A STUDY OF JUNGIAN ARCHETYPES IN THREE HEMINGWAY NOVELS

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ABSTRACT

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This thesis is a Jungian archetypal study of three Hemingway works: The Sun Also Rises, For Whom the Bell Tolls, and The Old Man and the Sea. Although Hemingway's portrayal of fishing, the bullfight, hunting, war, and other predominantly male occupations has often caused his work to be classified as "masculine," a close textual study reveals imagery and symbols of a "feminine" nature. Not only (and not always) Hemingway's women, but also his protagonists, embody archetypally feminine traits. Examining the characters, settings, images, and symbols in these fictions, unconscious archetypes emerge which Jung associated with the process of individuation--the progressive integration into consciousness of unconscious contents. This thesis illustrates that changing archetypal configurations in works from different periods of Hemingway's writing career reveal his increasing artistic ability to penetrate deeper portions of his unconscious.

The archetypal quest motif is evident in each work. Each text also contains contrasting images of infertility in the cultural domain of the symbolic "fathers," and images of rejuvenation and renewal in the realm of the Great Mother--the pre-patriarchal world of nature and her cyclic processes of transformation. In each fiction, the realm of the fathers--the persona and masculine ego-consciousness--is contrasted with the realm of

unconscious feminine archetypes: the shadow, anima/animus, primordial feminine, the wise old man, and the self.

Shadow and anima projections dominate relationships in The Sun Also Rises where the primordial feminine furnishes compensating images of wholeness. By the novel's end, Jake has learned to withdraw his projections. Robert Jordan in For Whom the Bell Tolls, also struggles with shadow and anima projections. Before he dies, Jordan attains glimpses of the wisdom of the archetypal wise old man and the self. In The Old Man and the Sea. Santiago embodies within himself the wise old man and the self as he returns to society with the boon of a spiritually successful quest. The archetypal configurations in each story support the thesis that artistically Hemingway was increasingly able to probe deeper unconscious portions of his psyche.

Dedication

To my daughter, Carrie Howard, and to my grandmother, Sadie Meade

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An endeavor this extensive is not undertaken alone. Many people assisted in the inception of my research topic as well as in its completion. First, I wish to express my gratitude to members of my guidance committee, the composition of which has changed over time. Although Glenn Wright did not live to see his mentorship's fruition in this dissertation, it was he who planted the idea of using Jungian archetypes as a vehicle for examining literature. In his class I first examined a literary text, Faulkner's Go Down Moses, from a Jungian perspective.

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PREFACE

In a note to his essay, "For Whom the Bell Tolls as Mythic Narrative," John J. Teunissen said, "A thoroughgoing Jungian analysis of the book, which I have not had the space to undertake here, would discover many other archetypal counterpoints for Hemingway's characters" (69). Teunissen was referring to Delbert Wylder's depiction of Pilar as one of Jung's "dual mothers" (160). A "thoroughgoing Jungian analysis" of For Whom the Bell Tolls or any other Hemingway novel has not been published, and in what appears to be this lapse in critical coverage, my study attempts to implement Teunissen's suggestion. It examines not only For Whom the Bell Tolls, but also The Sun Also Rises, and The Old Man and the Sea from the point of view of Jungian depth psychology.

While this study of Hemingway's works is unique, it is not without precedent. A study of Jungian archetypes in Hemingway's fiction entails close study of the texts' symbols, and many critics have read Hemingway symbolically. Hemingway, himself, encouraged reading his works on several levels. One well-known writing tenet was his determination to "tell the truth." He was convinced that writing, "'out of his experience, should produce a truer account than anything factual can be'" (Hemingway 64). In addition, Hemingway's famous "iceberg" analogy expressed in Death in the Afternoon suggests the necessity of reading his work symbolically:

> If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water (183).

Although Hemingway unfailingly refused to interpret his works for readers, he accorded his writings multi-dimensional meaning.

The critical approach of viewing Hemingway's characters, settings, and images as symbols revealing underlying archetypes began in the 1940's with Malcolm Cowley. In his introduction to The Portable Hemingway, later published as "Nightmare and Ritual in Hemingway," Cowley called attention to the symbolic nature of Hemingway's art: "you perceive his kinship with a wholly different (from the realists and naturalists) group of novelists, let us say with Poe and Hawthorne and Melville: the haunted and nocturnal writers, the men who dealt in images that were symbolic of an inner world" (40). Cowley claimed that instead of retrieving abstract symbols from past literary sources as had Eliot, Hemingway had "a feeling for half-forgotten sacraments; his cast of mind is pre-Christian and prelogical" (49). Reflecting on the rituals that pervade Hemingway's fictions, Cowley went on to say that the writer had:

> An instinct for legends, for sacraments, for rituals, for symbols appealing to buried hopes and fears, that helps to explain the power of Hemingway's work....Most of us are also primitive in a sense, for all the machinery that surrounds our lives. We have our private rituals, our little superstitions, our symbols and fears and

> nightmares; and Hemingway reminds us unconsciously of the hidden worlds in which we live (50).

In the mid-forties, Cowley was addressing the appeal of Hemingway's literature to not only the conscious psyche, but also to the unconscious.

After Cowley's first assertion of the symbolism inherent in Hemingway's art, other critics followed. Edmund Wilson in "Emergence of Hemingway" also noted the "shadows" and observed an emotional and moral complexity behind the realism in Hemingway's art (58). Carlos Baker became the leading spokesperson for viewing Hemingway's works as symbolic. In Hemingway: The Writer as Artist (1952), Baker stated the thesis underlying his symbolic approach:

> From the first Hemingway has been dedicated as a writer to the rendering of Wahrheit, the precise and at least partly naturalistic rendering of things as they are and were. Yet under all his brilliant surfaces lies the controlling Dichtung, the symbolic underpainting which gives so remarkable a sense of depth and vitality to what otherwise might be flat two-dimensional portraiture (289).

Baker's approach to Hemingway's symbolism called for finding the natural symbols--the images and actions of real life on which Hemingway based his fictions--and viewing and amplifying the underlying symbolic structure of these symbols in his work as a whole. Through this symbolism, deeper truths were embodied, truths shared by humankind.

Other critics followed in the tradition of Baker. Verne H. Bovie wrote "The Evolution of a Myth: A Study of the Major Symbols in the Works of Ernest Hemingway," a dissertation which drew heavily on the symbols

elaborated by Baker. The metaphor of the "machine in the garden" underlies Allen Guttmann's "Mechanized Doom: Ernest Hemingway and the Spanish Civil War," an essay in which the author saw in For Whom the Bell Tolls a symbolic struggle between men and machines. Though depicting the struggle in Spain, the conflict itself also applies to industrialized nations in general and in particular to the struggle in nineteenth century America. Once the symbolic realm was opened, many interpretations followed.

Cowley and Baker began an approach to Hemingway criticism which has become diverse but which still centers on a symbolic reading of Hemingway's works. Two major studies used Freudian psychoanalytic interpretations of Hemingway's life and his art: Philip Young's Ernest Hemingway: A Reconsideration (1966) and Richard B. Hovey's Hemingway: The Inward Terrain (1968). Both authors identified the protagonists of Hemingway's fictions as Hemingway himself. The characters, settings, and actions were viewed as conscious manifestations of the author's personal unconscious. Hemingway was seen as a writer with a neurosis which he attempted, with more or less success, to exorcise through his art. Philip Young cited the repetition of three concerns in Hemingway's works: "the wound and the break, the code, and a working adjustment of them" (80). Attempting to explain this repeated theme he referred to Freud's concept of "repetition compulsion" which explains the neurotic desire time after time to revisit an early trauma: "in order not to destroy ourselves, we destroy other things" (166).

Additionally, psychoanalysis shows that people adapt to trauma by implementing primitive rituals. The importance of ritual in Hemingway's fiction as well as in his life is legend. Thus, Young concluded, Hemingway's

obsession with killing and death was due to a traumatic wound he received in World War I. Young saw Hemingway's suicide as a possible confirmation of his insights. In addition to the neurotic trauma of Hemingway's wound, Hovey cited the oedipal conflict as the basis of Hemingway's neurosis. Chronicling the predominance of images of violence and death in Hemingway's works, and the infrequency of strong affirmations of love, Hovey concluded that "his art seldom gets free of his neurosis" (219). Both Young and Hovey viewed Hemingway's art and life as symbolic of a neurotic personal unconscious; however, neither claimed that their interpretations of Hemingway's art were definitive.

Perhaps the most frequently cited symbolism in Hemingway's art is that of the hero and the heroic quest motif. Whether symbolist or not, many critics agreed that a composite Hemingway "hero" emerged from the fictions. Often that figure was identified with Hemingway himself. While the hero changes names and identities in various works, the hero is characterized by his strict adherence to a moral code as a means of mitigating the terror and chaos with which life besets human beings. Others have discussed the similarity between the "quests" of Hemingway's protagonists and ancient quest motifs. Most often mythographers, particularly Joseph Campbell, were the source for the mythic interpretations. However, others used, at least in part, a Jungian approach.

In contrast to the approach of the Freudians as well as others who equate Hemingway's protagonists with their author, Delbert Wylder, in Hemingway's Heroes, made an effort to disentangle the protagonists of Hemingway's fictions from one another and from the life of their creator. By so doing he traced the growth of Hemingway as an artist, pointing out the

changes in both Hemingway's conception of the hero as well as innovations in his artistic technique. The protagonists of Hemingway's first four novels, according to Wylder, were not heroes at all but anti-heroes. In his later novels, beginning with For Whom the Bell Tolls, Wylder found prototypes for the heroic protagonists in mythic heroes of the past. Wylder's method of analysis was not limited to a particular frame of reference until he discussed the last novels, and there he employed the language of mythographer Joseph Campbell.

Other literary scholars affirmed the importance of mythic elements in Hemingway's works. British critic John Atkins in The Art of Ernest Hemingway refuted charges that the universal myths of the past were not alive in Hemingway as they were, for instance, in Eliot. Atkins cited as mythic elements in Hemingway's art the various and often repeated rituals, in particular the bullfight with its mythic, mystical significance. Also, he said that Hemingway created myths from the life about him, such as Harry Morgan's "sense of union with the life-principle itself" before he died (166).

Two critics utilized Jungian terminology in viewing the symbolic nature of Hemingway's art. Earl Rovit, in his study Ernest Hemingway, used both Freudian psychoanalysis as well as Jungian depth psychology. While he did not discuss the archetypes emerging in the process of individuation, as the present study does, Rovit examined the "introspective journey motif" (91). Beginning with "Big Two Hearted River" he focused on the hero's movement through painful confusion, learning from a wise tutor, the embodiment of the wise old man or the archetype of the self, and the final resolution in The Old Man in the Sea where the teacher (tutor) has split into hero and boy. Of particular interest is Rovit's examination of time in Hemingway's work.

He discusses Hemingway's technique of creating a sense of the "now"--a sense of mystical timelessness, the "always" time of Robert Jordan's mystical experiences. While Rovit uses some Jungian terminology, his analysis of the fictions is eclectic.

The second critic who employed a Jungian framework to examine Hemingway's work was Joseph DeFalco. In The Hero in Hemingway's Short Stories DeFalco organized the stories chronologically by the protagonists' age. He then illustrated the characters' progressive movement toward the establishment of an individual self: individuation. The central focus of the study in terms of Jungian symbolism was the heroic journey or quest motif. This motif has two levels: an outer journey which symbolizes an inner one. DeFalco's reading of the stories emphasized the characters' original trauma of separation from containment in the collective, and their gradual creation of a new self through action in the world. He did not include extensive analysis of the archetypes emerging on the path toward the creation of the new self, which this study examines, nor did he discuss Hemingway's longer fictions.

In addition to the longer works, several essays treat Hemingway's use of myth and ritual. First, in "New World, Old Myths," Claire Rosenfield examined Hemingway's portrayal of particularly American mythic rituals in The Old Man and the Sea. Secondly, in "Francis Macomber and Sir Gawain," Arthur Coleman said that Hemingway's story is a modern depiction of the theme and situation dramatized in "Sir Gawain and the Green Knight." The archetypal theme, he contended, was the "ceremonial conquest of fear" by way of the knightly (or Hemingwayesque) code. Next, in Steven R. Phillips' essay, "Hemingway and the Bullfight: The Archetypes of Tragedy," the author discusses Hemingway's bullfights as embodiments of religious ritual presided

over by bullfighter-priests. Additionally, John J. Teunissen in "For Whom the Bell Tolls as Mythic Narrative," said Robert Jordan goes through the mythic process of "deindividuation" whereby he is ritually initiated into mythic "tempus and locus" (terms coined by Mircea Eliade) (55). Teunissen saw the novel as part of the American tradition of romance and ritual as opposed to political or historical considerations.

Finally, Peter L. Hays in "Hemingway and the Fisher King ('God Rest You Merry, Gentlemen')," examined the Fisher King motif in Hemingway's story and attempted to establish, on the basis of several concurrent elements, that Hemingway must have been familiar with Jesse Weston's From Ritual to Romance. Essentially, Hays argued against Cowley's and Baker's assertions that Hemingway's rituals and myths arose spontaneously from inside himself, through his intuition, and not from scholarly sources. Although Hays cannot conclusively "prove" that Hemingway read Weston's account of the Fisher King, he said that the similarity of symbolic motifs in Hemingway's story with those in the ancient myth is so strong that: "If he (Hemingway) did not read From Ritual to Romance and if no friend like Ezra Pound communicated to Hemingway much of the information that appeared in Miss Weston's study, then Hemingway's sensitivity is very sharp indeed, and we must consider giving more credence than is fashionable in scholarly circles at present to the spontaneous appearance of Jungian archetypes" (227).

Hays poses an interesting question, one that I have also thought about and searched to answer. How consciously did Hemingway employ mythic motifs and symbols? How much did Hemingway know about the depth psychology of Jung or the psychoanalytic theory of Freud? The assumption underlying Jungian archetypes is that they are biological factors that emerge

from the unconscious spontaneously. Archetypal projections should be found in the works of all artists. However, if authors have knowledge of archetypal theory it would enable them intentionally to manipulate their expression. The question must be asked, did Hemingway consciously use acquired knowledge of Jungian archetypal theory?

In searching to find out whether Hemingway may have read the works of either Jung or Freud, I consulted two publications listing the books in Hemingway's library. In Hemingway's Library: A Composite Record, James D. Brasch and Joseph Sigman describe Hemingway's voracious appetite for reading. Their list of Hemingway's books, however, contains only one title by Freud. Item number 2370 lists: "Freud, Sigmund. 'The Basic Writings of Sigmund Freud'" (134). There is no listing of Jung's works. Neither is there mention of writings either by Jung or Freud in Michael S. Reynold's Hemingway's Reading, though the Reynold's book contains William James' 1892 edition of Psychology (141). The absence of references to Jungian writings from Hemingway's library is not a clear indication that the author did not read Jung. (Nor would the inclusion of titles by Jung guarantee that he had read them.) Whether he did or not, there appears to be no record.

Hemingway's published letters reveal little information either. Within the selected letters there is one reference to Jung and Freud. In a letter to Wallace Meyer dated February 21, 1952, after the death of Charlie Scribner, Hemingway told Meyer that he had asked Scribner to withhold permissions related to the publication of Philip Young's Ernest Hemingway. Hemingway says that Cowley told him Young wanted to prove that all Hemingway's characters were Hemingway himself. Hemingway complained to Meyer: "Criticism is getting all mixed up with a combination of the Junior F.B.I.-

men, discards from Freud and Jung and a sort of columnist peep-hole and missing laundry list school" (751). Hemingway's antagonism to adverse criticism and particularly to "psychologizing," not only his works but himself, is well known. The most that can be said on the basis of this letter, though, is that Hemingway knew of Jung and Freud.

It is hardly conceivable, however, that Hemingway was not at least somewhat familiar with the new psychological theories circulating in intellectual and literary circles in the early twentieth century. One of Hemingway's early mentors, Gertrude Stein, had studied with William James and actively experimented with alternative forms of fictional discourse designed to elicit from the reader particular responses. Also, Ezra Pound's literary-intellectual clique, of which Hemingway formed a part, must have been acutely sensitive to nuances emanating from the realm of scientists of the psyche. In Hemingway: The Writer as Artist, Baker emphasizes that among this sophisticated set, "Jazz Age literature, with some few exceptions, had flirted most noticeably and openly with Sigmund Freud and Tristan Tzara" (200). But how much Hemingway knew of emerging psychological theories, and the extent to which he consciously employed what he knew, remains a mystery.

In his study of Hemingway's short stories from an archetypal point of view, Joseph DeFalco briefly addressed the problem of ascertaining how conscious Hemingway's use of psychological and mythological symbolism was. He concluded that the question is finally, unanswerable, but that there are assumptions which may be made. DeFalco focused on the journey pattern in Hemingway's stories, and he suggested that all of the materials of culture were available to Hemingway to serve as resources for this motif: "This

cultural inheritance alone can account for his knowledge of the journey pattern. Whether he adapted it consciously or intuitively, he almost certainly observed it in his reading" (18).

I must echo DeFalco, and point to the fact that scholars have successfully applied Jungian psychological principles to the art of many writers--Shakespeare, Swinburne, Hesse, Emerson, Poe, Hawthorne, Dickinson, James, and Faulkner, to name a few. Their existing readings are sufficient evidence that the method works, that contained in the works of literary artists are characters, settings, symbols, and images which reflect an underlying archetypal substrate. This is not to say that a Jungian interpretation supplants other criticisms, but rather that it compliments these, by adding yet another dimension to the collection of interpretations already available. The variety of criticism pertaining to Hemingway's writing is itself testimony to his vast talent and insight.

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ABBREVIATIONS OF WORKS CITED IN TEXT

ACU	The Archetypes of the Collective Unconscious
BWJ	The Basic Writings of C. J. Jung
Art of EH	The Art of Ernest Hemingway
Hemingway	Ernest Hemingway: The Writer as Artist
GM	The Great Mother
H&F	Hemingway and Faulkner: Inventors/Masters
M&HS	Man and His Symbols
Origins	The Origins and History of Consciousness
TCI of TOMATS	Twentieth Century Interpretations of "The Old Man and the Sea"
WM	Woman's Mysteries

Chapter 1

A Study of Jungian Archetypes in Three Hemingway Novels

This book will focus on the study of three Hemingway works: The Sun Also Rises, For Whom the Bell Tolls, and The Old Man and the Sea. These fictions will be examined with two purposes in mind: first, to view their archetypal content and second, to determine the extent of individuation which the archtypes reveal about each work's protagonist, hence about the artistic consciousness of Hemingway himself.

Much scholarship has been devoted to analyzing Hemingway's style, his language, his heroes, his women, his existential views and his Victorian attitudes, the major themes of his work, etc. However, much as the separate elements of his fiction are of interest, they do not quite explain the whole. Therefore, I have chosen to analyze these fictions from the point of view of Jungian depth psychology, a comparatively new approach in Hemingway criticism, because such an approach treats one of the most important qualities of the fiction: its conscious and unconscious appeal.

I believe that Carl Jung's theory about the nature of the collective unconscious and its archetypes provides such an explanation. Also, I think what Jung termed the process of individuation (the progressive integration

into consciousness of the compensatory contents of the collective unconscious) can be observed through examining the characters, settings, symbols and images portrayed in each of Hemingway's works. The hypothesis underlying this study is that an examination of the consciousness of the works' heroes--Jake Barnes, Robert Jordan, and Santiago--will reveal the increasingly individuated artistic consciousness of Hemingway himself.

While the novels themselves are central to this study, I shall examine them by using Jungian archetypes as a means of illuminating selected elements of Hemingway's art. Because of the complexity inherent in Jungian concepts, I shall, in this introductory chapter, first briefly outline Jung's concept of the nature of the psyche. Thereafter, Jung's view of literature and the relevance of examining Hemingway's works through the "lens" of Jungian archetypes will be discussed. Finally, the archetypes of the collective unconscious will be elucidated as they occur in "Big Two-Hearted River," an early story. Each middle chapter will examine one of the major works, which will be taken in chronological order, beginning with The Sun Also Rises (1926), and concluding with The Old Man and the Sea (1952).

Some Basic Jungian Concepts

Examining Jung's conception of the nature of the psyche is difficult but necessary. Over sixty years of empirical research, Jung developed his observations regarding the nature of the psyche, extending psychological theory well beyond that of his well known predecessor and sometime mentor, Sigmund Freud. Due to its inherent complexity, the task of presenting an

encapsulated summary of Jung's formulations is formidable and, realistically speaking, impossible. Jung's writing spans eighteen volumes of his collected works as well as several volumes not appearing in the collection. In addition, there have been numerous books published by Jung's students and successors. These volumes seek to systematize, explicate, and sometimes amplify the ideas of the great intuitive thinker. In particular, I will refer to the works of Erich Neumann, one of Jung's students and collaborators, because his amplification of the archetypal feminine, the matriarchal precursors of the patriarchal canon, is a concept integral to Hemingway's creation of fiction.

Throughout his lifetime, Jung continually modified and changed his ideas. Unlike Freud, Jung remained open to new possibilities for interpreting his data. That he modified his interpretations often and until the end of his life shows that Jung, at least in part, was able to avoid the codification and dogmatization of his own ideas. His intellectual life mirrored his belief that the living psyche, like all that exists in nature, is and must remain in a continual state of flux. However, changing perspectives also lead at times to inconsistency and ambiguity. (This is especially true given the non-rational material upon which Jung's studies were focused.) My effort, in discussing Jung's concepts, will be to present a consistent overview, keeping in mind that relevant information may be either intentionally omitted for the sake of clarity or unintentionally omitted.

Essentially, Jung thought the human psyche is divided into two complimentary but opposing components: consciousness and the unconscious. Consciousness is that part of the psyche that is directly known by the

experiencing subject; it might be termed "awareness." Appearing early in life, consciousness grows through the formation of the ego--the psyche's reality principle--which determines the contents of consciousness. In fact, Jung called the ego the "gatekeeper to consciousness" because anything which comes into awareness must first pass the censoring ego.

The ego's gate-keeping function has both positive and negative consequences. It is necessary to filter and select the impressions one receives from the outer and inner worlds of sensation. (Awareness of all of the sensory impressions that exist would be overwhelming.) Jung deemed discrimination essential so that the ego might help form individual identity. However, the process of discrimination is necessarily limiting. It prevents innumerable aspects of the individual's inner and outer life from coming into awareness. A person can become conscious only to the extent that the ego allows incoming impressions to enter, and a major determinant of what the ego allows into consciousness is the amount of anxiety that a perception arouses. Thoughts and experiences evoking high levels of anxiety are likely to be refused admittance to awareness. The ego generally reflects the condition of the collective, social consciousness of the time, which explains why, in contemporary Western cultures, the scientific emphasis on casualty is privileged over the belief in magic, which might be displayed by more "primitive" societies.

Consciousness becomes individualized through the process Jung termed individuation (The Archetypes of the Collective Unconscious 275). Consciousness and individuation are parallel in the developing personality;

the growth of one entails the growth of the other. As a result of his clinical observations, Jung hypothesized that within every individual psyche there is a self-actualizing force which has nothing to do with conscious acknowledgement or volition. Rather, the tendency toward the growth and expansion of consciousness is a natural, albeit unconscious, aim of the organism. In addition, Jung discerned evidence that the psyche contains the inherited experiences and resultant wisdom of the species. On the basis of "discovering" this innate, unconscious goal orientation and inherited wisdom Jung concluded that for contemporary individuals the ultimate goal in life is the development of their inborn potential through the process of individuation.

Most people, however, reside solely within the societal collective and, by doing so, fail to actualize their inborn potential. According to Neumann:

> The role played by the collective in the human culture is decisive. Society, with its conscious postulates, sets up an authority, a spiritual tradition which, spoken or unspoken, forms the background of education. The individual is molded by the collective through its ethos, its customs, laws, morality, its ritual and religion, its institutions and collective undertakings. When one considers the original submergence of the individual in the collective (unconscious), one sees why all collective orientations are so binding and are accepted without question (The Origins and History of Consciousness 27).

In contrast to the above "mass" person, the individuating personality, instead of automatically accepting and unreflectingly acting out the dictates of societal conditioning, becomes "self" conscious in the sense that she or he intentionally and consciously participates in the unfolding of his or her individual biological and spiritual destiny. This destiny is governed not only by external factors, to which environmentalists attribute the causal development of personality, but by "numinous" (fundamentally important, emotionally imbued) inborn factors as well. Individuation is not a selfish goal. Rather, it means that one's concept of self expands outward, to include more and more of the collective, transpersonal aspects of experience. During the process of individuation it is the unconscious portion of the psyche which becomes integrated into consciousness.

The unconscious is divided into the personal unconscious and the collective unconscious. The personal unconscious contains repressed or forgotten contents which, through the loss of energy, have become subliminal. These contents, even though repressed, are capable of gathering an energy charge and creating what Jung termed "feeling toned" complexes (Aion: Researches into the Phenomenology of the Self 28), such as the "mother complex" and the "father complex." Complexes may gather such a powerful charge that they subsume other aspects of personality. This is particularly true of the ego. The ego may erroneously believe itself to be the center of personality, attributing all of life's successes and failures to itself. From the Jungian point of view, however, it is not the ego, but the "self" (the total psyche, conscious and unconscious) that forms the central core of personality.

The contents of the personal unconscious are usually accessible to consciousness, but not always. Sometimes the complexes are based on elements arising from such a deep portion of the psyche that they are difficult to comprehend. While the personal aspect of the unconscious is not of particular relevance to the present study, it is of interest to note that Freud reduced all unconscious manifestations to the personal, instinctual level. For him the personal unconscious was the single aspect of the unconscious to be recognized and elaborated upon. In contrast to Freud's reductive approach, Jung amplified the personal to the level of the transpersonal. For Jung the personal unconscious assumed much less importance than the deeper unconscious strata, the collective unconscious.

The concept of the collective unconscious is one of Jung's major contributions to the field of psychology. A multitude of experiences--both interactions with his patients as well as experiments on himself--convinced Jung that there is a dynamic realm of living experience below the threshold of awareness. Early in his work, Jung began to understand that the personal unconscious rests upon a deeper, unconscious layer which does not derive from personal experience but is inborn. This part of the unconscious is collective or universal--its contents are transpersonal and are much the same everywhere and in all people. The collective unconscious is the idea that the individual is born with the form of the world already existing in her or his psyche. Just as the physical body contains the history of the physical evolution of the human species, Jung theorized that the psyche contains the

history of the evolution of consciousness of the human race, extending backward to pre-human forms of life.

An integral feature of the collective unconscious is its autonomy; its existence is not dependent on a person's conscious orientation. Rather, the collective unconscious is compensatory to the conscious orientation. The autonomy of the unconscious can be observed by the manner in which affective states effect an otherwise "normal" individual, overcoming an ostensibly "civilized," rational consciousness with an intense charge of emotion. According to Jung: "The autonomy of the unconscious therefore begins where emotions are generated. Emotions are instinctive, involuntary reactions which upset the rational order of consciousness by their elemental outbursts. Affects are not 'made' or wilfully produced; they simply happen" (ACU 78-9). Emotions are not individual, as the lover, the bereaved, or the enraged person would suppose, but rather they are collective and emerge from a deep repository of instincts in each individual: the collective unconscious.

Jung refers to the unconscious as the mother of consciousness (ACU 281). Indeed, the collective unconscious is older and in many ways wiser than the consciousness that most intelligent, educated Westerners believe characterizes their lives. Jung claims that Western reluctance to acknowledge the instinctive and historical nature of the unconscious testifies to the very youth of consciousness relative to the antiquity of the unconscious. Just as the individual ego must, in the course of its development, break out of its bondage in the unconscious as well as secure its independence from the personal mother and father in order to fulfill its individual destiny, so also

the collective consciousness--in order to establish its independence from the unconscious, (e.g., the patriarchy from the matriarchy)--denies its biological and historical anticedents. By doing so, however, consciousness--both group and individual--is deprived of a source of wisdom because the unconscious is a means of relating the individual not only to the past, but also to the future. Jung reminds his reader that everything that will occur in the future is somehow based on the past:

> In so far as no man is born totally new, but continually repeats the stage of development last reached by the species, he contains unconsciously, as a priori datum, the entire psychic structure developed both upwards and downward by his ancestors in the course of the ages. That is what gives the unconscious its characteristic "historical" aspect, but it is at the same time the sine quo non for shaping the future (ACU 279-80).

Although the psyche contains innate, ancestral wisdom, too often the unconscious is seen to be simply irrational, and therefore antagonistic to the highly valued conscious orientation. The sense of time is also different for the two systems, further separating consciousness from the unconscious. Because of its youthfulness, consciousness tends to think in terms of relatively short periods of time--years and decades--time relevant to the individual but insignificant to the larger course of the collective--all life in all times. The unconscious, in contrast, "thinks" in terms of millennia or "eternity."

The contents of the collective unconscious Jung called archetypes. Jung says:

> Archetypes are, by definition, factors and motifs that arrange psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce. They exist preconsciously, and presumably they form the structural dominants of the psyche in general....As a priori conditioning factors they represent a special psychological instance of the biological "pattern of behavior," which gives all things their specific qualities (Psychology and Religion 149).

Jung also said: "The archetypes have, when they appear, a distinctly numinous character which can only be described as 'spiritual,' if 'magical' is too strong a word ("On the Nature of the Psyche" 75).

The archetype has two aspects. One aspect is directed toward the realm of spirit--images and ideas of a suprasensual nature--while the other is directed toward the natural, biological processes, the instincts. While the archetypes are rooted in laws inherent in life itself, at the same time the experience of archetypes raises human beings above the level of other life forms and connects them to the realm of gods and goddesses. Thus, the archetypes are reconcilers of human beings' complex natures--the biological and the psychospiritual.

Because the same symbolic representations can be found in myths from all cultures in all times, Jung hypothesized that they must originate within the human and find expression by being projected outward on the world.

Myths and fairy tales are examples of expressions of archetypes which have become societally elaborated.

> All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons, and so forth, are in no sense allegories of these objective experiences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection--that is mirrored in the events of nature...the psyche contains all the images that have ever given rise to myths ("On the Nature of the Psyche" 289-90).

The process of becoming conscious has, itself, become mythologized. According to both Jung and Neumann, there are archetypal stages which the individual must pass through on the "way" to becoming conscious. The myth of the hero symbolizes the emergence and development of the ego from the unconscious. The uroboros, an original state of undifferentiated wholeness, and the earliest symbol of the unconscious, archetypal feminine, characterizes the unconscious beginning of an individual's life. It is a wholeness containing all dualisms: the pairs of opposites which make up the world of manifestation. This wholeness is symbolized by the circle of the snake biting its tail, the mandala, and the yin-yang diagram with its interlocking black and white halves, each containing within itself the seed of the other. The uroboric state contains the opposition of masculine, father, consciousness, and feminine, mother, unconsciousness, though the state itself is characterized as being unconscious and feminine.

In order to free itself from domination by the unconscious, the ego-hero (always conceived as masculine) must separate itself from the primal parents and symbolically kill them, to insure its own survival and independence. This process is symbolized by the mythical dragon fight, in the first stage of which the ego kills the "dragon"--the negative aspects of the feminine unconscious--in order to set free her nurturing, positive aspects. Similarly, the ego-hero must symbolically kill not only the personal father but also the larger group he represents: "the fathers." Erich Neumann defines "the fathers" as:

> The representatives of law and order, from the earliest taboos to the most modern juridical systems; they hand down the highest values of civilization....The world of the fathers is thus the world of collective values; it is historical and related to the fluctuating level of conscious and cultural development within the group (Origins 173).

Representing the highest forms of culture, the fathers preserve the old order. As bringer of new light and life to the culture, the ego-hero must slay the old order so that the new may be born. The symbolic heroic fight is not accomplished once and for all, but represents a process of consciousness descending into the unconscious and assimilating its wisdom which necessarily occurs throughout life.

While archetypal representations may be studied by observing their occurrence in cultural artifacts, or in fantasies and dreams, the archetype itself cannot be represented. Rather than being like a memory trace, the

archetype is more like a lens through which one perceives the world or a negative which can be developed only by conscious experience. Individuals are unconscious of the influence of archetypes in their lives because they form the very basis for both perception and attitudes. Trying to see them in oneself is like trying to lift a board upon which one is standing--efforts to do so are futile. Just as the act of seeing would be different if the physiological construction of the eye were different, so too, the attitude toward the process of seeing as well as toward that which is observed, would be different if viewed through the lens of a different archetype. Indeed, the states of consciousness and the unconscious themselves are archetypal, forming the primary duality within the psyche.

Because of the difficulty of discerning them, archetypes are most often realized as they are reflected in outward projections. Even then it is the archetypal image and not the archetype itself which can be discerned. Neumann further clarifies the nature of the archetype when he says that the archetypes determine the "kind" of experience we have, but "what" we experience is always individual.

As living unconscious contents, the archetypes are the source of the psyche's energy (libido). The conscious ego does not produce its own energy supply but must rely on the unconscious for its fuel. Consciousness is, ideally, in constant contact with the unconscious. It continually grows and expands by engaging representations of the unconscious and incorporating the dynamic, instinctive energy and "wisdom" arising therefrom into consciousness. This exchange is facilitated by the symbols of religion, myth,

ritual, fantasy, and dreams. Projected by the unconscious, symbolic archetypal images and patterns surface in these mediums and furnish the means of energy exchange between consciousness and the unconscious.

