler; Karkov sees him as false and self-serving. Both Karkov and Jordan believe themselves to be foreign fighters who are motivated to defend the Republican cause for the right reasons, whereas the British economist is only out for himself.

Jordan tells Karkov that he doesn't know whether he'll be able to be a professor when he returns to the United States, since he will be suspected of being a "Red" (Communist), and Karkov suggests he come to the Soviet Union and continue his studies there. Karkov says that he wishes to write literature and that he has been studying the writings of the Spanish fascist Calvo Sotelo; he believes that it was "intelligent" that he was killed, and he says that he believes in political assassination. Karkov says that he has just come back from Valencia, and that unlike Madrid, where he feels "good and clean and with no possibility of anything but winning," Valencia is governed by cowards. He also discusses the killing of the Communists known as the P.O.U.M. (Workers' Party of Marxist Unification), who made a plot to kill him at one point.

It is clear that Robert Jordan has developed a number of his beliefs from Karkov, since Jordan has also expressed support for the idea of killing individuals for their disloyalty (deserters or, as Karkov mentions, political enemies). Karkov also has strong ideas about cowardice and maintaining faith in the idea of "winning."

Karkov tells Jordan that he thinks he writes "absolutely true," and that is why he wants to tell him "some things" about the war. Jordan decides that he will write a book when he is through with the war, "but only about the things he knew, truly, and about what he knew." Still, he will have to be a "much better writer" than he is now to handle those things.

Though Jordan has seen and heard much about Spanish culture and society during the war, he still feels overwhelmed by what he knows and has come to learn about the nature of violence, death, and warfare. He feels that he is not a strong enough writer to express these challenging subjects, perhaps reflecting Hemingway's own insecurities.

CHAPTER 19

Maria asks Robert Jordan what he is thinking about, and he tells her that he is thinking about Gaylord's, the hotel where he knows "some Russians," and the book that he will write someday. She asks him if he likes Russians, since Kashkin was a Russian, and Jordan says that he thought he was "very beautiful and very brave." Pilar says that this is "nonsense," since Jordan shot him. Andrés asks him if he believes in "the possibility of a man seeing ahead what is to happen to him," as Kashkin saw his own death and asked to be shot preemptively. Jordan says that he believes no man can see the future, and that Kashkin was merely "tired and nervous" and imagining "ugly things."

Time and time again, Robert Jordan refuses to take superstition—notably the possibility of predicting the future—seriously, choosing instead to focus on the present, as well as logical explanations for potentially supernatural phenomenon (like Kashkin being able to envision his own death).

Jordan says that "fear produces evil visions," and Pablo says that his arrival was a "bad sign." Pilar says that Robert Jordan is "deaf" and "cannot hear music," and that she foretold Kashkin's death. Jordan insists that she saw only "fear and apprehension" in his face, not death, but Pilar says that he "smelt of death": it reminds her of the story of Blanquet, a matador's assistant who smelled death on his matador, Manolo, who was then killed in the ring. Pablo says that he doesn't know if he believes in superstition, but he does believe that Pilar "can divine events from the hand."

Both Pilar and Pablo push back against Robert Jordan's anti-superstitious notions: whereas Jordan attributes "fear," amplified by war, to imagining "evil visions," Pilar and Pablo believe these "visions"—particularly Pilar's visions of the future—to be true. Again, Robert Jordan prefers to think about the facts of the present, not the possibilities of the future.

Fernando wants to know what death smells like, and Pilar says that to know what death smells like, one must know the smell of the ship when "there is a storm and the portholes are closed up." After, "you must go down the hill in Madrid to the Puente de Toledo […] and stand there on the wet paving when there is a fog from the Manzanares," waiting for an old woman, who will "drink the blood of the beasts that are slaughtered," to emerge; you must then kiss her.

Pilar provides a vivid description of death's "scent," suggesting both the overwhelming power of death and the fear it inspires. Pilar represents death as an old woman who must be "kissed," implicitly connecting death to both sex and femininity—and demonstrating the power of all of these forces.

Then, Pilar continues, you must smell a "refuse pail with dead flowers in it," so that the scent of the woman and the ship mingles with the flowers. While walking through the city after, you must smell an "abandoned gunny sack with the odor of the wet earth, the dead flowers, and the doings of that night," when prostitutes gather in the park. Jordan looks outside of the cave and sees that the storm has ended and the snow has stopped falling.

By describing death in detail, Pilar indicates that death may be in the guerillas' future, even as the snow stops falling outside: though the storm has died down, tensions are rising.

CHAPTER 20

Robert Jordan lies in his robe outside and waits for Maria to come to him. Earlier in the night, he cut down a spruce tree to make a bed for himself. Pilar says that she will take care of the explosives for him that night. Jordan thinks about the smell of the pine boughs beneath him, which he loves. He thinks of different odors that he can remember: "sweet grass," "smoked leather," "the wind from the land" coming in toward Cuba, "frying bacon," "coffee in the morning."

As Robert Jordan waits for Maria, feeling contented with his love for her, he reflects on the smells of certain things he loves—memories from his past—and relishes the life he has led up until the present.

Maria comes out from the cave, running toward Robert Jordan. She is wearing her "wedding shirt," and she tells him that she loves him again; he says that his heart is her heart, and that they have become "one." He holds her in the night, feeling that "she was all of life there was."

Maria and Jordan feel that their love unites them, making them "one" instead of two and allowing them to look past their differences and individual traumas to find comfort in each other, even during the challenges of warfare.

CHAPTER 21

Robert Jordan awakes to hear a horse coming, and he wakes Maria; crouching down, he shoots at the man on the horse with his pistol. The man falls off of the horse, which gallops away, and the other group members come out of the cave. As he puts on his shoes, Jordan thinks that Maria has "no place in his life now."

As soon as Jordan perceives a threat—the approaching fascist—he snaps back into "soldier" mode, pushing away his thoughts of Maria. Once again, Jordan demonstrates his ability to compartmentalize the different parts of his life, forcing himself to shift gears quickly, as well as his desire to prioritize his duties in combat above all else.

Robert Jordan tells Pablo that he is going up into **the mountains**. Pablo takes the soldier's automatic rifle off of the horse, which Primitivo has retrieved, and he, Andrés, Fernando, Agustin, and Robert Jordan set off. Maria asks if she can come with him, but he tells her to stay and help Pilar. She asks him to tell her that he loves her, and he refuses. He tells her to come to them with the horses if she hears firing, and she kisses him and walks away. Primitivo asks how she is in bed, and he tells him to watch his mouth.

Despite Maria's willingness to help Jordan prepare an attack against the approaching fascists, he orders her to stay away from combat (with Pilar). Jordan's refusal of Maria might be read as evidence of his devotion for her—his fear that she might be hurt—though it may also be interpreted as a display of macho courage: Jordan seems to believe that the battleground is a place for men only.

CHAPTER 22

Robert Jordan, Agustin, and Primitivo build an emplacement for the machine gun with pine branches and stones. Agustin tells Jordan that the gun was brought as a gift to the group, but that no instructions were given to them, though he, Pablo, Primitivo, and Fernando have studied it. Jordan reflects that if they can last through the day and not have to fight, they can "swing the whole show tomorrow." He thinks that "today will be very interesting or very dull," and he wonders if Pablo has abandoned the group.

Jordan realizes that the bridge plan will be complicated and made more challenging by the unexpected presence of fascist soldiers near their camp. As the novel begins to move toward its climax, Jordan frets about approaching violence, wonders about Pablo's loyalty, and desperately tries to maintain his commitment to the war—his stoic devotion to combat.

Rafael returns with two rabbits he has caught, and Jordan curses at him for not returning earlier. Jordan thinks that Rafael is "truly worthless," with "no political development, nor any discipline." He thinks that Roma people should be "exempted" from war like conscientious objectors, since they are virtually worthless. He tells Agustin and Primitivo not to fire the machine gun if they see anyone, but to roll down a rock as warning first, making sure that they are not seen. Jordan says that there would be no point in making a "massacre" by starting a shoot-out, since they need to carry out **the bridge** offensive so that they can take Segovia.

Again, Robert Jordan makes his thoughts about discipline and prioritizing duty clear: he himself feels obligated to follow orders and carry out missions as precisely as possible, whereas Rafael (supposedly because of his Roma blood, a racist assumption) does not.

Robert Jordan says that they need to "exterminate" the fascist post at the saw-mill and the road mender's hut tomorrow morning. Agustin says that for a long time, he wished for action like this, since Pablo has "rotted" them "with inaction." Above them, the fascist planes fly by, but Jordan says that they cannot see them; still, "they are like a bad dream now."

Though the guerillas have led a somewhat monotonous life in the mountains before this point, death and destruction now seem certain. Jordan attempts to put this grim future (represented by the threatening fascist planes) out of his mind and focus on the tasks at hand.

CHAPTER 23

Robert Jordan tells Agustin and Anselmo to get down while a group of fascist cavalry walk by their position. Jordan can see the faces of the men, and one of them turns toward the opening in the rocks where the machine gun has been placed. Jordan reflects that "you hardly ever see [the fascists] at such range"; he has his finger on the gun trigger, but he does not shoot. The men move away, and Agustin says that they could have killed all four of them. Another body of cavalry approaches. Jordan tells Anselmo to go to the post where he was positioned yesterday, and they discuss Pablo, who is "much smarter" than he seems.