Jung explains the function of archetypes as sources of psychic energy in his discussion of the phenomenology of "rebirth" experiences.

> Rebirth is an affirmation that must be counted among the primordial affirmations of mankind. These primordial affirmations are based on what I call archetypes. In view of the fact that all affirmations relating to the sphere of the suprasensual are, in the last analysis, invariably determined by archetypes, it is not surprising that a concurrence of affirmations concerning rebirth can be found among the most widely differing peoples (ACU 116).

The archetypes are the repository of an unconscious core of valuation needed by human beings to experience a sense of living purposeful, meaningful lives. The sense of rebirth is often described by those who have experienced a sense of changed inner direction and meaning in their lives. Often this change is associated with religious conversion, but not always or necessarily. Psychologically, this experience is associated with advancement on the path of individuation, when the individual has become conscious of the numinous powers existing within her or his own psyche.

According to Jung:

> Archetypes were, and still are, living psychic forces that demand to be taken seriously, and they have a strange way of making sure of their effect. Always they were the bringers of protection and

> salvation, and their violation has as its consequence the "perils of the soul" known to us from the psychology of primitives. Moreover, they are the unfailing causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems....If we cannot deny the archetypes or otherwise neutralize them, we are confronted, at every new stage in the differentiation of consciousness to which civilization attains, with the task of finding a new interpretation appropriate to this stage, in order to connect the life of the past that still exists in us with the life of the present, which threatens to slip away from it. If this link-up does not take place, a kind of rootless consciousness comes into being no longer oriented to the past, a consciousness which succumbs helplessly to all manner of suggestions and, in practice, is susceptible to psychic epidemics (ACU 156-7).

In the twentieth century mythic and religious symbols no longer maintain their numinous power. Rather, they have become personalized--interpreted as personal matters. Jung termed this the collapse of the archetypal canon, and he blamed this collapse for the maladies of the modern spirit--the increasingly pervasive sense of futility. Modern society fails to provide the symbols needed by the individual ego, especially during the more stressful periods of life's transitions: from youth to maturity, maturity to middle age, and, finally, in preparation for death. Therefore people often experience intense anxiety leading to psychological disorders.

From Jung's perspective, psychic disturbances are neither a failure nor an illness but rather signals of psychic imbalance, an attempt on the part of the psyche to recover a lost state of balance and wholeness. Similarly, Jung saw suffering as a natural aspect of life, a normal counterpole to happiness. Becoming aware of the lack of meaning in one's life and the concomitant suffering which ensues, initiates an impulse to expand a consciousness that is too narrow; it begins a movement toward self-realization.

Jung and the Study of Literature

Frequent use of Jungian thought in literary criticism testifies to the applicability of Jung's theory of the collective unconscious to the study of literature. Jung formulated a hypothesis about the nature of artistic creation, and about the role of the unconscious in its encounter with literature, which explains why particular literary works powerfully affect the reader.

Because the process of reading a work of literature is, in part, a passively receptive activity, it allows the reader to reach a state of identification with the characters and events in literature which can be classified as "egoless." That is, the conscious, ego restrictions on one's perception of experience are not filtering out experiences which are antithetical to past experience, or which would be somehow threatening to the ego in real life. According to Jung, "This re-immersion in the state of participation mystique is the secret of artistic creation and of the effect which great art has upon us, for at that level of experience it is no longer

the weal or woe of the individual that counts, but the life of the collective" (The Spirit in Man, Art, and Literature 105).

In addition, the literary artist, too, is passive at a certain point in the process of creating. Regarding this passivity Jung says:

> Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends, but one who allows art to realize its purposes through him. As a human being he may have moods and a will and personal aims, but as an artist he is "man" in a higher sense--he is "collective man," a vehicle and moulder of the unconscious psychic life of mankind ("Psychology and Literature" 101).

In discussing the effect of a powerful piece of literature on the reader, Jung used the term "participation mystique" and other Jungian critics often use the term "resonance." The emotional experience which the literature engenders seems to resonate beyond the particular characters and conflicts depicted and to connect one with the struggles of people throughout history, This sense of expanded relationship refers also to the state of "participation mystique" underlying participation in other "collective," ritual experiences to which the participant is receptive. Jung attributes this deep emotional experience to the collective unconscious, the encoding in the genetic structure of certain kinds of universal experiences--the archetypes. From this point of view, the possibility for having certain kinds of experiences and knowledge is born within a person, but this potential will not become

activated, filled with real experience, until the individual plunges into the depths of her or his own psyche to allow them to emerge. The literary artist does this at a primary level and upon re-entry into "normal" ego consciousness is able to "body forth" in language the images received from the unconscious in ways that will be perceptible to the consciousness of her or his contemporaries. The reader experiences the archetypes of the collective unconscious through the vicarious experience of receptively encountering the artist's text. Regarding this process for the artist and the reader Jung says:

> The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lies the social significance of art: it is constantly at work educating the spirit of the age, conjuring up forms in which the age is most lacking. The unsatisfied yearning of the artist reaches back to the primordial image in the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present. The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of his contemporaries according to their powers ("Psychology and Literature" 82-83).

The archetypes which surface in art at particular times in history and within particular societies serve to balance the dominant consciousness of the time and place. Jung says: "What is of particular importance to the study of literature, however, is that the manifestations of the collective unconscious are compensatory to the conscious attitude, so that they have the effect of bringing a one-sided, unadapted, or dangerous state of consciousness back into equilibrium" (The Spirit in Man, Art, and Literature 105). Thus, literature is "anti-social" in terms of the collective consciousness within which it arises. However, individuals in that social setting have an unconscious psychic need for the symbolic meaning of the archetypes that are brought to life in literature. This is not a matter of conceptual knowledge, but of affective experience, for the archetypes of the collective unconscious embody both emotion and meaning.

The literary artist is characterized by both Jung and Neumann as the contemporary "great individual" or hero. Through artistic creation, the dual burdens of "civilization" and the primal urges of the unconscious become reconciled. The artist is born with the hyper-sensitivity of one who sees through the illusions and shams of societal conditioning, who experiences the ambiguities of the archetypes of the collective unconscious, and who, because of the urgency of his or her vision, is driven to express it for others. The artist is not unlike Prometheus, the firebringer, whom Zeus punished for stealing Olympian fire (consciousness) and giving it to mortals by chaining him to a mountain top where an eagle ate his liver during the day, only to have it grow back at night, the process being repeated throughout eternity.

Similarly, the literary artist holds up the light of revitalized consciousness to her or his fellow human beings, making hitherto invisible unconscious forces visible.

However, the artist, like Prometheus, must pay a price for bringing light to humankind. Being a firebringer is a lonely task, for as Neumann says: "The true hero (artist) is one who brings the new and shatters the fabric of old values, namely the father-dragon which, backed by the whole weight of tradition and the power of the collective, ever strives to obstruct the birth of the new" (Origins 377). The artist-hero is the vehicle through whom the compensatory function of art is given to the larger culture. Because this service is, by nature, threatening to the collective, it entails concomitant isolation and suffering.

The literary artist gives birth to the primordial images needed by her or his contemporaries to compensate their conscious orientation. In Jungian terms, many of the problems of the modern age stem from inflation of the conscious aspects of the psyche and the consequent deflation of the unconscious. Jung termed the societally determined conscious attitude "masculine" and the unconscious, "feminine." In The Origin and History of Consciousness Eric Neumann writes:

> It is in this sense that we use the terms "masculine" and "feminine" throughout this book, not as sex-linked characteristics, but as symbolic expressions. When we say masculine or feminine dominants obtrude themselves at certain stages, or in certain cultures or types of persons, this is a psychological statement

> which must not be reduced to biological or sociological terms. The symbolism of "masculine" and "feminine" is archetypal and therefore transpersonal; in the various cultures concerned, it is erroneously projected upon persons as though they carried its qualities. In reality every individual is a psychological hybrid (xxii).

In this study I will also be using the term "masculine" to represent the realm of the fathers, of masculine ego-consciousness, the product of societal conditioning, and "feminine," to represent the realm of the feminine unconscious and the archetypal feminine.

Life in Western cultures has been dominated by masculine, patriarchal modes of consciousness and patriarchal institutions. In the process of building the edifice of Western civilization the feminine principle has been largely forgotten, relegated to the realm of the unconscious. The devaluation of the feminine pre-dates written history, although in his account of the genesis of the world, Hesiod depicts the original supremacy of Gaia, the earth, the Great Mother of all, who gave birth, without the aid of the masculine principle, to sons, the males who would become her consorts. It was only later that the ascendancy of the male principle came about when, through mental stealth and political cunning, Zeus wrested power from the mother and claimed supreme power for himself. Thus began the rise of the myth of the patriarchy and the demise of the matriarchy in the West.

This myth of masculine supremacy was continued in the Christian tradition in the myth of "the fall." It was the weakness of the feminine principle, Eve, which led Adam to eat the fruit from the tree of the

knowledge of good and evil causing them to become evicted from the garden by the all-knowing and all-powerful father god. This rendition of the spirit god as the epitome of consciousness and masculine power indicates the development of consciousness reflected in the old testament's patriarchal myth relative to the Greek version. Nevertheless, in both the Greek and the Christian myths the masculine is viewed as strong and powerful, the feminine, as weak and inferior. The result has been that in the West the feminine has been largely repressed.

The masculine spirit is typified in outward discovery and invention, hierarchial order and domination, scientific discovery and the pursuit of knowledge for its own sake. This outward thrusting creative spirit has given the world a vast technology and bodies of knowledge unprecedented in the life of the human species. Much that is desirable has been born from the creative masculine spirit; the apex of which is the valuation of the individual as a unique being, apart from the collective. However, in the process, much has also been lost. We have become estranged from our roots in the past and from a sense of continuity into the future. People are growing increasingly mechanical in both head and heart. There is a growing alienation between inner, natural psychic forces and outer material forces. Paradoxically, in spite of the potential for increased individualization, human beings are not becoming more unique but are becoming increasingly narrowly collectivized by abstract material social forces before which the individual feels powerless. Finally, the masculine spirit of discovery and invention has, since 1945, given human beings a greater cause for fear and anxiety than previous generations

would ever have believed possible: the threat of total annihilation of all life by nuclear weapons. Indeed, the unchecked masculine spirit is threatening the very existence of the earth herself.

In the face of unchecked power struggles among the nations of the world, the voice of the artist seems an insignificant herald. And yet it is the vision of the artist which gives voice to the wisdom of the human heart. It is this wisdom that must be integrated into consciousness in order to check the race toward disaster in which the world is headed. It is the vision of the artist which performs the function, for the collective, of giving form to the compensatory archetypes which emerge from the unconscious.

The means of giving shape to archetypal images arising from the unconscious, the bridge between the two aspects of the psyche, is the symbol. Through the literary artist's creative works, the feminine unconscious speaks in primordial images and symbols. Through the medium of language, symbolic structures are created by the artist and unconscious truths are rendered into consciously perceptible forms.

Since the focus of this study will be on the images and symbols contained in Hemingway's fiction, it is necessary to clarify the function of symbols in an archetypal context. Hemingway metaphorically describes his writing techniques in the comparison of his writing with the movement of an iceberg, of which only the smallest part is visable on the surface (Death in the Afternoon 192). Accordingly, the characters, settings, conflicts, and images which he created represent not only the functional literary elements of particular works, but resonate beyond the particular to the universal.

Hemingway's use of ritual and his depiction of "primitive" characters in natural settings, as well as his attempts to create in his work a "fifth dimension" engage deeper portions of the reader's unconscious.

There seems to be general agreement that symbols present an objective, visible meaning behind which an invisible, more profound meaning is hidden. Signs, on the other hand, are simply analogous representations of the known thing. Implicit in Jung's conception of the phenomenology of signs and symbols is the assumption that life exists on different planes, or dimensions of reality. Signs belong to the plane of physical, sensual reality, to the realm of being. The "higher" realm of ineffable, immaterial, psychospiritual reality can be only embodied in images and symbols drawn from the "lower" sensual, perceptual realm. The symbol thus represents a way of knowing and a means of communicating profoundly moving human experiences. True symbols are imbued with a numinous power--not for what they are in themselves--but for what they represent in the higher realm. As unifier of opposites, for example, the symbol expresses a transcendent totality which can never be accorded to only one area of psychic functioning. Rather, the symbol resonates in several functions at once--in the mind, feelings, senses, and intuition--generating a sense of wholeness incomprehensible to the mind alone.

By the creation of symbolic expressions for supra-sensual realities, humankind participates in the creation of a new dimension of reality. The creative symbol-making process distinguishes them from other animals. It is through their creative acts that human beings ascend toward the "higher"

realm of the creative forces in the universe. This can be observed in all of Hemingway's creative works but especially in his attempt to create in words experiences of a supra-sensual nature.

While symbols play an integral part in the development of consciousness, the rational mind's analytical scrutiny destroys the symbol's numinous power. Rational understanding is one mode for apprehending the world, and it has become the most highly valued mode. However, when it is the only function of the psyche to become developed, when everything becomes an object for intellectual scrutiny, symbols lose their meaning and their power and degenerate into signs. Therefore the variance with which representations are regarded as either symbols or signs depends chiefly upon the attitude of the observing consciousness. The perception of a phenomenon as a symbol depends upon whether or not a person is able to regard a particular object, for example a stone, in not only its concrete manifestation as such--which calls forth the sensory and intellectual functions--but also as an expression for something mysterious and unknown--which calls forth the feeling and intuitive functions.

Because symbols lose their numinous power to unite the conscious and the unconscious, to imbue the world with meaning, there is a continual need for the creation of new symbols. Much in life is mysterious and unknown. But most people lose sight of that fact because attention is focused only on the mundane realities of existence: on the known or what is thought to be known. Thus, instead of responding with awe at the sight of the stars, or the sun, or a tree, these wonders are taken for granted as being only a part

of the background for our own personal dramas, and we fail to realize that the whole of life is a mystery play. The artist reminds us that the rational mode of perception is only one way of experiencing life. While its value is unquestionable, of equal value is the emotional, intuitive mode of knowing experienced through art.

Finally, Jung writes of symbolically charged literature: "We would expect a strangeness of form and content, thoughts that can only be apprehended intuitively, a language pregnant with meanings, and images that are true symbols because they are the best possible expressions for something unknown--bridges thrown out towards an unseen shore" (The Spirit in Man, Art, and Literature 75-76). Hemingway's best fictions fulfill the function of symbolically charged literature defined by Jung.

The Value of Hemingway's Art in an Archetypal Context

Not all literary artists speak with the power of primordial images and symbols. Ernest Hemingway, though, is such an artist. Hemingway has "bodied forth in words" the realm of the archetypal feminine, the matriarchal precursor to the patriarchy. His best works contain a vision--rendered in traditional natural motifs and primitive rituals--which compensates what is lacking in contemporary life.

There are several reasons underlying my choice to examine Hemingway's works. In the first place, Hemingway is one of the major American writers of the twentieth century. His receipt of both the Pulitzer and Nobel Prizes for literature attests to the quality of his writing. Certainly one of

Hemingway's outstanding contributions is his unique literary style. The directness with which Hemingway conveys sensory, emotional, and intuitive experiences through his spare, poetic prose, the intensity of his concrete images which create for the reader the opportunity to participate in the emotional experience of which the author is writing, is indeed, unique. In his works Hemingway reveals a craftsmanship which no one has been able to emulate.

But not only was Hemingway a master craftsman, he also embodies in his literature traits which are the very essence of traditional American individualism. In fact, Hemingway's protagonists exemplify the independent, masculine spirit of the American Pioneer (in myth, if not in fact), the isolated individual actively participating in conquering the frontier, and stoically accepting the fate which met his efforts. Additionally, like the pioneer, Hemingway's heroes believe in action rather than in abstract reasoning.

However, the protagonists of Hemingway's works are also modern in the sense that they are disillusioned. Old values have broken down. They are outsiders from the larger societal context and are questing not only in search of external frontiers but of internal ones. Indeed, Hemingway's heroes live the twentieth century existential creed: existence precedes meaning: Individuals, in order to live authentically, must create through their own experience values and meanings, "truths," to serve their own lives. Unlike the protagonists of many post-modern authors, Hemingway's best characters do not succumb to nihilistic despair, but rather actively confront, instead of

passively surrendering to, the universal forces threatening to make their lives meaningless. It is in this search that the archetypes emerge, as the protagonists' consciousness, cast adrift from the moorings of the collective, reflect the deeper wisdom of the unconscious.

Although Hemingway's style is unique, and the characters, settings, and themes of his work are rendered in traditional and modern American motifs, Hemingway's major preoccupations, like those of all great artists, are universal. Recurring human struggles between such opposites as consciousness and the unconscious, fear and courage, security and danger, male and female, hate and love, birth and death, the struggle between the individual and superior powers in the universe, etc., are given life in modern form, but the conflicts are as old as humankind. In rituals often revolving around life and death confrontations--in war, the bullring, hunting, and fishing--Hemingway's protagonists reveal an underlying moral code of behavior which is not a reflection of the masculine societal values of contemporary America, but of ancient feminine attitudes toward life and death and the human condition. Hemingway has reclaimed the precursors of Christianity, the old pagan gods and goddesses. Before their powers the individual is often helpless. For often, as Hemingway's characters face danger, despair, and death, it is understood that it is not winning in the face of incredible odds which is important, or even possible, but the way the individual meets the adversary: with courage and love and without self-pity. Although the characters' actions are important, in precisely enacting ritualistic behavior to the best of their ability, it is the inner being of the characters which is of highest value.

In essence, Hemingway created through his art, his own symbolic, sacred world, much as a child creates an imaginary world, apart from the adult world which bears no relationship to her or him. Or, perhaps this world is created in defense against the rules and expectations of an alien, hostile adult world. The world which Hemingway created is in accord with the mythic role of America--the garden of Eden--and his heroes are mythic Adams. However, although Hemingway speaks with a particularly American tongue, his view is larger than the local because he created a structure of meaning from the primordial feminine as well as the rugged, individualistic masculine.

In Modern Man in Search of a Soul Jung's thesis is that people today are searching for both emotion and meaning because the lack of life-affirming myths in the larger culture has led to one-sided psychic development. For this reason, individuals are left on their own to seek answers to the questions which have, from the beginning, been asked by human beings: Why am I here? How did it all begin? What is the purpose of life? It is this search, too, in which the protagonists of Hemingway's novels are engaged. Indeed, the Hemingway hero was, in the 1920's, and continues to be, for many readers, an exemplar of a "way" of facing life without the comforts and concomitant illusions of impotent traditional values and conformity to group norms. Additionally, Hemingway's works contain a progression of archetypal symbols and images which speak to the unconscious of modern individuals who are searching for meaning through art.

Jungian Archetypes in "Big Two-Hearted River"

Finally, since the major portion of this thesis will be an examination of three of Hemingway's major works from the point of view of Jungian archetypes, it is necessary to provide the reader with an understanding of selected archetypes. In an effort to explain them in a manner consistent with the analyses that will follow, I have chosen to analyze an early short story by Hemingway, "Big Two-Hearted River." "Big Two-Hearted River" contains many elements in common with The Old Man and the Sea the last work to be considered, and should thus furnish informative comparisons and contrasts.

In his work, Jung elucidated a core of archetypes which appear in a particular order in the individuation process. In each analysis, I shall endeavor to contrast examples of "normal" persona and masculine ego-consciousness--emanating from the realm of the fathers--with archetypal representations, emerging from the collective unconscious. The archetypes in their order of appearance are: the persona, the shadow, the anima and animus, the wise old man and the wise old woman, the child, and the self. Additionally, other archetypal representations which form part of larger archetypal motifs will be examined. For example, the archetype of time emerges from the anima. The trickster figure is a part of the shadow, and the animal is an element in the primordial feminine. Because varying archetypes predominate in each Hemingway work, different archetypes will be emphasized with reference to each work. Since aspects of the archetypal

quest motif are a common factor among all the works under consideration, that seems a good place to begin.

Archetypal Quest Motif

In the only major study of Hemingway's works undertaken from a Jungian perspective, The Hero in Hemingway's Short Stories, Joseph DeFalco establishes the mythological significance of the heroic quest motif embodied in the stories. (An argument that can also be applied to Hemingway's longer fictions.) After linking Hemingway's protagonists with the heroes of ancient and modern Western epics, DeFalco focuses on the stages of the heroic quest as the individual characters move away from the societal collective and toward developing an individualized self.

DeFalco refers to Joseph Campbell's, The Hero with a Thousand Faces, in which Campbell accounts for a cyclic pattern of three stages in the heroic journey: the hero's departure, initiation, and return. Nick Adams, Hemingway's hero in "Big Two-Hearted River," is pursuing a spiritual quest. Nick's journey involves the first two parts of Campbell's pattern: departure and initiation. He leaves society and undergoes initiation in the primordial feminine.

The society from which Nick departs is a wasteland, a world devoid of the sustaining "water of life." Essentially, the story portrays the result of the great war on the values of Western civilization: belief in unlimited "progress" and "good" resulting from unchecked technological growth. This belief is sustained by the underlying valuation of empiricism, and the rational

function of the mind, divorced from the instincts, emotions, and transcendent realm of the spirits. Externals often reflect internal life in Hemingway's art. Accordingly, psychically Nick is wounded and is questing to find the holy grail, to discover the meaning of life; he is seeking to bring balance and fertility to the aridity of his own being. In his search, Nick heroically departs from the societal collective and undergoes a ritualistic wilderness initiation. The collective which he leaves is the realm of the persona and "the fathers." The persona is the first aspect of the personality examined in the process of individuation and the first to be studied in "Big Two-Hearted River."

Persona

Individuation is predicated upon the activation within the individual of his or her deepest potential. Within this context, the social persona is the equivalent of the unconscious out of which ego-consciousness originally grows. Just as the child's emerging sense of ego-identity must be forged by giving up its original participation mystique in the unconscious, so also the person who is becoming individuated must become detached from identification with the "mass" consciousness of the larger societal context out of which it has been formed in order that the unconscious, collective aspects of the deeper self may surface and become incorporated into consciousness. Therefore, the persona, the conformity archetype, is the first archetype to be viewed within the context of the total psyche.

The persona serves an important function as mediator between the ego and the outside world and is formed through identification and imitation. A well-educated, professional person possesses several personae: different masks for different social roles. These personae are valuable in that they allow the individual to move with ease and to gain desired ends within the societal context. This adjustment is of particular importance in the first half of life, when the development of the ego depends upon one's successes in the external world. Since the persona is the face one exhibits to others it often represents one's ideal self--that self that one would appear to be. However, since the persona is acquired by incorporating the standards of society into one's ego, there is a danger that one will become so preoccupied and identified with the predominating social consciousness of one's culture that one's unique, individual aspects will remain submerged. The result is the inflated persona.

This is the tendency of today's "mass" men and women. Their egos identify with the ideas and opinions of the collective consciousness. They imagine that they actually are only what they care to know about themselves. Consequently, their lives are flat and one-dimensional, and they refuse to assume personal responsibility for the state of their psyches, their actions, and their being in the world.

Hemingway is noted for exposing the illusions and sham of the inflated persona in his works. There is only one allusion to the persona in "Big Two-Hearted River." The one time thoughts of the past intrude is when Nick recollects his friend, Hopkins with whom he had fished on Michigan's Black

River several years before. The image of masculine comraderie sharply contrasts with the isolation of Nick's present situation. Nick particularly remembers Hopkins' receipt of a telegram saying that he was rich, causing him to leave before the fishing trip was over. Although they make plans to fish together the following summer, the world of reality intervenes and the fishing trip never materializes. The fragility of the feminine world of innocent masculine love and loyalty cannot withstand the persona's assault. Hopkins is made wealthy through oil, and through his wealth he is made into a wealthy personality. Donning the mask of the wealthy is not a matter of volition but of becoming totally identified with one aspect of one's identity--that which is the most strongly reinforced within a materialistic society--economic status--so that other, more essential aspects remain undeveloped. Even the most cherished friendship and loyalty crumble under the persona's potential for destroying real values. Nick is no longer an innocent child, nor is he a part of the collective persona. He must recreate himself as he seeks a center through which to restore order and balance.

Masculine Ego-consciousness

The goal for the individuating personality is the attainment of a state of psychic balance between the conscious masculine elements--the persona and masculine ego-consciousness--and the feminine unconscious. Jung warns that while becoming individuated the person's ego must be firmly grounded in order that it not become subsumed by the unconscious' regressive lure. Usually, the ego must become relativized so that the archetypes may become

incorporated into consciousness. However, Nick's ego-consciousness is already fragile. He has experienced war, and the evil, malignant effects of human savagery, including, presumably, his own. His war experiences have left him unbalanced, spiritually impotent, and isolated from his fellow human beings. Consequently, he is a divided soul. Nick is questing both to strengthen his wounded masculine ego-consciousness as well as to regain a primary connection with the life-force in his feminine unconscious.

Seney's charred remains symbolize the inadequacy, the insufficiency, of transitory "civilized" values--the symbolic realm of the "fathers" in which the persona and ego-consciousness are formed--in the face of the war's powerful and all-encompassing destruction. Nick says of Seney, "Even the surface had been burned off the" (210). The burned down town and the devastated area around the town depict the greater cultural sterility of the time and the inadequacy of the persona and even the ego to deal with the loss of culture and meaning. When the surface is gone, nothing remains. Human culture, like human consciousness upon which it depends, is fragile and exists only on the surface of a deeper and older reality, nature and the unconscious.

The burned area symbolizes not only the destruction of values in the larger societal sphere, but also it bears a direct relation to devastation that has taken place in Nick's mind. DeFalco says:

> The shattering experiences of life have so affected him that all that remains of his former orientation to the world has been seared down to the base foundation of the self....The story pattern, then, is an account of the protagonist's attempt to rebuild the necessary

> battlements of psychic balance which preserve the conscious self from total disorientation (147).

Nick's conscious orientation has been badly shaken and he does not have the false security of the persona to conceal his suffering. Though fragile, he does have the orientation of his masculine ego-consciousness and his wish for renewal to guide him. As he ventures into a remote part of Michigan's upper peninsula, he encounters the primordial feminine with the remaining strength of his masculine ego intact: by consciously and precisely performing the woodland rituals of making camp and fishing. Additionally, he wills himself not to think. Defalco points out that in Hemingway's fictions:

> One of the most important symbolizations takes the form of a ritualization of a familiar activity, thereby objectifying the intense struggle of the characters in their attempt to find a solution to their inner turmoil....Ordered artistry is always juxtaposed to the chaos in which most of the central characters find themselves (15-16).

As Nick follows the precise rituals of camping and fishing, the beginning of the self-conscious code of the Hemingway hero emerges.

In choosing the site for his encampment and in setting up his temporary "home," Nick's actions reveal underlying rules. First of all, it is evident that pleasure must be paid for. To this end, Nick's masculine spirit urges his tired, hot body (his "animal") to walk miles away from "civilization" before choosing a spot to camp. (Book I signals Campbell's heroic "departure" phase.) Also, Nick carries on his back a fully-laden pack containing

"conveniences" to make his stay in the wilderness easier and more pleasurable. (He also carries the equipment needed to precisely enact the ritual of fishing.) The pack weighs heavily on his shoulders, so heavily that he must lean forward to carry it. On the literal level, Nick carries goods to make himself comfortable, and as he utilizes the canned goods he says, "I've got a right to eat this stuff, if I'm willing to carry it" (215). One has the right to enjoy pleasures for which one is willing and able to pay. Symbolically, Nick's difficult journey prepares him for the experience of "rebirth" which is to come in Part II. Nick additionally "pays" for his pleasure when he sets up his camp before building a fire and eating, even though he is very hungry.

The creation of his wilderness home is accomplished with patience and exactness so that everything will be as it should. This is the second aspect of the "code" that Nick exhibits through his actions: in order to maintain the purity of any activity it must be performed precisely. Because of the care invested, there will be no disappointments or surprises because of carelessness. (Nick's determination to control all of the variables within his power contrasts with his war experiences, where there was little he could control.) All of his knowledge of woodland craft enters as he selects the site for his tent and carefully pitches it. Upon the completion of his task, Nick experiences the satisfaction of the self-conscious creator: the gods creating the universe and the primal human creating the first home: "Already there was something mysterious and homelike. Nick was happy as he crawled inside the tent. He had not been unhappy all day. This was different though. Now things were done" (215).

Even as he performs the archetypally feminine occupation of cooking, and as he eats his food, Nick exercises masculine restraint. He admonishes himself not to eat while the food is too hot, so that he will not burn his tongue, spoiling the rest of the meal and meals to come.

In preparation for fishing, Nick handles his equipment with masculine care and precision. Nick's actions reveal that he has already incorporated elements of the feminine in himself as he abides by nature's laws, not the conventions of human convenience. To waste or to wantonly kill is wrong. When he sets out to capture bait, Nick does so in a manner in which the grasshoppers will not be needlessly killed or damaged. Instead of waiting until he has eaten breakfast, he catches them while they are still sluggishly burdened with the heavy morning dew, knowing that if he waits he will crush many of them.

Throughout his first day of fishing, Nick brings all of this masculine skill to bear. While fishing, Nick does not keep the fish which is too small. He carefully releases the young trout back into the stream, making sure that he does not touch it with a dry hand, causing the growth of fungus on its body, eventually killing the fish. It is evident that while camping and fishing in the wilderness setting the sense of self-discipline and control which Nick's masculine ego-consciousness imposes on his experience is, in part, responsible for the pleasure he gains from his immersion in the realm of the feminine. But this is true only within limits. The specter of the swamp greets Nick upon his arrival at his campsite and he is often aware of its presence, although he chooses not to fish there.

Shadow

The swamp symbolizes Nick's shadow. When a person is willing to relinquish his or her immersion in the societal collective, and become cast adrift on the waters of the collective unconscious, beyond the uncertainty and fear lies a dimly lit path. If one chooses to follow the path, figures will begin to emerge. The first figure to be encountered is that of the shadow, the dark brother or sister of the ego, sometimes called the alter-ego.

Jung distinguished between the personal shadow and the collective shadow. The personal shadow is the closest figure to consciousness and is the most easily recognized and accepted unconscious representation of the deeper, multi-dimensional self. (It properly belongs to the personal rather than the collective unconscious.) As the opposite of the conscious personality, it contains those characteristics which one dislikes, feels threatened by, or simply has not developed. Consequently, these characteristics are not recognized as one's own. However, the shadow's presence can be discerned by the negative emotion associated with one's reaction to it.

In persons who are not individuated, negative personality characteristics are projected outward upon others (usually of the same sex) who are perceived as threatening in some way. Projection enables the negative emotion to become displaced upon an "other," relieving the experiencing subject from responsibility for her or his state of being. However, projections are limiting and not only prevent one from attaining self-knowledge, but also prevent one from forming real relationships with others.

According to Jung, the effect of projections is to "isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one. Projections change the world into the replica of one's own unknown face" (Aion 9). In "Big Two Hearted River" there are no other characters on whom Nick may project his personal shadow. Nevertheless, this aspect of his unconscious is symbolized by the swamp. Since the swamp is a symbol of the feminine, even though it is also a shadow manifestation, it will be discussed in a later section.

The collective shadow hovers over Nick's story, as it does the stories of many other Hemingway protagonists, in the form of the war. The collective shadow consists of the dark side of the prevailing spirit of the times in large societal groups such as nations. Every nation has a shadow side: that aspect of the national character that remains repressed, secreted in darkness, and hence does not become recognized and dealt with consciously and responsibly. Nations, too, project their shadow on other nations, failing to see that the "evil" of the other is precisely their own darker side. By remaining repressed, not only is the instinctive energy of the shadow's inferior qualities unavailable for conscious use, but also the energy is secreted until, under stress, its intensity builds up and it surfaces in uncontrolled and irrational ways, as in war. War, like the swamp, represents the primordial feminine and will be discussed in a later section. However, the war has cast its collective shadow over Nick's psyche. He tries to control his own shadow fears through the performance of ritual. It is through Nick's shadow that the contra-sexual component in his psyche is reached.

Anima and Animus

Nick Adams is able to form a bond with nature and the primordial feminine through his anima, the contra-sexual component of his psyche. Just as projections form an intrinsic part of shadow manifestations, so also are they an integral element in the next figure of the unconscious to be encountered on the path toward individuation, the contra-sexual component: the anima in men and the animus in women.

Evidence for the existence of the anima and animus, as for other archetypes, is contained in dreams, fantasies, and art. Additionally, from a Jungian perspective, the emotional intensity with which children regard their personal parents indicates the numinous archetypal projection of the child's anima or animus on the parent. While the mother is the first receptor of anima projection for males, the father functions in the same way for females. Underlying these projections, however, is an inherent image from human beings' collective experience of the opposite sex in the past. According to Jung: "Every man carries within him the eternal image of woman...an imprint or 'archetype' of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman--in short, an inherited system of psychic adaptation" (The Development of Personality 198). The same is true for the animus of women.