Robert Jordan is purposefully careful about attacking the fascists, since he does not want to cause a "massacre" before the bridge offensive: he needs all the men he can get to carry out the explosion. War, to Jordan, requires self-control and careful strategy, not just audacity and the capacity to act quickly and violently.

Jordan says that if they do not win the war, there will be no revolution nor any Republic, and none of them will live. Anselmo says that they should win the war and then shoot no one, then go on to govern justly so those that fought against them will be educated to see their errors. Agustin says that they will have to "shoot many." Jordan asks if Agustin understands why they didn't kill the cavalry groups, and he reflects that the Spaniards have killing as an "extra sacrament"; "they are the people of the Auto de Fé; the act of faith." He wonders if he has ever been corrupted by it, and he tells himself to admit that he has liked to kill, "as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not."

Once again, Robert Jordan reflects that the Spaniards he has met have disturbing views about killing, since they are all too willing to kill without considering the consequences: killing, Jordan believes, is part of their history and traditions. (Auto de Fé, or Auto-da-fé, was the ritual act of public physical penance during the Spanish Inquisition.) Jordan also seems to be becoming slightly more self-aware, though, able to draw more parallels between himself and his fellow fighters, since he recognizes that he himself has enjoyed killing, however perverse this enjoyment seems to him.

CHAPTER 24

In the morning, Robert Jordan and the others are eating breakfast. Jordan has "never been hungrier," and Agustin comments that he is "very rare": very different from the last dynamiter who worked with them, Kashkin. Jordan says that there is one difference between them: he is alive, and Kashkin is dead. He immediately regrets saying this, and, more seriously, he adds that Kashkin was a man who suffered greatly. Agustin says that he suffers for others only.

Throughout the novel, comparisons are made between Kashkin and Jordan, mainly relating to their personalities in war, which help to further demonstrate Jordan's attitudes toward the conflict. Whereas Kashkin was tormented, Jordan is unconcerned with his own pain (like Agustin, for suffers "for others only"), since he prioritizes the Republican cause above himself.

Agustin also says that Jordan's love for Maria is a "rare thing": when they found her at the train, Pilar guarded her with "fierceness," and he thinks that she has given Maria to Jordan as a present. Jordan says that his love for her is "serious," and that after **the bridge**, she will come with him wherever he goes. Agustin says that he cared for Maria, too, "more than one is able to imagine," and that she is "no whore." Jordan says that "there has been informality" in their relationship because of the lack of time they have together. Maria and he have been forced to live all of their lives together in a short amount of time.

Agustin's sexist, paternalistic attitudes toward Maria (mirrored by many of the guerillas) suggest her status as an icon of purity, hope, and innocence in the midst of the corruption and chaos of war. Additionally, Jordan again reflects on his "abridged" life, which has forced him to live only for the present. His relationship with Maria progressed quickly because time, for them, seems to be running out: chaos is right around the corner.


Jordan asks Agustin to promise to obey him, even if his orders "appear wrong," since discipline is crucial in combat. Agustin agrees and says that if he has to die "for the thing of tomorrow," he will go "gladly." He tells Jordan that Primitivo, Pilar, Anselmo, Andrés, Eladio, and Fernando are dependable, though Pablo and Rafael are not. Jordan hears automatic rifle fire in the distance and surmises that El Sordo has been attacked. Though Agustin says that they should go aid them, Jordan insists that they stay where they are.

Jordan finds an ally in Agustin, who agrees with Jordan's attitudes about prioritizing the Republican cause above all else—even one's own life and livelihood.

CHAPTER 25

Robert Jordan tells Agustin not to fire his gun until he is sure that the fascists are coming in; if they "merely present themselves," he must leave them alone like they did before. He climbs up some boulders to where Primitivo is positioned and looks across the valley to see a troop of cavalry riding uphill toward the firing. Though Primitivo insists that they go to aid El Sordo, Jordan says that it is impossible. El Sordo and his men are lost: they have surely been massacred. Jordan says that it would be useless if the group went to help, and the firing doubles in intensity.

Sure enough, Pilar's predictions of death come true: El Sordo's group is attacked by the fascists, leaving the other guerillas stunned and hopeless. Unable to help El Sordo, the guerillas can only defend themselves; still, their desire to come to the aid of their fellow fighters suggests their inherent loyalty and generosity toward others.

Pilar approaches them and takes Jordan's binoculars to see cavalry entering El Sordo's territory. Jordan tells her that the combat seems "bad," and that they can do nothing for El Sordo. Pilar reprimands Primitivo for wanting to aid El Sordo, since it is a "useless" endeavor. The group watches a plane overheard, heading toward the top of the valley and circling back toward Segovia. Jordan asks Pilar if she has "caught" his fear, but she says that he has no fear to catch; she adds that she will send food and wine up to them from the cave. Though the firing has slowed, Jordan says that the attack on El Sordo is not over yet: the attackers likely have them surrounded.

Pilar's fearlessness in the face of death suggests her status as the group's true leader. Even though she has expressed helplessness and hopelessness before, she proves to be as practical and determined as Robert Jordan, realizing that it would be "useless"—and very dangerous—to go to El Sordo's aid and face fire from the fascists themselves.

CHAPTER 26

It is three o'clock in the afternoon before the planes come, and Robert Jordan sits in the sun reading the letters that were in the pockets of the dead cavalryman. He surmises that the boy was from Tafalla in Navarra, the son of a blacksmith, twenty-one years old. Jordan reads a letter from the boy's sister with "quite a lot of religion" in it. He also reads a letter from the boy's fiancée, which is "completely hysterical with concern for his safety." He decides that he does not want to read the other letters and puts them away.

Robert Jordan begins to feel guilty about killing the cavalryman when he reads the soldier's letters, which make him seem real and human—not just a representative of fascist evil—and prompt Jordan to feel that he has committed evil himself.

Jordan asks himself how many people he has killed, and whether or not he knows it is wrong to kill: he does, but he has killed nonetheless. He refuses to keep track of the number, though he is sure that he has killed more than twenty; he does not know if all of these were real fascists, except for two. "No man," though, "has a right to take another man's life unless it is to prevent something worse happening to other people."

Jordan again questions himself about the killing he has participated in, grappling with the idea that though killing might contribute to the greater good, it is still morally repugnant, and he himself is not sure whether those he has killed were actually enemies of the Republicans.

Jordan tells himself that he cannot forget anything about the war, and that he is not a "real Marxist," since he believes in "life, liberty, and the pursuit of happiness." Jordan thinks that after the war, he can "discard" what he doesn't believe in. He reflects that he is lucky to have found love, even if he dies tomorrow; he then tells himself to "cut out the dying stuff" and refocus on the war, despite its "great panic cry."

Jordan also thinks about his politics, realizing that he is too American (he believes in "life, liberty, and the pursuit of happiness") to be a Marxist (a Communist), and that after the war, he will have to think about the different beliefs he learned about during the war and decide which of these suit him. In war, it seems, different philosophies can coexist: distinctions are broken down, and thus Jordan, an American, can join forces with Spanish Republicans. After the war, though, those distinctions must be rebuilt. At the same time, Jordan tells himself not to think about the future, again resolving to focus on his role as a combatant in the present.

CHAPTER 27

El Sordo does not like **the hill** where he is fighting, but he has no choice, since he is being pursued by the fascists. As he climbs up through the snow, his horse is hit by gunfire, and he shoots the horse quickly, to put it out of its misery. When he reaches safety and turns around, three of his five men have been wounded. Sordo himself is wounded as well, and he watches as his men, including the young soldier Joaquin, begin to dig in the dirt to make mounds. They discuss La Pasionaria, who has a son in Russia, and one of the men tells another, who is a Communist, that if he believes in her so much, she should get them "off this hill."

The scene changes swiftly, now portraying El Sordo's battle with the fascists. This is the first prolonged description of warfare Hemingway provides in the novel, and it offers evidence of the desperation and misery of battle. The reality of war is death, pain, and hopelessness: even La Pasionaria, a leader of the Republican cause and a symbol of strength, cannot help El Sordo and his men as they come face-to-face with the end of their lives.

Sordo sees three dead bodies on the slope below him; there are other dead bodies on the other sides of **the hill**. Unless they bring up a trench mortar (to throw a bomb), the fascists will not be able to get Sordo and his men off of the hill. He recalls killing a young officer, and he thinks that the fascists are "brave but stupid people." He thinks that they will bring their planes to the hill, but possibly a mortar, too.

El Sordo tries to figure out the fascists' next move and reflects on their actions: he believes that the fascists lack strategy, though they are "brave" and bold. The same, though, can be said of the Republicans, given the guerillas' disorganization and group conflicts.

One of Sordo's men says that Pilar knows that they are dying on **the hill** and is doing nothing to help, but Sordo says that there is nothing she can do. They discuss La Pasionaria's rumored Russian son, and Sordo says that the fascists will attack again when the planes come. He looks up at the "bright, high, blue early summer sky," feeling sure that this is the last time that he will see it. He is not afraid of dying, but he is angry that he is trapped on the hill. Sordo has accepted his death, but there is no "sweetness" in accepting it. To Sordo, living is "a field of grain blowing in the wind on the side of a hill," "a hawk in the sky," "an earthen jar of water in the dust of the threshing." He pats his dead horse, and he feels his wounds "stiffening" painfully.

El Sordo and his men resign themselves to their fate, realizing that death is imminent and that they cannot be saved by either Pilar or La Pasionaria, maternal figures of Republican strength. Though Sordo accepts his future, he is also saddened by the prospect of giving up his life in the present—particularly nature, in all its beauty and complexity.

A voice nearby tells Sordo's group to "surrender now before the planes blow you to pieces," and Sordo takes his 9mm pistol and fires at the voice; it comes again, and the man it belongs to shows his head over the top of the rocks below them. Sordo grins, thinking that the fascists are behaving foolishly.

Sordo is encouraged by the fascists' seeming lack of intelligence. Nonetheless, it is clear that what the fascists may lack in tactical knowledge, they make up for in military strength (evidenced by their airplanes and massive amounts of weapons).

The fascist soldier who has been yelling at Sordo's group runs by to the shelter of a boulder and meets a sniper there; the sniper says that Sordo's group has "nothing to expect but to die." Another officer joins them, saying that it is a "trick": the first officer starts yelling at Sordo's group again, cursing **the hilltop**. The second officer, Paco Berrendo, shakes his head: his best friend, a young lieutenant, is dead on the slope. The first officer, Captain Mora, calls the Republican "the swine who shot my sister and my mother," and he continues to yell, firing his pistol. He is convinced that no one is alive up on the hill, since he did not see Sordo's group before.

The novel switches for the second time to the fascists' perspective, exploring the motivations and psychology of the fascist soldiers as they prepare to attack the Republicans. Paco Berrendo is portrayed as more reserved, less violent and vengeful (despite the fact that Sordo has killed his best friend), while Captain Mora is utterly unhinged, filled with anti-Republican rhetoric and determined to exterminate them. Like the Republicans, the fascists are diverse, with different goals and ideas about warfare.

Berrendo tells Mora that it isn't smart to go up into **the hills**, but Mora insists that the "Reds are dead." He begins to scream, "Shoot me! Kill me!" at the hilltop. Behind the rocks on the hill, El Sordo grins and begins to laugh. Berrendo still doesn't believe Mora, and Mora begins to "shout filth" at the hilltop. Berrendo is horrified: Mora's "foul mouth" is "bringing more ill fortune." Mora decides to set off alone, and El Sordo watches him: he recognizes Mora as a captain, possibly a mayor, and he shoots his automatic rifle at him, killing him instantly. The planes arrive, but El Sordo does not hear them, since he is spraying automatic rifle fire at the hill; Berrendo breaks out from behind the boulder and runs toward El Sordo. El Sordo's men ready the automatic rifle again, and Joaquin begins to pray.

Mora's foolhardy behavior immediately leads to his death, confirming El Sordo's perception of the fascists as unintelligent yet daring. Nonetheless, the fascists' military forces prove superior, quickly overpowering the guerillas. El Sordo's deafness, which has never disabled him before, proves to be a tragic flaw, since he cannot hear the planes as they approach.

The planes start to bomb **the hilltop**, but no one on the hilltop knows it. When the bombing is over, Berrendo throws four grenades onto the hilltop, then walks over to have a look: no one is alive except for Joaquin, whom Berrendo shoots in the back of the head, just as Sordo shot his wounded horse. Berrendo orders the beheading of El Sordo and makes the sign of the cross as he walks down the hill. He does not want to see his orders carried out.

Though Berrendo kills Joaquin without remorse and asks for El Sordo's head, he—like many of the Republicans in the novel—is repulsed by the act of killing, which he himself does not want to witness: like Robert Jordan, he views killing as an unpleasant duty.

CHAPTER 28

The planes retreat, and Robert Jordan and Primitivo hear more firing from the fascists. Jordan feels confident that the bombs didn't touch El Sordo and his group, since the planes only "scare you to death." But when he hears quiet from **the hills** at last, he knows that it is over. Maria has come up from the camp with food for the men, and he tells her that Sordo's fighting is over. Jordan tells her that she can stay with him, but she says that she must return to Pilar, who is giving her "instruction."

Robert Jordan initially feels optimistic about El Sordo's chances against the fascists, but he quickly realizes that the Republicans have been overpowered. He also realizes that soon, his group will have to face the violence too, and that soon it will be over for all of them.

Primitivo's voice breaks as he says that they left El Sordo alone: Jordan reminds him that they had no choice. They watch as horsemen come into sight on **the hill**, some horses carrying bundles. What Jordan cannot see is that one saddle carries a "long rolled poncho" with Sordo's automatic rifle on top. Berrendo, riding at the head of the horsemen column, feels "no arrogance," only "hollowness." He knows that beheading the men is "barbarous," but he has to prove their identities. He thinks of his friend Julian, dead on the hill, and says a prayer for him again.

Hemingway again takes up the perspective of the fascist leader Berrendo, whose similarities to Robert Jordan are emphasized once more: Berrendo knows that beheading El Sordo is obscene and immoral, but he realizes that he has to prove to his commanders that he has killed El Sordo (just as Jordan feels discomfort with the act of killing, which he also treats as a necessary duty). Hemingway emphasizes that at least among the soldiers, fascists like Berrendo are also men with morals like Robert Jordan: even as the war divides the fighters, similarities remain.

Anselmo watches the fascists ride past him, counting them and feeling "a fear like a freezing of his heart." He walks as fast as he can back to the camp to bring the news, praying for the souls of El Sordo and his group and promising to carry out Robert Jordan's plans. Fernando greets him as he enters the camp, saying that he has heard the news about Sordo: angered, he says that they "must do away with all such barbarians in Spain." Anselmo says that they will have to take away the fascists' weapons and "teach them dignity."

The Republicans have different ideas about how to punish the fascists (were they to win the war). Fernando believes that the "barbarians" should be killed, while Anselmo believes that their weapons should be taken away to teach them about how to conduct themselves peacefully. Again, the Republicans display a range of ideas about vengeance, killing, and seeking peace and justice.

CHAPTER 29

Anselmo finds Robert Jordan inside the cave with Pablo, and he tells him that there are six dead on the hill, all beheaded. Jordan offers Anselmo some of Sordo's whiskey, and Anselmo reports that there was movement on the road where he was posted, telling Jordan about the weapons he saw and the number of dead and wounded. Jordan decides to write a dispatch and send Andrés, who Anselmo promises is reliable, to deliver it to General Golz at the Estado Mayor of the Division. Jordan will put a seal on the letter that the Republicans will "honor." Anselmo leaves to find Andrés.

Robert Jordan decides to try to call off the bridge offensive, since he realizes that the fascists are aware of the guerillas' location in the mountains, and he begins to think that the plan may not be carried out successfully—that it could be too dangerous to complete.

Pablo tells Robert Jordan not to be "disheartened" about Sordo's death. He says that he has been impressed by Jordan's judgment that day, and that he has confidence in him. Jordan writes his report for Golz, trying to "put it in the fewest words and still make it absolutely convincing": he wants to call off the operation on **the bridge** not because of any fears he has about its dangers, but because of what has happened to Sordo. Still, he has to prepare for the eventuality that they will have to carry out the attack.

Even as Jordan prepares for the attack on the bridge to be called off, he realizes that the guerillas may have to go through with the plan, since the message may not reach Golz in time. Additionally, he tells himself that calling off the plan has nothing to do with "fear," and everything to do with protecting the group—again demonstrating his desire to prioritize others over himself and his own feelings.

CHAPTER 30

All the orders for the night have been given, and Robert Jordan reflects that "it will come" now in the morning. Golz has the power to make the attack, but not to cancel it; Madrid will have to cancel it. Jordan thinks that he should have sent his message to Golz earlier, but he did not know what was going to happen with El Sordo before. Jordan tells himself that he will either have to blow up **the bridge** in the morning or he will not have to, but it is likely that he will have to blow it up—or if not this bridge, some other bridge.

Jordan reflects on what is to come, realizing that no matter what, the guerillas will be forced to act against the fascists in some way: death and violence are essentially unavoidable.

Jordan also tells himself that he has done "very well for an instructor in Spanish at the University of Montana," but that he is not "anything very special." Jordan's grandfather fought four years in the American Civil War, and he is just finishing his first year in the Spanish Civil War: he has a "long time to go yet." As a distraction, Jordan tells himself to remember "something concrete and practical" like the cabinet in Jordan's father's office, with arrowheads on a shelf, war bonnets on a wall, and a buffalo bow in the corner of the cabinet. He remembers his grandfather's saber and his Smith and Wesson .32 caliber gun, which his grandfather told him he could handle, but not "play with."

Jordan reveals more details about his family, particularly his father and grandfather. It is clear that Jordan feels insecure about his own capacities (he is not "anything very special") because of his grandfather's status as a war hero; it is also clear that he first became interested in fighting because of his grandfather's status and his collection of weapons, which Jordan was drawn to, suggesting the desirable power of violence.

Jordan's grandfather told Jordan that he had killed someone with the gun, though he also told him that he did not "care to speak about it." After Jordan's father shot himself with this pistol, the coroner returned it to Jordan, saying that his father "set a lot of store by it," and "it's still a hell of a good gun." The next day, Jordan rode up to the top of the high country above Red Lodge with Chub and threw the gun into a lake. Later, Chub told him that he knew why he threw the gun away, and Jordan said that they didn't have to talk about it. Jordan still has his grandfather's saber in his trunk in Missoula.