All archetypes are ambiguous and the anima and animus are no exception. (In fact, Jung said that nearly all people find it difficult to arrive at an understanding of the contra-sexual within themselves; it is a remarkable challenge to become able to withdraw projections in this area.) However, in

this study a detailed explication of the animus is not necessary since the works to be examined were written by a male. Therefore, I shall focus on an attempt to elucidate the archetype of the anima, because its representation in the works under consideration is vital in revealing the degree of individuation of the author's consciousness.

The anima is responsible for much more than relationships between the sexes. In The Archetypes and the Collective Unconscious Jung says that the anima is:

> ... a "factor" in the proper sense of the word. Man cannot make it; on the contrary, it is always the "a priori" element in his moods, reactions, impulses, and whatever else is spontaneous in psychic life. It is something that lives of itself, that makes us live; it is a life behind consciousness that cannot be completely integrated with it, but from which, on the contrary, consciousness arises (57).

Jung goes on to say that the anima "intensifies, exaggerates, falsifies, and mythologizes all emotional relations..." (144). She is "the glamorous, possessive, moody, and sentimental seductress in a man" (422).

Additionally, the anima is often expressed as one element in several archetypal pairs: in the opposition of masculine and feminine, in compensation with the persona, in alliance with the shadow, and as guide to the self. In these pairs, the anima is the reflective partner.

The anima, then, is the archetype which leads a man into contact with his unconscious. It is the anima which poses metaphysical questions which

may not be answered through rational thinking but rather are questions raised by the questing soul. The anima, refusing to lie dormant in the unconscious, makes herself felt by posing Delphic riddles to the consciousness of humankind. In fact, it is through confronting these issues that man develops within himself a soul, and Jung said "to have soul is the whole adventure of life" (qtd, in Begg 46).

Just as there are no other men on whom Nick may project his shadow, so also there are no women on whom he may project his anima. Nevertheless, it is his anima's emotional lure which leads him to the wilderness, and it is through the projection of Nick's anima on nature that he experiences renewal in the primordial feminine.

The Primordial Feminine

It is the images and symbols representing the archetype of the primordial feminine in Hemingway's fiction which produce the powerful emotional impact on the receptive reader. In his works, Hemingway embodied in language the matriarchal realm of the feminine in her many guises: both terrible and beneficient.

Not only does the war represent the shadow, the dark side of the "civilized" persona, but beyond the shadow the archetype of the Great Mother is reached. The mother gives life and she takes it away. This is an elementary law of nature, but it is one which is made more horrible by the mass death and destruction occurring in war. War calls forth not the nurturing, beneficent mother but the terrible aspect of the primordial

feminine. Neumann writes that in her terrible guise, the feminine becomes the:

> Deadly devouring maw of the underworld....for this woman who generates life and all living things on earth is the same who takes them back into herself, who pursues her victims with snare and net. Disease, hunger, hardship, war above all, are her helpers, and among all people the goddesses of war and the hunt express man's experience of life as a female exacting blood. This Terrible Mother is the hungry earth, which devours its own children and fattens on their corpses (Great Mother 149).

The individual participant in a war is like the grasshoppers Nick catches for fishing. Just as the hoppers have little control over their destiny once they have been found in their "grasshopper lodging house," so also there is little sense that under war's conditions the individual can control his fate. Even escape from entrapment within the bottle does not bring freedom to the hopper that fights its way out; rather, after a monetary taste of freedom it becomes absorbed in the stream and is quickly eaten by the fish which it serves for food. Similarly, in their monstrous fight for abstract, principles or concrete property and riches, (values of the patriarchy) the flesh and blood of human beings serves as food for the earth, the Great Mother, the originator and destroyer of all life.

While Nick has experienced the feminine's terrible aspect in the war, in nature he has learned to anticipate her beneficent, nourishing aspect. "Nick felt happy. He felt he had left everything behind, the need for thinking, the

need to write, other needs" (210). By temporarily turning his back on the masculine pursuits of thinking and writing, Nick becomes a self-reliant Adam--albeit a post-lapsarian Adam--who must endure suffering as he self-consciously recreates his own self.

Jung posits the archetype of the primordial feminine as a factor in the unconscious of both men and women. Jung and Neumann (as well as other mythographers) have shattered the myth of their origin of human consciousness and culture emanating from the masculine spiritual realm. Neumann writes: "the patriarchal consciousness starts from the standpoint that the spirit is eternal 'a priori': that the spirit was in the beginning" (GM 58). He goes on to show that masculine consciousness begins from the final stage in the development of consciousness and projects its principle of spirit reaching upward toward the heavens onto the gods. In doing so, it denies the genetic principle which, however:

> Is precisely the basic principle of the matriarchal world. Or, mythologically speaking, he murders his mother and undertakes the patriarchal revaluation by which the son identified with the father makes himself the source from which the Feminine--like Eve arising from Adam's rib--originated in a spiritual and antinatural way (GM 58).

Given the one-sidedness of the patriarchal point of view, the need arises for it to be balanced by the equally justified, and psychologically necessary, principle of the matriarchal world. This feminine principle is the

compensatory aspect of the unconscious needed by contemporary people, images of which Hemingway created in his art.

Both Jung and Neumann emphasize that the archetypes of the primordial feminine and the Great Mother have dual positive and negative aspects and an elementary and a transformative character. The central symbolism of the positive feminine in both her elementary and transformative characters is that of containing, protecting, and nourishing life.

The female bodily functions of womb, belly, breast, heart, and mouth are externalized by being projected into the world in other symbolic forms. For example, the womb is the origin of life in its elementary form, and the procreative and nourishing symbolism of the womb is extended externally in its elementary character to water, ocean, pond, and spring, and in its transformative character, into the water of life. The symbolism of the belly is externalized as protective symbols--in its elementary character as clothing, dwellings, vessels, ships--and in its transformative character, into the grail and the tree of life. The heart and the mouth, though originating in the elementary aspect of the feminine, function on the transformative level. Thus, the heart, through the breast and its nourishing aspect of milk, culminates in wisdom; the heart, through the mouth, is symbolized by the breath which culminates in logos; the heart, through the spring (water), in the water of life. The head is not represented. The highest wisdom of the feminine is attained through the transformative character of the heart: in the wisdom of the heart, the logos, and in the water of life.

In her negative aspect, the primordial feminine is the terrible devouring mother who ensnares, tortures, mutilates and kills or transforms into madness. In contrast to her positive aspect, which is grounded in symbols of life and regeneration, her negative aspect is grounded in symbols of derangement and death: the tomb, grave, underworld, etc. (Neumann, GM 44 + illus.).

Nick's fishing trip combines masculine occupation with feminine receptivity. But the setting, which is of the feminine, is what accords the experience its affirmation. It is significant that in his distress Nick turns to the heathen polytheism of the feminine, not to the monotheistic masculine spirit father.

Amidst the devastation of war, or even of natural disasters such as fires, nature herself endures. (This story precedes the greater threat of nuclear weapons.) In contrast to the burned town of Seney, the constancy of the eternal flux within the Great Mother's realm furnishes stability and meaning. A Phoenix rising from the ashes, the primordial feminine regenerates life. The cyclical nature of the mother assures change, but it also promises stability and order within that change.

Upon arrival in Seney, Nick gazes into the stream's rapidly moving waters and observes the trouts' movements. In spite of changes occurring since his last fishing trip--Nick has changed, and the stream has changed, as have the trout--while Nick watches the trout shift in the stream, "He felt all the old feeling" (210). By experiencing the purity of emotion known through encountering the elemental forces of nature, Nick is hoping to renew his own depleted life force.

Persons attempting to bring into awareness the elemental experiences of the feminine do not do so through the intellect--a recent acquisition in the evolution of the human species--but through the immediate, direct awareness of the senses, emotions, and intuition. (For men this means of perception is through the anima.) Nick has made the conscious decision not to think. Thinking binds one to the past or to the future; intentional, conscious sensing grounds one's awareness in the present moment. Indeed, the reception of direct impressions in impeded when filtered through the intellect.

Rather than analyzing his experiences, Nick's story is a banquet of immediate impressions: rich sensory images of sights, smells, tastes, and feelings. The relative absence of sounds is conspicuous. Except for the buzzing of a mosquito and the sizzling of grease on the skillet, the setting is filled with a primordial silence. The silence serves to emphasize Nick's isolated presence in the realm of the primordial feminine; he becomes the "Anthropos," the original man, who is at the same time the innermost being of all human beings. Nick Adams is the first human being to apprehend, and thereby recreate, all he perceives.

Two of the natural feminine symbols in this story also have a masculine element: trees and the stream. Trees are the center of the vegetative symbolism of the feminine. It is the fruit-bearing tree of life which bears, transforms, and nourishes. Its protective character is apparent in its symbolism as human beings' first home. In its masculine aspect, Neumann says, the tree is:

> ... the earth phallus, the male principle jutting out of the earth, in which the procreative character outweighs that of sheltering and containing. This applies particularly to such trees as the cypress, which, in contrast to the feminine forms of the fruit trees and leafy trees, are phallic in the accentuation of their trunks (GM 49).

Because of its wilderness setting, there are several kinds of trees mentioned in "Big Two-Hearted River." As he walks, Nick sees "islands" of pine. He sleeps in the midst of these islands. The description of the overarching trees emphasizes their masculine, phallic character ("The trunks were straight and brown without branches" 213), but functionally the trees serve as a means of feminine protection as they shield Nick from the sun's heat.

However, the trees also represents the negative aspect of the feminine. A great, uprooted elm tree marks the division between the meadow and woods. Neumann states that the felling of trees in matriarchal societies was symbolically equated with castration. Although the elm tree has not been ritualistically felled, its presence symbolizes emasculation of the masculine spirit by the terrible mother. The masculine, phallic aspect of the tree is impotent as it rots and decays and returns back to the mother from whence it arose. "Gone over in a storm, it lay back into the woods, its roots clotted with dirt, grass growing in them, rising a solid bank beside the stream" (227). The impotent elm symbolizes one aspect of Nick's inner state of being--his spiritual castration by the mother through his war experiences. However, Nick is determined not to regress into the chaos of total possession by the

terrible mother. Toward this end are his conscious efforts to exert inner control through ritualized actions and efforts to limit his thinking.

Not only are trees bisexual in their symbolism, so also is water. Although the "water of life" is regarded as feminine, Neumann stresses the unifying characteristics of water as symbol since in most of the world's cosmologies the primal state of the world was undivided, undifferentiated water, containing both masculine and feminine principles. In addition, Neumann states, "Since water is undifferentiated and elementary and is often uroboric, containing male elements side by side with the maternal, flowing and moving waters, such as streams, are bisexual and male and are worshiped as fructifiers and movers" (GM 48). However, Neumann emphasizes the ambiguity as well as the cultural relativity of symbols when he points out that in contrast to patriarchal societies, matriarchal societies subordinate the masculine aspect of bisexual symbols to the feminine; the mother holds fast to the son, in spite of his masculine activity. Everything that comes from the darkness of the mother vessel is her child, even the masculine principle born from her.

The Two-Hearted River is a rapidly moving body of water, a giant stream, and it has a masculine as well as a feminine character. It is actively masculine, signifying the masculine, creative element. It is also the feminine stream of life, representing eternal movement and change, generation, birth, and death. In Hemingway's story the accent is on the bi-sexual aspect of the water, not predominantly on the feminine. Nick carefully executes elaborate preparations before entering the river, symbolically to become baptized, to

experience "rebirth"--so than when he encounters the shock of the cold, moving water he does not lose his balance or his composure. During the course of the day's fishing Nick does not stray from the "safe" areas of the river. He wades in water over his knees, deepening up his thighs; he is aware of the direction of the current, letting it work for him. He avoids getting into deep places where "the water piled up on you. It was no fun to fish upstream with this much current" (229).

The presence of the swamp is ominous. The mixture of undifferentiated water and earth which characterizes the swamp symbolizes the unconscious primordial feminine and the suction of its regressive lure. Nick is aware of the swamp even before he reaches his campsite, and as he prepares to eat he observes mist rising from the swamp. Land and water are not distinct in swampy areas. In Nick's swamp the branches of the cedar trees hang close to the ground, making walking upright impossible. The moist darkness and indistinctness of the swamp creates an image of the beginning--qua the most base forms of life on earth before there was a reflexive consciousness to attribute value. In the murky swamp, teeming with the generation and death of elemental forms of life, life just is--and life and death are one. It appears as if consciousness has no place in a swamp, only madness. Yet, herein the mysteries of the feminine may be confronted, if one has the courage to do so. Nick does not.

While the swamp symbolizes the most elemental feminine, it also represents Nick's shadow. He fears fishing in the swamp. It is the unconscious, unknown beyond which his consciousness refuses to penetrate.

Just as his ego-consciousness is circumscribed and symbolized at the beginning of the story by the image of cultural sterility in the burned town, so too the limits of his penetration into the feminine unconscious are bound and symbolized by his reluctance to attempt to penetrate the swamp.

The fish which inhabit the stream represent the deepest part of human beings' instinctual nature. In the fish, nature has not been tampered with as have the lives of domesticated life forms. The fish is pure instinct, pure sensation. In addition, fish are a symbol of the transpersonal archetype of the self, which for men is reached through the anima. In discussing the "round" wholeness of the self, which consciousness alone lacks, Jung says:

> This "round" thing is the great treasure that lies hidden in the cave of the unconscious, and its personification is this personal being who represents the higher unity of conscious and unconscious. It is a figure comparable to Hiranyagarbha, Purusha, Atman, and the mystic Buddha. For this reason I have elected to call it the "self," by which I understand a psychic totality and at the same time a centre, neither of which coincides with the ego but includes it, just as a larger circle encloses a smaller one (ACU 142).

The archetype of the self represents psychic totality, the original, all-inclusive genetic potential from which the ego grows and toward which the individuating personality aspires. This is why the ego must necessarily be strong, so that it can come to sense itself not as the center of personality

but simply as one part of a larger, more comprehensive and supraordinate whole.

Just as conscious integration of the other archetypes channels new streams of libido into consciousness, so also does the realization of the central motif of the self imbue the individual with renewed life-force. Nick hooks five fish during his day of fishing on the Two-Hearted. The first fish is too small to keep and he lets it go. The second fish is described in mythic proportions; it is the biggest fish he has ever seen or heard of. With this fish, Nick heroically struggles. Hemingway's description of the struggle conveys the experience's numinosity, for this is Nick's moment of initiatron and rebirth:

> His mouth dry, his heart down, Nick reeled in. He had never seen so big a trout. There was a heaviness, a power not to be held, and then the bulk of him, as he jumped....Nick's hand was shaky. He reeled in slowly. the thrill had been too much. He felt, vaguely, a little sick, as though it would be better to sit down...He'd bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off (226-27).

Nick compares the heaviness of the fish with a rock. Similarly, Christ, an exemplar of the archetype of the self and the fisher of souls, one of whose symbols is a fish, is also compared with a rock. Christ is "the spiritual rock from which the water of life springs" (1 Cor. x:4). The archetype of the self often appears in non-human forms, such as fish and

rocks. Jungian analyst M. L. von Franz says that "the Self is symbolized with special frequency in the form of a stone, precious or otherwise" ("The Process of Individuation" 221).

One might think that the fish and the rock, as symbols of the archetype of the self and the sense of transcendent wholeness, should be compelling. Although Nick is temporarily imbued with energy through his struggle with the fish, the exhilaration does not last and he experiences an equally intense sense of deflation when the fish escapes. However, the sense of transcendent unity which connection with the archetype of the self brings is only a transient experience. It is not a permanent state. Rather, such states serve as a monetary light of expanded awareness by which to guide one's way through the difficulties and suffering with which life confronts all seekers of truth. Even though momentary, it would seem as if an individual should wish to encounter similar experiences. But this is not the case for Nick He catches two more fish and he loses one. But they are not remarkable for their size. In fact, Nick says that he is not interested in catching many trout, and he conveys a sense that he does not wish to repeat his experience with the big fish.

The reason for his reluctance to search out big trout is similar to his disinclination to fish the swamp. During his struggle with the fish, Nick is not in control of the situation: "The reel ratcheted into a mechanical shriek as the line went out in a rush. Too fast. Nick could not check it, the line rushing out, the reel note rising as the line ran out" (226). The sense of being out of control which being "possessed" by an archetype brings, is

precisely what Nick does not want. As was mentioned, the purpose of his fishing expedition is twofold: to enable him to gain the renewal of his own feminine life--force and to regain a masculine sense of control over this potentially chaotic instinctive energy. Nick intuitively knows that there must be a balance. He will not presume to take unnecessary risks.

While it is Nick's anima that has led him into the wilderness and that further lures him toward the swamp, his masculine ego-consciousness refuses to penetrate any deeper. Nick's inability to penetrate into the feminine unconscious beyond the safety of the known confirms the fragility of his ego-consciousness and affirms the wisdom of his decision not to risk a tragic confrontation with the unconscious that the swamp symbolizes. Malcom Cowley has suggested that Nick's story is a "waking dream," that Nick is attempting to escape "from a nightmare or from realities that have become a nightmare" ("Hemingway at Midnight" 190). Similarly, Phillip Young says that presented in the story is "a picture of a sick man who is in escape from whatever it is that made him sick" and he suggests that "a terrible panic is just barely under control" and that this panic exists because of "the experiences...of the man's past: the blows which he has suffered--physical, psychical, moral, spiritual, and emotional--" (Ernest Hemingway 19). The ambiguity of Nick's situation is obvious. He is a psychically unbalanced man, searching for balance and affirmation in a pre-patriarchal yet familiar setting. He is an expert fisherman who knows how to utilize both masculine equipment and feminine setting--up to a point. However, in searching for a newly integrated consciousness, Nick dares not jeopardize what he has. The risk is

too great, the lure of the regressive forces of the mother, too strong. Therefore, Nick wisely chooses not to enter the swamp to search for large fish. Because of his youth, he can, with youthful optimism, look forward to "plenty of days coming when he could fish the swamp" (232).

In "Big Two-Hearted River" Nick Adams begins the quest for individuation which the protagonists of succeeding novels continue. As has been shown, Nick's masculine ego-consciousness is fragile and does not permit him more than glimpses of the deepest recesses of the primordial feminine and of the self. But he is young, and there will be other opportunities, if not for Nick, then for those who follow.

Hemingway is presenting through Nick a "way" for the reader to follow. In a world in which symbols for the old patriarchal gods are no longer numinously able to furnish human beings with a connection to the archetypes of the collective unconscious, one has two choices. One may become ever more firmly ensconced in the collective or one may strike out on one's own. The later way begins by forging one's own path: turning one's back on the collective and entering the unconscious, encountering the archetypes, and integrating their regenerating, life-sustaining wisdom into consciousness. The later way is the authentic path according to both Hemingway and Jung. The way to a state of psychic wholeness, however, is a path which leads through conscious suffering. To withdraw one's projections and to accept the responsibility for one's being in the world is a painful and lonely process. It requires a strong ego which Nick is in the process of developing, as he begins, also, to create his own soul.

Contents of Succeeding Chapters

The heart of this thesis will be an examination of The Sun Also Rises, an early novel, For Whom the Bell Tolls, a "middle" novel, and The Old Man and the Sea, Hemingway's last novella, in terms of the archetypal images and symbols they contain. The format will be similar to that used in discussing "Big Two-Hearted River," although archetypal motifs not present in the short story will also be discussed. The focus of the study will be on the works themselves, in analyzing their archetypal content. In addition, I shall discuss the archetypes revealed in each novel in terms of the degree of individuation of the consciousness of the protagonists. I believe that when viewed in sequence, the works will show the author's increasingly individuated artistic consciousness.

The second chapter, therefore, will focus on The Sun Also Rises and Jake Barnes' quest for values and meaning in the wasteland which he, like Nick Adams, inhabits in the aftermath of World War I. Images of infertility in France contrast with the rejuvenating sensual pleasure which Jake enjoys during his interludes in Spain's natural settings. In this regard, Jake's story is similar to that of Nick Adams. But there are abundant differences. The novel's cast of characters is large and diverse. Jake functions both as a member of his group of friends and as a detached observer of their activities. Also, in Pamplona, pagan festivities and the ancient ritual of the bullfight introduce mythic elements into the story. The Sun Also Rises has become

known as a chronicle of the "lost generation." However, the novel contains regenerative images as well.

In For Whom the Bell Tolls, the novel examined in the third chapter, Robert Jordan has already accepted responsibility for himself as well as a larger social responsibility in his willingness to fight for the Spanish Republic in Spain. Jordan struggles to make sense of masculine political ideologies while engaged in the masculine activity of blowing up a bridge. As he does so, he battles an inner enemy. The novel's central focus, however, is on the transcendent love which Robert Jordan finds with Maria. Jordan and Maria's love lifts the story above the horror of war and furnishes affirmative, life-sustaining glimpses of eternity which the higher emotion of love can create.

Finally, chapter four examines The Old Man and the Sea. Santiago must go out on the sea, "beyond all people in the world," in his quest for a great fish. Not having caught a fish in eighty-four days, Santiago is unlucky. Because of his bad luck, he must go alone; the boy who fishes with him is made to fish with a lucky fisherman. The old man stoically endures struggles and hardships after he hooks a giant marlin. Although he valiantly kills the fish and lashes it to his skiff, sharks attack the fish on his return voyage and he loses its valuable flesh. Although Santiago is "destroyed," he is not "defeated." He returns to his community with the "skeleton" of a spiritually successful quest.

Chapter 2

The Sun Also Rises

The Sun Also Rises is also the account of a spiritual quest. The narrator, Jake Barnes, like Nick Adams, inhabits a wasteland, a world devoid of the sustaining "water of life." While "Big Two-Hearted River" views one individual coping with the psychic distress wrought by World War I, the novel portrays the war's effect on a larger cast of characters. Indeed, Linda Wagner-Martin says that one of the merits of the novel is "Hemingway's remarkable ability to catch the temper of the era" (New Essays on "The Sun Also Rises" 5). Jake's suffering is compounded by the fact that he has been seriously wounded in the war. His consequent impotence is one of the novel's predominant symbols: Jake's physical sterility mirrors the sterility of the larger societal sphere.

Both Carlos Baker and Malcom Cowley have cited similarities between Jake's sterility and the sterility of the Grail Legend's Fisher King. (Hemingway: The Writer as Artist 90; "Nightmare and Ritual in Hemingway" 49). John Atkins amplifies on the theme of this mythical connection when he suggests that the Fisher King's impotence is curable and Jake's is not, suggesting that Hemingway's message implied social conditions to be beyond remedy. (The Art of Ernest Hemingway 166). As a result of the infertility both within and without, Jake is on a quest which takes him into the

unconscious, archetypal domain. In Europe, Jake continues to move along the path toward individuation that Nick began in Michigan.

Because The Sun Also Rises is written from the first person narrative point of view the amount of information given the reader is limited to what Jake Barnes observes, knows, and feels; it is his consciousness (and unconscious) that informs the reader of the other characters and events which comprise this novel. Although first person narration offers the advantage of drawing the reader into the story by enabling her or him to realize an intimate identification with the narrator, it is limiting because it is not possible to know the thoughts and feelings of the other characters directly or to interpret events impartially. For this reason it is necessary to keep in mind that the characterizations of Robert Cohn and of Brett Ashley are highly colored by Jake's emotional reaction to them. They will therefore be discussed as indicators of his projections of the archetypes of the shadow and anima. Additionally, for the purposes of this study, the characters of Brett and Cohn, will be discussed as if the information which Jake furnishes is factual. It is the extent of the individuation of Jake's psyche which, in the final analysis, is most important in studying the degree of individuation of Hemingway's protagonists; hence the major focus of this study will necessarily be on Jake's perceptions, which inform the reader not only of people and events, but of his own inner-being as well.

In this section I shall examine Hemingway's first major novel by discussing the images, symbols, characters, settings, and events that represent the conscious masculine aspects of the psyche--the inflated persona and ego-

consciousness--as well as those indicating the presence of archetypes of the feminine unconscious: the shadow, the trickster, the anima, and through her the primordial feminine, the animal, and the self. The primordial feminine is present in this novel in the character of Brett, in the Paris nights, and in Spain, in the fiesta and the interludes preceding and following it. Mark Spilka has called The Sun Also Rises Hemingway's post-World War I "death of love" novel and, indeed, it is the terrible aspect of the feminine that predominates as it reaches up out of the unconscious through the shadow, to ensnare her victims. Jake's quest is incomplete. (He does not, at the novel's end, attain a state of psychic wholeness.) However, he does begin the quest, and it is this beginning which offers the reader a glimpse into the inner recesses of his or her own unconscious, at the living archetypal images which are given expression through the reader's vicarious participation in Jake's experiences.

The persona is the psychic complex which will be presented first in this psychological consideration of The Sun Also Rises. While the persona is an integral part of the psyche in its mediating function between the ego and the outside world, the "inflated," overly developed persona is limiting. Thus, Hemingway introduces Robert Cohn and Frances Cline first. They are the foils highlighting the other characters, particularly Jake and Brett. Cohn and Frances represent the personae of the collective, as their own inflated personas are exposed, revealing little substance underneath. Because the persona is a social mask which one wears, it is a shallow "reality" imposed by ephemeral societal values and expectations. The persona's rigidity contrasts to

the flux of the natural life of common humanity which it diametrically opposes. Robert Cohn possesses qualities valued in America--the Oak Park, Illinois, values which Hemingway attempted to escape by moving to Europe--values which are reflected here in the cultural sterility of Paris. Cohn has acquired both wealth and social prestige, not through his own efforts, but by inheritance. He also represents the persona of the Ivy-League intellectual--who acquires knowledge from books instead of from direct experience--in contrast to Jake who wishes to participate fully in all of life's pleasures.

On the surface, where the persona resides, Cohn is likable. He is "nice," usually good-natured, boyish, and a good tennis and bridge player. In fact, it is Cohn's very niceness, his desire not to be seen as anything but nice, which is the clue to his inflated persona. Whenever Cohn does show anger, when his unconscious shadow erupts and he verbally or physically lashes out at another person, he afterwards disowns the emotion and begs forgiveness. The rigid, narrow limits of the persona restrict his unconscious shadow from becoming integrated into his total personality. Rather, when his social mask of niceness slips and he becomes angry at Jake for telling him to go to hell, or for taking Brett to Pedro Romero, or at Pedro Romero himself, he becomes ashamed, disowns the emotion and, in prep-school style, wants to shake hands and make-up and forget that it happened. Cohn is unaware of the fact that these are the only occasions when a deeper, more real side of himself is displayed.

Beneath the surface, however, the reader learns that appearances are deceiving, that Cohn really is a case of "arrested development." He not only

appears boyish, he has remained at an adolescent stage of psychic development. The sense of inferiority which he experienced at Princeton has stunted his psychic growth, for nearly everything which has happened in his life subsequently has been an attempt by Cohn to become either a "strong man" or to allow himself passively to be taken care of by others. Having developed no inner-confidence or direction, Cohn has lived under the domination of women: his mother, who gives him an allowance; his first wife, who divorced him so that she could marry a miniaturist; Frances Cline, who desperately wants him to marry her, and Brett, whom he follows around like a steer.

As is characteristic of people who exist solely in the social persona, Cohn does not have a realistic picture of himself or of his effect on others. He steadfastly clings to this romantic beliefs that the world is as he would wish it to be. Instead of forming his own standards, of looking within himself for meaning and fulfillment, he turns to externals: sports, books, the adulation of women, South America, and Brett. Unlike Jake, who stoically bears his suffering, when Cohn cannot get what he wants he overtly displays self-pity, hoping to gain sympathy from others. Most importantly, Cohn lacks the experiences and the self-knowledge which would enable him to be included in the "one of us" group that Brett refers to when she speaks of her acceptance of the Count. Although Cohn has been psychically wounded, he is unaware of it. He has not, in fact, lived a life of active participation, of immersion in the pain as well as the beauty, the absurdity as well as the sensual pleasure, which life offers. He is still child-like in his innocence, his

naivete. Cohn wants and expects to be liked, to be forgiven for his transgressions, and to be taken care of by those he considers to be his friends. Finally, he has not experienced the war, and does not understand its effect on those who have. His insensitivity to others is evident in the fact that he is as oblivious to Jake's and Brett's suffering as he is to the fact that it is he who is the foreigner in Spain.

Cohn's girlfriend, Frances Cline, exhibits her overly bright persona in her lengthy monologue to Jake on Cohn's faults--notably the fault that Cohn refuses to marry her after leading her to believe that he would. She has told everyone that they would be married but Robert has changed his mind. Her fear, which reveals her superficiality, is that her looks are fading and that if Cohn does not marry her no one will. Her lack of capacity for deeper emotions is reflected in her view of having children: although she has never liked children, she wants to have them, hoping that she will learn to like them after the fact. Finally, though, Frances smiles with her mouth, as a social gesture, not with her eyes, as Brett does, which reveals a deeper, more genuine pleasure.

Other examples of the persona are the Braddocks' crowd of American expatriates with whom Jake socializes during the long Paris nights and the Biarritz crowd whose presence pollutes the finale of the fiesta and bullfights in Pamplona. Both groups' phoniness, emptiness, and lack of comprehension of true emotion is contrasted with the deeper emotion of Jake's and Brett's suffering and, especially, with the true emotion and significance of the ritual bullfight.

The war has left people with the inability to communicate; literally or figuratively, they cannot understand one another. Frances Cline is typical of the Braddocks' crowd who understand little of life in Europe. They do not understand the war's effect on the people who had to live through its horrors and its aftermath, unlike their own American homeland which saw no physical devastation. In an exchange between Georgette, who knows the reality of the darker side of life, and Frances, the persona's lack of dimensionality is evident. Frances has not experienced the poverty and the dirtiness of Paris, the Paris which Georgette knows intimately. Frances loves the "clean" Paris which is the aspect of the city presented to visitors, foreigners whose money permits them to buy insulation from the seamy side of life. Similarly, Robert Prentiss, the rising new novelist from New York by way of Chicago, who speaks with a fake British accent, finds Paris "amusing." When Jake becomes angry with Prentiss' inane conversation, Prentiss says, "Oh, how charmingly you get angry. I wish I had that faculty." While this coyness further disgusts Jake, it is a revelation about the type of people Prentiss represents. He cannot feel, let alone express, real emotions such as anger. In fact, he does not have to experience his own deeper emotions; the "mass consciousness" of the group provides him the illusion of direct experience.

Finally, the Biarritz crowd who attend the last bullfight in Pamplona exhibit their false personae in their ignorance of the significance of the deeply spiritual spectacle they are observing. "They preferred Belmonte's imitation of himself or Marcial's imitation of Belmonte" (218) to the true

artistry of Pedro Romero. Jake refers to them ironically as "the Biarritz bull-fight experts." And although they arrive in Pamplona in droves in their big motor cars and their odd-looking sports clothes and can be absorbed by the fiesta crowds so that they disappear from sight, their presence is felt in the chaos of emotional eruptions marking the festival's finale. The tourists' presence pollutes the purity of the sport which is so deeply meaningful to the true aficionados. Their lack of understanding parallels the ignorance of outsiders in any ritual of significance to an inner-circle of initiates. Because of their superficial understanding, their mere curiosity, their aloofness from the emotional, spiritual involvement of those who participate with their total beings, the tourists' presence is destructive to the ritually enacted ceremonial. The sacred is blasphemed by the profane. And the horror is that the blasphemers are ignorant of their effect.

The persona is only undesirable when it becomes inflated and is the sole aspect of the psyche to be developed. Being able to accommodate oneself to different societal contexts by knowing the rules, and understanding how to "play the games" is useful. However, if the only rules one knows, the only games one plays, are those imposed by the external world, and if that world represents a one-sided development of human potential, the person becomes lost in the collective, and, like Cohn, fails to develop an authentic inner-directed orientation to life.

Jake, in contrast to Cohn, is already an outsider from the collective because he is questing for a way to live authentically in a world stripped of the inflated persona's illusions. His is a world of masculine ego-consciousness

in which the old "gods" of the societal realm have ceased to provide wisdom and meaning and where he must, in addition, confront a personal world in which he has been rendered physically impotent. The existential, materialistic code which he has evolved is expressed in a nocturnal monologue:

> I thought I had paid for everything. Not like the woman pays and pays and pays. No idea of retribution or punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time. Either you paid by learning about them, or by experience, or by taking chances, or by money. Enjoying living was learning to get your money's worth. The world was a good place to buy in. It seemed like a fine philosophy. In five years, I thought, it will seem just as silly as all the other fine philosophies I've had.
>
> Perhaps that wasn't true, though. Perhaps as you went along you did learn something. I did not care what it was about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about (148).

Like Nick Adams, Jake existentially values direct experience; it is only from the experience that meaning may be derived. Life is to be enjoyed, to be lived as fully as possible, but not without constraints; one must be

responsible, one must pay for the enjoyment. Unlike Brett and Mike who have also abandoned the collective persona and embrace the meaninglessness of their lives by living for pleasure without the deeper dimension of commitment and meaning, Jake endeavors to make sense of his experience. He has learned, as he tells Robert Cohn, "going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another. There's nothing to that" (11). Jake is "wise," in contrast to the others, because he is self-consciously developing a code by which to live, and he is beginning the process of learning that regardless of external conditions his own inner-state of being will determine his experience. This awareness marks the onset of the individuation process; however, the code which he has evolved is that of his masculine ego-consciousness which has not yet integrated into itself the unconscious, feminine components of his psyche.