Hemingway provides insight into Jordan's philosophies of death and killing. Like Jordan, his grandfather clearly felt uncomfortable with the idea of killing others: he, too, was not proud of the violent acts he committed during the American Civil War, and it seems that this ambivalent stance is one that Jordan has carried on. Additionally, Jordan has been directly impacted his father's suicide. It is fitting, then, that he has expressed a variety of emotions about death, violence, and killing throughout the novel, since he was forced to confront death at an early age, and it seems that he has never really processed this significant event. That Jordan only reveals this part of his past later on in the novel suggests that he has repressed many of his feelings about his father's suicide, contributing to his conflicted views on the value of killing and the impact of death.

Jordan wonders what his grandfather would think of this situation, given that he was such a good soldier. He wishes that his grandfather were in the war instead of him, and thinks that maybe they will "all be together by tomorrow night." He is sure that there is no "hereafter," but there are things he would like to talk to his grandfather about. At the same time, he realizes that if there is an afterlife, both he and his grandfather would be "acutely embarrassed by the presence of his father." Anyone has a right to kill themselves, Jordan thinks, "but it isn't a good thing to do." He wonders if the bravery in his family skipped a generation, and he thinks that if his father "wasn't a coward," "he would have stood up to that woman and not let her bully him."

Jordan feels ashamed of his father's "cowardice," which led him to kill himself; he believes that his father didn't stand up to "that woman" (perhaps Jordan's mother or step-mother). At this point in the novel, it becomes clear that Jordan's hardened stance on courage and duty in war is a direct result of his childhood trauma. He feels deeply embarrassed by his father's death and worries that his father's "cowardice" is genetic—that he, too, is innately cowardly. Additionally, Jordan's strong views on women—that they are not as important as his duties in war—seem to be a result of his father's passive behavior toward "that woman."

Jordan remembers that Karkov told him that after the war, he could go to the Lenin Institute in Moscow, but Jordan realizes that he doesn't want to be a soldier: he just wants to win the war. Thinking about his father has "thrown him off," since although he forgives his father, he is still "ashamed" of him. Jordan decides that he "better not think at all," and that once he is with Maria, he won't have to think. Suddenly, he knows "absolutely" that he will have to blow up **the bridge**, and whatever Andrés does—whether he is able to deliver the message or not—doesn't matter.

Once again, Jordan forces himself to repress his feelings and, instead of dwelling on the past or the future, return to the present and the duties he must carry out.

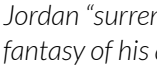
CHAPTER 31

Robert Jordan and Maria are alone in Jordan's sleeping robe together, and she says that she doesn't wish to disappoint him, since she has a "great soreness and much pain" from when "things" were done to her. Jordan lies and says that he likes feeling her against him in the dark as much as he likes making love. He says that the most "intelligent" thing to do is not to talk about tomorrow, or what happened during the day. Maria says that she is so afraid for Jordan that she is not thinking of herself, and Jordan tells her to talk about Madrid and their future life there instead.

Robert Jordan is clearly disappointed by Maria's admission that she can't have sex, since she feels "pain' left over from her assault. Again, Jordan's views on sex and love seem somewhat misogynistic and self-centered—especially given Maria's selflessness and her desire to not disappoint him.

Jordan reflects that he needs Maria's talk of Madrid for tomorrow, and he "surrenders" into "unreality." He says that he wouldn't leave Maria at the hotel while he went to Gaylord's, because he wants to stay with her: they will go buy clothes and stay in the hotel on the Plaza del Callao, which has a "wide bed with clean sheets." Maria says that she would like to try whiskey, but Robert Jordan says that it is not "good for a woman." He also says that it is possible that she was "hurt" and has a scar—which is why she has "soreness" and "pain"—and he reassures her that she is beautiful and that he wants to marry her. Until he met her, he did not know he could "love one deeply."

Distressed by the events he has faced and the chaos to come, Jordan "surrenders" to talk of the future, letting himself enjoy the fantasy of his and Maria's future life together in Madrid. Hemingway again emphasizes his ideas about the differences between men and women with Jordan's comment regarding whiskey.



Pilar told Maria that she thinks that they will all die tomorrow, and that Robert Jordan knows it as well as Pilar does, though he gives it no importance. Jordan thinks that Pilar is a "crazy bitch," and he tells Maria to talk about Madrid again instead. Now, though, when they talk about the future, he feels that he is lying to Maria "to pass the night before battle." He tells Maria that in Madrid, they will go together to the coiffeur's, where she can have her hair cut neatly on the sides so that it looks better while it is growing back.

Though Robert Jordan is inclined to believe Pilar's pessimism, he tries to reassure Maria—and himself—that they are not facing certain death, even as he begins to become more fearful and less certain that he and Maria will have a future together.

Robert Jordan says to Maria that they will get an apartment on the street that runs along the Parque of the Buen Retiro in Madrid, and that they will walk in the park and row on the lake; he describes the park to her. Jordan says that he might be able to get work in Madrid, and he says that before he met Maria, he had never asked for anything, nor wanted anything—nor thought of anything except the movement and winning the war. He loves Maria as he loves Madrid, as he loves his "comrades" who have died. Maria promises to be a good wife for Jordan.

Robert Jordan realizes that his love for Maria has distracted him from the war, and yet this distraction has been a comfort. He has experienced love for her, his "comrades," and Madrid, demonstrating that even in the midst of chaos, death, and destruction, love can act as a regenerative, restorative force.

Pilar has told Maria what she needs to do to be a good wife: she says that Maria needs to take care of her body, and she has explained things that Maria needs to do to please Robert Jordan as a wife. Jordan says that there is no need for Maria to do anything, but Maria insists that she will always do as he wishes. She explains that she never "submitted" to "anyone," and that she fought back while "one would sit on [her] head."

Maria insists to Jordan that she is utterly submissive, intent on pleasing him in any way possible—though she was not submissive to the Falangists who attacked her (this is what she means when she says that she never "submitted" to "anyone," even when "one" of them sat on her head). Maria's all-consuming desire to please Jordan makes her a somewhat one-dimensional, stereotypical female character, but her desire not to "submit" to the Falangists also suggests her strength and courage in resisting tyranny.

Maria also explains that her father was the mayor of her village and her mother was "an honorable woman and a good Catholic": the Falangists (members of a fascist splinter group) shot both of them. Maria was not shot, but instead there was "the doing of the things." As her father was shot, he said, "*Viva la Republica*," and as her mother was shot, she screamed "long live my husband who was mayor of the village," since she was not a Republican. The women and girls of the village were "tied by the wrists" and herded up a hill toward a barbershop in the town square, where one of the fascists said that Maria was the daughter of the mayor, and that they should "commence with her."

Maria's story of her hometown is in many ways the opposite of Pilar's story about her hometown. Whereas Pilar and Pablo were able to overpower the fascists (at least for a brief time), the fascists overpowered Maria, her family, and her fellow townspeople. Maria's story is another that shows, in vivid detail, the brutality and cruelty of war. Maria finds it difficult to tell Robert Jordan what exactly the Falangists did to her (calling her rape "the doing of the things"), suggesting the overwhelming power of violence, particularly sexual violence: it is nearly impossible to put into words.

One of the soldiers slashed off Maria's braids, hitting her in the face with her hair as he cut it off, and her head was forcibly shaved; she then had "U. H. P." written on her forehead with iodine. As she was taken out of the barbershop, one of her friends was brought in, screaming, and Maria was forced into her father's office in the city hall, where "the bad things were done." Maria says that she would like to kill some of the fascists with Robert Jordan, if she can. Jordan says that the Falangists do not fight in battle, though they can be killed in train explosions.

Though Maria is in many ways a stereotypical female character—subservient to Robert Jordan's wishes—she is also a fighter who wants to seek vengeance for the Falangists who murdered her family and raped her. War, it seems, has the potential to transform even those who are otherwise passive and lacking in power.

Pilar has told Maria that it is possible that she is infertile, since she didn't become pregnant after "the things which were done." Jordan assures her that he wouldn't want to bring a son or daughter "into this world as this world is," but she says that she would like to give him a child, since "how can the world be made better if there are no children [...] who fight against the fascists?"

Whereas Maria sees children as a symbol of hope and the key to a better future, Robert Jordan can only see the circumstances of the present: he is unable to visualize a world free from violence and cruelty.

Robert Jordan and Maria say good night, and Jordan lies awake, angry, feeling "pleased there would be killing in the morning" after hearing Maria's story of the Falangists. He knows that they (the Republicans) have done "dreadful" things to "them" (the fascists) too, but only because the Republicans were "uneducated"; "they" (the Falangists) did "that" (raped Maria) "on purpose and deliberately." Jordan reflects that there are no "finer and no worse people in the world" than Spaniards, and that he does not understand them, because if he did, he would "forgive it all": "to understand is to forgive." The Spaniards are "paying for the Inquisition" now. Jordan realizes that he was never supposed to "live forever," and that he has lived all his life in three days.

Though the novel continually puts pressure on the notion that the Republicans and fascists are fundamentally different by showing how both groups commit acts of unspeakable violence, Jordan believes that the Republicans acted brutally in the past only because they were "uneducated" (since many of the Republicans are poor peasants); the fascists, he thinks, are wealthier, more powerful, and thus, more educated, and yet they still have acted barbarously. Additionally, Jordan reflects that he still cannot understand the Spanish people and their tradition of killing, despite all of the time he has spent trying to get to know them: Jordan is not yet able to transcend his feelings of difference and division from the Spaniards.