Paris represents the greatness of the masculine spirit's past cultural development. Of the masculine nature of culture Erich Neumann says:

> The man's world, representing "heaven" stands for law and tradition, for the gods of aforetime, so far as they were masculine gods. It is no accident that all human culture, and not Western civilization alone, is masculine in character....The masculine trend...is toward greater co-ordination of spirit, ego, consciousness, and will. Because man discovers his true self in consciousness, and is a stranger to himself in the unconscious, which he must inevitably experience as feminine, the development of masculine

> culture means development of consciousness (The Origins and History of Consciousness 143-4).

Although Paris has long been the center of culture in the West, and is traditionally the city where artists journey to study and gain inspiration, as Hemingway himself did, it has become a wasteland. While the city contains statues and cathedrals representing past heroes and spiritual aspirations, the inability of traditional cultural values to provide spiritual sustenance in the post-World War I era is reflected in Notre Dame's "squatting" against the night sky, instead of "rising" or "soaring," and in the meaninglessness of titles of nobility in providing purposeful class distinctions, as a means of hierarchically stratifying society. Also, along with the diminished cultural relics, there exists the rubbish, the pretense, and the sham provided by street vendors selling modern imitations of life: stuffed dogs and mechanized frogs and boxer toys manipulated by girls.

Additional images of the sterile products of masculine ego-consciousness in this novel are religion and the French attitude toward sports and relationships. In both France and Spain Jake spends time in churches and cathedrals, attends mass, and attempts to pray. Although he has not given up practicing the rituals of Christianity, they do not provide the sorely needed food for his spirit. During his visit to a church in an attempt to pray, Hemingway presents, in a Faulknerian stream of consciousness, Jake's thoughts: he begins by praying for his friends and the bullfighters and ends by thinking of money and the count. When he realizes where his associations have led he says: "I was a little ashamed, and regretted that I was such a

rotten Catholic, but realized there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would the next time" (97). Similarly, although Jake tells Brett that he has gotten things that he has prayed for in the past, there is little sense that prayer works for him any longer.

Bicycling, the national sport of France, is also meaningless; the riders themselves do not take it seriously, and care nothing about winning as long as they get their money. Finally, loyalty and friendship in France are reduced to a monetary value. Brett buys Jake's concierge's esteem in Paris and Jake buys the friendship of the waiter in Bayonne. Of this attitude Jake says:

> Everything is on such a clear financial basis in France. It is the simplest country to live in. No one makes things complicated by becoming your friend for any obscure reason. If you want people to like you, you have only to spend a little money. I spent a little money and the waiter liked me. He appreciated my valuable qualities (233).

This parody of Jake's philosophy of life illustrates his defensiveness over the loss of Montoya's friendship. At the time of its utterance, the lack of ambiguity characterizing relationships in France appears easier to live with than the emotional complexity in Spain. However, it is also less meaningful.

The most successful representative of the state of the psyche which the materialistic ego-consciousness of France symbolizes, and Jake espouses, is Count Mippipopolus, whom Brett refers to as "one of us" (32). The count,

too, has "wounds" which he received not in war but on a "business trip" in Abyssinia. But the count's past does not matter. Neither is his questionable title important. The manner in which he acquired his wealth is unclear, and although Brett tells Jake that the count owns a chain of sweet shops in America, it is not unlikely that he became rich in a less than socially acceptable way, on "business trips" about the world. What is important is that the count has experience, a wealth of experience: "it is because I have lived very much that now I can enjoy everything so well" (60). The count has formed a set of values for himself which center on the sensual enjoyment of life, from the pleasure of good champagne, good company, and good cigars, to the pleasure of always being in love. The count's sensuality relates him to Brett's deep sensuality, his desire to live life fully, to Jake's similar goal. Also, his values are purely financial, as are Jake's conscious values. The count has learned that you get what you are willing to pay for, and he is willing and able to pay for the best that money can buy. However, while these values are simple and unambiguous, they are superficial and do not satisfy deeper instinctive, emotional, and spiritual needs. Bill summarizes the shallowness of this ethics when he says, "You pay them money. They give you a stuffed dog" (72). It is a comfortable, useful way of life so long as one does not penetrate the surface, in which case one realizes the "nada," the meaninglessness, of a lifeless, stuffed dog.

Jake is able to gain satisfaction through some aspects of the world created and sustained by masculine ego-consciousness: the orderly world of work and the gratification to be derived therefrom, which is linear and

rational. As Jake walks to his job he says, "All along people were going to work. It felt pleasant to be going to work" (36). Jake is relatively content while following the routine of working as a foreign newspaper correspondent. In fact, he has become so adept at his job that he can appear never to be working. However, he does work, he is responsible in his job, and gains satisfaction from doing it well. He is highly regarded by his colleagues and others who consider him their friend. In spite of the predominantly sterile images in Paris, it is there, during the day, that Jake has evolved a pragmatic set of values which allows him to go about his business relatively at peace with his world. His conscious orientation, however, breaks down under the assault of the unconscious which occurs in Brett's presence during the Paris nights and at the Spanish fiesta.

The first figure of the unconscious to come into awareness in the process of individuation is the shadow. The presence of the personal shadow can be discerned by the negative emotion associated with one's reaction to it, since the shadow contains inferior, unrecognized elements of the personality. On the path toward individuation, people learn to accept their own shadow qualities. However, for most people, these negative personality characteristics are projected on others, usually of the same sex. Similarly, the collective shadow, which belongs with other components of the collective unconscious, is the "dark" side of the prevailing spirit of the age. In The Sun Also Rises, the collective shadow is present in the war and its aftermath. In addition, both the collective shadow and the personal shadow can be discerned in Jake's and the other characters' attitudes toward the

"Jewishness" of Robert Cohn. Finally, Jake's personal shadow surfaces as he reacts to Brett's homosexual companions.

The archetype of the collective shadow is omnipresent--it literally casts its "shadow" over the entire novel in the form of World War I which has touched the lives of nearly all of the characters in one way or another. References to the war occur in every section of the novel and it is clear that the psychological imbalance, the physical and psychic "wounds" of the characters, was wrought by the war. In war collective shadow impulses are projected on the "other" whom one fears as the enemy, who is seen as the exemplar of an evil force which must be struggled against and defeated to preserve the sanctity of one's own system of values and beliefs. With this fear as impetus, one is capable of committing actions unthinkable under ordinary circumstances. However, what one fails to see is that the "evil" of the other is precisely one's own darker side.

The war represents not only the shadow, the dark side of the civilized persona, but through the shadow the Great Mother surfaces. Just as the mother creates life, so also she takes life back into herself. This process which, in itself, is fearful enough to human beings, is made even more horrible by the mass slaughter which occurs in war.

World War I was a particularly horrifying experience because so many lives were lost. Also, in World War I instruments of warfare were employed which were the fruit of the ascendance of the masculine spirit: the technological sophistication born out of the scientific knowledge of the day. Within the context of the war, the individual was insignificant. He could not

rely on superior masculine strength and intelligence or cunning as had been possible when fighting in direct combat: deaths were often due to massive mechanical machines, or impersonal bombs, or even to debilitating illnesses like the dysentery which killed Brett's lover. Ironically, all of the knowledge available in waging a mechanized war could not cure such a humiliating disease. Thus the absurdity--that the instruments of civilization, the apex of the achievement of the masculine spirit, had become the means to serve the terrible aspect of the mother in wreaking more death and destruction than the world had ever known. Ironically, too, along with physical death and destruction, came the destruction of the underlying beliefs of the masculine spirit, the systems of "truths," of religious beliefs, of philosophical, moral, and political creeds by which Western civilization had succeeded.

In the Biblical myth of the fall of the Tower of Babel human beings were punished for their overweening pride by separation and isolation--people were made to speak in foreign tongues so that they could not communicate and in this way were prevented from attempting to build another tower to reach heaven. The aftermath of the war was similar for the characters in Hemingway's novel. Although most of them speak the same language, the war has caused psychic wounds which isolate them from deeper aspects of themselves as well as from one another, and from the larger societal context. Thus, the war continues to be present, not only as an historical event, which is transpersonal, but also in the personal lives and relationships of the characters.

The archetype of the collective shadow is also represented by its projection upon Robert Cohn as a Jew. In the history of the Western world,

Jews have always been a group apart, a minority, suspect. They continue to bear the burden of the crucifixion of Christ two thousand years after the deed. They have been the scapegoats in all countries, bearing the collective guilt for their role in the drama of the onset of Christianity. As Rene Girard has shown in Violence and the Sacred, "the celebrated Jewish scapegoat" is one manifestation among many of a devastating, irrational force underlying human behavior (97). In Jungian terms, this force is a function of the unconscious shadow from whence it springs. For centuries, the gentiles of the world have been projecting their own fears, their own inferiorities, their own "evil" natures outward upon the "other," the Jew.

Accordingly, collective shadow impulses are manifested through the projection of the personal shadows of the characters onto Robert Cohn. Once Cohn declares his love for Brett, Jake Barnes cannot discuss him without emotion and the emotional reaction of Jake as well as the others is, more often than not, anger and disgust. Jake says of Cohn, as they are waiting at the train station to see if Brett and Mike will arrive, "Cohn had a wonderful quality of bringing out the worst in anybody" (98). And, indeed, though it may be his personal qualities which the others find irritating, it is his race which is disparaged. Early in the novel, Jake remarks that Cohn has a "hard, Jewish stubborn streak." At dinner, when Cohn presumes to know Brett's and Mike's plans, Bill says, "Well, let him not get superior and Jewish" (96). Later he chides Jake for including Cohn on the trip and sarcastically asks, "Haven't you got some more Jewish friends you could bring along?" (101) Bill also refers to Cohn as a "kike" (164). Subsequently he

tells Cohn to "Take that sad Jewish face away" (177). Even Brett joins the chorus when she appeals to Jake for sympathy. "What do you think its meant to have that damned Jew about?" (184)

Cohn's Jewishness marks him as a scapegoat for the others who project onto him their own negative attributes, qualities they possess but cannot accept. The men are all jealous of Cohn's affair with Brett--he has gotten what Jake, in particular, cannot have. Also, Cohn's passivity, which Jake detests, mirrors his own inability to assume an active role. Mike is reminded of the shallowness of his relationship with Brett; Brett does not love Mike; she hardly thinks of him when they are not together. Bill's admiration for Brett suggests that he, too, would be interested in spending two weeks with her in San Sebastian, if only she had met him before Cohn. Finally, Brett has been tolerant of Cohn's attentions until she becomes infatuated with Pedro Romero. Once her deeper emotions have been reawakened, she does not need this superficial attention. Also, given her feelings for Romero, Brett understands Cohn's need to affirm the meaning of their affair. In the light of Brett's own helpless feelings for Romero she senses her responsibility for Cohn's emotional state and experiences appropriate guilt. However, she does not recognize the responsibility or the guilt consciously. Rather, she projects the blame onto Cohn for behaving like such a fool.

A final instance depicting the projection of Jake's shadow is his encounter with the homosexuals. Jake is haunted by the wound which has left him impotent, although still able to experience sexual desire. Jake's first

encounter with Brett in the novel is at the Braddocks' dancing club. Ironically, when he and Brett meet, he is with a prostitute and Brett is with a group of homosexuals. Brett's appearance with the gay men provokes Jake's outrage, "I was angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing on one, any one, anything to shatter that superior, simpering composure" (20). Jake's attitude toward the homosexuals reflects his feelings regarding his own condition. The war has rendered him impotent; although he is able to experience sexual desire, he is unable to express love in the physical act of love which is naturally and normally important in any love relationship but is especially so with Brett. In addition, Jake's impotence also signifies the sterility of his relationship with Brett or any other woman he might love. Thus, when he sees men who are sexually potent but who "waste" their virility in relationships with other men, causing them, too, to be sterile in a generative sense, he is angry at the absurdity, the injustice of his own deprivation. To Jake, the homosexuals' "superior, simpering composure" mocks his own lack of composure when confronted with the hopelessness of his situation. Jake hates himself for what he cannot be, for his incompleteness as a man, and he projects this feeling onto other incomplete men who also cannot have fulfilling relationships with women, whatever the reason.

One of the figures arising out of the shadow is the trickster. According to Jung, trickster myths belong to the oldest expressions of humankind and can be seen "in the unsuspecting modern-man--whenever, in fact, he feels

himself at the mercy of annoying 'accidents' which thwart his will and his actions with apparently malicious intent" (The Archetypes of the Collective Unconscious 262). In his amplification of trickster myths, Paul Radin shows that the duality of the trickster figure's creator/destroyer, animal/god character has come down to us in the personification of the clown and the jester, and has been abstracted into the concept of injustice, with its underlying problem of good and evil. Within the context of the total personality, the inherent tendency of the ego to perceive only from its own point of view, and its further tendency to form dualistic judgments of "right" and "wrong," "good" and "evil," is a fundamental impeding factor for further psychic development. The labels "good" and "evil" remove the emphasis from the struggle for inward development to an obsession with outward manifestations, which also masks the inherently ambivalent nature of life itself. As in the Biblical story of Job, "evil" does befall "good" men and the problem that Job and his counterpart, Jake (Jacob), must wrestle with is overcoming the false assumption that things should be changed or at least make sense. Life itself is feminine, and is not always, or even often, susceptible to masculine logic and reason.

Jake wrestles with his problem but to no avail. After Jake has parted from Brett on the night of their meeting at the dancing club, he is in despair as he contemplates the futility of his life. Jake's late-night reverie is filled with bitterness as he remembers his "old grievance," the wound he received while flying on the Italian front. That Jake has not learned to live with the effects of his wound furnishes much of the novel's ambiguity; the implication

is that if Jake had not received this senseless injury he would be able to unite with the woman he loves and attain happiness. As Hemingway presents his characters, however, this proves to be an illusion, given Brett's nature. Moreover, it is a psychological truth that men and women develop the contra-sexual elements of their personalities through forming bonds with persons of the opposite sex. However, this is precisely what Jake cannot do, in spite of the fact that he wants and needs to; and for this reason he is trapped in an emotional web over which he has no conscious control. Here, too, Jake is unable to accept the responsibility for his own state of being as he projects the blame for his misery outward onto Brett. "Probably I never would have had any trouble if I hadn't run into Brett when they shipped me to England" (31).

Bill Groton is the personification of the shadow figure of the trickster in this novel. It is Bill who furnishes interludes of humor as he pokes fun at the injustices and ambiguities of post World War I life with his lectures to Jake about stuffed animals in Paris, his threat to the Catholic priest on the train that he would join the Klan, and his lecture to Jake about "irony and pity" and American expatriates in Burguete. In his essay, "Humor in The Sun Also Rises," Scott Donaldson points out the genuine levity that Bill introduces into the novel. He makes the point that Bill's "jibes" are directed at ideas and institutions (in contrast to characters whose humor consists of barbs directed at people, notably Cohn). Because of the purity of his humor, Bill becomes someone worthy of emulation--especially for Jake, who is trying to learn how to live life. "Groton seems to have discovered how (to live life):

without Jake's bitter sarcasm, without Mike's and Brett's disingenuous self-depreciation, without Robert's self-pity, with the best will in the world" (37). Donaldson's depiction of Bill as someone who is morally superior to the novel's other expatriates accords with a Jungian reading. Indeed, Bill exemplifies the "trickster hero." Although the other characters are "ensnared" in the negative aspects of the feminine, Bill has escaped that fate and his consciousness can rise above life's ambiguities and can see humor in the absurdity of it all.

In The Sun Also Rises, neither Jake nor most of his friends has attained a state of balance between the conscious and unconscious parts of the psyche. The collective shadow has contaminated their lives: each is singularly "unbalanced" as he or she projects the impulses of the shadow onto other characters.

The anima and animus are the second archetypes of the collective unconscious to be encountered in the process of individuation. It is through the anima that the depth of the feminine is reached. Night and darkness symbolize the unconscious feminine, the original primordial state of the psyche. Neumann tells us that, "earth, night, darkness, and unconscious belong together, in opposition to light and consciousness" (The Great Mother 65). Jung says that the unconscious is the container from which consciousness grows, and he continually emphasizes the fragility of the conscious ego in contrast to the unconscious: "Outwardly people are more or less civilized, but inwardly they are still primitives" (ACU 269).

Although from the psychological point of view the unconscious is regarded as a potential ally of consciousness, from the point of view of the emerging yet fragile ego-consciousness, the unconscious is an object of fear. Of the power and seductiveness of the unconscious Neumann says, "The whole life of mankind and assuredly of primitive mankind--and in what high degree all mankind is primitive!--is involved in the struggle against the suction of the unconscious and its regressive lure, and this is the terrible aspect of the Feminine" (GM 175). The symbolism of the terrible mother draws its images predominately from the inside, in containers and vessels in which she ensnares, holds fast, fixates, diminishes and devours, with the resultant sickness, extinction, death and dismemberment of her victims (GM 82). In the hero's symbolic fight with the dragon it is the terrible aspect of the mother which must be killed, in order to set free her joyous, fruitful side, for while the primordial feminine has both positive life-giving and sustaining characteristics, in her negative aspects of "holding fast" and "ensnaring" she prevents life and consciousness from development. Given the gruesome nature of her images it is little wonder that the unconscious is feared, for its threat to consciousness is real and potentially fatal. It has already been mentioned that the terrible mother surfaces in war; similarly, at night there is the tendency for consciousness to become submerged in the darkness from which it emerged, giving rise to the fear and emotion surrounding unconscious contents which have not been brought to the surface and incorporated into consciousness.

Although Jake's consciousness is well-grounded in the world of work and other masculine occupations during the day, in the night the chaos of his emotions--fear, uncertainty, and jealousy--threaten to overwhelm him, especially after Brett returns into his life. About the night Jake says,

> There is no reason why because it is dark you should look at things differently from when it is light. The hell there isn't! I figured that all out once, and for six months never slept with the electric light off. That was another bright idea. To hell with women anyway. To hell with you Brett Ashley (148).

As Jake's soliloquy shows, night and Brett are synonymous in that his consciousness is eclipsed by the powerful emotions of his undeveloped unconscious. Without the feminine's nurturing qualities to counterbalance the negative, the danger to his consciousness is, indeed, very real.

For Jake in his present condition, however, there is no positive counterbalancing factor to the terrible aspects of the feminine. There is not the sustenance provided by a woman's love and affection; neither is there the wisdom of the transpersonal realm of the matriarchal or patriarchal spirits to succor him. Instead, he must face the dark nights with only his developing but nevertheless fragile ego-consciousness as guide, and it is at night that his unconscious shadow and anima surface, seeking recognition. Jake is unable, however, to realize that the emotions which he experiences are manifestations of his own unconscious. He projects them outward onto others.

The contra-sexual component is most often experienced through its projection onto another, but the individual fails to realize that the person

who receives the projection reflects not the objective world but one's own self. As Sam S. Baskett has shown in his essay, "'An Image to Dance Around': Brett and Her Lovers in The Sun Also Rises," Brett is the emotional center of the novel:

> The several lovers of Lady Brett Ashley fix upon her as an uncertain image of great value: to paraphrase the Lady herself, she is sort of what they have instead of God. To their image of her they make such overtures as the time and their individual capacities permit...for the value each affixes to Brett is a function of his value of himself and the life he is able to live (45).

Not only Jake but all of the male characters dance around her, literally and figuratively, like primitives dancing around a pagan image, for Brett is the receptor of the projection of their anima. All the men are attracted to Brett: the count, the Spanish men, Jake, Robert Cohn, Mike, and Romero.

Jung speaks of a particular type of woman as the "anima type of woman." These women possess the following characteristics:

> The so-called "sphinx-like" character is an indispensable part of their equipment, also an equivocalness, an intriguing elusiveness--not an indefinite blur that offers nothing, but an indefiniteness that seems full of promises, like the speaking silence of a Mona Lisa. A woman of this kind is both old and young, mother and daughter, of more than doubtful chastity, childlike and yet endowed with a naive cunning which is extremely disarming to men (The Development of Personality 199).

Jung's description reads like a portrait of Brett. Early in the novel Jake reveals that Brett is not only beautiful, but also that she has a way of looking that "made you wonder whether she really saw out of her own eyes. They would look on and on after every one else's eyes in the world would have stopped looking. She looked as though there were nothing on earth she would not look at like that, and really she was afraid of so many things" (26).

Brett possesses additional qualities that mark her as an "anima type of woman." Her suffering--the death of her lover, the madness of her husband--qualify her to be "old" in experience, but her reaction to this loss has caused her to develop fears of real intimacy as well as a childlike dependency on others, which is "daughterlike." Also, in her capacity for taking care of others, Brett is like a "mother," exhibiting the elementary, nurturing qualities of the Great Mother. Not only did she take care of Jake in the hospital, she takes care of Cohn when she goes off with him because "I rather thought it would be good for him" (83). She takes care of Mike during his frequent episodes of inebriation; most importantly, she takes care of Pedro Romero by sending him away. Finally, Brett is not chaste, for she has had numerous "conquests" in the past and attributes her suffering in her relationship with Jake as payment for the "the hell I've put chaps through" (26). Also, at various times in the novel she is sexually involved with Cohn, Mike, and Romero (as well as affording Jake some sort of sexual relief).

Ultimately, though, it is her "sphinx-like," "Mona Lisa" quality of elusiveness which allows men to see in her what they wish. In Brett, Jake

perceives the completion of his "wholeness" which his wound makes impossible, and like Cohn, the fulfillment of his illusory, romantic dream of living "happily ever after" with his lady-love. Mike sees in Brett a playmate, and Romero, a "real" woman, in the traditional sense. Brett is sensual and sexual and has an enormous capacity for enjoying life. Bill recognizes this when he meets her and says, "And besides all the animals were dead" (75), implying that he recognizes and admires Brett's sensual, animal nature which is, indeed, alive and well. It is just her deeply primitive sensual quality that creates the image which is so appealing to the deeper portions of the men's unconscious anima. However, although Brett can fulfill all of the images cast upon her by various men, she cannot sustain them.

Jung additionally elucidates the anima by discussing its compensatory relationship with the persona. While the persona is designed to make an impression on others as well as to conceal the true nature of the individual, "as the individual outwardly plays the strong man, so he becomes inwardly a woman, i.e., the anima, for the it is the anima that reacts to the persona." He goes on to say, "because a man is all the less capable of conceiving his weaknesses the more he is identified with the persona, the persona's counterpart, the anima, remains completely in the dark and is at once projected, so that our hero comes under the heel of his wife's slipper" (Two Essays on Analytical Psychology 194). While this state of the psyche is obviously true for Robert Cohn who has, indeed, become a "strong man" by learning to fight and exercising his skill when he becomes angry, and has also come "under the heel of the slipper" of the women with whom he is involved,

it is also true for the other men, especially Jake. Although Jake does not presume to settle disputes by fighting, he does abrogate his active, masculine qualities to Brett, the most active character in the group.

It is important to recognize the presence in this novel of the archetype of the animus as well as the anima, although a detailed exposition is unnecessary because Brett is not the major character under consideration. The animus is the contra-sexual component in a woman, and in contrast to the feminine passivity of the men, Brett has developed her active animus qualities, so that she balances what is lacking in them. Not only does Brett appear masculine with her boyishly short hair and man's felt hat; she is the person who wills things to happen while the men do her bidding.

The ambiguous roles of Brett and the men are discussed in a recent essay by Arnold and Cathy Davidson, "Decoding the Hemingway Hero." The Davidsons illustrate the inherent inconsistencies of the novel's prescribed masculine and feminine "codes." In the present study I am assuming that the sex role ambiguity is the result of the war which has upset the traditional balance between the sexes. When men are physically and/or emotionally emasculated, women compensate by developing the masculine aspects within themselves, for, according to Emma Jung, "the anima and the animus mutually constellate each other (since an anima manifestation calls forth the animus, and vice versa, producing a vicious circle very difficult to break), and forms one of the worst complications in the relations between men and women" (Anima and Animus 11). That is, not only do the people involved not see one another as unique individuals but rather as idealized images; they also see in

the other that which is lacking in themselves, which tends to elicit the same in response. (From a Jungian perspective the development of contra-sexual qualities is only undesirable when it is at the expense of other parts of the psyche as is true here.)

Just as the men see in Brett an ideal anima image, she projects her animus onto the men. In her discussion of the animus, Emma Jung identifies four expressions of the masculine principle in both men and women: Power (will), deed, word, and meaning. (2-3). The expression of the masculine principle differs in women according to their stage of development. Both for young women and for the primitive in every woman the animus image is projected onto a man with highly developed physical prowess. Typical examples are, "the heroes of legend, or present day sports celebrities, cowboys, bull fighters, aviators, and so on" (3). I have already mentioned Brett's strong connection with her primitive, instinctual nature, her sensuality and sexuality. It is not surprising, therefore, that her animus image should be projected upon Jake, an aviator in the war, and Romero, a highly skilled bullfighter. In spite of her air of independence, of her apparent willfulness and seeming wantonness in shifting from man to man sexually, of the fact that she is biologically thirty-four years old, Brett is still very much a child, wishing to be taken care of by a strong male figure, as both Jake and Romero are. Having had, as Mike points out, deep disappointments in the realm of eros, she affects masculine disdain and indifference in matters of the heart--with the exception of her dependence on Jake and her attraction to Romero.

It is informative that in Hemingway and "The Sun Also Rises": the Crafting of Style, Frederic Svoboda shows that in the novel's early drafts Hemingway's presentation of Brett was more sympathetic than in the final version. Two chapters were deleted (at the suggestion of Fitzgerald) in which Jake describes Brett's background and directly expresses his deep feelings for her. In the final version, however, Brett is viewed by the reader through Jake's highly emotional reporting--his encounters with Brett are always intense. The powerful emotions Jake feels in Brett's company indicate the numinous presence of the primordial feminine's terrible guise reached through his anima projection on Brett. With Brett, Jake's normal state of ego consciousness is disrupted, revealing that he truly is "ensnared" by his image of her. Instead of heights of joy and transcendence, their love more often carries them to depths of despair, for Brett has an effect on Jake similar to Pernod which "has a good uplift, but it drops you just as far" (15). Two occasions when Jake's emotions are aroused by Brett have already been mentioned, the incident with the homosexuals and later the same evening when he despairingly contemplates the wreck of his life. Additionally, the night before Brett leaves for San Sebastian with Cohn, as Brett reveals her own misery, Jake says, "I had the feeling as in a nightmare of it all being something repeated, something I had been through and that now I must go through it again" (64). Jake truly is caught in the "veil of Maya," in the web of his anima projections on Brett.

In spite of the pain which their meetings cause, Brett and Jake have a fatal compulsion to see one another, and their meetings in Pairs always occur

in the evening or at night. Brett loves the fast night-life of the Left bank where she is at home drinking and flirting in noisy, crowded bars. Jake, on the other hand, frequents these places because he is lonely or bored, but he prefers quieter atmospheres. During the long nights, Brett and Jake spend time aimlessly riding through the Paris nights in taxis. They ride, first of all, because Brett hates to walk, and, like their relationship which can go nowhere, there is no particular destination for them to travel toward. Also, the enclosed taxi is symbolic of containment in the primordial feminine from which Jake cannot escape. This setting contrasts with the masculine activity of purposely moving toward a goal or a destination which he is able to do during the day. While his anima-image of Brett dominates Jake through the Paris nights, it is at the fiesta that his captivation by the primordial feminine becomes complete.

Overall, in The Sun Also Rises, Paris symbolizes the inflated persona and the predominant masculine ego-consciousness of the day. Spain, on the other hand, symbolizes the feminine unconscious. In Spain Jake experiences both the tumultuousness of unleashed emotions at the fiesta and two occasions when he is blissfully able to regain a sense of sustenance and balance through immersing himself in nature, the Great Mother.

The fiesta is dense and heavy with emotion, signaling, as in the Paris nights, the presence of Jake's anima. During the excitement of the fiesta the depths of the feminine unconscious are plumbed and emotions normally held in check surface. There is a sense, in these chapters, of containment in the inevitable process of the fiesta itself, a sense of being drawn into an

alternate state of consciousness so that the external chaos simply mirrors a disordered internal state over which one has no control. Although Jake has many times taken part in the fiesta and is respected because of his passion for the bullfights and his understanding of the meaning of the rituals in the lives of the inner-circle of aficions, his past participation was in the "safe" company of men like Montoya. This fiesta is different for him because of Brett's presence and his helplessness in the face of the emotional reactions she elicits. In describing the first day of the fiesta Jake says, "Everything became quite unreal finally and it seemed as though nothing could have any consequences" (154). The next day, in conveying the noise in the cafe he recalls, "This hum went on, and we were in it and a part of it" (161).

The ceaseless music--the shrill pipes, the pounding drums--the repetitive up and down motion of the dancers produces a corresponding emotional intensification in the unconscious sympathetic nervous system of the crowd, which mounts in intensity as the fiesta builds to a climax on the last day. The sympathetic nervous system is connected with both instinctive and emotional systems and Neumann informs us of the interrelation of emotion and unconscious contents: "Emotion manifests itself simultaneously with an alteration of the internal secretions, the circulation, blood pressure, respiration, etc., but equally, unconscious contents excite, and in neurotic cases disturb, the sympathetic nervous system either directly, or indirectly, via the emotions aroused" (Origins 331). Thus, the unconscious contents which surface during emotional stimulation cause physiological changes, which in turn further excite the unconscious, emotional system and create an

intensely emotional state in which one becomes "held fast," "ensnared," virtually a prisoner of the unconscious. Also, stylistically, Hemingway creates this effect in the reader's unconscious by using repeated phrases: "The fiesta was going on" (164). "But all day and all night the fiesta kept on" (169). "Yet the fiesta kept up without any pause" (170), as well as repeated references to the music and dancing. Within this setting and this state of diffused, feminine consciousness, Hemingway vividly portrays the inadequacy of patriarchal, Christian orthodoxy to provide nourishment for the spirit, while at the same time introducing alternatives: the ancient, matriarchal ritual enactment of the fiesta and the bullfight and the "real" torrero's code of behavior and values.

The fiesta expresses the depths of the feminine unconscious. Matriarchal mysteries of intoxication and ancient fertility rituals offer opportunities for the transformation of consciousness and renewal of the life force. Coexistent are possibilities for its diminution, impotence, and stupor. From the point of view of masculine ego-consciousness, in this arena Brett is the young witch, Circe, presiding over the revels, ensnaring the consciousness of her captives, transforming them into less than human animals, and leading them to doom; however, from the earlier matriarchal point of view, Circe was not a witch but a goddess, (Neumann GM 288), and it is in this arena that the lack of the feminine in the predominant ego-consciousness of the time is restored.

Intoxication is an integral part of the fiesta and as it commences customers fill the wine shops and cafes preparing for the pre-Dionysian revels

which will continue for the duration of the fiesta. Intoxicants, because of their ability to depress consciousness and to stimulate the unconscious, belong to the transformative aspect of the feminine. Neumann uncovers the relatedness of the archetypal feminine's positive and negative poles. The positive transformative character of the feminine is evident in her "Inspirational Mysteries," wherein the unconscious is stimulated to ecstasy and inspiration through medicine or intoxicants, and the return to a conscious state is accompanied by a broadening or extension of consciousness, by increased vision and wisdom; in her positive transformative character the feminine enhances life and the wholeness of consciousness. On the other hand, the negative transformative character of the feminine, personified by the young witch, a Circe, is exhibited in her "Mysteries of Drunkenness." Here, too, the state of ecstasy is produced, but by poison as well as intoxicants, and it is followed by impotence, stupor and madness; consciousness is either impaired or disintegrates. This is a form of psychic or spiritual death, rather than the physical death pertaining to the "Death Mysteries" of the Great Mother embodied in the bullfight (GM 82 illus). Intoxicants can serve as a means of releasing unconscious contents which can lead to positive or negative results; judgement of the positivity or negativity is dependent upon the effect on the consciousness of the individual. Jake's experience at the fiesta, under the intoxicating effect of Brett's presence, as well as the further intoxicating effect of the spirits of the vine is, at the least, ambiguous.

Both Jung and Neumann underscore the importance of ritual in the development and maintenance of human consciousness and culture. According to Neumann, "Man's rise to consciousness operated at first through an unconscious process that appeared significant to the group as well as the individual: this process we call ritual" (GM 281). Rituals are a means of channeling psychic energy toward a specified goal and are just as important today as they were in primitive societies. Of the transformative effect of ritual on the unconscious and conscious levels Neumann says: "But every magical process presupposes a ritual, and every ritual presupposes a transformation of the human personality, which makes it receptive to ritual and endows it with powers not normally at its command" (GM 192). Active or vicarious participation in ritual, then, can imbue the participant with a "mana" quality through the wisdom of the unconscious released during the enactment, producing a power not normally in one's possession.

All ritual originated from dance (GM 298); before and after the Christian procession of San Fermin, the "pagan" Raiu Raiu dancers come capering down the street playing the music and performing the dances which are to continue for seven days, setting the emotional tone for the fiesta. The Raiu Raiu dancers are followed by a pied piper leading a procession of children on a merry chase. These dances preceded Christianity--they are as ancient as the land and the emotions they express. Originally they were ritual enactments to ensure the fertility of the land and its people (and Christianity grew out of these forces and continues to contain elements of them, but in a controlled, abstract way).