CHAPTER 32

In Madrid on the same night, many people have gathered at the Hotel Gaylord. A car pulls up at the hotel, and a small man in riding boots and a "gray, high-buttoned jacket" steps out and enters the hotel. There are two sentries at the door, meant to serve as security, but they let the man pass through freely. The hotel is crowded with men and women drinking, some of them in uniform. The man, Karkov, goes to a woman in uniform; she is his wife, and he says something to her in Russian. His eyes light up as he sees the "love-lazy face" of his mistress, and he goes to speak with her. She asks if she can go with him to the offensive the next day, but he says that she can't. He asks her who told her about it, and she says that it was "Richard."

The novel changes to the perspective of Karkov at the Hotel Gaylord in Madrid. It seems that the Soviets fighting for the Republicans enjoy a relatively calm, upscale life in Madrid, while the Republican guerillas on the front are accustomed to suffering and poverty. Hemingway suggests that the Soviets are involved in the war for the sake of their own country—to help spread Communism.

A man of "middle height" with a "gray, heavy, sagging face" asks Karkov if he has heard the good news. The man says that the fascists have been "fighting among themselves near Segovia," "bombing their own troops with planes." "Dolores" brought the news herself, the news "shining" from her "with a light that was not of this world." "Not for nothing is she called La Pasionaria," the man says. Karkov sends the man away.

A messenger delivers erroneous news to Karkov: the fascists are not bombing themselves, as La Pasionaria claims, but have just killed El Sordo and his men instead. Sharply critical of La Pasionaria (a real figure in the Spanish Civil War), Hemingway suggests that as a Republican leader, "Dolores" (her real name) is using false rhetoric to inspire the Republicans, avoiding the violent reality of the war.

Karkov goes over to another man, "short, chunky, jovial-looking," a Hungarian divisional commander. Karkov asks him about the news from Dolores (La Pasionaria), and the commander says that "all the journalists should be shot," including "the intriguing German unmentionable of a Richard." Karkov says that Robert Jordan is in the area where "this business" is supposed to happen. The commander says that the fascists were probably "having maneuvers," and that General Golz might be able to "maneuver" them a little, too. Karkov leaves the room to go to his bedroom, though he doesn't bother to undress, because at two o'clock he is leaving for the front where Golz will be attacking in the morning.

It is unclear who exactly "Richard" is meant to be, but the Hungarian commander's comments suggest that he is a journalist. Hemingway himself was a journalist in the Spanish Civil War, and here, he registers the negative attitudes felt by many fighters toward journalists: journalists were viewed as non-combatants, prone to spreading lies and unwilling to participate in fighting, the real work of the war.

CHAPTER 33

Pilar wakes Robert Jordan at two o'clock in the morning to tell him that Pablo has left and taken something of his. Jordan gets up and returns to the cave, where he sees that his sacks have been slit open; Pablo has taken some of the explosives. Pilar says that Pablo got up in the night, apparently to go urinate, but he did not return. Ashamed, she says that they have both been betrayed by Pablo. Jordan says that there are other ways "to do the exploding," and he tells her to go get some sleep. She says that she has failed him and the Republic.

Robert Jordan learns that Pablo has betrayed the group by leaving the camp and stealing some of Jordan's explosives needed for the offensive on the bridge. Though Pablo previously seemed positive about the plan for the bridge, he has changed his mind suddenly—perhaps because he is afraid that the group will meet the same fate as El Sordo and his men.

CHAPTER 34

The fascists hold the crests of **the hills**, but there is a valley that no one holds, save for a fascist post in a farmhouse. Andrés, on his way to deliver Robert Jordan's message to Golz, circles around this post in the dark. He notices four haycocks in a meadow that have been there since the fighting began in July, and he thinks that all of the untouched hay is a waste—though the Republicans would have to carry the hay up the slopes beyond the meadow to use it, and the fascists do not need the hay, since they have "all the hay they need and all the grain." He is confident, though, that they will give the fascists "a blow" the next morning.

The novel changes to Andrés's perspective as he travels to Republican headquarters to deliver Jordan's message to Golz. Andrés's reflections about the hay again suggest the fascists' military superiority over the Republicans: they are better equipped than the Republican forces, so the Republicans' defeat seems inevitable, though Andrés is determined to stay hopeful.

When Robert Jordan spoke to Andrés about delivering the message, Andrés felt the way he used to feel when he was a boy and woke up in the morning of his village's festival to hear it raining: he knew that the bullbaiting in the town square would be canceled. However, Andrés loved bullbaiting, and he vividly remembers the bull in the pen, "his nostrils wide," his ears twitching," "the sharp tips" of his horns "uptilted so that to see them did something to your heart." He always looked forward to seeing the moment when the bull decided who in the square to attack.

Andrés feels relieved that the bridge offensive may be called off, just as he used to feel relieved when he realized that the bullfights in his town were canceled. Still, he loved the bullfights, suggesting his love for the thrill and excitement of battle.

Andrés had always been brave in the village *capeas*, able to wait until the bull charged and to jump aside only at the last moment. He was always the first to throw himself at the bull, and he remembers the feeling of holding the bull still beneath him, driving his knife into its body. People called him "the bulldog of Villaconejos" and looked forward to seeing him kill the bulls. After, he would feel "ashamed, empty-feeling, proud and happy." Still, he knows that there is no better feeling that the one given by the sound of the rain, which meant that the bullfight wouldn't happen.

Andrés was a skilled bullfighter and is clearly a courageous soldier, though like Robert Jordan, he feels both "ashamed" and "proud" of the acts of violence he has committed. Additionally, he is glad that the bridge offensive may be canceled, suggesting that he is still (understandably) afraid of violence and the possibility of being attacked.

Tomorrow, Andrés thinks, will be a day of "valid action," of "concrete acts." He sees a partridge fly up from under his feet, and he wonders how they are able to move their wings so quickly. If there was no war, he would go with his brother Eladio to get crayfish from the stream back near the fascist post. He hopes that the group will move to Gredos after **the bridge**, and he reflects that if his father had not been a Republican, Andrés and Eladio would be soldiers with the fascists. However, Andrés believes "truly" in the cause and does not worry, but he feels that he has born into a "time of great difficulty" and "difficult decisions." Andrés has no house and no family except a brother, and he owns nothing "but the wind and the sun and an empty belly." He tells himself that he is a "phenomenon of philosophy and an unfortunate man."

Though the war has left Andrés with practically nothing, he is confident in the Republican cause and excited to defend the Republic: like Anselmo, who has nothing left to lose, Andrés entirely devotes himself to the war.

CHAPTER 35

Robert Jordan lies beside Maria, who is still sleeping, and "rages" at himself, calling himself an "utter blasted damned fool" for not seeing Pablo's treachery before. Jordan feels that he is "mucked for good" and that he needs out get his anger out. He curses his grandfather, Spain, and the Spaniards, for their "conceit and their treachery."

Jordan is angry with himself for not seeing that Pablo intended to betray the group, and he begins to question the war and all it represents to him—his family connections to war (symbolized by his grandfather) and his faith in the ideals of the Republic.

Jordan's rage begins to "thin," and he thinks about the "good ones" in Spain. He hates injustice as he hates cruelty, and gradually his anger dies down. He reflects that his situation isn't as bad as he thought it was, and that though they are short of people, he can "do **the bridge**" with the few people he has left. He tells the sleeping Maria that he has it "all figured out," and that though they will be killed, he will blow up the bridge, and she will not have to worry about it.

Jordan forces himself to stay focused on the plan and put his frustrations aside, though he realizes that he and the others will probably be killed while carrying out the offensive.

CHAPTER 36

Andrés arrives at the Republican government post, but he doesn't cross the "triple belt of wire" for safety reasons: as he approaches the belt, a rifle fires at him, and he tells its owner not to shoot. A voice asks him who he is, and he says that he is from the "band of Pablo" and "not a fascist." Other voices chime in and begin to debate whether to shoot him or not; eventually, he is allowed to enter with his rifle above his head, insisting all the way that he is not a fascist. One men says that he has never heard of the band of Pablo. Andrés tells the soldiers that he himself has "no importance," but "the affair is serious." He realizes that he is up against the "crazies," the ones who wear black-and-read scarves, and shouts "*Viva la Libertad*!" One of the men replies, "*Viva la F. A. I. Viva la C. N. T.*"

The Republicans that Andrés encounter immediately suspect him of being a fascist, and Andrés recognizes them as "crazies": ultramilitant anarchists (members of the Federación Anarquista Ibérica, F.A.I., and the Confederación Nacional del Trabajo, C.N.T.). Immediately, Andrés realizes that the Republicans are as divided against themselves as they are against the fascists, suggesting their potential weakness as a military group.

Andrés is allowed to climb over the parapet, and the bomb man of the group greets him warmly, calling him a "coreligionary." He looks at André's papers, noticing the seal of the S. I. M., and asks him where he was born. Andrés says he was born in Villaconejos, and the soldier asks him to prove it; he describes a bodega owner and tells the soldier about his father's work as a Republican in Villacastin. The soldier says that there is "too much of this silly guerilla nonsense going on," and that the guerillas should come and "submit to Libertarian discipline."

The anarchist soldier voices his disapproval of the guerrilla fighters, again demonstrating the deep divisions and mistrust between different anti-Fascist factions.

Andrés is "endowed with almost supreme patience" and is not flustered by the soldiers' criticism and threats. He tells the soldier that he has orders to deliver a dispatch to General Golz, and the soldier tells him that he mistrusts him, since his papers could be forged. Andrés is taken into a trench behind the hill to see the Commander, all the while reflecting that he does not like "these people who were like dangerous children; dirty, foul, undisciplined, kind, loving, silly and ignorant but always dangerous because they were armed." He himself is without politics, except that he is "for the Republic"; though he thinks what "these people" have said about the Republic is "beautiful," he still does not like them. As they walk down the hill, the officer orders André to give him his gun, since he "trusts no one."

Andrés is suspicious of the anarchists he has encountered: he believes they are dangerous because of their weapons and extreme politics. Hemingway valorises Andrés's simplistic, non-politicized support of the Republic by portraying Andrés as "supremely" patient and determined; the anarchists' suspicions of others, Hemingway suggests, are only contributing to the anti-Fascists' weakness.

CHAPTER 37

Robert Jordan lies next to Maria and watches time passing on his watch: time is moving slowly, and his throat "swells" when his cheek moves against Maria's hair. He does not want to wake her up, but he can't leave her alone now. She wakes up and begins to kiss him, saying that she no longer has any pain, and the two of them realize "that nothing could ever happen to the one that did not happen to the other": "they were having now and before and always and now and now and now." Maria and Jordan tell each other that they are grateful to have found the other.

Robert Jordan and Maria enjoy their last moments alone together, resolving to put off the future and focus on the eternality of the "now."

Maria asks Jordan if he is worried about anything, and he says that he is not, and that she has helped him with his worries. Jordan reflects that they know little of "what there is to know," and he wishes that he was going to live a long time instead of dying today; he wonders if one keeps on learning as an old man. He tells Maria that he has learned "a lot" from her, though she tells him that he's the educated one. He thinks that he has only "the very smallest beginnings of an education," though he does know that Anselmo is his "oldest friend" now, Agustin his "brother," and Maria his "true love and wife."

While Robert Jordan claims that he is not worried about the future, he is also deeply saddened by the prospect of his own death, and he finds it difficult to focus on the present, since he wishes that he could have a future as an "old man." Still, he is comforted by his love for Maria and the other guerillas, who he at last feels connected to, despite their many differences.

Maria and Jordan sit together after getting dressed; it is still night, with "no promise of morning." Maria asks if they will be together during the day, and Jordan says that they won't be "at the start," though he will come for her "very fast" when it is all done.

Though there is "no promise of morning" for Jordan and his group—no hope for a future—he promises Maria that he will see her again, providing them both with a measure of hope.

CHAPTER 38

Maria and Jordan go into the cave, where the group is tense and arguing. Jordan asks Eladio where he got his grenades, and Eladio says that Anselmo brought them from the Republic; Pilar says that Pablo used them at the attack on Otero. Eladio says that they always explode, but that they are "all flash and no fragments," and thus not useful for **the bridge**. Jordan thinks that the mission is impossible, since they were "as sunk when [the fascists] attacked Sordo as Sordo was sunk when the snow stopped." He realizes that they will not be able to take both fascist posts on either side of the bridge, and that Pablo probably knew this all the time; he probably always intended to "muck off," especially after Sordo was attacked.

Robert Jordan continues to feel pessimistic about the guerillas' fate, especially after Pablo's betrayal and given their limited supply of weapons. He also begins to believe that Pablo may have been right to oppose the plan, since their chances of taking on the fascists successfully seem slim.

Jordan frets about accidentally killing the other members of the group during the offensive, and he tells himself not to get angry, which is "as bad as getting scared." Instead of sleeping with Maria, he should have ridden through the hills with Pilar to try to gather more people to help: his plan as it is "stinks." He remembers how he thought last night that he and his grandfather were "so terrific," while his father was a "coward"; he needs to be as confident now as he was then. Jordan grins at Maria: she thinks that he is wonderful, but he thinks that he stinks, though again, he tells himself not to get into a rage.

Jordan vacillates between self-loathing and self-assurance, angry at himself for not preparing better for the offensive but determined to maintain his confidence instead of becoming fearful (like his father the "coward").

Pilar says that she feels "good," though there are only a few of them left to launch the attack. She also tells Robert Jordan not to worry about the "thing of the hand," which was only "gypsy nonsense": she doesn't want him to be worried "in the day of battle." She says that she cares for him very much, and that she feels they will "all do very well." Jordan agrees with her.

Pilar assures Jordan that her predictions for the future are only superstitions, encouraging him to focus on the battle at hand and assuring him of her support for him. Despite their past conflicts, Jordan seems to have earned a place in the group at last.

Suddenly, Pablo reenters the cave, and Jordan reaches for his pistol. Pablo tells Jordan that he has "five from the bands of Elias and Alejandro," and that he threw the exploder and the detonators from Jordan's pack down the gorge, into the river. He believes that they can detonate the bridge using a grenade, though, and he tells the group that his leaving was only a "moment of weakness"—that he is "not a coward." Pablo also says that he thought that if he left, Robert Jordan would give up on the plan with **the bridge**, but as soon as he threw the explosives away, he saw it all "in another manner," since he found himself "too lonely" to continue on by himself.

Pablo returns to the cave with five additional men, but none of the explosive material he took from Robert Jordan's packs. Pablo assures the group that he isn't a coward, despite his actions, since he returned to the group and is offering his help once more. Nonetheless, Pablo's actions have severely harmed the group's chances of succeeding with the bridge offensive.

Pilar tells Pablo that he is "welcome" back, though she mocks him, too; she also asks him how the people he has recruited are, and he says that they are "good ones and stupids," "ready to die and all." He says that he is "ready for what the day brings."

Pablo promises that the men he has brought to help, though unintelligent, are devoted to the war and the Republic. The group begrudgingly accepts Pablo back into their ranks, uncertain of his intentions but in desperate need of his skills and the extra men he has brought.

CHAPTER 39

In the dark, the group comes up the hill, loaded heavily with equipment and ammunition. Pablo says that with his five horses, he will deal with the lower fascist post, cutting the wire and "falling back" upon **the bridge**. Ever since Pablo returned to the cave, Robert Jordan has felt increasingly better; seeing him has broken "the pattern of tragedy into which the whole operation had seemed grooved ever since the snow." Jordan feels that the operation is now possible.

Though Robert Jordan does not feel entirely at ease with Pablo, he accepts him back into the group, and he is grateful for the support he has brought: he begins to feel less concerned about the operation, even though it is still very dangerous.

The "greatest gift" Robert Jordan has—the "talent that fitted him for war"—is the ability to "despise" whatever "bad ending" there might be. He can ignore harm done to himself, since he knows that he himself is "nothing," and death, too, is "nothing." He feels that he has been "most fortunate" in the last few days, since he has learned that "he himself, with another person, could be everything." Still, Jordan tells himself that he shouldn't think of Maria "all day ever," and that he can do nothing now to protect her "except to keep her out of it." He needs to do the job well and fast, and then get out: thinking about her will only "handicap" him. Maria walks up to Robert Jordan, and he tells her not to worry about anything, saying that she will be most useful taking care of the horses during the offensive.

Again, Robert Jordan proves himself to be a selfless fighter, more concerned with carrying out orders and protecting others—defending the greater good of the Republican cause—than with himself and his own safety. Nonetheless, he is tortured by the thought that he may not be able to protect Maria: he finds it difficult to put her out of his mind, since his concern for her is distracting him from carrying out his orders for the bridge explosion.

CHAPTER 40

Meanwhile, Andrés is following the soldier to the battalion headquarters, where he meets the battalion commander, a barber before the movement, who is "filled with enthusiasm on hearing the account of [Andrés's] mission." The commander's name is Gomez, and he curses the soldier for his "stupidity," telling Andrés that he has always wanted to be a *guerrillero* (a guerilla) like him. Gomez takes Andrés to the brigade headquarters and into a big room with walls covered in maps. Gomez asks to see the Lieutenant-Colonel, but the officer at the desk says that he is asleep, and that he knows of no General Golz. Gomez turns his 9mm pistol on the officer and tells him to wake up the Lieutenant-Colonel.

Gomez is kind to Andrés, and, more importantly, he trusts Andrés, perceiving him not as a threat (as the anarchists did) but as an important messenger. Gomez represents what Hemingway sees as the uncorrupted wing of the Republican party, a brave force of justice—confirming that there are good Republicans in charge, though the group seems divided and weakened as a whole.

Gomez tells the officer that the army is "rotten with such as thee," "professionals," and that the Republicans are caught between "the ignorant" and "the cynical": they will have to "educate the one" and "eliminate the other." Gomez's eyes shine with the "moistness that rage and hatred can bring," but he stores it all away "for some time in the future." The Lieutenant-Colonel Miranda enters: he has been in the army all his life and has lost "the love of his wife" in Madrid while he was "losing his digestion in Morocco." He only became a Republican when he found that he could not divorce his wife, and his only goal is to finish the war with the same military rank. He feels healthier than he has ever been in the war, since he is able to have whiskey in the evening, and his twenty-three-year-old mistress is having a baby.

The Lieutenant-Colonel Miranda is an example of a Republican who does not truly believe in the cause that he is fighting for: rather, it is convenient for him to be a Republican, and he has not been affected by the war in the same way that the guerilla fighters, peasants, and other disenfranchised or persecuted individuals have been. Hemingway uses Miranda as another example of the corruption and ineffectuality of the Republicans.