Like the dancing, the bullfight is an ancient tradition which began in matriarchal societies as a fertility ritual, forming one of the "Death Mysteries" of the Great Mother. Neumann says that in matriarchal societies the great goddess was worshipped by priestesses who enacted bullfights and games with bulls, and he goes on to say that:

> As a symbol of man's domination over the animal world, bullfighting and games with bulls are among the great rituals of the feminine. This ritual, rooted in the magical domination of animals, in the fertility and hunting magic of the primordial age, runs through the Cretan culture, Mithraism, the Roman gladiatorial fights, down to the bullfights of Spain (GM 280).

The symbolism of the sacrifice that occurred during blood rituals with bulls and others animals was meant to serve a higher purpose. This symbolism can be accounted for by the fact that in matriarchal societies the fertility of the feminine was accorded the highest reverence, and since decisive aspects in the life of the female are concerned with a sacrifice of blood, it was believed that the goddess perpetuates life by enacting bloody sacrifices that would assure the fertility of crops and women as well as success in hunting and warfare. Additionally, it is inherent in the Great Mother's spiritual character that "she grants life only through death, and development toward new birth only through suffering--that as Lady of Beasts and Men she confers no birth and no life without pain" (GM 279). This intuitive understanding of the wisdom of the Great Mother was attained by the participant in her "Death Mysteries," for in a profound way life and

birth are always bound up with death and destruction and the understanding and acceptance of this attitude--which encompasses her dualities, her creative as well as her destructive, "good" as well as "evil," aspects--is to come to terms with the "truth" of the ambiguity of life. This view of life, with the central symbolism of birth, suffering, death, and rebirth is markedly similar to that perpetuated by the patriarchy which embodies the concept of sacrifice in Christ's suffering and death. However, the abstract nature of this rite as practiced in the Catholic mass is in diametrical opposition to the very real fear and danger of pain and death, the real body and blood of the ritual of the bullfight.

Additional evidence supporting the origin of the bullfight as a fertility rite is provided by John McCormick who has developed an argument which views the bullfight as an art, and the toreador, as artist. (Hemingway's view of bullfighting as a tragic art is developed in Death in the Afternoon). McCormick traces the historical development of the bullfight in Spain through Spanish folktale. He concludes that these folktales share the common element of "an emphasis upon human sexual sterility in relation to the symbolic fertility of the bull" (15). In a variety of folktales which portray physically or psychically sterile human beings, the bull is "magically" able to imbue the infertile individual with its own fertility. Both Neumann and McCormick cite numerous references to the bull itself as a universal masculine fertility symbol which fecundates the Great Mother and her progeny with his blood. Thus, the bullfight has more than one dimension: it can be viewed as merely a sport, as a contest to be won, as the Biarritz crowd see

it, or it may be seen as symbolic of a larger more comprehensive view where life is pitted against life, in the eternal, cyclical struggle for the continuance of life, as true aficionados intuitively understand it to be.

The person with true aficion has a passion for the bullfights which is translated into a passion for life. Men such as Montoya are able to gain internal sustenance from this rite which for them is truly sacred, and has deep, numinous significance. Their understanding stems not from intellectual knowledge, but from a blending of conscious knowledge with the deeper wisdom of the unconscious. Bullfight critic Barnaby Conrad speaks of this emotion: "In a time when the common sense of deductive science makes even the churches materialistic, the splendid, unreasonable, anachronistic mantesting ritual of a bullfight springs directly from the deepest mysteries of the human soul" (La Fiesta Brava 235). Through participating in the ritual enactment of the bullfight, the true aficionado is "magically" connected with the mysteries of life in all its depth and breadth and ambiguity. The bullfighter must possesses true aficion in order to maintain the purity and integrity and meaning of the bullfight. If the bullfighter is a fake, if he uses tricks to simulate the appearance of danger, if he sells his art by pandering to the crowd, the purity of emotion aroused by the ritual is destroyed. Just as Christian rituals have, for many people, lost their value, so too the ritual of the bullfight will lose its numinous quality unless its integrity is maintained.

The utmost irony in this novel is the juxtaposition of the sterile lives of Jake and his friends with this matriarchal fertility ritual. The tragedy is that

they are unable to participate truly in its life-affirming, rejuvenating "mana" quality. Although under Jake's guidance Brett, Mike, Bill, and even Cohn are able to understand the ritual, "so that it became more something that was going on with a definite end, and less of a spectacle with unexplained horrors" (167) and can experience the pleasure and elation of this ancient contest, they are unable to understand and incorporate within their own being its deeper meaning. This is evident in their psychic deflation at the fiesta's end and in the significance of Brett's leaving the trophy of the last bullfight, the ear of the slain bull, in a cigarette-stub filled drawer in the hotel. According to McCormick, the awarding of the bull's ear for superior work by the matador originated in the awarding of the entire carcass to the matador and the ritual, communal eating of the sacrificed bull, transferring the fertility of the bull to those who participated in the feast (24). Brett cannot participate in this symbolic feast, nor can the others. Even Jake cannot participate on this occasion because of his captivity in the negative feminine. It is negativity which ensnares and prevents the individual from experiencing the higher, transformative aspect of the feminine, embodied in the ritual. Also, although they participate in the feminine Mysteries of Drunkenness, experiencing an occasional heightened sense of relatedness with one another and with the Spanish Men, the mysteries' intoxicating effect is more often not a higher transformation of consciousness but the diminution of consciousness leading to separation and estrangement.

In addition to drunkenness, the rituals in which Jake and his friends most often engage are rituals of the persona--shaving and bathing--whereby

they obtain external cleanliness instead of internal purification and renewal. In terms of the unconscious, the deep meaning of the bullfight ritual in the unconscious of the true aficion is an ocean, it penetrates the core of their being; in contrast, the surface meaning to the uninitiated is the shallow bathtub in which Brett bathes and in which Jake wishes to soak after his fight with Cohn.

The archetype of the animal, which in Paris is represented by stuffed animals, is depicted in Spain by the steers and bulls at the fiesta, and by the bodies, the instinctive animals, of the characters. Beyond the images which the animals represent of the sterility of Paris and the fertility of Spain, the bulls represent the unleashed instinct and emotions of human beings which occurs in war, leading to the destruction not only of property and lives but also to the psychic devastation evidenced in the characters' lives. The strength and fury of a maddened bull (war) far surpasses the strength and courage of an individual human, and the only advantage one has against this unleashed force is the strength of control over one's own animal: one's instinctual fears and emotions. The true matador has this control. However, Jake, as well as the other men in his group, have been emasculated by the war--they have lost contact with the power of the spirit striving outward and, like the steers, can seek only to bring the potentially unleashed force within themselves under control. Like the bulls, the individuals in Jake's party are tame within the confines and the safety of their social group. Also the steers' preoccupation with relationship ironically reflects Jake's need for relationship with a woman, a bonding he cannot achieve.

Jake, who is an aficionado before the fiesta, who has won the acceptance of Spanish aficions like Montoya, sacrifices his position when he "gives" Brett to Romero, because she wants the bullfighter and because Jake loves Brett and feels that he owes her something. Jake understands the meaning Romero has for the aficions; he understands the significance of his betrayal of their trust. Although he asks Brett not to do it, in the end he passively takes her to Romero. At the fiesta, in the midst of the intoxication and his enchantment by his anima-image projected upon Brett, and without even the minimal grounding in the masculine ritual of work which he has in Paris, Jake has become more deeply ensnared by the feminine and his will is accordingly powerless. He can only do the bidding of the enchantress.

A corresponding event which occurs at the climax of the fiesta is the death of Vincente Girones. Girones is killed on the runway before the bull ring by the bull which Romero later kills in the ring, the ear of which Brett receives. Linda W. Wagner has observed that Girones' death occurs at a point in the novel's action where the reader expects something else--either more about the developing relationship between Brett and Romero or a focus on Jake's personal loss (Hemingway and Faulkner 44). Instead, the lengthy description of Girone's death disrupts the narrative. In contrast to Jake's "psychic death" in the form of his impotent will, signifying the negative, transformative character of the feminine, Girones experiences actual death, signifying the terrible mother, as in the bullfight. In Girones' death the terrible aspect of the mother reaches out to claim her own.

From the point of view of masculine ego-consciousness, Girones' death is the most horrible event in the novel because it is complete and irreversible while Jake's state is only temporary. However, the seriousness of the funeral scene in which the very real wife and children arrive to claim the body of their former husband/father is lightened and enlivened by the frivolity of the continuing fiesta, elements of which participate in the service. Additionally, the terrible aspect of the mother is balanced by her fruitful aspect in the regenerative image of the train carrying Girones' body traveling through "the fields of grain that blew in the wind on the plain on the way to Tafalla" (198). This "life in death" image reflects the wisdom of the mother's transformative aspect, expressed in the epigraph of the novel "the earth abideth forever...."

It is this image of death and regeneration which the bullfight embodies and which Hemingway intended as the moral center of his novel. Carlos Baker quotes Hemingway as saying in a letter to Maxwell Perkins that:

> The point of the book (The Sun Also Rises) for him...was "the earth abideth forever." He had "a great deal of fondness and admiration for the earth, and not a hell of a lot for my generation," and he cared "little about vanities." The book was not meant to be "a hollow or bitter satire, but a damn tragedy with the earth abiding forever as the hero (Hemingway: The Writer as Artist 81).

Ironically, although Hemingway has come to be known as the chronicler of "the lost generation," it is not the wasteland images of drunken disillusion

which the author saw as the moral center of the story, but the continuance of the abiding earth. In the larger historical picture of all life in all times, individual life appears insignificant; the ego and its petty vanities are ephemeral and turn into dust. Through Girones' "untimely" death, Hemingway shows the capriciousness of the Great Mother as she randomly determines the fate of mortals. Before the mother, the masculine ego is powerless. However, out of death comes new life in the sphere of the primordial feminine.

From the point of view of masculine ego-consciousness, Jake's betrayal of the code of the aficion is a moral failure. His disloyalty to the code of values, which he too understands and believes in, illustrates his inability to act according to that which he consciously knows is right. However, in taking Brett to Romero, Jake acts under a different value system, one that is antithetical to the patriarchy but which is no less valid because it has been suppressed. Jake acts purely out of his feminine emotions, his love for Brett. From the masculine point of view, taking Brett to Romero entails the loss of integrity, but from the point of view of the feminine, Jake's desire to secure the happiness of the woman he loves is nurturing.

That Jake capitulates to the unconscious feminine through the ensnarement of his anima by Brett is inevitable given the state of his psychic development at this time and in this place. The shadowy trickster surfaces in the ambiguity of Jake's moral dilemma, obscuring from his view a higher, uniting principle. Jake continues to be caught in the world of opposites, where possibilities are viewed in terms of "either/or." Jake can think of

relationships only in terms of payment; he believes that, "In the first place you had to be in love with a woman to have a basis of friendship. I had been having Brett for a friend. I had not been thinking about her side of it. I had been getting something for nothing" (148). (Donaldson notes the equation of money and morals and counts 30 times when money or financial transactions are mentioned in the novel [23]). Jake's materialistic code does not include the deeper wisdom of the unconscious anima or her higher, transcendent spiritual wisdom through which the opposites might become reconciled.

There is wide disagreement among critics about who constitutes the novel's hero. Delbert Wylder selects Pedro Romero (56), Leo Gurko casts his vote for Romero as the "open hero" and Jake Barnes as the "hidden hero" (55-56). Jake is also viewed as the novel's hero by Philip Young (82) and Earl Rovit (162). Spilka writes that Cohn is "the last chivalric hero...to show us through the absurdity of his behavior, that romantic love is dead" (82). Each critic presents convincing evidence to support his point of view. From a Jungian perspective, however, while the heroic quest belongs to Jake Barnes, Pedro Romero, the bullfighter with true aficion, is the hero of Hemingway's novel.

Pedro Romero is the personification of the uniting function, the archetype of the self. Through his art, Pedro Romero embodies the union of the masculine and feminine principles within his own being, giving birth within himself to the transcendence of the spirit. Jake tells Brett that Romero "knew everything when he started. The others can't ever learn what

he was born with" (168). Just so, the archetype of the self is the inborn potential which becomes actualized through the life-long process of individuation. The self is the fundamental possibility of human beings to consciously bring the world into being--to develop the archetypal potentialities that compose the totality of the self--in a uniquely individual way. The self does not represent ephemeral, acquired knowledge, but an actualization in consciousness of unconscious, inborn wisdom. With the development of the self, there is movement away from the self-centeredness of the ego which leads, though the appreciation of the non-ego, to a sense of one's relatedness to life's wholeness.

Because he has developed within himself the paired opposites of the masculine and feminine, the conscious and unconscious, Romero is able to embody in his art the true emotion and the ancient significance of the bullfight. He is thus able to combine conscious masculine skill and dexterity with the wisdom of feminine relationship in a life and death contest with the bull. Of his masculine skill Jake says, "Romero's bullfighting gave real emotion, because he kept the purity of line in his movements and always quietly and calmly let the horns pass him close each time" (168). Romero has developed the talent he was born with by consciously learning to control his "animal," his body and its instinctive emotions and fears, so that he can work closely with the bulls, truly endangering his life with each pass. It is because of his grounding in conscious ritual, of his adherence to the pure traditions of the toreador, that Romero has been able to slay the dragon of the unconscious, the terrible aspect of the feminine, and release her positive,

relating aspect. As a result he has gained the wisdom of his anima's integrating function as moderator between the conscious and unconscious. Because of his wisdom of loving participation toward manifestations of the non-ego, toward all aspects of life, Romero can say, "The bulls are my best friends" (186) and Jake can astutely observe, "He loved bullfighting, and I think he loved the bulls, and I think he loved Brett" (216).

It is the transcendent spirit, born from the union of masculine and feminine, which imbues Romero with the strength of spirit to maintain his integrity against not only the fickleness of the crowds but also the assault of Robert Cohn. As Jake observes, "The fight with Cohn had not touched his spirit but his face had been smashed and his body hurt" (219). This spirit is also expressed in Romero's assertion to Jake and Brett that, "I'm never going to die" (186). According to Jung, Romero's sense of immortality is indicative of a numinous state of transcendence, in which the usual limitations of the ego are suspended and the individual is connected, through an altered sense of time and space, with the past as well as the future.

> The intuition of immortality which makes itself felt during the transformation (from ego-consciousness to the self) is connected with the peculiar nature of the unconscious. It is, in a sense, non-spatial and non-temporal...(and) has its origin in a peculiar feeling of extension in space and time (ACU 142).

Within himself, then, Romero embodies the wisdom of the realm of masculine consciousness and the feminine unconscious as well as the transpersonal realm of the spirits. As such, Romero furnishes the image of the unifier of

opposites, the mediator, the bringer of healing and rejuvenation, for Jake as well as for the reader. As the child-saviour, for he is only 19, he represents regeneration within the larger societal context.

In spite of the regression of Jake's consciousness as it is overwhelmed by the feminine's terrible aspect during the Paris nights and the fiesta, there are two occasions in Spain when Jake is able to regain blissfully a sense of balance through immersing himself in nature, the Great Mother. The first is the trip to Burguete with Bill, and the second, his brief stay in San Sebastian by himself.

Leaving France on the trip to Burguete, the presence of the sea is felt, "hills stretched off back toward the sea. You couldn't see the sea. It was too far away. You could see only hills and more hills, and you knew where the sea was" (29), foreshadowing his ritual cleansing in the sea's purifying waters after the fiesta. Additionally, even before reaching the Spanish border, in the Basque region of France, images of the fertility and the regenerative quality of the Great Mother indicate the fullness of life outside the city of Paris. Also, as Carlos Baker points out, the journey away from Paris is not only horizontal, but also vertical, as the car leaves the plain and enters hills and then mountains. In contrast to the dirtiness of Paris, the countryside appears green and clean. Further on, in Spain, cattle and donkeys graze in the fields and meander onto the roads. There are grassy plains, brown, rolling hills, and clear streams.

The trip to Bruguete and the time spent there reflect a balance of the masculine and the feminine parts of the psyche. The male comraderie of the

bus trip, Jake's relationship with Bill, and the friendship developed with Harris combine feminine relationship with masculine occupation. The bus ride to Burguete climbs upward into the mountains through forests and grain fields backed by dark mountains. While the mountain has come to symbolize the masculine spirit striving upwards, Neumann tells us that it has a pre-patriarchal symbolism as well. Mountains belong to the elementary, protective character of the Great Mother and unify her containing character of vessel, belly, and earth.

> The function of protection which still belongs to the elementary character of the vessel, is particularly evident in the mountain, which in German (Berg) is symbolically related to sich bergen, "taking refuge"; sich verbergen, "hiding"; Geborgenheit, "safety"; and Burg, "castle." Mountain as mound or tumultus also embraces this function of protecting and safeguarding (GM 45).

It is the mountains' protection that provides Jake the safety to experience the positive, regenerative effects of the mother.

Additionally, the exclusively male group functions as did male societies under matriarchal conditions. It was natural, Neumann says, that male societies originated in matriarchal conditions as a complement to the supremacy of the matriarchate.

> The youth group made up of young men who are all contemporaries, is the place where the male discovers himself for the first time. When he feels himself a stranger among women and at home among men, we have the sociological situation that corresponds to

> the self-discovery of ego consciousness....Everywhere these men's societies are of the greatest importance, not only for the development of masculinity and of man's consciousness of himself, but for the development of culture as a whole (Origins 140).

He goes on to say, "The self-experience of the ego, recognizing its specific affinity with the world of men and its distinction from the feminine matrix, marks a decisive stage in its development and is the precondition of independence" (Origins 141).

The affinity of Hemingway protagonists with other males has long been noted, and it seems as if Neumann's explication of the origin of ego-consciousness in the banding together of males in matriarchal conditions parallels in many respects that of Hemingway's male characters. Psychologically, the developing ego-consciousness of the male must separate from the primary parent, the mother, in order to develop its masculine functions. (Unlike the female, whose maternal identification enables the development of her primary sexual characteristics.) Masculine separation from the female--both in her external manifestation as mother and in her internal manifestation as the unconscious--is especially difficult in adolescence, when the ego is relatively weak and hence is passive and defensive against the feminine's "fatal" lure. In the adult male, however, the symbolic dragon fight requires the ego to heroically assert itself against the feminine's negative elements. All of the emotional forces leading to estrangement and separation must be "slain," so that the positive, relating aspects of the feminine may emerge. To accomplish this feat, the ego must be exceptionally strong.

However, Jake's ego-consciousness is not strong; he has experienced the war and been wounded therein; he is not grounded in the world of ego-consciousness, images of which are for the most part sterile; he is not able to unite in a love relationship with a woman; nor is he able to gain sustenance from the transpersonal realm of the spirits. Jake's ego is not stable enough to encounter the unconscious anima in its projection on Brett without succumbing to its powerful emotional allure. In the company of other men with whom he feels an affinity, his ego consciousness is safe.

Burguete furnishes images of the Great Mother's positive nature, and these images connect Jake with the past and the future, in the sense of "the earth abiding forever." While walking to the Irate Jake notices the trees:

> It was a beech wood and the trees were very old. Their roots bulked above the ground and the branches twisted. We walked on the road between the thick trunks of the old beeches and the sunlight came through the leaves in light patches on the grass. The trees were big, and the foliage was thick but it was not gloomy (117).

The old trees offer the image of their strength and longevity as a concrete representation of their ability to endure over time. Also, Jung says that trees are symbolic of the alchemical "tree of life," a symbol of the individuation process. The roots of trees grow deeply in the earth's darkness so that the trunk and branches may bear fruit, just as the individuating personality must become "rooted" in the archetypes of the collective unconscious so that the higher spirit may be born.

In Burguete Jake and Bill enjoy the rudimentary comforts of civilization during evenings and nights at the inn, and the rejuvenating renewal of the spirit which the ritual of fishing furnishes during the days. Fishing represents a union of the masculine and the feminine. It is masculine in that it combines modern instruments--the pole, reel, and artificial bait (which Bill but not Jake uses) with knowledge of the rituals--the correct places and methods--for catching fish. The setting and the fish are of the mother. Since fish represent the deepest part of human being's instinctual nature, and are also a symbol of the archetype of the self, it is not surprising that the fish which Jake and Bill catch are of a safe, known size. (Significantly, Bill's fish are larger.) Jake is not prepared to take risks. His fragile ego is more concerned with ordering his experience than confronting the unknown.

The ambivalence of water as symbol was discussed in the preceding chapter. As a symbol of the unconscious it is feminine, but in flowing waters, such as streams, water has a bisexual nature. Jake and Bill fish in a cold, fast-moving stream; they wade into the stream to fish. Later, they swim in a pool, the contained water of the purely feminine. In terms of the unconscious, both the fish and the water indicate the degree of Jake's and Bill's immersion in the unconscious. They wade only to their waist, and they swim in the safety of a pool; clearly they do not penetrate beyond a level which is comfortable and familiar. In her transformative character, the Great Mother has power to change the being of the individual who is willing and able to penetrate her depths. In Burguete Jake, like Nick Adams before him, is able to experience the restorative, regenerative power of the mother, but

he cannot penetrate the unconscious beyond that point. Transformation must wait for another time.

The comraderie, the relationship of the men on this trip expresses the feminine relatedness reached through the anima. No distinctions are made among the men, everyone is equal in the matriarchal circle. During the bus ride to Burguete the men share their wine and chat as they sit or recline in the space on the roof of the bus--the top of the bus is masculine, in contrast to the inside which is feminine. The safety of Burguete also allows Bill to express his feeling of relatedness to Jake: "Listen. You're a hell of a good guy, and I'm fonder of you than anybody on earth. I couldn't tell you that in New York. It would mean I was a faggot" (116). In the world of masculine ego-consciousness it is not acceptable for men to express their feelings for one another. But within the protection of the mother's sphere, it is not only possible but in keeping with her nature. During the five days of fishing, the inner-balance which Jake and Bill attain is reflected in their harmonious relationship. Harris simply adds another dimension to the male society. The gesture of giving Jake and Bill the hand-tied fishing flies as a reminder of the good time they had together indicates the intensity of feeling, the depth of meaning, the experience holds for Harris. It is not surprising, therefore, that their visit to Roncesvalles does not produce the positive emotions they have experienced while fishing. This cathedral, like other cathedrals and churches Jake visits, does not elicit the nurturing archetypal projections that the direct contact with nature does. For Jake and the other men it is immersion in the domain of the Great Mother which

provides the nourishment and sense of balance which is missing in the post-World War I world.

While Jake achieves a sense of balance and rejuvenation in Burguete, it is in San Sebastian, after the tumultuous experience of the fiesta, that he experiences the transformative powers of the unconscious. Significantly, after spending the night in France, Jake re-enters Spain by entering the earth, passing through eight tunnels. Like Bruguete, San Sebastian combines feminine and masculine components. "Even on a hot day San Sebastian has a certain early-morning quality. The trees seem as though their leaves were never quite dry. The streets feel as through they had just been sprinkled. It is always cool and shady on certain streets on the hottest day" (234). In San Sebastian feminine heat is balanced by masculine cool. Upon arrival Jake performs masculine rituals of ordering his belongings and filling out forms. He is relaxed and happy; he has no emotional upheavals to contend with. The war may be present in the contained form of the one-armed soldier, but this image is juxtaposed with that of the beautiful Spanish children, symbols of fertility and regeneration.

Jake swims in the sea twice during his stay in San Sebastian. On the first day he dives deeply and swims to the bottom. "I swam with my eyes open and it was green and dark" (235). The second day Jake swims and "The water was buoyant and cold. It felt as though you could never sink" (237). Symbolically, Jake has penetrated deeply into the waters of his unconscious. He is temporarily freed from the captivity of his anima-image, and his experiences of the feminine's primordial mysteries at the fiesta have left their

mark on his psyche. His sense of immortality, the feeling that he would never sink, expresses the transformation of consciousness from the usual ego state to an egoless experience of the self, similar to Romero's sense that he would never die. It is transcendence, a state in which the usual limitations of the ego are suspended. Though this consciousness does not last, its effects remain, for the numinosity of the experience is both indescribable and unforgettable. Immersion in the depths of the sea has given Jake a glimpse of the wholeness within his own being. However, Jake is unable to sustain this experience. He thinks of swimming across the bay to the open sea but fails to do so, fearing a cramp.

Individuation entails the integration into consciousness of unconscious contents and the consequent growth of understanding. Jake reaches his moral nadir (from the point of view of masculine consciousness) in his act of disloyalty to the code of the aficion, but immediately thereafter he experiences an "epiphany" when he is knocked unconscious by Cohn and undergoes an altered state of consciousness, a state of dissociation from the immediate present, a catapulting backward in time to a high school football experience. There he penetrates through his shadow, and perceives his true state of being. As Mark Spilka has pointed out, Jake, like Robert Cohn, is a case of "arrested development." Jake has projected his shadow, his disgust for the qualities about himself that he does not acknowledge: his passivity, the romantic view that except for his wound he could win Brett's true love and if only he could win Brett's true love his life would be whole, onto Cohn, just as he has projected his anima-image onto Brett. He has not recognized

and accepted the responsibility for those qualities in himself. However, when the veil of illusion has been temporarily lifted by Cohn's blow, Jake sees himself as an adolescent, which is precisely his state of emotional development at that time.

Jake has not, at the novel's end, killed the dragon of the unconscious and liberated the captive; he does not achieve the fulfillment of his quest; however, he does emerge from his experience a wiser man. That he has learned from his entrapment in the negative aspects of the feminine is evident at the end of the novel, in his refusal upon returning to Brett to become once again drawn into his anima's seductive illusions. Because he has observed his own shadow as well as his moral failure--from the vantage of his masculine ego-consciousness--and has taken responsibility for his state of being as well as for his action, his anima is becoming differentiated. He can begin to see Brett as a real person, with real limitations, and not through the image he has continually projected on her. By accepting the active, masculine values of the patriarchy as her own, Brett has lost touch with her innate feminine qualities--the highest of which is the capacity to love. She is unable or unwilling to love completely: without concern for her own full sexual gratification. Jake's acceptance of this limiting vision of Brett marks his inner-growth on the path toward individuation, an individuation which could not occur so long as his anima-image was dominant and he was, himself, a captive. Jake may never be a complete man in the physically generative sense, but he is gaining self-knowledge by learning to become

honest with himself, to withdraw his projections, so that he may truly experience life in all its fullness as well as in all its ambiguity.

In The Sun Also Rises Jake Barnes continues as a sojourner on the road of life. So too are the readers of his story. Although most readers do not suffer the physical wound which he bears, Jake's physical impotence and resultant sterility symbolize the impotence and sterility of twentieth century life: the lack of connection with the unconscious and the state of psychic imbalance resulting therefrom. For the reader of the The Sun Also Rises the experience with the archetypes which have therein been given expression is, most likely, ambiguous, for ambiguity pervades the characters and their relationships. Like its counterpart, The Great Gatsby, in which the archetypes of the persona, the shadow, and the anima also predominate, and the failure of relationships is powerfully depicted, there is no sense of a final resolution to the sterility of modern life. However, by becoming, in a sense, an outsider--as do Nick and Jake, by not only participating in experiences but also by becoming an observer, one can begin to understand the shallowness, the ephemeral quality of the prevailing persona and masculine ego-consciousness of the time. One can then begin a quest for a more significant reality.

Unlike Fitzgerald's novel, Hemingway's provides glimpses of alternatives: nature, the ancient matriarchal rituals of the fiesta and the bullfight, and the personification of the archetype of the self in Pedro Romero. In his first major novel, Hemingway has created images evoking unconscious, feminine wisdom. What the reader takes away from this novel ultimately depends on

the state of being which she or he brings to it, for it is the unconscious that Hemingway's archetypes speak to. In one who will listen, the voice of ancient wisdom may be heard:

> One generation passeth away, and another generation cometh; but the earth abideth forever...The sun also riseth, and the sun goeth down, and hasteth to the place where he arose...The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits...All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again (Epigraph).

Chapter Three

For Whom the Bell Tolls

For Whom the Bell Tolls, like The Sun Also Rises, presents a quest. In this novel, however, in contrast to The Sun Also Rises, the hero is the protagonist. Also, the archetypal quest motif described by Joseph L. Henderson in "Ancient Myths and Modern Man" may be followed. Henderson says that often the hero is an outsider from his community, he is seeking a goal which is difficult to attain and in his search he must struggle with hostile forces.

> Over and over again one hears a tale describing a hero's...early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (hybris), and his fall through betrayal or a "heroic" sacrifice that ends in his death....In may of these stories the early weaknesses of the hero is balanced by the appearance of strong "tutelary" figures--or guardians--who enable him to perform the superhuman tasks that he cannot accomplish unaided (101).

Robert Jordan is such a hero. First, Jordan is an outsider from his community. Jordan has left his home in Missola, Montana, to spend a year

in Spain, fighting for the Spanish Republic. Even in Spain he is an outsider. Although he speaks fluent Spanish and knows the country well from having spent years traveling there, he is a foreigner, and consequently suspect to the Spanish people. Neither is he a Communist; although he approves of the discipline which the Communists have imposed on the Republic's military operations, he does not believe in Marxist ideals.

Unlike Jake Barnes, Robert Jordan believes that he has already found and is currently fighting for a higher meaning in life. He is willing to sacrifice his life for a goal difficult to attain--the success of the Spanish Republic. Although the fight is currently centered in Spain, Jordan views the struggle in a larger global context: keeping Fascism from spreading to other countries. As he pursues his external quest--within the context of the novel, demolishing the bridge exactly as ordered--he concurrently wages an internal quest. Inwardly he must struggle against the "dragon" of the regressive forces of his unconscious--his instinctive fears and negative thoughts--as he is initiated into an unfamiliar realm of close relationships with the people on the mountain. Delbert Wylder, too, points out that Jordan's mythical journey is a double one: "The more obvious journey is at the physical level and is centered around the task of blowing up a bridge....The less obvious journey is the moral or spiritual one, for it involves a journey within the hero, a descent into his own unconscious" (135-36).

Additional attributions of Henderson's quest motif are that Jordan has heroically exhibited early proof of superhuman strength. His prior actions in the Spanish Civil War have earned him the reputation of exemplary partizan

fighter. (This is the "objective" experiencial world in which Wylder points out Jordan can move with ease.) Additionally, during the interval between receiving and executing his orders, Jordan gains power through his struggle with the forces of evil--Fascism and his own unconscious demons. He is also aided by strong tutelary figures--Pilar and Anselmo--who serve as guides. Jordan does not succumb to pride as does Henderson's composite hero. On the contrary. At the beginning of his heroic journey Jordan is detached and proud. However, during the course of his quest, Jordan experiences relationships with people and events that lead him finally to experience mystical states of transcendence characterized not by pride but by relationship.

Although both Jordan's external and internal heroic quests are successful--he destroys the bridge and becomes initiated into the realm of eros--he does not himself live to carry the wisdom he has gained into society. However, in spite of the fact that Jordan's death is imminent at the novel's end, he has made a difference in having lived. Symbolically, Robert Jordan has become "everyperson" and the small group with whom he has become a member, "humankind."

Criticism of For Whom the Bell Tolls has centered on the novel's political statements (or lack thereof) and on its departure from Hemingway's lauded focus on realism. Critics in the thirties who believed that the artist should become involved with social issues were happy to see Hemingway's interest in the anti-Fascist cause. Marxists, however, were not all pleased with the novel's politics. Nor were those familiar with the reality of the

Spanish Civil War always supportive of Hemingway's fictional depiction. On one hand, Arturo Barea in "Not Spain but Hemingway," regrets the novel's infidelity to the true cause of the Spanish people. Similarly, Alva C. Bessie condemns the lack of depth in Hemingway's portrayal of the Spanish people as well as Hemingway's distorted depiction of real Communist leaders, notably Andre Marty (92-3). Conversely, John J. Teunissen's "For Whom the Bell Tolls as Mythic Narrative," extols the novel's departure from realism which has enabled it to attain mythic dimensions (56). Carlos Baker calls the novel a tragic epic--a study in doom. Baker says the local fight of a small guerrilla band and the Spanish Civil War, itself, are particular examples of recurrent battles and wars in human history (247). According to Baker both he and Malcom Cowley thought that For Whom the Bell Tolls was Hemingway's best novel. (Hemingway: The Writer as Artist 237). Alfred Kazin, on the other hand, thought it to be one of Hemingway's least works ("Hemingway: Synopsis of a Career" 302).

Wylder suggests that the change in narrative point of view, from first person to third person omniscient, is one of the technical aspects of For Whom the Bell Tolls which enables Hemingway to achieve in it a mythic dimension. There are other advantages as well. Even though first person narration is not utilized, the protagonist, Robert Jordan, is the central focus of the novel. It is the tension created between the growing individuation of Jordan's inner-being--his increasing compassion and love and desire to live--and the concomitantly rising sense of foreboding and doom regarding his external mission and his possible death--which permits the reader to gain a

sense of immediate identification with his plight. However, third person narration has the particular advantage of providing direct access to the minor characters' thoughts and feelings so that they become fully developed "real" members of the group, people with whom the reader may also identify. Most importantly, third person narration allows the vivid portrayal of the microcosm of the protagonist's struggles on the mountain against the macrocosm of events occurring away from the mountain. This perspective enables the reader to perceive the impending tragedy within the larger context of the Republic's offensive and to experience a greater sense of the inevitability of tragedy in Jordan's death and in the failed offensive as well as, ultimately, in the Republic's loss of the war.