Miranda asks Gomez what brings him to the headquarters, and Gomez shows him Andrés's papers and the dispatch from Robert Jordan. Miranda asks Andrés what the closest point to General Golz's headquarters is, and Andrés tells him that it is Navacerrada. Miranda tells Gomez to take him there on his motorcycle, and he gives him a "strong" *Salvoconducto*, a "safe conduct" pass. After they leave, Miranda pours himself a drink and looks at the big map on his wall; he says that he is glad that "it is Golz" and not him.

Though Miranda sends Andrés and Gomez on to Golz without objection, it is clear that he does not strongly support the war: he is glad that it is Golz who will have to end the offensive, not him, since he does not want to be involved in the war. Unlike Golz and Jordan, who believe in courage, following orders, and the obligations of wartime duty, Miranda is not at all devoted to the Republican cause.

CHAPTER 41

Pablo stops to dismount from his horse, and Robert Jordan smells the horses and "the unwashed and sour slept-in-clothing smell of the new men." Jordan asks Pilar if she understands that the attack on the post cannot happen until they hear "the falling of the bombs." Pilar says that she has understood this since they were at Sordo's, and Jordan asks Pablo if he, too, understands; he says that he does, though they need more horses. Jordan wonders if Pablo is planning something, and he shakes Pablo's hands as they depart. Jordan feels that they must be allies now. Pablo apologizes for taking the explosives, and he says that he thinks **the bridge** will be a "successful termination."

Though Robert Jordan still feels wary about Pablo, he decides to put his trust in him for the sake of the operation: in the face of danger and violence, unity is important.

Jordan says goodbye to Maria and tells her not to worry when she hears the firing. He has not felt "this young" since he took the train at Red Lodge to go down to Billings and go away to school for the first time. Jordan's father had kissed him goodbye, cried, and said a prayer, since he was a "very religious man." Jordan had been embarrassed by his father, and he had suddenly felt so "sorry for him that he could hardly bear it." As the train moved away, the brakeman asked him if he minded going away to school, and he said that he didn't. Jordan feels just as "young" and "awkward" now, saying goodbye to Maria, as he did then.

Jordan remembers feeling ashamed about his father when he saw him off to school as a child, since he became emotional—going against traditional ides of masculinity. Now, though, Jordan seems to understand how his father felt—though he still finds saying goodbye, and displaying emotion, difficult. Though he did not mind leaving his father behind, he finds it very hard to leave Maria.

Anselmo, Agustin, and Robert Jordan walk downhill and position the *maquina* (machines) for the explosion behind the bases of pine trees. Jordan tells Agustin that he and Anselmo will "deal with" the sentries at the posts near **the bridge**. Jordan tells Anselmo to fire at the sentry when he does, and when the man at his post is dead, to cross the bridge over to him at the other post. Then, the two will place the charges to explode the bridge. He tells Anselmo not to think of the sentry as a man but as a target, and Anselmo says that he will do as Jordan orders. When he leaves, Jordan lies down on the floor of the forest, loads his sub-machine gun, and waits for daylight.

In order to make Anselmo more comfortable with the idea of killing the sentry, Jordan tells Anselmo to think of him as a "target": specifically ordering Anselmo to kill is the only way to make Anselmo forgo his principles and his opposition to killing.

CHAPTER 42

Meanwhile, Pablo has ridden back from **the hills** to the cave, and Andrés is making progress toward Golz's headquarters with Gomez on his motorcycle. Gomez and Andrés encounter a smash-up between trucks, which delays them, and they pass a line of trucks loaded with troops for the upcoming attack. Gomez thinks about how impressive the army is; Andrés has never seen an offensive or preparations for one before.

The Republican army is gathering for the upcoming attack, which will take place after the bridge explosion. Though the army is "impressive," it is also disorganized—evidenced by the truck crash that Gomez and Andrés witness—which bodes poorly for their military success.

Andrés and Gomez reach a building and go in to ask where General Golz's headquarters are, and a large man, "old and heavy," in a khaki beret in the style of the French Army, steps out. Gomez recognizes him as one of France's "great modern revolutionary figures" who "led the mutiny of the French Navy in the Black Sea." Gomez does not know, however, that this man's ambition has been "thwarted" with "time, disappointment, bitterness both domestic and political," and that to question him is "one of the most dangerous things that any man could do." Gomez tells him that he has a dispatch for General Golz from behind the fascist lines, and the man, André Marty, tells the corporal of the guard to arrest both Gomez and Andrés.

André Marty is another disillusioned Republican, made "bitter" by the war and no longer as "ambitious" or powerful as he once was, though he still carries a great deal of authority. Marty's mistake—mistaking Gomez and Andrés for fascists—leads to calamity, since the message from Robert Jordan is not delivered to Golz on time, setting off a chain of unfortunate events.

The guard searches Gomez and Andrés, and Gomez tries to explain that Andrés is a guerilla with an important dispatch. The guard says that Marty is "crazy as a bedbug," with "a mania for shooting people." Still, he says that the soldiers know how to deal with this "crazy"; he offers Andrés and Gomez a bottle of Anis, and they are escorted into Marty's office.

The guard's comments about Marty to Andrés and Gomez suggest that while Marty is corrupted and too "crazy" to be an effective leader, he is still powerful and authoritative: the Republicans are doomed in part because they are controlled by dangerous, volatile leaders like Marty and the anarchists.

Gomez tells Marty that the dispatch for Golz is a "matter of utmost urgence," and Andrés says that it was given to him by Robert Jordan. Marty thinks that Golz is in "obvious communication with the fascists," though he is shocked—"that Golz should be one of the traitors," he thinks, means that "you could trust no one." Marty tells the guard to take Gomez and Andrés away, and Gomez tells him that he is a "crazy murderer." Marty doesn't mind the men cursing him, since he feels "sorry for them as human beings." He looks at a map and is thinking about strategy when Karkov enters his room.

Though Marty is surprised by the idea that Golz might be a traitor, he nonetheless chooses to believe that Andrés, Gomez, and Golz are working for the fascists (instead of investigating Andrés's message properly). Seeds of mistrust have been planted among the Republicans, creating deep and harmful divisions in the group—and ultimately leading to their defeat.

Marty is "worried and made wary" by Karkov, and whenever he interacts with Karkov, he finds it difficult to remember that he himself is "untouchable." Karkov asks if he has heard anything of a message coming through for Golz from an American comrade, Robert Jordan. At first, Marty is not able to admit that he has made a mistake, but eventually he puts the dispatch and the safe conduct pass on the table for Karkov. Karkov tells Marty that he is going to figure out "just how untouchable" he is, and he leaves the room. Andrés and Gomez get on Gomez's motorcycle and stop at a point where three staff cars are parked; they are led to a dugout, and Gomez is handed the receipted envelope of the dispatch.

Karkov swoops in to save the day, since only he has the ability to intimidate André Marty. Karkov realizes that Robert Jordan's message is extremely important, and he steps in to restore order, though it is too late to stop the bridge offensive.

Golz, at an observation point, receives a phone call from his Chief of Staff about ending the attack. Golz tells him that it is too late to call off the attack. He feels sick to his stomach, and he thinks about "how things could be," versus "how they would be instead."

Golz, receiving the message about the bridge offensive, cannot call off the attack (which will serve as a prelude to the offensive). He thinks about how the battle might have turned out in an alternate version of events, but ultimately realizes that the Republicans are doomed: the fascists are aware of their plans.

CHAPTER 43

Robert Jordan lies beneath the trunk of a pine tree on the hill above the road, and he reflects that he loves this hour of the day, just before the sunrise. He wonders if Andrés got through to Golz, then tells himself not to worry, thinking that there is a possibility that the attack will be successful. Still, he believes that he shouldn't "expect victory," not for several years, and that this attack is just a "holding attack." "Today," he thinks, "is only one day in all the days that will ever be." A new sentry moves into the sentry box, and Jordan watches him through his binoculars, then decides to watch the road instead. He hopes that "rabbit" (Maria) "will get out of this all right."

Robert Jordan again vacillates between despair and optimism, ultimately telling himself to stay focused on the present (this "one day") and the operation he has been tasked with. Still, he is distracted by thoughts of Maria and by his enjoyment of the world, particularly in this moment before sunrise: he finds it difficult to reconcile himself to the idea that he might be leaving both Maria and the world behind.

Jordan hears the first round of bombs, and he fires his gun toward the sentry box and hits the sentry. He hears Anselmo shoot his sentry, and then the noise of grenades and Pablo's cavalry automatic rifle; he picks up his packs and runs toward the road and the bridge, where he meets Anselmo. Anselmo says that he killed his sentry, and Jordan climbs into the framework of **the bridge** to position the explosives. Jordan is shaking like a "goddamn woman," and he tells himself to pull himself together. He finishes wiring the grenades around the bridge, and he and Anselmo finish up by positioning a coil of wire along the bridge.

As the fascists begin to drop bombs on the Republicans, Robert Jordan becomes fearful: he is shaking like a "goddamn woman" (again reflecting one of his misogynist beliefs), but is still able to focus on positioning the explosives on the bridge.