This chapter will focus on characters, settings, events, images, and symbols in For Whom the Bell Tolls, representing contrasts between the realm of consciousness--the persona and masculine-ego consciousness--and the realm of the unconscious: the shadow, anima, primordial feminine, wise old man and the self. These two spheres mark a continuum: from Madrid and the war's larger visage and the ultra-masculine characters residing there, to the mountain, the feminine domain, and the "primitive" Spanish people that Jordan encounters there. It is the contrast between the mechanized masculine world and the regenerative feminine one, and the sense of destruction of the feminine before the masculine, which evokes the sensation of tragedy in Hemingway's "middle" novel.

Representatives of the persona are not so prominent in For Whom the Bell Tolls as they were in Hemingway's first novel, though, indeed, their

presence is poignantly felt in the stark contrast between the reality of the war's brutality and horror and the superficiality of the persona's response. Both the British economist, Mitchell, and Comrade Marty are characterized by the inflation of their personae. Also, the cocktail party at Gaylords reveals the personae of those gathered together there before the offensive. Finally, there are two noticeable occasions when Robert Jordan's persona momentarily dominates his personality.

One representative of the inflated social persona is the British economist, Mitchell, who is, according to Karkov, a "winter fool," someone who falsely projects the appearance of being someone he is not. He thus dupes people into believing they know him. Because of their sense that they know who Mitchell is, people trust him. Even Robert Jordan had respected Mitchell for what he believed to be his good intentions, though Jordan knew his reporting of statistics to be faked. However, when Jordan meets him at the front he sees him for the fool he is. The contrast between the gravity of Jordan's immediate military situation, and Mitchell's total lack of sensitivity to it, shows the latter's true character. As Jordan is prying the stiffened body of a dead gunner out of an armored car so that the vehicle can be used for the impending attack at Carabanchel, Mitchell casually steps out from an apartment house and offers Jordan a Chesterfield in exchange for information about the fighting. Mitchell obviously knows nothing about the battle, yet in his reports he will pretend to understand what has taken place as if he had been in the midst of the turmoil. It is apparent that Mitchell is

a fake, that his ignorance of the reality of war is only thinly concealed beneath an exterior posture of "knowing."

Another example of the inflated persona is Andre Marty, who, in spite of being "crazy as a bed bug," is political head of the international brigades in Spain. Inflation of the persona is debilitating to the total personality of the individual, but if that person occupies a position of power it can be disastrous for others as well. Indeed, Marty appears to suffer from delusions of grandeur as he poses before the topographical maps of the war's campaigns, pretending to be a military officer, and of paranoia, as he mentally builds a case for Golz's being a traitor. Marty is a manufactured hero--a product of the hard-line Communists he pretends to serve. However, though he would appear to be a hero, he is not. His total identification with the persona of political power has left him a rotting shell of a man. Hemingway's description of Marty's physical appearance mirrors his inner being, "His face looked as through it were modelled from the waste material you find under the claws of a very old lion" (417). The contrast between the real heroism of Jordan, who is lying on the floor of the forest waiting to execute his orders, and the histrionics of Marty, who prevents Jordan's communication from reaching Golz, escalates tension and leads to the sense of impending tragedy.

The cocktail party at Gaylords--strategically interspersed with scenes of Andre's attempt to deliver Jordan's message to General Golz, and the hope that the offensive will be called off, as well as scenes showing preparation for the offensive by Robert Jordan and the others on the mountain--is yet

another tragic instance of the persona's shallowness. At Gaylords it has been reported that the afternoon's bombing was the Fascists firing on themselves. The dramatic irony inherent in the discrepancy between the reality of the situation--the extinction of Sodo's band (the Republic) by Fascist planes--and the false gossip is a blasphemy. The ignorance of the people, their willingness to believe what they wish--that the "truth" of the news had been confirmed by the fact that it was spoken with "pity, compassion and truth" by LaPasionaria, the very Communist "saint" whom Joaquin had quoted as he was digging into the mountain in an attempt to fortify himself against the Fascists' bullets--is a travesty to the real truth.

Additionally, although everyone is aware of the offensive to be held the next day, including, ironically, the Fascists, Karkov denies the reality of the offensive to his girlfriend who plans to attend the military confrontation anyway, as if it were an entertainment. At the level of a cocktail party, the horror of war is reduced to the level of a Hollywood western where the "good guys" always win, so it is safe and fun to watch. The participants at this party are not to be involved in the life and death struggle of a real battle on the following day as are Jordan and his comrades and General Golz and all of the troops he has ordered into action. They can believe as they wish, because the reality of the situation is barred from admittance beyond the mask of their social personae.

The final examples of the persona can be observed in the protagonist. In his interactions with the people on the mountain, Robert Jordan's persona surfaces twice: when he first meets Pablo and again in the cave, on the

morning the bridge is to be destroyed. When Anselmo brings Pablo to the place where Jordan is waiting to meet him, Jordan experiences almost immediate distrust of Pablo's sadness. Yet, in spite of his uneasiness, he smiles to conceal his feelings. In this divided state, Jordan attempts to engage Pablo with flattery, telling him that he has heard of Pablo's exploits and his success as a guerilla leader. However, Pablo sagely ignores the bait. In spite of his sadness and sullenness, he is not susceptible to the false flattery of an outsider. Also, near the end of the novel, as Jordan is preparing his equipment for destroying the bridge, he is nervous and angry as he contemplates the futility of blowing the bridge without the exploder and detonators. But again he attempts to mask his anxiety by smiling--this time at Maria and Pilar. His smiles, however, are superficial and he is aware that he is smiling only "with the front of his face" (386). When he sees Pilar smile at him, he questions the sincerity of her appearance as he wonders "how far into her face the smile went" (387), projecting his own anxiety on Pilar. He does not gain the true inner confidence he wishes to exhibit until Pablo returns. Fear and insecurity are primary causes for individuals' to hide their real feelings behind the mask of the social persona. Generally Jordan does not resort to deception; these instances show him in situations where he feels that he is not in control either of the situation itself or of his own ability to respond appropriately. There is, however, a significant difference between the persona Jordan exhibits, that represents only a part of his total personality, and the personae of Mitchell and Marty, that is the only aspect of their personalities they have allowed to develop.

In For Whom the Bell Tolls masculine ego-consciousness is represented by "civilized" life in Madrid as opposed to "primitive" life on the mountain. It is also reflected in the superiority of the Fascists' military machinery as well as the Communists' intelligence and discipline--all products of the masculine intellect. The Spanish people's strength, on the other hand, lies in their instinctive and emotional superiority which are feminine attributes. The Russian leaders, Golz and Karkov, personify masculine ego-consciousness. Additionally, Robert Jordan has already evolved a set of consciously articulated ideals which underlie his actions. He also brings many masculine qualities to his work. The dominance of his cold, scientific mind in the planning and execution of the bridge project attests to his intelligence, and the strength of will which he exhibits under that assault of his unconscious anima and shadow bear further testimony to the strength of his masculine ego-consciousness. The transpersonal masculine realm exists in Jordan's thoughts about the American Civil War and his grandfather's heroism (therein) as well as in the masculine dogmas of Communism and Christianity.

Unlike life on the mountain, which is harsh and primitive, life in Madrid possesses the comforts and even luxuries which are fruits of masculine occupation and invention. Even under war-time conditions, Jordan finds it difficult to imagine a Russian military commander riding anything so primitive as a bicycle through the streets of Madrid. In addition to the corrupting luxury at Gaylords, Madrid offers the comforts of clothing shops, coiffeurs, furnished apartments which can be presumed to have electricity and running water, as well as book stalls, and fine food and drink. Within Madrid

the realm of the Great Mother is present but in contained form: in carefully manicured parks and a forest planted with trees from all over the world, identified by placards showing their names and countries of origin. Madrid represents the world of masculine order, precision, and discipline by which wars are planned, if not executed.

Military machinery, particularly planes, are symbols of ascendant masculine ego-consciousness. In war the side with superior technology has the advantage and in the Spanish Civil War the Fascists' superior weapons enable them to triumph over the Republic, not only in the particular military operations depicted in this novel, but also in the larger war. Allan Guttmann, in his essay "Mechanized Doom," contends that one of the novel's major themes is the "symbolic struggle between men and machines: impotent humanity beneath omnipotent machines" (96 99). This struggle is not limited to the Spanish landscape, argues Guttmann, but extends to the struggle between the opposing forces of man in relationship to nature and the antithetical force of the machine in all countries, particularly nineteenth century America. Within the context of Guttmann's argument the conflict between human being and machine becomes transpersonal and archetypal which it is: a conflict between masculine and feminine "forces" which extends farther back in history than Guttman traces. The invention of planes in the twentieth century marked an advent in human history. Planes represent masculine consciousness soaring upward, seeking to overcome the limitations of nature. And, indeed, the Fascist aircraft which soar majestically over the mountain inspire both awe and fear in those who

witness their passing. In addition to the destruction which military machines can cause, there is another "advantage" in their use. Planes and automatic weapons insulate the consciousness and conscience of the pilot or the marksman from the consequences of what he does. Regarding this aspect of machines Jordan says, "I think that killing a man with an automatic weapon makes it easier. I mean on the one doing it. It is different. After the first touch it is it that does it. Not you" (438). Similarly, for a plane's pilot the destruction of life which results from the dropping of bombs can be accomplished with little sense of remorse. From the pilot's omniscient vantage, the earth and her inhabitants appear insignificant and there is little feeling of responsibility for the action of pulling a lever or pressing a button.

Masculine ego-consciousness can also be observed in the intellectual superiority of members of the Soviet Union's Communist Party who are advising the Spanish military. Russians, not Spanish, are directing the Republic's war operations. Most of the Spanish peasants and workers who comprise the Republican army lack the sophistication and discipline to make good leaders. Few Spanish qualify as able commanders and even those who have arisen to become commanders, were educated in Russia. Although El Campision, Lester, and Modesto are disciplinarians, there is also doubt that they will be able to maintain strict order without the Russian presence. Robert Jordan compares the Spanish commanders to students flying a machine with dual controls--they continue to be dependent on the Russians' superior military knowledge of modern machines and tactics. Jordan wonders how

successful they will be on their own when the Russians leave, for the ranks are undisciplined and cowardly.

General Goltz is the best general Robert Jordan has ever served under; Karkov is the most intelligent man Jordan has ever met. These men personify masculine ego-consciousness. The experience which Goltz has gained through years of military service enables him to understand that military operations do not often proceed as they are planned and ordered. In spite of his request for Jordan's precision in carrying out his mission, he knows very well that he cannot promise the same in return. The reality of any war (and this war in particular, because of the ignorance and unpredictability of many people who must be relied on) is the basis of his uncertainty; it does not stem from flaws in his own character or in his ability to direct an operation. Golz is aware that war contains more irrational than rational elements, and this understanding forms the basis of his intelligence.

The masculine intellect of Karkov, who is the political head of the Communists in Spain, and "one of the three most important men in Spain" (424), is cold, hard, and meticulous. Although he affects the appearance of insolence, it is not his persona but his intellect which dominates his personality. However, Karkov's intelligence is not, like Robert Jordan's, open to experience; rather, it has become fixed on a particular ideology. Karkov represents the hard-line, dedicated Communist who rigidly adheres to his belief in Marxist dialectics; his powerful position in the party is testament to both his intelligence as well as the political reality which that intelligence serves. Karkov is a cynic, and his cynicism can be accounted for by the fact

that he has experienced the worst in human nature--including an attempted assassination on his own life--and has become contemptuous of human weakness as well as skeptical about the development of the war. Karkov's cold, calculating intelligence can be observed in his methods of creating a disciplined army--by killing those who are afraid or who constitute a threat to the party line.

Although Pablo, too, is highly intelligent, it is not his intellect but his ensnarement by the negative feminine and his resultant impotence which are portrayed. However, it is significant to note that Karkov and Pablo are similar in that each man is coldly capable of killing others whom he perceives as obstacles to the attainment of his goals: Karkov's, the spread of Communism, and Pablo's, maintaining his personal security and "wealth." Neither expresses any higher moral value than the attainment of his desires. Their difference lies in the fact that Pablo kills directly and for strictly personal reasons, as when he shoots the men who aid his band in the blowing of the bridge so that there will be enough horses to escape. Karkov, on the other hand, participates abstractly in "destroying" commanders who are politically "unfaithful to their trust." His desire is not personal in the sense of Pablo's, because he represents a larger collective political ideology, as do all sides in wartime; however, this group is limited in comparison to humanity as a whole.

Masculine ego-consciousness is the domain of the societal "fathers" collective authority. According to Neumann:

> The task of the authorities is to protect the personality from the disintegrative forces of the collective unconscious without breaking the vital link with it, and to guarantee the continued existence of the individual without impairing his contacts with the group and the world (Origins 351).

It is in this capacity that Karkov functions as a mentor and a symbolic father, an "authority" for Jordan in the world of the societal fathers, by instructing him in the "realities" of war. While Jordan entered the war as an idealist, after he had experienced months of struggle, hardship, and defeat he began to become disillusioned and wanted to know the "truth" about the war, hoping that in the future he would be able to write the truth from the point of view of both sides. (Much as Hemingway has done.) Because Karkov possesses not only keen intelligence but also an understanding of the war's larger picture, he has become Jordan's teacher. Karkov admires Jordan's cold intelligence as well as his ability to write, and he has assumed the responsibility for enlightening this intelligent but, from Karkov's point of view, politically naive student. While he does present Jordan with a fuller picture of the errors and foibles of the Republican army which is, indeed, grim, as well as insight into fools like the British economist, Mitchell, knowledge of the truth from Karkov's perspective is corrupting for Jordan in that it changes his idealism to cynicism, too. Of this aspect of Karkov's teaching Jordan says:

> In a revolution you could not admit to outsiders who helped you nor that any one knew more than he was supposed to know. He

> had learned that. If a thing was right fundamentally the lying was not supposed to matter. There was a lot of lying though. He did not care for the lying at first. He hated it. Then later he had come to like it. It was part of being an insider but it was a very corrupting business (229).

The necessity for lying and political killings which form part of Karkov's teaching is antagonistic to Jordan's sense of the "purity" of his reasons for fighting in Spain. Over the course of time, though, Jordan learns to accept Gaylord's luxury as well as Karkov's cynicism, which he adopts as his own. In spite of the "corruption" of his mentor's version of reality, it is to Gaylords and to Karkov that Jordan returns in his thoughts when his ego-consciousness needs grounding after encounters with his personal shadow on the mountain.

That Jordan's masculine ego-consciousness is already well-developed can be observed in his consciously articulated philosophical beliefs. Jordan holds the characteristically American belief in individualism: "all people should be left alone and you should interfere with no one." Superimposed on his belief in the sanctity of the individual, however, is his belief "in the Republic and that if it were destroyed life would be unbearable for all those people who believed in it" (163). In addition, on the day before the offensive, he reminds himself of his belief in the ideals of the French and American revolutions, "You're not a real Marxist and you know it. You believe in Liberty, Equality and Fraternity. You believe in Life, Liberty and the Pursuit of Happiness....You have put many things in abeyance to win a war. If this

war is lost all of those things are lost" (305). Jordan believes in the Spanish peoples' right to self-government and has accepted the fact that in order to secure that right they need to fight against the forces of Fascism. Therefore, not interfering in the Republic's war would mean abandoning not only the Spanish people whom he has grown to love, but also the rest of the world, to the possible fate of Fascistic control.

Robert Jordan is an idealist who believes that the life of the individual can make a difference in the collective fate of humankind. This ideal has given his life meaning and direction because it is a transpersonal goal, the goal of the hero, the bringer of light. The existence of Jordan's transpersonal philosophical ideals reflects the apex of masculine civilization--the valuation of the individual qua individual--in its struggle to overcome the regressive lure of the collective unconscious. It is Jordan's belief in the individual's right to freedom, and his vision of the masculine spirit soaring upward, which consciously underlies his willingness to give his life in his fight against Fascism. Under Fascism, society is rigidly controlled by the government under a dictator and individuality is suppressed. As Baker has noted, under Fascism freedom of expression, freedom to write the truth as one perceives it, as Jordan wishes to do, is abolished. Robert Jordan, like Jake Barnes, has an independent mind and forms judgements only after having the experience. Thus, like Hemingway, he does not espouse a particular political creed, because belief in a particular political ideology would limit his ability to impartially observe and record his own immediate impressions and to form his own judgements.

Jordan's ideals have brought him to Spain, and once there he places his intellect at the service of his partizan work. As are other Hemingway protagonists, Jordan is an expert at his work. Two incidents in particular reveal the intelligence of Jordan's ego-consciousness in his ability to plan and execute military operations. His second day on the mountain, Jordan sets up defensive positions in case the Fascist cavalry arrive, tracing the scout Jordan killed that morning. His clear vision of how this position should be arranged, his calmness and self-assurance as he directs orders to the others, his refusal to allow Agustin to fire on the cavalry officer or Primitivo, to go to the aid of Sordo, illustrate the dominance of his ego-consciousness. Jordan's foresight also shows his understanding of the war's "larger picture," the necessity of preserving lives for the destruction of the bridge--which connects their limited operation to the greater military offensive as well as to the total war and, ultimately, to all goals, the achievement of which requires strict discipline. Jordan must restrain his own impulses to act emotionally as he must restrain the others, whose careless actions could jeopardize the entire operation. Although the men do not like his decisions at the time, they respect his forcefulness and his knowledge of what must be done. In addition, Jordan expertly designs the method by which the bridge is to be blown, and even after Pablo steals the caps and detonators for the explosives, Jordan is able to engineer an alternative plan using grenades to trigger the dynamite. During the execution of the project, Jordan commands the others' respect. He is also able to maintain conscious control under the extremity of tension which he feels while affixing the explosive to the bridge.

Both instances are tributes to the strength of will of his masculine ego-consciousness.

In spite of the external disasters and internal doubts which assail him, as Robert Jordan progresses through the interval between accepting and executing the orders which represent his external quest, his masculine ego-consciousness remains ascendent and he does not become "possessed" by either his anima or his shadow.

Unlike Jake Barnes, who is ensnared by the projection of his anima on Brett and who consequently loses his will to act independently, Robert Jordan actively asserts his will in accomplishing his Herculean endeavor. Although the archetypes of the anima and shadow will be discussed in greater detail in later sections, it is necessary to include instances of their occurrence for present purposes of illustrating the strength of Jordan's ego-consciousness in its struggle against the allure of the unconscious. As Jordan commences his quest, coldly intent on accomplishing his assignment, there is an active debate between his ego-consciousness and his anima, which, even at the outset of the novel, enables him to form strong connections with others and has a voice of its own. This is the voice which speaks of his responsibility for the people with whom he works, the voice which is more concerned with immediate relationships than with his duty to his outer quest. However, Jordan must maintain a balance. As his involvement increases he continually fights his anima's tendency to overwhelm his resolution and his will.

There are several instances where Jordan expresses this ongoing struggle. Early in the novel his relationship with Anselmo begins to develop,

and as he converses with the old man and learns of Anselmo's deep goodness, Jordan expresses resentment for the danger in which Golz's orders have placed Anselmo and himself. However he controls his thoughts, "And that is not the way to think, he told himself, and there is not you, and there are no people that things must not happen to" (43). Later, in a discussion with Pilar she tells him that he is very cold and asks him if he does not care for the things in life. Jordan replies, "Yes. Very much. But not to interfere with my work" (91). On the walk back to camp from El Sordo's, Jordan reflects on the necessity for what he does even though the people for whom he is fighting often have to pay with their lives for assisting him. His growing sense of relationship with the people on the mountain entails an attendant sense of responsibility, and he begins to question the feasibility of carrying out Golz's orders. However, he reminds himself that even if he had not come with such orders, the people would soon be hunted down by the Fascists. Besides, he can not know that the orders are impossible until they are carried out. Finally, although his experiences with the feminine over the course of the novel give him a reason to want to live which had not existed at the beginning of his quest, he does not allow his anima to ensnare his will or impair his ability to act according to active, masculine principles.

Jordan's rational ego-consciousness must also battle with the shadow impulses of fear and oppression which build as the offensive's outcome becomes increasingly bleak. With the movement of men and equipment along the road, the omnipresence of Fascist planes, and the extermination of Sordo's band, Jordan's thoughts become increasingly gloomy, but he

continually struggles to overcome his negativity. He tells himself to remember concrete and practical things, not to think of moral issues like killing, when it is what he has to do, or to think morbidly of dying, like the anarchists. When he finds his thoughts taking a positive direction, as when he anticipates that he will see General Duran at Gaylords after his quest is completed, he congratulates himself for behaving so well. And when his confidence reaches its nadir, after Pablo has stolen the detonators and the exploder, Jordan consciously attempts to overcome his rage by telling himself to have confidence, "Don't be like some damned snake with a broken back biting at itself" (386). (The snake biting its tail is a symbol of the unconscious uroboros.) Always, when his thoughts threaten to overwhelm him, he tells himself not to think at all. Finally, even after he is wounded and awaits certain death, he struggles heroically to maintain conscious composure, to perform one last act of resistance against the forces of Fascism, and not give in to the desire to bring a quick end to his suffering. Throughout his ordeal on the mountain, Robert Jordan acts with masculine decisiveness and resolve.

During times of extreme tension, the realm of transpersonal masculine spirits is available to aid Jordan as he struggles to maintain emotional control. After his confrontation with Pablo, his thoughts take him to Madrid where he visits Gaylords and converses with Karkov. His thoughts also bring him memories of his grandfather's heroic participation in the United States' Civil War. After he has sent Andres with the dispatch to Golz, Jordan is filled with the anxiety of not knowing whether the offensive will be

cancelled. To calm his thoughts, Jordan begins thinking of concrete things: the cabinet in his father's office, filled with Indian artifacts, the well-oiled saber and Smith and Wesson pistol, all of which had belonged to his grandfather. Jordan admires his grandfather who served in the American "War of the Rebellion" for four years as well as in Indian fighting after. Jordan experiences a sense of direct connection with his grandfather, who, like Jordan, had to overcome his instinctive shadow fears to become a highly regarded cavalry leader. His grandfather's heroic status is confirmed by the testimonial letter from General Sheridan, saying "his grandfather was a finer leader of irregular cavalry than John Mosby" (339), and reports that people said that his grandfather would have saved Custer had he been there. Jordan identifies with his grandfather's active masculine courage and bravery, and in the civil war in which he is fighting, Jordan wishes to emulate these qualities. In his loneliness, Jordan wishes to talk with his grandfather: "Because there are a lot of things I would like to know. I have a right to ask him now because I have had to do the same sort of things myself" (338). Although he can not directly converse with his ancestor, thoughts of his grandfather, and the hope that his grandfather's heroic traits have been passed down to him, serve to calm his mind and enable him to understand that the offensive will not be called off.

Teunissen has developed the compelling argument that the basic theme of For Whom the Bell Tolls is not political but is rather Jordan's attempt to reconnect with the mythical spirits of his ancestors, particularly with his grandfather's heroic spirit, existing in the sacred "dream time" of nineteenth

century America. Teunissen draws a parallel between the primitive Spanish people alongside whom Jordan is fighting and the primitive native Americans whom his grandfather fought. By fighting in Spain, Jordan learns to see the other side. Through Pablo, Sordo, Anselmo, and Pilar he connects not with the white victor's point of view, but with that of the Indian, and thereby becomes connected with his primitive roots in America. According to Teunissen, "this journey (Jordan's journey into the heart of Spain) is as much into the collective unconscious as it is to far away and primitive places" (57). I agree that Jordan's is a journey into the collective unconscious and that connection with his past is one of the novel's themes, but I do not believe that it is the most important. Rather, it seems as if Jordan's final identification with his grandfather's spirit furnishes one of the affirmations of the larger, more comprehensive mystical transcendence which Jordan experiences before he dies.

The final representations of masculine ego-consciousness are the dogmas implicit in Catholicism and the secular religion of Communism. While Christianity contains many aspects of the feminine unconscious, its symbols, rituals, and teachings have, over the years, become encoded in ecclesiastical dogma by the church fathers. Consequently, "Holy Mother Church" lacks the genuine, direct life-force--the continual regeneration and spontaneous growth --of the feminine. Moreover, in Spain the Catholic Church was not separate from the government; it had been allied with the monarchy for hundreds of years, and after the monarchy's demise, the church sided with other conservative political groups, and hence became associated with the Fascists.

Thus, the church, like the government, was responsible for oppressing the majority of Spain's populace, for keeping them powerless and ignorant.

However, Jung believed that all people have an instinctive need, whether conscious or not, for a spiritual life provided by symbols which elicit "numinous" transpersonal experiences. These transpersonal experiences may be of an individual nature or they may occur within the context of a group experience as long as there is "a relation to a center which expresses the unconscious through its symbolism" (ACU 127). This condition is most often met by traditional religions (though this is not a prerequisite). In spite of the fact that for many people in highly developed cultures the symbols of Christianity have become dogmatized and personalized and have lost their ability to elicit numinous experiences, in "primitive" Spain they retain their ability to elevate the individual beyond the limitations of the personal and to offer succor in times of stress. For the Republicans, though, the church is on the "other side" and they have had to relinquish the church's symbols and rituals. Jung says that in the vacuum left by the absence or impoverishment of religious symbols there has arisen "absurd political and social ideas, which one and all are distinguished by their spiritual bleakness" (BWJ 298). Indeed, the characters in For Whom the Bell Tolls have either replaced their lost religion with belief in Communism, as has Joaquin, or, as do most of the others, with a "religious" belief in the Republic.

Communism, unlike Christianity, is a political system which was born out of masculine ego-consciousness--Marx's materialistic dialectic--and has been further elaborated under the Communist patriarchy to include not only a

system of rigid beliefs but also an underlying hierarchal structure. In this novel, Communism is characterized as being like religion in that people have transferred their old faith in religion to a new faith in Communism as a means of alleviating their suffering. However the new faith is just as rigid and narrow as the confines of the church's dogma. Indeed, political commissars like Karkov and Comrade Marty are the priests of the new religion which promises a better life to the worlds' powerless masses. According to Jung, the myth underlying Communism is secular, but it is a myth, nevertheless:

> The communist world has one big myth (which we call an illusion, in the vain hope that our superior judgement will make it disappear). It is the time hallowed dream of a Golden Age (or Paradise), where everything is provided in abundance for everyone, and a great, just, and wise chief rules over a human kindergarten (M&HS 73-4).

Communism does not contain a "relation to a center which expresses the unconscious through its symbolism." The philosophical underpinnings of Communism do not account for the psyche's various aspects--the baser shadow impulses as well as the transcendence of the self. Underlying Marx's materialistic dialectic is the belief that the life of the collective is more important than the individual and the faith that happiness will be attained and satisfaction, guaranteed, if people's economic needs are met. However, not only is love supposed to be nonexistent in the Communists' purely materialistic conception of society, but also, individualism, which both Jung

and Robert Jordan believe to be the highest expression of humanity, is denied. Even the existence of shadow impulses such as those expressed in a bohemian lifestyle--including drunkenness and casual sex--is denied. Also, according to Jordan, the Communists allow adherence to no form of spirituality other than faith in the party line.

The insufficiency of political ideologies to provide comfort in times of stress can be observed in several characters reverting to their old tradition of prayer--invoking the church's eros principle--when they are feeling overwhelmed by the mother's terrible aspect. In the night, after Jordan and Pilar have challenged and usurped his leadership, Pablo, who understands the danger inherent in Jordan's project, and who has become a coward, admits to Pilar that he is afraid to die; in spite of Pilar's protestations, he prays to God and to the Virgin for their protection. In addition, as Sordo's band is being attacked by the Fascists, Joaquin first bravely quotes the rhetoric of the heroine of the Republic, LaPassioniara, but when death is imminent he reverts to the "Hail Mary" and the "Apostle's Creed." Similarly, after Anselmo has witnessed the heads of Sordo's band being transported by the Fascists and comes to understand what he has seen, he, too, prays to the Virgin and to the Lord for the strength to carry out his duty on the following day. He also prays for the souls of the dead men. Even Pilar thanks God that Maria has been spared the horror of venereal disease which she might have contacted from being raped. Finally, Maria prays to God and the Blessed Virgin to spare the life of her Roberto during the action on the bridge. It is important to emphasize that it is the Spanish people, who are

more in touch with their primitive, instinctual natures, who fear causes to revert to their old religion. There are many allusions to Christianity: flowing through Jordan's inner thoughts are references to Biblical scriptures, such as the cup of gall Christ was forced to drink. However, as in The Sun Also Rises, Christianity does not provide Jordan the needed connection with the archetypes. Although Robert Jordan undergoes transformations of consciousness which are mystical and transpersonal, it is the authority of his direct participation in these experiences through which he gains wisdom, and not the interpretation of that experience by ecclesiastical dogma.

Both religion and Communism represent patriarchal authorities. In their dogmas there is no allowance for flexibility, growth and change. Also, each allows for the expression of only parts of the total psyche. However, in contrast to the rigid dogma of the church, which, for the Spanish people provides deeper, emotional sustenance for the soul and spirit, the rigidity of Communism is like food which nourishes the body but which offers no solace for the deeper layers of the human psyche.

While masculine ego-consciousness builds physical bridges between geographical locations, and the anima builds bridges between people, it is the shadow which destroys both types of connecting structures. Robert Jordan is a dynamic character whose inner being develops as the events in the novel unfold. Encounters with the archetypes of the collective and personal shadow, and the negative aspects of the feminine emerging therefrom, stimulate and shape his growth. Jordan has personally experienced war's brutality. Although he does not directly participate in the atrocities and

horror of war depicted in Pilar's, Joaquin's and Maria's stories, his vicarious experience adds to his understanding of what he is fighting against...and for. His inner development is also occasioned by experiencing the projection of his personal shadow on Pablo, and by subsequently accepting the responsibility for his own negative emotions.

In For Whom the Bell Tolls the archetype of the collective shadow assumes many guises. In the first place, it is represented by the tone of doom which portends a disastrous fate for Jordan's task of blowing the bridge as well as for the larger offensive. The collective shadow is also present in the many portrayals of killing and death which are the substance of war. In addition, it is the collective shadow which gives impetus to hatred for those participating on the "other side" of the war. Finally, the personal shadows of Pilar, Pablo, and Robert Jordan surface at various times, illuminating their "other" sides. While The Sun Also Rises is a novel expressing the effects of war on the characters after the fact, For Whom the Bell Tolls is a novel about war, and its horrors are vividly depicted.

In waging a war as in carrying out any enterprise, belief in a positive outcome is imperative. It is vital that leaders as well as subordinates have faith in the success of their venture because a defeatist attitude signals defeat. Yet, in a war such as the Spanish Civil War, fate has dealt the Republicans a poor hand. After the first year of war, the Republic has already lost many battles and much territory. Hemingway's novel makes clear that if belief in the justice of their cause was the decisive factor for determining the war's outcome, the Republicans' deep, committed faith and

willingness to give their lives for the Republic would assure their victory. However, there are additional factors which contribute to the Fascist's military supremacy. In the first place, the emotional nature of the Spanish people themselves often undermines their operations. Also, the Spanish military is on the side of the Fascists, providing its troops with superior military training. Most importantly, Germany has supplied the Fascists' superior military technology--particularly planes--which are ultimately responsible for their victories. The inadequacy of human beings fighting against machines is responsible for the growing sense of doom on the Republican side. This sense of doom is the dark side of the prevailing spirit of faith and hope that somehow the forces of "good" will triumph over the forces of "evil." It is the archetype of the collective shadow, signified by the mood of oppression and doom, that furnishes the novel's tragic tone.

The tone of doom is present at the beginning of the novel, even before a Fascist plane has been sighted. The essence of war is that it is not amenable to conscious control; chaos rather than control is the rule. Neumann underscores this when he says that in war "The male remains inferior to, and at the mercy of, the Feminine that confronts him as a power of destiny" (GM 303). Accordingly, war, and its battles and maneuvers, are beyond the control of the individual. General Golz emphasizes this fact when he asks Robert Jordan, "Has any attack ever been as it should? They are never my attacks...I make them. But they are not mine.....Always there is something. Always some one will interfere" (5). Although by utilizing the superior intellectual powers of masculine ego-consciousness an individual or a

group can meticulously plan an attack or the destruction of a bridge, the outcome is always uncertain. The resultant uncertainty and fear of the unknown which emerge from the unconscious and threaten to overwhelm the ego turn out to be both the result and the further cause of more of the same. Thus the tone of doom which pervades the novel is established at the outset in Golz's gloomy insistence that the precise time for beginning the offensive is impossible to determine in advance.

Although his ego-consciousness is strong during the approximately seventy hours of his quest, Jordan must continually battle shadow impulses of fear and anxiety as he faces "bad omens" that add to his sense of the ill-fatedness of the operation. He forgets Anselmo's name, an occurrence which he interprets as a bad sign. He is unsettled by Pablo's sadness and deeply concerned about the schism in the band when Pablo refuses his request for assistance. When he and Anselmo see a group of fighter planes, Anselmo thinks that they belong to the Republic, but Jordan knows that they are Fascist. His worry is further heightened when Pilar reads his hand but refuses to tell him what she sees.