Pilar's band emerges: Primitivo and Rafael are supporting Fernando, who seems to have been shot through the groin. Jordan tells Anselmo to blow the bridge if tanks come, even if he is below **the bridge**. Anselmo sees Jordan running up the bridge away from him, and he holds his side of the wire in his hand. Fernando tells Primitivo to put him behind a stone and continue on without him. Primitivo tells Fernando that they will come back down for him and, before heading up to a higher position on **the hill**, leaves him with a rifle and cartridges.

The fascists' bombs fatally injure Fernando, but Robert Jordan pushes forward with the plan for the bridge. Hemingway's detailed description of the explosives operation suggests the intricacy and difficulty of wiring the bridge to explode it, as well as the extreme pressure of the task: time is running out quickly for Jordan.

Anselmo, watching for Robert Jordan on the other side of **the bridge**, does not feel afraid; he hated shooting the guard, which gave him the feeling of "striking" his own brother. There is no "lift or any excitement in his heart," "nothing but a calmness," though he feels "one with all of the battle and with the Republic." Further up the hill where Primitivo is, Pilar emerges and asks whether Robert Jordan is "building a bridge or blowing one." Anselmo calls up at her to be patient. They all hear firing down the road, where Pablo is holding the post he has overtaken.

Though Anselmo did not enjoy killing the sentry—especially since killing is against his beliefs—he is still firmly devoted to the cause of the Republic, and determined to help Robert Jordan make the offensive succeed.

Jordan, standing on the road and moving toward a gully on its lower side, hears a truck coming down the road, and he yells out to Anselmo to blow up **the bridge**: he sees the bridge rise up in the air "like a wave breaking," and he dives face down in the pebbly gully of the road during the explosion. When the steel stops falling, he is still alive; Fernando, lying nearby, is still breathing, too. Anselmo, though, is lying face down on the road, and Jordan thinks that he looks "very small, dead." He picks up Anselmo's carbine and his sacks, as well as Fernando's rifle, and tells Pilar, who is lying behind a tree, that he is going down with Agustin to cover Pablo.

Anselmo is killed in the explosion, but Robert Jordan has no time to mourn him: he has to keep going with the plan, and he must protect the others, including Pablo, who is dealing with the fascists below.

Pilar says that they have lost two already, Fernando and Eladio, and Jordan asks her if she did "something stupid." Jordan is angered, since he believes that if he had the exploder that Pablo destroyed, Anselmo wouldn't have been killed; he could have blown **the bridge** from a safer distance. Slowly, though, "from his head," he begins to "accept it and let the hate go out." He apologizes to Pilar and tells Rafael to shoot at the truck coming toward them, then to try and hit the driver. Suddenly, they hear the sound of planes above.

Jordan is unable to keep himself from becoming angry about Anselmo's death, and he realizes that Pablo's theft of the explosives may be to blame. Again, though, he is able to calm himself down and refocus on the operation, which is still the most important thing at hand.

Maria is still with the horses, but they are "no comfort to her." From where she is in the forest, a small distance from the rest of the group, she cannot see the road or **the bridge**, and she pats the horses nervously, praying for "Roberto": "Oh please have him be all right for all my heart and all of me is at the bridge." Pilar calls out to Maria that Jordan is "all right."

Maria's anxiety for Robert Jordan affirms her powerful, all-encompassing love for him. Though he has survived this first attack, his death—and his and Maria's separation—is soon to follow.

Jordan goes down the hillside through the pines to where Agustin is lying behind his automatic rifle, and they hear the firing of Pablo's submachine gun nearby. Jordan has "the feeling of something that had started normally and had then brought great, outsized, giant repercussions." He feels "numb with the surprise that he had not been killed at **the bridge**," since he had "accepted being killed." Pablo comes running around the bend in the road, firing at fascist soldiers, and climbs down into the gorge below the destroyed bridge.

Though Jordan has accepted the fact that he will be killed during the offensive, he seems to have been granted more time. Nevertheless, he feels overwhelmed by the "repercussions" of the operation, including the death of Anselmo; the toll of the battle is threatening to overwhelm Jordan, even as he attempts to remain calm and logical.

A tank comes down the road and starts firing, and Jordan, Agustin, and Pilar run to meet Pablo: he tells them that all of his people are dead, though they now have plenty of horses. Agustin asks Pablo if he shot all of the men, and Jordan thinks to himself that Pablo is a "murderer" and a "dirty, rotten bastard." The group walks to where Maria is holding the horses.

It is possible that Pablo let his five men die in order to get their horses, though Hemingway never confirms whether this is true or not. At the end of the novel, Pablo is presented as an ambiguous figure, neither completely trustworthy nor a total traitor to the Republican cause. He has agreed to fight with the guerillas, but his actions before the offensive may have had a vastly detrimental effect on the outcome of the bridge operation (since Jordan could have used the explosives that Pablo stole to explode the bridge from a safer distance, sparing Anselmo's life).

Greeting Maria, Robert Jordan realizes that "he had never thought that you could know that there was a woman if there was battle." He tells Maria to mount a horse, and they all start to load their own horses: Pablo's plan is to cross high enough on the slope to be out of the range of the tank, and to meet up "where it narrows above" in the hills. As they prepare to cross, bombs start to fall. Jordan attempts to ride past **the bridge**, and he sees a flash from the tank in the road. Suddenly, he is under his horse, trying to pull himself out from under the weight. His left leg is "flat under the horse," bent sideways; he sees another flash from the tank, and his horse is hit. Primitivo and Agustin grab him under the armpits and drag him up the slope to a point of shelter.

Jordan realizes that despite his best efforts to keep Maria out of his mind during the battle, he thinks about and cares for her deeply, and he cannot forget about her, even in war. Additionally, as Jordan attempts to gather the group to leave the scene of the attack, his horse is shot down, trampling on him: tragically, it is an accident, not a direct fascist hit, that fatally injures Robert Jordan.


Maria kneels over Jordan, who tells her that his left leg is broken. He tells Pablo that he should head for the Republic, not Gredos, and Pilar slits open his trouser; he looks at the "pointed, purple swelling" below his hip joint. Jordan tells Maria that they will not be going to Madrid, and she starts to cry. He says that wherever she goes, he will be there, since "as long as there is one of us there is both of us." What he does now, he has to do alone: she has to go for them both, and he tells her that she must obey him. "There is no good-by, *guapa*, because we are not apart," he says, and Pilar leads Maria away and onto a horse.

Jordan assures Maria that since they are "one" person united, his death cannot separate them. Her love for him has provided him with a brief but passionate period of strength and happiness, and if she is able to escape from the attack, she will be able to live for the both of them.


Agustin asks Jordan if he wants him to shoot him, but Jordan tells him to leave, and to look after Maria. He rides away, leaving Jordan alone: Jordan feels "empty and drained and exhausted from all of it," but now, at last, "there was no problem." He watches the activity at **the bridge** and on the road, and he reflects that Pilar will take care of Maria; he thinks that Pablo must have a "sound plan" for their escape. Jordan tells himself that he needs to "get fixed around some way" where he will be useful, and that "there are many worse things than this." "Everyone has to do this, one day or another."

Even though Jordan is fatally injured, he decides that he wants to use his final moments on earth to act against the fascists (to be "useful"). Once again, he forces himself to think positively (considering that there are "worse" ways to die), using up the remainder of his strength and courage.

Jordan has fought for what he believed in for a year, and though he thinks that "the world is a fine place and worth the fighting for and [he] hate[s] very much to leave it," he also believes that he has had "a lot of luck." He pulls his left leg with both hands and lies down flat, turning around slowly; his leg doesn't hurt at all, since the nerve must have been smashed when his horse rolled on it. Jordan reaches for his submachine gun and loads it, wondering who "has it easier"—those with religion or those "just taking it straight." "Dying," he thinks, "is only bad when it takes a long time and hurts so much that it humiliates you."

Throughout the novel, Jordan has felt unafraid to die and unconcerned with his own fate, and he rarely prioritizes himself over others. Now, though, he realizes that he does not want to die, since he does not want to leave the world behind. Nonetheless, he accepts his death, since he does not expect it to take a "long time" or "humiliate" him.

Jordan thinks that he would like to tell his grandfather about this battle, and he wishes that "they" (the fascists) would come now, since his leg is now beginning to hurt. He doesn't "want to do that business" that his father did, but he thinks that if he passes out from his injury and is discovered, he will be interrogated, which would be dangerous. He tries to distract himself by thinking about Pablo, Pilar, and Maria escaping, but he feels that he "can't wait any longer." He believes that he has an internal hemorrhage.

Jordan considers killing himself, like his father did, to avoid being discovered by the fascists; he is too committed to the Republican cause to risk being discovered and interrogated by the fascists, and having to give up Republican secrets. Even as Jordan attempts to focus on his last heroic act against the fascists, the pain of his injury threatens to overwhelm him; still, he decides not to kill himself, since he is determined to act as a martyr and take some of his enemies with him.

Suddenly, though, Jordan sees the cavalry ride out of the timber and cross the road. "Completely integrated" now, he looks up at the sky; he then looks toward the road, where Lieutenant Berrendo is walking. Jordan lies behind the tree with his submachine gun on the crook of his left arm and waits until Berrendo reaches the first trees of the forest. His heart is beating against the pine needle floor of the forest.

The novel ends ambiguously, without a conclusion, enshrining Robert Jordan in an eternal present. Hemingway never reveals whether Jordan dies or is able to kill a fascist soldier—though it is suggested that he does both, or at least is prepared for both eventualities—but ends the narrative in irresolution, in the uncertain space of the present.

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