One of Jordan's underlying worries is his uncertainty regarding the nature and loyalty of the Spanish people. Although he must trust the people with whom he works, Jordan knows that the Spanish are highly clannish and capable of being his supporters one minute and turning against him the next. Even though Jordan speaks fluent Spanish, a prerequisite for earning their esteem, it is impossible for him to predict the people's loyalty. He can implicitly trust Pilar and Anselmo, but Pablo's loyalties remain mysterious

because it is impossible to ascertain the direction in which his self-interest will swing. Pablo's unpredictability causes Jordan to question the feasibility of the operation he is conducting and heightens the feeling of doom.

Uncertainty also appears in the possibility that the Fascists have gained information regarding the Republic's offensive and are preparing a counterattack. The possibility of such a reversal begins to dawn on Jordan his first morning on the mountain when everyone is awakened by swarms of Fascist fighters and bombers flying in the direction of the planned offensive. The implication of this extraordinary occurrence for the outcome of their venture frightens everyone. Jordan's suspicion is further fueled by Fernando's naive admission that in LaGranga he has heard "rumors" of an impending offensive, including the blowing of bridges, by the Republic. Finally, the inopportune snowfall, the attack on Sordo, as well as reported Fascist troop movement along the road, convince Jordan of the counterattack and he prepares a communication to General Golz, trying to convince the General to call off the offensive. However, the uncertainty of not knowing if Andres will get through to Golz, or whether Golz will cancel the attack, further adds to Jordan's already strained nerves and his sense of futility. When he finally realizes how the situation must look to the military commanders and understands that the offensive will not be called off, Jordan is relieved.

> The uncertainty, the enlargement of the feeling of being uncertain, as when, through a misunderstanding of possible dates, one does not know whether the guests are really coming to a party, that had

> been with him ever since he had dispatched Andre's with the report to Golz, had all dropped from him now. He was sure now that the festival would not be canceled. It's much better to be sure, he thought. It's always better to be sure (340).

Jordan's masculine ego-consciousness prefers certainty--even if the certainty is of imminent death--to the state of not knowing. Uncertainty undermines conscious control and leaves the individual at the mercy of the unconscious, subject to fear and dread of the unknown which arise through the shadow. Regarding his duty, Jordan wishes to exercise as much conscious control as he can. However, circumstances do not permit much surety, which portends impending tragedy.

The substance of war consists of each side trying to outdo the other in collective acts of barbarity, revealing the dynamism of the collective shadow. In war, the ego is overwhelmed by emotional chaos as it confronts the terrible mother surfacing to claim her children in death. That the manner of death may be fraught with indignity and horror is also part of the mother's terrible aspect; however, when allied with the machinery created by masculine ego-consciousness, the terrible mother can wreak havoc. Hemingway includes three vivid portrayals of the collective horror of war--one committed by the Republicans, two, by the Fascists--illustrating that neither side is exempt from execrable acts.

As they rest on their journey to Sordo's mountaintop hideout, Pilar tells Jordan the story of Pablo's taking control of his hometown for the Republic. The Republican's brutality toward the town's Fascists--the humiliation, torture

and eventual killing of the victims--furnishes one of literature's most brutal images of war's atrocities. The mock bullfight "arena" where the mob's debased passions are pitted against the victims' helplessness, parodies the heightened emotion of a true bullfight and reveals, at a deeply primitive level, man's inhumanity to man. The Republican's and anarchist's increasing drunkenness and resultant madness, expressed in their increasingly brutal actions, portrays the degradation to which human beings may descend when they become part of an aroused collective. As a part of a collective, the individual need not take responsibility for his or her personal actions. This fact is naively underscored in the conversation among three peasants at the beginning of the operation:

"'I have never killed a man,' he said.

'Then you will learn,' the peasant next to him said. 'But I do not think one blow with this will kill a man,' and he held his flail in both hands and looked at it with doubt.

'That is the beauty of it,' another peasant said. 'There must be many blows'" (105).

While serving as one among many the individual need not bear the responsibility for his or her actions, because the guilt is projected outward--on the enemy. The "evil" Fascists are simply receiving their "just" punishment for the past wrongs they have committed against the peasants.

Also, the morality of war is contained in the ethic, "the end justifies the means." While waiting for another Fascist to emerge from the Ayuntamiento, one of the men in the line uses the metaphor of the harvest in

describing their desired goal, "'We thresh fascists today,' said one, 'and out of the chaff comes the freedom of this pueblo'" (107). The positive attributes of the feminine are the desired result of the ritual violence: freedom to harvest their own grain and to build their own homes. However, the struggle to attain this end is fraught with chaotic images of the negative feminine. As "just" as the Republican cause may be, there can be nothing but condemnation for the manner in which the victims were treated in this act of collective degradation and violence.

The Fascists, however, gained revenge, in the endless cycle of vengeance. Although Pilar says that she was sickened by the scenes she had witnessed during this episode, she was even more repulsed by what happened three days later when the Fascists again took control of the town. Significantly, during Pilar's story, Robert Jordan tells of an incident he observed as a child which brings the collective shadow of America into the fore. The lynching and subsequent burning of the body of a "Negro" in mid-western America illustrates the reality of the brutality to which human beings, no matter what their supposed degree of "civilization," can descend when they are in the captivity of the collective shadow.

The horrors committed by the Fascists are most graphically depicted in Maria's and Joaquin's stories as well as in the finale of the battle at Sordo's. The public executions of those representing the "enemy" in both the girl's and the boy's towns are similar to the killing in Pablo's town. In each case those who were only peripherally allied with the opposition were killed along with avowed Republicans and Fascists. The aggression of the Fascists, though, is

more terrible because of their brutal treatment of women and children. (While the same may hold true for the Republicans, it is not portrayed in the novel.) After the Fascists shot Maria's father, her mother was also killed. Similarly, Joaquin's mother and sister were shot as they stood beside their men. Maria represents all the girls in her town whose heads were shaved and numbered and who were subsequently gang-raped by their captors. Even the ethic "the end justifies the means" is meaningless given the slaughter of innocent women and children. However, neither personal responsibility nor personal guilt is involved in these barbarous actions. As in the case of the Republicans, the individual Fascists are absorbed in the anonymous collective.

After hearing Maria's story, Robert Jordan attempts to explain to himself the differences between the brutal acts of the Republicans and the Fascists.

> I know that we did dreadful things to them too. But we were uneducated and knew no better. But they did that (raping Maria) on purpose and deliberately....It (Spain) has always had its own special idol worship within the Church. Otra Virgin Mas. I suppose that was why they had to destroy the virgins of their enemies. Surely it was deeper with them, with the Spanish religion fanatics, than it was with the people (354-5).

In Christianity's archetypal canon the negative aspect of the feminine is not represented. The positive, nurturing aspects of the feminine are expressed through the Virgin Mary, but her negative attributes remain in the unconscious where they maintain their dark, seductive power until unleashed

in circumstances such as war. Jordan's speculations into the behavior of educated Spanish youth expresses keen psychological insight.

The military operation at Sordo's depicts the powerlessness of "natural man" against the overwhelming odds of airborne machines. All the five remaining men in Sordo's band hold their own on the "chancre" of a hilltop until three Fascist planes arrive and drop enough explosives to kill regiments of fighters. Only after the impersonal bombs have been dropped do the cavalry advance up the hill. Lieutenant Berrendo's ordering the removal and transport of Sordo's and his men's heads is an atrocity that recalls images of savage head-hunters in a pre-civilized era. Although this action produces the intended effect of demoralizing other guerilla fighters, it is morally reprehensible. The horror of the brutality depicted in each of these incidents shows the superficiality of the term "civilized." There is no morality in war.

In addition to the collective shadow, the personal shadows of Pilar, Jordan, and Pablo surface at various points in the novel, revealing the dark--in Pablo's case the light--sides of their personalities. Pilar, who is the center of strength and commitment of the band, exhibits both rage and sadness, emotions by which her unconscious attempts to undermine her firm resolve. His first afternoon on the mountain she reads Robert Jordan's palm and sees the enterprise's danger as well as Jordan's death. In spite of this bad omen she insists on supporting Jordan and the Republic--which she now equates with the demolition of the bridge. After challenging Pablo's command of the band and being voted leader by the others, she becomes enraged by Pablo's negative attitude toward the endeavor. Her undaunted enthusiasm is

momentarily superceded by fear when she is provoked by Pablo's sarcasm. She tells Pablo to, "Shut up...and suddenly remembering what she had seen in the hand in the afternoon she was wildly, unreasonably angry" (58). In a moment, however, her rage turns to sadness and hopelessness, feelings which she has experienced all her life, and she knows that those feelings, too, portend disaster. The sadness comes again when she observes the Fascist planes, but she tells Jordan that her belief in the Republic is as strong as religious faith and her resolve will overcome her fear.

A second occasion when Pilar's rage surfaces is the time she and Jordan are discussing possibilities for the bands' retreat with Sordo. Pilar wishes to go to the Republic, but Jordan contradicts her and advises them to seek a haven in the mountains of Gredos. Jordan's presumption that he knows what is best releases from Pilar a flood of obscenity, fueled by her outrage. Pilar's increasing fear regarding the difficulty and danger of both the bridge operation and their escape causes her to become angry with herself, though she projects her anger onto Jordan for bringing them the problem.

Finally, although she does not become enraged, it is Pilar's shadow which surfaces when, on the return from Sordo's, she tries to hurt Maria by hinting to the girl that she may be physically attracted to her. Pilar also admits jealousy of Maria's youth and of her relationship with Jordan. Because Pilar has been and wishes to continue to be attractive to the men who love her, she is crushed by her perception of the look of horror on Joaquin's face when he rejects her offered kiss. Pilar later disclaims the insinuation that her love for Maria may be sexual by saying that she is not

herself, that the bridge has given her a headache. But the truth of her feelings cannot be denied. Although Pilar has developed many of her masculine animus characteristics, she sees herself as a woman, but as an ugly woman. She feels beautiful only when she is loved by a man of strength and courage as Pablo once was and as her bullfighters were. When her partner's qualities are predominantly masculine, she is free to feel and to be feminine. However, with Pablo's demise, she must become the man, which causes her once again to feel ugly. Therefore, because she is feeling rejected, ugly, sad, and fearful, she projects her anger over the pain and fear she is experiencing outward on those who have what she has lost.

Since the function of the shadow is that of an alter ego, Pablo's shadow resides in the "light" rather than in the "dark" aspects of his personality. M. L. von Franz writes, "Sometimes, though not often, an individual feels impelled to live out the worse side of his nature and to repress the better side. In such cases the shadow appears as a positive figure in his dreams" ("The Process of Individuation" 182). The shadow, though, is not only represented by dream figures but also by personality traits. In The Psychology of C. G. Jung, Jolande Jacobi confirms the existence of this unusual personality configuration. She, too, says that the shadow may be positive when the individual, "whose 'other side' it personifies is living 'below his level,' failing to fulfill his potentialities, for then it is has positive qualities that lead a dark shadow existence" (182). Pablo's life has expressed the basest level of human nature; his cruelty and viciousness are legend. The

story of his fiendishness in taking his town is superseded only by the sadism of his blinding the wounded guardia civil.

Since Pablo has demonstrated the meanest elements in human nature, it is not surprising that his shadow contains the opposite qualities of remorse, pity, and mercy. The night of the snowstorm, as the band is in the cave and Pablo is becoming increasingly drunk, he says that he wishes that the barbarousness of his past deeds had not happened. "I would be happy except for those people I killed. All of them fill me with sorrow....I would bring them all back to life" (209). His sense of remorse is fleeting, however, for Pablo not only kills more Fascists while covering the bridge, but he also cold bloodedly kills the Republicans whom he recruited to help. Pablo expresses the relating principle of his unconscious anima, though, when he returns to help with the project because the loneliness of not working for the good of his group was unbearable.

Although Robert Jordan feels anger on other occasions, there are three times when he experiences the deeper shadow impulse of rage. Significantly, on each occasion his rage is directed toward Pablo. The first expression of Jordan's rage is the afternoon of the snowfall, when Pablo derisively sneers at Jordan's anger over this unexpected twist of fate. As hard as Jordan has tried to control the circumstances surrounding his task, including his own emotions, there are many things beyond his control, the weather being one. After the snow begins he stands in front of the cave in a rage, his inner voice damning the snow and Pablo's delight and insolence toward the others' misfortune of having bad weather at this critical time.

The second occasion when Jordan is threatened with losing conscious control to his feeling of rage is later the same evening. Pablo, who has already disaffiliated himself from the group, baits Jordan, repeatedly asking what American men wear under their skirts and calling Jordan a false professor because he has no beard. While Pablo is attacking his masculinity, Jordan inwardly resolves to take action, to kill Pablo. He verbally retaliates, trying to provoke a showdown with his adversary. Agustin joins the fray, striking Pablo in the face three times. In their rage, both Jordan and Agustin forget about the dynamite in the cave which would kill them all if detonated. His first night on the mountain Jordan is also prepared to kill Pablo when Pablo refuses to join the others in the bridge project. However he does not do so because circumstances are not right. Once again he is ready to take Pablo's life, believing that the operation would move more surely without his interference, and because Pablo has a demoralizing effect on the others. But Pablo will not be provoked and again Jordan desists.

The third occasion for Jordan's rage is the night before the offensive, when he learns that Pablo has stolen the detonator and exploders. At this point he deeply regrets that he did not kill Pablo, but he struggles to control his rage by thinking of an alternative means to explode the dynamite.

Pablo's incitement of Jordan's rage marks Pablo as the receptor of Jordan's shadow projections; he additionally functions as Jordan's alter-ego. As his alter-ego, Pablo represents those qualities in himself which Jordan has either denied or has sought to bring under conscious control but which still threaten him. While Jordan and Pablo are alike in many ways, their

differences are fundamental. Both men are shrewdly intelligent, but they employ their intelligence for different purposes. Jordan's intelligence is in the service of his ideals and his specific task of demolishing the bridge. Pablo's intelligence is no longer in the service of the Republic, rather it serves his own self-interest. Next, both Jordan and Pablo know the project is dangerous, but while Jordan attempts to inspire himself and the others to courage, Pablo is dominated by his fear and not only refuses to help but constantly tries to undermine the others' resolution. Also, Pablo is cruel and barbarous, as his prior actions in the war have shown. Jordan can be cold and calculating but these qualities are becoming balanced by sensitivity and caring. Additionally, Jordan and Pablo both like to drink, but while Jordan maintains control of his level of intoxication, Pablo drinks incessantly. Pablo, in fact, has succumbed to his fear of the terrible mother's threat of death, and has become ensnared by the negative transformative character of the feminine, through her mysteries of drunkenness. In this respect, Pablo is the incarnation of the lack of control which Jordan battles within himself and which he most fears.

Indeed, as many critics have observed, Pablo reminds Jordan of his own father. Also, as Wylder points out, Pablo not only symbolizes Jordan's father, he is the father, the king, who represents the old order which Jordan, the representative of the new order, must depose, if not slay (141-42). Although Pablo's former courage and valor as a guerilla leader are qualities of Jordan's heroic grandfather, Pablo's ensnarement in the feminine and his present cowardice, impotence, and domination by Pilar are qualities which led

Jordan's father to commit suicide to escape being "tortured" by his controlling mother. While Jordan identifies with his grandfather's active, masculine strength, he unconsciously fears "contamination" by his father's "bad seed." By killing Pablo, his alter ego, Jordan would be killing not only his symbolic father but himself, or a part of himself, and would be living out his biological destiny as his father's son.

Neumann underscores the power of identification with one's biological destiny in his discussion of the goddess of fate acting through the individual's biological origin: "the individual destiny coincides with the self and its first form, the body-self, in which the psychobiological elements of the constitution conditioned by the ancestors become the personal destiny of the individual" (GM 231). Jordan fears becoming entrapped by his own feminine emotions; he is deeply afraid of becoming, like his father and like Pablo, a captive of the feminine, hence, impotent in the active, masculine world. He does not fear death or even torture, but he does fear, as Delbert Wylder has pointed out, becoming too involved with and responsible for the people with whom he works (140). Jordan reveals this fear in an internal soliloquy:

> 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. He knew that truly, as truly as he knew anything (393).

When there are people for whom he feels responsible, Jordan feels vulnerable; his masculine ego-consciousness is not in control of the situation. The feeling of vulnerability is unconsciously equated with his father's vulnerability, expressed in his sentimentality toward Jordan as he departed for school and in his allowing himself to be bullied by Jordan's mother, ultimately leading to his suicide. Jordan equates his father's vulnerability with Pablo's, and he fears this quality in himself though he does not consciously recognize it. Although in many ways Pablo is a despicable character, it is not Pablo that Jordan hates, but his own "negative" attributes, qualities of his own which he fears and cannot accept. Thus, he projects his self-hatred on Pablo. This explanation is made plausible by the fact that Jordan is nervous and irritable while preparing to leave the cave to dynamite the bridge. However, with Pablo's return his confidence is restored. As Jordan's symbolic father, Pablo's acceptance of his active, masculine role redeems Jordan's biological father's "sin," thus removing the stain of "guilt by biological association" from Jordan.

In the Spanish countryside images and symbols of the archetypal feminine are abundant. The world of the Great Mother, the earth and her progeny--plants and animals and people, reflect the primordial conditions of life itself. For her human children the mother provides shelter in her mountains and caves, water and wine from her streams and groves, and sustenance from the profusion of animal life which flourishes in her bounty.

Within the undifferentiated, uroboric realm of the Great Mother, time is cyclical, characterized by the revolving seasons--with the ascent of Persephone to the upper world, fecundity, and with her descent to the lower world, sterility. For such is the regenerative nature of the mother, that of herself she both brings forth life into the light and takes it back into the darkness. So, too, is the nature of the psyche of her human progeny light and dark, conscious and unconscious, and it is the nature of life that the dark as well as the light coexist in balance and harmony. The mother's mysteries are not to be penetrated by the ego. It is only one who is willing to suspend ego-consciousness and enter an alternate state of consciousness characterized by openness and receptivity who can become initiated into the mysteries of the feminine which lie within the Great Mother. However, one must be well grounded in his or her ego-consciousness to enter the unconscious with assurance, for the way is perilous and the risk of captivity, impotence, madness, or even death, is real.

During prior sojourns in Spain, Robert Jordan has come to know and to love the land and the people. As opposed to the outsiders--the Russians, English, French, and Americans--whose ego-consciousness and personae are well-developed, and who represent children of the "civilized" societal fathers, the Spanish people retain their natural, primitive qualities as children of the mother. They accept the life they are born into, through their family, clan, or village, and under normal circumstances live out the roles to which birth has assigned them: male or female, beautiful or ugly, shy or bold, farmer or fisherman, Republican or Fascist. Leading unselfconscious lives that are

dominated by emotion and intuition, the Spanish live close to nature and are in touch with her rhythms, both externally and within themselves. They know the signs of an impending snow storm, even though calendar time says that it is the month of May and beyond the time for snow. They are accustomed to centering their lives around the Great Mother's cycles as they sow the seed and reap the harvest and are in tune with their own inner natures. Though most of the people are not literate, in the sense that they can read and write, they are literate in folk wisdom, in survival tactics, in courage and bravery, and in facing adversity and hardship. But they are also a diverse people, and, as must be expected from people whose lives are governed by their emotions, they are unpredictable and undisciplined by the standards of masculine ego-consciousness.

Although Jordan has related to and worked with Spanish people prior to his experiences in this novel, the love and commitment which led him to participate in this war have been of the abstract nature of love for a "people" as well as belief in a cause. Not until his duty brings him into contact with Pablo's band does his love find concrete realization. It is eros, nevertheless, which has brought him into the war and which signals the presence of his anima, literally the animating principle in man. Neumann says that the anima is the vehicle of the feminine's transformative character, and as such, "It is the mover, the instigator of change, whose fascination drives, lures, and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and the outward world" (GM 33). Once in the war, Jordan has overcome isolating, instinctive, shadow fears of torture

and death, enabling him to experience the positive, transformative character of the feminine reached through his anima. It is Jordan's anima which produces his sense of egoless solidarity, of brotherhood, with others who are fighting for a common cause--a fight in which the importance of the individual pales before the necessity for the struggle. In an inner monologue about his emotional state during the first six months of the war Jordan says:

> You felt, in spite of all bureaucracy and inefficiency and party strife something that was like the feeling you expected to have and did not have when you made your first communion. It was a feeling of consecration to a duty toward all of the oppressed of the world which would be as difficult and embarrassing to speak about as religious experience and yet it was authentic as the feeling you had when you heard Bach, or stood in Chartres Cathedral or the Cathedral at Leon and saw the light coming through the great windows; or when you saw Mantegna and Greco and Brueghel in the Prado. It gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it. It was something that you had never known before but that you had experienced now and you gave such importance to it and the reasons for it that your own death seemed of complete unimportance; only a thing to be avoided because it would interfere with the performance of your duty. But the best thing was that

> there was something you could do about this feeling and this necessity too. You could fight (235).

Jordan refers to this initial emotional state as a state of innocence or naivete, a state of "grace." That Jordan compares his experience of "consecration to a duty" with his expectations for the religious experience of receiving his first communion--symbolically partaking of the body and blood of the sacrificed Christ--and with the experience he has felt before great works of art or within great cathedrals--which combine art and religious symbols--is a testament to the fact that the emotional states elicited by people's experience through religion, art and devotion to a cause are similar. Attaining this emotional state involves the surrender of masculine ego-consciousness and the development of feminine receptivity toward the unknown. Such states allow the individual to participate in numinous experiences. A numinous experience as characterized by Jung is "wholly outside conscious volition, for it transports the subject into the state of rapture, which is a state of will-less surrender" ("On the Nature of the Psyche" 57). This egoless state of rapture permits the individual to participate in the uroboric mystique. Here the duality imposed by the ego between the psyche and the world is suspended, and aspects of the feminine unconscious are integrated into consciousness. In his discussion of such transformation experiences, however, Jung points out that there are significant differences between the transformational experiences elicited by participation in a group, (those Jordan felt upon his entry into the war) and

those of an individual nature, (what he experiences on the mountain). As Jung states:

> A group experience takes place on a lower level of consciousness than the experience of the individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche (ACU 125).

While Jung agrees that there are group experiences that urge the individual to participate in noble deeds as well as those that create human solidarity, he emphasizes that the psychic changes resulting from these experiences do not last. When the individual is removed from the group, he or she becomes the same, and different, person again. Jung's comment explains Robert Jordan's disillusion after the first six months of the war when his feelings of brotherhood and solidarity wane. Also, it is clear that Jordan's early feeling of brotherhood is limited to a collective of men. As was discussed in the preceding chapter, the male group is "safe" for the masculine ego that may be weakened by the presence of women who are often perceived as threatening. Such is the case for Jordan, whose encounters with women prior to Maria have been limited and superficial.

Although Jordan's early participation in the war is partially shrouded by his anima's cloak of enchantment, time and events diminish the emotional intensity, and he becomes disenchanted. He allows himself to become "corrupted" by Karkov's cynical view of reality. As he becomes an elite partizan fighter, his innocence is replaced by the ego's reality principle; and

although his feeling for the land and its people, as well s the "cause" of freeing the oppressed of the world, remains, the "will-less," "ego-less" state of rapture is lost. At the beginning of the novel, Jordan is pictured as coldly intelligent, single-minded in his absorption with duty. It is not until his experiences with the people on the mountain, especially while making love with Maria, that he is once again able to attain a state of "grace". Meanwhile, he has the strength of his masculine ego-consciousness to perform his duty. Even in the feverish intensity of his early involvement, however, Jordan's active masculine side balances his emotions. He relishes the ability to be able to "do" something for the cause; thus he becomes actively involved in partizan work.

While pursuing his masculine quest, Jordan spends three days and nights on the mountain. (The mountain as a symbol of the Great Mother's protection was discussed in the previous chapter. However, while the symbolic function of the mountain occupies only a peripheral place in Jake Barnes' initiation into the mysteries of the feminine, it is a central symbol in Robert Jordan's transformation through his immersion in the feminine realm.) In For Whom the Bell Tolls, the ambiguity of the mountain's protective function is evident in its effect on Robert Jordan, Pilar and Pablo. Jordan begins his quest into the feminine when he leaves Madrid--the domain of ego-consciousness, the world of the societal fathers--under the guidance of Anselmo, who represents his spiritual father. Anselmo takes Jordan into the protection of the mountains where he spends approximately three days and nights living in nature and interacting with "primitive" people while preparing

to destroy the bridge. Psychologically as well as physically, the mountains provide the elementary function of protecting their human inhabitants. Like Jake, Jordan is free to experience and to express his feminine nature while in the mountains' protection. However, for Jake the mountains contain no threat, so that he is able to become rejuvenated, though not transformed, by his experiences in Burguetti. On the other hand, Jordan's time in the mountains is characterized by the continual state of tension between his ego-consciousness and his unconscious shadow and anima. While the mountains are protective for him in the sense that he is able to form deep relationships and to "safely" undergo spiritually transformative experiences, it is also in the mountains that Jordan meets internal as well as external threats, and finally, where he capitulates to the Great Mother in death. During the process, it is the tension between the opposites which enables him to deeply penetrate the mysteries of the feminine in the culmination of his "sacred marriage" with Maria.

The ambiguity inherent in the Great Mother's protective nature can also be seen in the different ways that Pilar and Pablo regard the mountains. Pilar, whose active animus qualities create her desire to leave the protection of the mountains and lead a more active role in defending the Republic, is sharply contrasted with Pablo, who, by his ensnarement in the negative feminine, wishes to remain under the mountain's maternal protection. For Pablo--whose masculine qualities have become passive--the protection of the mountain, though passive for the others, is active: it is part of what holds him fast and prevents him from acting.

Like the mountain, the cave here represents the feminine's elementary, containing and protecting character. Neumann writes, "The sheltering cave as part of the mountain represents historically the natural form of such culture symbols as temple and temenos, hut and house, village and city...signifying what protects and closes off" (GM 46). Accordingly, the cave functions as hearth and home for the members of the band; it houses all of their "civilized" accouterments--all, that is, except Pablo's horses. Few material goods stand between the cave's occupants and the animals with whom they share the forest. With the exception of the masculine firearms acquired in the war, their wealth consists of items to make a home: cooking and eating vessels and utensils, food, wine, and sleeping blankets. Additionally, the cave shelters the fire which transforms the food they eat and which serves to warm and protect them. Not only is the cave a positive symbol of protection, it is also a symbol of the feminine's underworld characteristics: "To this world belong not only the subterranean darkness as hell and night but also such symbols as chasm, cave, abyss..." (GM 44). It is in this respect that the cave "contains" Jordan's conflicts with Pablo which lead him, through his feeling of rage, downward into the world of his shadow and negative anima.

Pilar is Jordan's shaman in the realm of the feminine. Pilar is Gaia, the primordial Earth Mother; she is Hera, the jealous, shrewish wife of Zeus; she is Xanthippe, Socrates' bane; and she is the woman of Pablo, whom circumstances thrust into the position of the band's leadership. But for Robert Jordan and Maria, Pilar is also the goddess of love, Aphrodite; and for

the Republic, she is an Amazon warrioress. Pilar also has a dark side for Jordan; she is a goddess of fate, which for him spells doom. Pilar characterizes herself as being both simple and complex and, indeed, she is. Part gypsy, Pilar is able to tell fortunes, to "smell" fear and death, and to play the alchemist in assisting in transforming the base materiality of Jordan and Maria's sexual instincts into the "gold" of mystical experience. At the same time, she believes wholeheartedly in the Republic, and the strength of her masculine spirit inspires the men in Pablo's band to courage and action. While she appears indomitable, and has endured a difficult life in which she has witnessed many horrors, she desires in her feminine heart to feel like a woman--to feel loved and beautiful.

Pilar harkens back to the primordial matriarchy. There, women were the seeresses and priestesses, the leaders of societal groups--for it was, and continues to be, women who are most receptive to the wisdom of the unconscious. In altered states of consciousness in which women "received" the wisdom of the unconscious, it was the male spirits of the unconscious animus that served as their guides. Thus, women became "manna" figures for the group, inspiring them to action. According to Neumann:

> On this world of the animus, which has its focus in the figure of the moon as "Lord of the Women," depends the magical-spiritual reality of the female group. But in the matriarchal phase of which we are speaking, this female group, whose practical importance is further increased by the projection of the male principle, dominates the whole world of the males....But when consciousness and reason

> cannot, as in a later human development, be drawn upon to decide a situation, the male falls back on the wisdom of the unconscious, by which the female is inspired... (GM 295)

Neumann goes on to say that although the anima figure in modern men is usually formed by a young woman, as Sophia or as a young witch, the anima figure also remains connected with the manna figure of the mother or an old woman. That is, "the unconscious psyche of the man is directed by a magical unity of old and young women" (GM 295).

That Pilar is such a manna figure is self-evident. Maria is depicted as a mana figure also. Together they form the primordial diad of which Neumann speaks. It is Pilar and Maria who form the group's center, who prevent it from disintegrating. With Pablo's demise and the consequent inactivity of the group, all have become lax in fulfilling their duties to the Republic. Instead of active involvement, they revel in their past glory of dynamiting the train with Kashkin. When Robert Jordan arrives on the scene, however, it is Pilar, not Pablo, the band's nominal leader, who responds willingly to his request for assistance. Thereupon the rest of the band, with the exception of Pablo, joins her. Thus it is Pilar who truly "animates" the men to renewed vigor. And it is the strength of her active, masculine nature, allied with Jordan's leadership, that continues rallying the men, even in their bleakest moments. Also, it is clear that Pilar was highly regarded by the men even before Jordan came on the scene. It was to Pilar that Pablo gave the pistol taken from the guardia civil when he captured his town, and it was Pilar who relentlessly drove the men to save Maria from the scene of the train. During

the band's escape after dynamiting the train, a valuable machine gun was lost because it was too heavy to carry. Maria, however, was saved because the strength of Pilar's terrible aspect, her biting tongue, empowered the men to surpass their normal strength in carrying the girl to safety. Raphael, who tells this story to Jordan, says that if Pilar had been over the men with the gun, as she was over the men carrying Maria, they would never have left it. Finally, Maria's passivity is the positive feminine counterpoise to Pilar's active animus qualities. Jordan loves her as does Augustin; Pablo is attracted to her and each of the others regards her affectionately. Thus, together the two women form a primordial unity--Demeter and Persephone--which further unites the group.

Like the Spanish men, Jordan also projects his anima onto Pilar. He respects her courage and admires her loyalty to the Republic; he compares her to a protective mountain and says that she is a psychiatrist in her understanding of human nature; he even believes that she is beautiful and tells her that he cares for her very much. However, in her terrible, bullying guise, she is like his mother who bullied his father. Also, although he does not fear her tongue "that scalds and that bites like a bull whip" (28), he does fear the depths of the feminine which she embodies. Pilar's various natures exemplify the ambivalence of the anima figure which Jung says often vacillates "between the extremes of goddess and whore..." Jung goes on to say, "the anima also has 'occult' connections with 'mysteries', with the world of darkness in general..." (ACU 199). Although it is through his positive anima image that Jordan relates to Pilar, it is his negative anima image and

the incomprehension and resultant fear of her feminine mysteries and magic which separate him from her at times. In spite of the fact that he asks her to read his palm, and wishes to know what she sees, he tells her that he does not believe in such things. And when Pilar tells Jordan and Maria that a person can experience the earth moving only three times during love making and insists that it is common knowledge among her people, Jordan responds, "Don't be so mysterious...These mysteries tire me very much...I do not believe in ogres, soothsayers, fortune tellers, or chicken crut gypsy witchcraft" (176). In spite of the fact that Jordan is, in many ways, receptive to the feminine, there are limits beyond which his ego-consciousness refuses to penetrate. Finally, after her vivid description of the smell of death, Jordan's only response is to make a joke; he truly is, as Pilar says, "a miracle of deafness" (251), at least to certain levels of unconscious, feminine wisdom.

Part of Pilar's terrible aspect for Jordan is his identification of her feminine mysteries with his sense of impending, catastrophic fate which casts the shadow of the feminine's terrible visage over his three days and nights on the mountain. This is not only a collective shadow emanation, but also Jordan's personal shadow. As has been discussed, Jordan unconsciously identifies with his father whom he perceives to have been a coward, and he fears fulfilling his biological destiny by following in his father's footsteps. Although Jordan denies belief in Pilar's gypsy mysteries, they hold a powerful fascination for him, and her refusal to reveal what she observes in her palm reading simply confirms what he, too, suspects and fears. In the feminine

realm, the idea of fate is positive and is bound up with creatively spontaneous cycles of generation and decay, birth and death--the certain fate of all that lives. Only under the patriarchy has the concept of fate become denigrated, and with reason, for it imperils the principles of rational order and the desire for permanence which are the essence of the masculine. The ego experiences fate as a power of destiny before which it is impotent--for it can only passively await and accept what has been foreordained.

As with anima figures in general, the personification of fate has a dual nature. In his explication of the feminine that confronts man as a power of destiny in war, Neumann explains, "This Fate may appear as a maternal old woman, presiding over the past and the future; or in a young fascinating form, as the soul" (GM 304). While Maria represents the positive, relating soul, Pilar is the embodiment of terrible destiny. She is the old woman whose mystical powers give her the mysterious ability to smell fear and death, to foresee the future. While Pilar does not literally preside over a loom, symbolically she, like the Moirai, weaving goddesses of fate, merges with the bloody goddesses of war, weaving fate out of blood and vile smells. With her square, heavy face and body, and her dark peasant garb, there is little wonder that Pilar holds much fascination for Jordan.

While Pilar is the personification of fate, there are additional symbols of fate, one of which, as Baker has pointed out, dominates the novel: the repetition of the number three. This figure is used particularly with reference to the Fascist planes flying overhead in formations of three or in combinations of three. Moreover, Jordan is provoked by Pablo three times,

he is on the mountain three days and three nights and Augustin hits Pablo three times. According to Jung, the number three is essentially a masculine symbol--as in the Christian Trinity--which includes only the masculine spirit and does not encompass the feminine. Hence it is not a symbol of wholeness because it does not represent material or bodily reality. However, Jung says that in the case of the anima, "threeness does not coincide with any Christian idea of the Trinity but with the 'lower triangle', the inferior function triad that constitutes the 'shadow'" (ACU 244). Under the patriarchy, the number three, relative to the anima, is assigned an inferior position precisely because it is equated with the material domain of the body and bodily functions. Accordingly, Neumann points out that, "The great triad of the Moirai is correlated with the three decisive moments of life: 'Beginning and end, birth and death, are the great seasons of the Moirai, and along with these marriage is a third'" (GM 231). Significantly, these events are not critical in masculine life but in feminine. The duality between the body's materiality and, hence, corporeality, in contrast to the incorporeality attributed to the masculine spiritual principle, is bridged by the number four as square or circle--symbolizing the union of opposites. However, it is also the ego's identification with the body which heightens fear of the unknown, of death. Also, it is through the feminine birth principle that the importance of biologically determined destiny takes form as with Jordan's fear of emulating his father. Given its anima associations, the number three is fearful for the ego because of its juxtaposition with the mysteries of feminine fate.

The symbolism of the circle or wheel in the novel has been explored at length. Baker as well as numerous other critics have pointed out that the circle is the primary organizing image of the novel. Baker says:

> We have, of course in the chief characters, a series of smaller rounds disposed at equal distances about the central object or situation. But beyond these, and spreading out to the edge of the world, we have a whole series of concentric circles (260).

He goes on to compare this structure with that of the bullring. Additionally, Earl Rovit points out that: "Its (the circular structure's) center which we are never allowed to be unaware of, is the steel bridge which spans the gorge 'in solid-flung metal grace.' From that center all the actions of the novel, dramatic and symbolic, radiate in widening concentric circles of meaning" (136).

The cyclic nature of the novel's action draws it into the feminine sphere where the circle and the wheel are symbols of fate. Jordan's obsession with not succumbing to his biological destiny is revealed throughout the novel. He continuously struggles to maintain the supremacy of his active, masculine qualities over his shadow and negative anima. However, in the capitulation of his consciousness before the rage elicited by the projection of his shadow on Pablo, Jordan feels as if it is all moving in a circle. Jordan picks up the circle image again when he discusses the wheel of fortune he refuses to get on a third time. Symbolically, the circle or wheel has many meanings. Jordan, though, refers to the endless cycle of vengeance which is governed by the wheel of fate--the endless repetition of powerful negative emotional

ensnarement by the feminine--which continues throughout life, unless the individual has the ego-strength to break out of the circle, or the strength and intelligence not to get on in the first place. The rage which overpowers Jordan's ego-consciousness, causing him to be oblivious to everything but the object of his fear, is what sets him on the wheel. But as this point in his individuation, Jordan does not realize the negativity he feels toward Pablo is the reflected projection of his own inner shadow impulses.

The final symbol of fate to be discussed is the caldron. As Sordo's band is being exterminated Pilar observes, "We are all in the same caldron" (300). It is fitting that Pilar should utter this pronouncement, for it is the female mana figure who traditionally carries the magic vessel or cauldron (GM 288). The symbolism of the cauldron unites the elementary and the transformative character of the feminine; it both contains and transforms the food and drink that nourishes and sustains life. In addition, Neumann says that while the caldron in originally a symbol of fertility belonging to the elementary character of the feminine, such as the cornucopia and grail, in its transformative character it is ultimately bound with woman as mana figure, for it is the body of woman that corresponds to the Great Goddess as caldron of birth, death, and rebirth (GM 289). However, the caldron is not only a positive symbol; it has, as do all symbols, a negative side. Neumann summarizes its characteristics as follows:

> For the caldron is not only a vessel of life and death, renewal and rebirth, but also of inspiration and magic. Its transformative character leads through dissolution and death to the ecstatic

> intensification and birth of the eloquent spirit that, as symptom of rebirth, leads in ecstatic inspiration to vision and word, to song and prophecy.
>
> But the word is also fate, for it proclaims what the powers have decreed, and curse as well as blessing are dependent on the magical rituals that rest in the hands of the women (GM 297).

Again, it is the feminine material principle, the body, in which the transformation occurs, not in the purely masculine realm of the spirit, as the patriarchy teaches. It is instructive to note that in all patriarchically inspired views of life, it is the female principle of vital, spontaneous growth associated with the carnal body which is denigrated.

Critics differ widely in their view of the efficacy of Maria's character and on the value of the love making scenes within the novel's larger context. Richard B. Hovey calls the "sleeping bag scenes" embarrassing (156) and Leslie Fiedler says, "in For Whom the Bell Tolls Hemingway has written the most absurd love scene in the history of the American novel" (Love and Death in the American Novel 316). Leo Gurko grants the love making scenes only fictive reality and secondary importance to the larger military action (124). However, Baker views Maria as a positive image of "home" (256). And Wylder describes Maria as "the good aspect of the Queen Goddess of the World whom the hero joins in mystical marriage" (152). Wylder grants the love scenes central importance.

I agree with Wylder. While Pilar is the old woman or mother anima figure, and represents both the positive transformative character of the

feminine as well as the terrible mother, Maria is the youthful, soul figure of Jordan's anima. She represents the elementary, containing aspect of the mother as well as the feminine's positive, transformative character. Although Jordan first sees Maria through the enchantment of his anima, his increasing individuation enables him, after a time, to withdraw his projections and to know her as an individual. That Maria's effect on Jordan is unconditionally positive is represented by his description of her hair; he employs the image of fertility and regeneration glimpsed first in The Sun Also Rises. "Her hair was the golden brown of a grain field that has been burned dark in the sun....hair that was as thick and short and rippling when she passed her hand over it, now in embarrassment, as a grain field in the wind on a hillside" (22-3). Also, Jordan's encounters with Maria always occur outside, in masculine, open spaces, not in enclosed, feminine spaces. Finally, unlike the rain which signals Jake's capitulation to the negative feminine when he takes Brett to Romero, the sun shines almost continually upon the lovers in For Whom the Bell Tolls. Maria symbolizes the state of natural purity and innocence which Jordan has lost but which he regains through his union with her. Their sexual union represents the reintegration of the masculine and feminine components of Jordan's psyche. Symbolically their "sacred marriage" resonates beyond the personal to the potential union of the masculine and feminine principles of all humankind.

While Pilar might be characterized as possessing the fierceness of a lion, Jordan's pet name for Maria is "rabbit". This term of endearment is especially apt, for Maria is submissive and timid. Additionally, the rabbit or

hare is an archetypal moon symbol (GM 114). According to M. Esther Harding, in many countries, including the early America of the Native American Indians, the markings on the moon which "Westerners" perceive as "the man in the moon" are perceived as "the hare in the moon". Also, Harding says that in many ancient cultures the hare or rabbit was a hero figure:

> Just because of his docility and lack of belligerence the hare is able to find a way where a more headstrong or direct attack upon the difficulties would lead to disaster. This quality corresponds also with an aspect of feminine nature which is, however, the exact opposite of the cruel or fierce impulses which are represented by the lions and panthers of the Goddess. For feminine nature, like the moon, is light as well as dark and the light, unlike that of the sun, is mild and cool, aptly represented by gentle and timid animals such as the hare (WM 189).

It is through gentle, timid Maria that Robert Jordan finds a way, amidst the brutality and horror of war, to a state of mystical transcendence. Physical desire has not played an important part in Jordan's life prior to his encounter with Maria. Through Pilar's alchemy, though, the lover's bodies become "vessels" through which primordial feminine mysteries are realized. Alchemically it is through the "base metal" of the corporeal body, that the "gold" of mystical experience is attained. Neumann emphasizes that in the emergence of the spiritual aspect from the mysteries of the feminine, an element of materiality is always present. Unlike the masculine concept of

spirit which, as "pure spirit", is detached from the material world, the matriarchal spirit does not deny the maternal ground from whence the spirit is born. Rather, the physical body is the vessel in which--for Jordan and Maria--the sexual passions are "cooked" and blended to produce not physical children, but higher, spiritual "children"--the ascendant fruit of the union of the active, masculine principle with the passive, feminine principle.

It is not surprising that a girl as young and inexperienced as Maria is the receptor of Jordan's anima, for in spite of the fact that he is sexually experienced, he has not formed deep, committed relationships with women. That Jordan's experiences with women have been of a superficial nature--typified by his erotic dreams of Garbo and Harlow--indicates that his anima has not yet become fully developed. Although Maria does not exhibit all of the characteristics of the "anima type of woman" which Brett possesses, she does reveal the innocent, child-like nature referred to in Jung's description. Unlike Brett, Maria has not developed her active, animus qualities. Rather, she displays the elementary, nurturing qualities of the mother in her desire to care for her beloved. Additionally, von Franz cites Jung's elaboration of four stages in the development of the anima, the first of which characterizes Jordan's initial response to Maria. "The first stage is best symbolized by the figure of Eve, which represents purely instinctual and biological relations" ("The Process of Individuation" 195). The "love at first sight" experienced by both Jordan and Maria signals the physical and instinctual. The evening of their meeting Maria tells Jordan, "I loved you when I saw you today and I loved you always but I never saw you before" (73). Psychologically, Maria

contains within her unconscious an animus image which only becomes actualized by the real presence of Robert Jordan. The same is true for Jordan, although his anima image has already been partially formed by Garbo and Harlow, evidenced not only by his dreams but also in the fact that he wishes Maria to wear her hair like Garbo when it grows long.

Additionally, that Maria represents Jordan's pre-lapsarian "Eve"--all that is positive in the unselfconscious, instinctual life of human beings--is indicated by the nature imagery he employs to describe her. Jordan calls Maria a young colt, a young animal, and a rabbit. She is also like a young tree. However, as did the characters in The Sun Also Rises, at this early stage in their relationship, Jordan and Maria mutually project their anima and animus images on one another. As was discussed, projection of one's contrasexual aspect on another person is not real love of the other, but rather love of one's own inner image of the opposite sex. M. Esther Harding confirms this when she says that in the case of anima projection, "it does not really involve his (the man's) heart, however, to any great extent because love for a woman who carries the value of anima is not really love of the woman, herself. It is almost entirely love of her as anima" (WM 287). Nevertheless, the first time he makes love with Maria, Jordan realizes a greater happiness than he has ever known.

At this point in his quest Jordan's ego-consciousness, though incorporating many elements of the feminine--in his devotion to his duty and his relatedness with the Spanish people--continues to project his anima figures onto real women. He has not actualized deeper, feminine qualities

within himself. Through Pilar's alchemy, though, Jordan's love does not remain at an elementary level but ascends to Jung's definition of the second stage of anima development: "The second (stage) can be seen in Faust's Helen: She personifies a romantic and aesthetic level that is, however, still characterized by sexual elements" ("The Process of Individuation" 195). The gradual transformation in Jordan's consciousness can be observed as his attitudes change during the succession of his sexual encounters with Maria.

Making love a second time, Jordan experiences "a dark passage leading to nowhere" (159) (similar to the "passageway with no exit" (305), which he imagines death to be): time stops and the earth moves and he experiences the sensation of nearly dying. Later, he thinks that when he is with Maria he loves her so much that he could die. It is not insignificant that Jordan equates the sensation of surrender which occurs during the peak of sexual intercourse with death, for both involve the dissolution of the ego in the sense that the ego becomes passive in its surrender to the feminine principle which becomes active. In physical death, of course, not only the ego, but also the body is dissolved.

The diminution of his masculine ego-consciousness during sexual intercourse and his growing love for his "rabbit" opens Jordan to a totally new and unfamiliar realm of experience. "I never believed in that or thought it could happen" (166), and with it his conception of time begins to change. Of the anima's relation to time Jung says, "Whenever she (the anima figure) emerges with some degree of clarity, she always has a peculiar relationship to time: as a rule she is more or less immortal, because outside time" (ACU

199). Previously Jordan has experienced time through his masculine ego-consciousness which views time as linear. However, with the near "death" of his ego and his concomitantly growing understanding of eros, Jordan begins to learn that time is not only the movement of the hands of a clock or the progression of days on a calendar, but that time, in the feminine realm, is the spiraling expansion of the experience of relatedness. He is becoming initiated into feminine mystical wisdom: fully lived experience in the present moment can resonate beyond the present--extending backward into the past as well as forward into the future--bringing with it a feeling of immortality. At this point, Jordan understands that he is trading a Biblical life span of seventy years for the seventy hours of expanded awareness which marks his linear time on the mountain. In this state of consciousness, Jordan accepts his fate--that he will surely die while carrying out his quest--and in his acceptance of the inevitability that his life will be terminated, he reaches beyond the ego to the transpersonal realm of the matriarchal goddesses of fate before which he acquiesces. Significantly, Jordan credits Pilar, whose feminine wisdom brought him and Maria together, with an understanding of this altered time-frame. In fact, he realizes that in her understanding of time, Pilar is more "civilized" than he. However, Jordan has not completely realized the feminine in himself, for at this stage he is willing to leave Maria to amuse herself in the hotel while he goes off to seek masculine company at Gaylords, in his first Madrid fantasy.

After making love with Maria a third time, Jordan senses that together their bodies create an alliance against death, but later--and significantly his

fear surfaces during the night as did Jake's fears--the shadow intervenes and, "he held her tight as though she were all of life and it was being taken from him" (264). Unlike Jake, who does not have a woman's love to enable him to endure the intensification of his fears during the night, Jordan has such a love. However, even in the arms of his beloved, he must battle his instinctive dread of loss. Accompanying his growing love and commitment toward Maria is his escalating desire to live. While at the outset of his quest Jordan did not fear death, he is becoming attached to Maria and wishes to live a long life with her, which he now intuitively "knows" is impossible. Although Jordan does not experience the sense of dying on this occasion, his love for Maria is growing: he is beginning to see her as a real person, not solely the projection of his anima. After making love, Maria speaks of the sensation of dying, and though Jordan knows what she means, he responds from a habitual masculine point of view: he hopes they need not literally die. Through this exchange, both Jordan and Maria confirm their acceptance of one another's differences.

Jordan is learning to sound the depths of his own instincts, his own emotions. He subsequently tells Agustin his understanding that he and Maria must live all of their lives in the brief time that they have together. Paradoxically, he also says that he will take Maria with him and marry her after their project has terminated. Within this expressed contradiction, Jordan reveals the creative tension between the opposites which he is experiencing. His masculine ego-consciousness still proclaims the ultimate importance of his external quest and the necessity for having a positive

attitude toward that desired end. On the other hand, his unconscious is revealing not only the beauty and mysteries of the feminine--which cause him to desire to live--but also the imperative of accepting whatever fate may hold in store--including his death as well as the deaths of those he loves.

Finally, though, it is during their last night together that Jordan's actions reveal that he loves Maria as an individual, and not simply as a projection of his own anima image. Here, he reaches the third stage of anima development which is represented "by the Virgin Mary--a figure who raises love (eros) to the heights of spiritual devotion" ("The Process of Individuation" 195). In her discussion of masculine initiation into the mysteries of the feminine, M. Esther Harding says that there are two prerequisites which must be fulfilled before a man can be said to truly love a woman. First, he must be able to undergo symbolic castration by voluntarily relinquishing the satisfaction of his sexual desire before the woman's refusal or inability to satisfy his sexual needs. In addition, he must have realized within himself the qualities of feminine relationship which he has heretofore projected, through his anima, onto a woman. Harding writes:

> Needless to say the initiation to the goddess will not be fully accomplished by the sacrifice merely of physical desirousness, the harder sacrifice also has to be made. Until it is accomplished a man cannot even begin to understand the meaning of psychological relationship, gift of the Eros, or experience the psychological wholeness which results from serving his own inner truth, instead of seeking to be made whole through another (WM 287-88).

When she comes to him in the night, Maria tells Jordan that she is in pain and cannot make love but offers to satisfy his sexual desire in other ways which Pilar has taught her. Although Jordan is disappointed and feels that it is bad luck, he puts aside his own disappointment, telling Maria, "We will have our necessities together. I have no necessities apart from thee" (349). Thus, Jordan sacrifices his individual needs in favor of mutual relatedness. In addition, Jordan wishes to take care of Maria as she has wished to care for him. Instead of sexual activity, they indulge in a fantasy of living together in Madrid. Jordan tells Maria that he would not leave her alone in a hotel while he goes off to Gaylords, as he had previously fantasized. Instead of giving himself up to his desire for the "reality" of masculine company as before, he relaxes into "the luxury of going into unreality" (342) which is filled with domestic images of a feminine "reality." Jordan speaks to Maria of marriage, of going to the coiffeur's to have her hair fixed, of shopping for clothes, of their home which will face a park, and of a person to serve in their home. Most importantly, Jordan even fantasizes giving up partizan work and requesting a position in Madrid so that they can always be together. Additionally, in contrast to the "unreality" of their fantasy, Maria tells Jordan the very real story of her parents' deaths before the Fascist firing squad and her rape and degradation. In listening to her story, Jordan feels Maria's pain and experiences the "reality" beyond the physical, of the woman he loves.

Robert Jordan has sacrificed the satisfaction of his own sexual desire and has entered a realm of feminine passivity, carried along by the strength

of his love for Maria and his desire to please her. In his willingness to renounce his masculine occupation in the war, his words of love to Maria ring the truth of a deeper, more profound love than he has experienced with her during the physical act of love.

> I love thee as I love all that we have fought for. I love thee as I love liberty and dignity and the rights of all men to work and not be hungry. I love thee as I love Madrid that we have defended and as I love all my comrades that have died. And many have died. Many. Many. Thou canst not think how many. But I love thee as I love what I love most in the world and I love thee more (348).

Jordan's love for Maria is not tightly encompassed within the limits of their personal relationship but resonates outward to include all of the ideals in which he has earlier believed. His personal love does not diminish the intensity of his feelings for his ideals and his comrades, rather it heightens his relatedness to them.

In the process of psychic transformation or "rebirth," it is the unconscious, instinctive nature of the individual which undergoes profound alteration. This is essentially an inner, non-sensory, experience. Jordan's inner state of being is primed for this to happen. Jordan has reached the pinnacle of the positive, transformative aspect of the feminine in his feelings of relatedness with Maria. Conversely, upon learning that Pablo has stolen his exploder and detonators, he reaches the nadir of his experience of the terrible mother through his shadow emotions of fear and rage. Also, although

he has already known the experience of timeless "eternity," he becomes hyper-aware of the movement of clock time on his watch. Jordan's inner-state reflects the extremity of tension between the opposites. Neumann explains the phenomenon of reversal between the positive and negative poles of the feminine as being "turning points," the opposing poles actually turn into one another and become a circle so that positive and negative are no longer distinguishable and it is possible for a phenomenon to turn into its opposite.

> Helplessness, pain, stupor, sickness, distress, loneliness, nakedness, emptiness, madness, can therefore be the forerunners of inspiration and vision and so manifest themselves as stations on a road leading through danger to salvation, through the extinction of death to rebirth and new birth (GM 76).

In his final sexual union with Maria, it is the release from this tension between the opposing forces of love and rage and his ascension to a transcendent state encompassing the opposites that comprises the mystical state that Maria calls "la gloria," the state in which Jordan tells her, "No one is there alone" (380). Of his experience Jordan says: "I am no mystic, but to deny it is as ignorant as though you denied the telephone or that the earth revolves around the sun or that there are other planets than this" (380).

It is Jordan's receptivity to his unconscious--in conjunction with his already well-developed ego-consciousness--which enables him to experience the transcendent state to which he refers. In this altered state of consciousness,

the boundaries of his ego recede before the influx of his sense of heightened relatedness. Jordan's experience reflects the fourth stage of the anima's development symbolized by Sophia, "wisdom transcending even the most holy and the most pure." Of this form of love, Jung writes:

> Is not a transference and it is not ordinary friendship or sympathy. It is more primitive, more primeval and more spiritual, than anything we can describe. That upper floor is no more you or I, it means many, including yourself and anybody whose heart you touch. There is no distance, but immediate presence. It is an eternal secret--how shall I ever explain it? (Alchemical Studies 289)

In this relationship the opposites in oneself and the opposites in the other are unified by being transcended and the deepest portion of the psyche, the self, touches the other. Only the heart, not the mind, can understand another in this way. Jordan could not have borne this experience if his ego had been less strong; he would either have been driven mad, or he would have debased the experience to his low level of psychic development. It is his grounding in ego-consciousness which allows him to make the descent which leads to the positive, transformative wisdom of the feminine. The wisdom which Jordan realizes during this moment of illumination affects his actions and perceptions during the remainder of his life on the mountain.

The anima, in its function of relating the conscious and unconscious components of the psyche, also brings Jordan into contact with the archetype of the wise old man and the archetype of the self. In For Whom the Bell Tolls the wise old man is personified by Anselmo. Additionally, Anselmo

signifies the archetype of the self, which succeeds the wise old man in the process of individuation. The archetype of the wise old man is for the male what the archetype of the Great Mother is for the female. Jolande Jacobi says that both are "mana personalities" because they possess extraordinary power (The Psychology of C. G. Jung 124). Standing behind the anima and animus as further indicators of the individuation process, they represent the apex of the spiritual principle in man and the material principle in woman. Jung writes of the wise old man: "He is, like the anima, an immortal demon that pierces the chaotic darkness of brute life with the light of meaning. He is the enlightener, the master and teacher...." (ACU 37).

Anselmo is Jordan's spiritual shaman and during their time together Anselmo takes on a "larger than life" quality for Jordan so that after Anselmo has been killed he appears smaller to Jordan than he had looked in life. "He looked very small, dead, Robert Jordan thought. He looked small and gray-headed and Robert Jordan thought, I wonder how he ever carried such big loads if that is the size he really was" (446). Anselmo holds an attraction for Jordan from their first meeting, when Anselmo wisely and bravely confronts Pablo's cowardice and Jordan says of him: "But Anselmo's a man" (16). Anselmo is also a true Christian in his reluctance to kill his fellow men, his brothers. Like Christ, the representative of the self whose attributes Anselmo has developed within his own being, his words and actions reflects his desire for true Christian agape--love and mercy--rather than retribution for his enemies. Although he has a passion for hunting animals, of killing human beings he says, "But to shoot a man gives a feeling as

though one had struck one's own brother when you are grown men" (442). Even though he hates to kill he does so when it is his duty, but he intuitively knows that he will have to somehow expiate his "sin," as will all who have killed in the war. Unlike those who commit atrocities in war under the safety of the collective, and who take no responsibility for their actions because they project their guilt on the enemy, Anselmo wisely accepts the full responsibility for his actions. Although Anselmo misses the religion which before the war provided externalized archetypes, he now embodies them within himself: "Since we do not have God here any more, neither His Son nor the Holy Ghost, who forgives?.....now a man must be responsible to himself" (41). No longer claiming the external authority of the church, Anselmo is the epitome of the individuated personality who combines feminine compassion with the masculine ability to perform his duty, and who is responsible for his actions. Before he is killed, he experiences this inner unity through his sense of connectedness with everything in his surroundings. Accordingly, he is prepared to meet death as a whole man.

Referring to the function of the wise old man for the hero Jung says:

> The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea...can extricate him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man (ACU 217-18).

Anselmo provides this assistance for Jordan when, on the evening of the snowfall, Jordan succumbs to his feelings of rage at the bad luck the snow portends, and goes with Fernando to relieve Anselmo from his watch at the bridge. Although the cold and loneliness of the storm have tempted Anselmo to leave his post--he wisely knows that the orders were too rigid in not allowing for unexpected circumstances and that the intelligent thing to do would be to return to the cave--he remains, because it is his duty. When Jordan arrives and finds Anselmo there he is immensely relieved and his spirits are lifted, "He was happy with that sudden, rare happiness that can come to any one with a command in a revolutionary army; the happiness of finding that even one of your flanks holds" (199).

Just as the weather and Pablo's negative attitude can activate Jordan's shadow impulses, so can Anselmo activate his masculine spirit, fueled by the positive aspects of the feminine. Anselmo's adherence to his duty in the face of adversity is the antithesis of the lack of masculine discipline Jordan has come to expect from the Spanish. By staying at his post, Anselmo offers Jordan fresh hope for the success of their endeavor. After his experience of transcendence with Maria, and because of his deep love for, and his sense of relationship with, Anselmo, Jordan can say, "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" (381). Anselmo personifies the deepest portion of his psyche, the union of the opposition of masculine and feminine, the self.

While Anselmo embodies within himself the qualities of the archetype of the self, and represents, for Robert Jordan, the archetype of the wise old man, it is through Jordan's experiences with the people on the mountain that the archetype of the self is liberated from the darkness of his unconscious into the light. Although Jordan has previously held internal dialogues within himself, they have been discussions between his shadow or anima and his ego-consciousness. After making love with Maria the third time, a new voice begins to speak in Jordan, that of a higher self. In his discussion of the natural transformations which take place during the process of individuation, Jung casts light on the emergence of just such another being. He refers to "that larger and greater personality maturing within us....to that inner friend of the soul into whom Nature herself would like to change us--that other person who we also are and yet can never attain to completely" (ACU 131).

Jordan's increasing individuation can be witnessed in his changed attitudes toward killing and love. After killing the cavalry scout and reading the letters the scout's fiancee had written, Jordan holds a long internal dialogue with his self in which his ideas about killing show a departure from his earlier attitude. Whereas formerly Jordan had expressed a cynical acceptance of the necessity for killing, his shooting of the scout triggers the presence of a spiritual self which questions him about the ethics of killing. Though his ego-consciousness argues "the end justifies the means," his self reminds him of the importance of never becoming cold or calloused in doing what he must do: "Because if you are not absolutely straight in your head you have no right to do the things you do for all of them are crimes and no

man has a right to take another man's life unless it is to prevent something worse happening to other people. So get it straight and do not lie to yourself" (304). The wisdom of his self is of a higher moral order and reflects Anselmo's influence. Although as a partizan fighter in the war he must kill for the cause in which he believes, he must know, as Anselmo knows, that killing another human being is always a "crime" or a "sin." In this light, killing becomes less cold and mechanical, as one becomes aware of the common humanity one shares with the "enemy." Similarly, Jordan is becoming more honest about, and responsible for, his true feelings when, at a later time, he admits to himself that as a soldier he has enjoyed killing, although he had earlier told Anselmo that anyone who enjoys killing men is "disturbed in the head" (30).

Jordan's self also addresses him on love, advising Jordan that "loving someone....is the most important thing that can happen to a human being" (305). Although Jordan's resolve to accomplish his quest does not falter, he is growing in the feminine wisdom that the importance of masculine mastery and power to affect the outside world is not the supreme value he has always believed it to be; it may not be as important as loving another. Although he still feels a division in himself between his love and his duty--his love cannot intrude upon his awareness while he is working--the boundaries are becoming less distinct. By the time of the actual demolition of the bridge, the boundaries have disappeared, and Jordan expresses his experience thus:

> He had never thought that you could know that there was a woman if there was battle; nor that any part of you could know it, or respond to it; nor that if there was a woman that she should have breasts small, round and tight against you through a shirt....But it was true and he thought, good. That's good. I would not have believed that.... (456).

The heightened sense of relationship with all life that Jordan experiences with Maria during their last night together has profoundly transformed Jordan's consciousness. Previously he excluded Maria from his awareness when he was involved in masculine occupations, binding himself exclusively to the masculine contract which his ego-consciousness identified as his duty. Now he encompasses all that she represents within himself, in the living feeling of the moment, in the true sense of participation mystique. Similarly, Maria also contains Jordan within herself. The lovers have learned that together they "could be everything" (393). Because Jordan has experienced transformation and "rebirth," he can say to Maria as he persuades her to leave him, "Thou wilt go now, rabbit. But I go with thee. As long as there is one of us there is both of us " (463).

By withdrawing the projection of his anima and through experiencing his relatedness within the unified web of life, Jordan is given insight, also, into his shadow. As was discussed, the opposite poles of the feminine combine to form a circle, the symbol of the self, when one is at the extremity of either the positive or the negative. Accordingly, Jordan's feminine principle enables him to transcend and thereby transform the negative wheel of fate--his

recurring feelings of rage toward Pablo--into positive feelings of relatedness when, by returning, Pablo "redeems" Jordan's father's sin. Jordan's acceptance of Pablo's return frees Jordan from the negative feminine, through the projection of his shadow on Pablo:

> Robert Jordan, when he put his hand out, expected that it would be like grasping something reptilian or touching a leper. He did not know what Pablo's hand would feel like. But in the dark Pablo's hand gripped his hard and pressed it frankly and he returned the grip. Pablo had a good hand in the dark and feeling it gave Robert Jordan the strangest feeling he had felt that morning. We must be allies now, he thought (404).

Jordan has not related to Pablo as an individual. From the beginning, his perceptions of Pablo have been colored by his distrust of Pablo's sadness --which calls forth memories of his father's sadness--so that in their interactions Jordan responds from his feelings for his biological father, and not to the reality of Pablo. However, with his new understanding of the feminine's depths and heights, Jordan can accept his own emotions and is liberated from having to project them onto Pablo. He becomes free to know Pablo as he truly is--his strengths as well as his weaknesses. Henceforth, unlike Jake, who literally has to be hit over the head before he can accept the responsibility for his own shadow impulses, Jordan experiences his shadow fears and accepts responsibility for them as an integral part of himself. As he confronts his fear while dynamiting the bridge, he undergoes a series of

altered states of consciousness in which he relives past experiences as a child and adolescent.

First, as he bids Maria good-bye, he feels like a child and remembers himself saying good-bye to his father at the train station as he was about to go away to school for the first time. Although he had not wanted anyone to know he was afraid, his embarrassment over his father's excessive sentimentality caused his attitude to change, and he became happy to be leaving. Reliving this experience in the illumination of his newly acquired understanding, Jordan knows that fear of the unknown, whether of going off to school or of preparing to meet death while dynamiting a bridge, is acceptable; it need not be suppressed as he had previously done, for fear of being overwhelmed by his own emotions. Similarly, as he is lashing the explosives to the underside of the bridge, Jordan is nervous and afraid. Instead of suppressing the emotion, or of trying to talk himself out of feeling afraid, he realizes that everyone is afraid when they are in enough trouble. He remembers himself as a high school football player:

> Roll Jordan roll! They used to yell that at football when you lugged the ball. Do you know the damned Jordan is really not much bigger than that creek down there below. At the source, you mean. So is anything else at the source....This is serious Jordan. Don't you understand? Serious. Its less so all the time. Look at that other side. Para que? I'm all right now however she goes (438).

Jordan says earlier that being gay is like "having immortality while you were still alive" (17). During the intense anxiety of fulfilling his mission he is able to recall a situation in which he was under pressure as a youth and to see its relationship with his present trouble. He is even able to make jokes about it, and to "see the other side." Jordan's "gaiety" is like that of Sordo, who, before he dies, is able to play one last joke on the enemy and to kill one more Fascist for the cause, thereby enjoying a final bout of laughter before he is killed. Similarly, although Jordan's hatred of Pablo begins to arise again after Anselmo has been killed, Pilar shows him the "other side" by saying, "If there had been no snow--" (447). Jordan sees the situation from a viewpoint other than that of his ego-consciousness, and his hatred dissipates. Like the mountain which had been brown three days earlier, but which is now green, Jordan's inner being has yielded its life-affirming truths which enable him to face his fear and his hatred unafraid, without projecting these feelings on others.

By the novel's end, Jordan embodies within his being many of the qualities of the bullfighter, Pedro Romero. Just as Romero combines masculine skill and dexterity with feminine relationship in performing his art in the bullring, Jordan, too, develops the feminine as well as the masculine in himself and is able to unite his ego-consciousness--his cold, scientific, intellect--with the warmth and sensitivity of feminine relationship--in the "art" of war. Like the matador, Jordan has overcome his instinctive shadow fears and does not need to project his shadow impulses on others, but accepts the responsibility for them himself. Also, as is true for Romero, the strength

of Jordan's ego-consciousness enables him to slay the dragon of the terrible aspect of the feminine and to release her positive, relating aspect, freeing his anima to perform its integrating function as a moderator between the conscious and unconscious components of his psyche. Additionally, within himself, the inborn potential of his personal destiny has been actualized, and Jordan accepts the feminine wisdom bodied forth from the unconscious which both nourishes and informs his consciousness. Ironically, Jordan has become so certain of his fate--that he will be killed while dynamiting the bridge--that when he finds himself alive after its completion everything seems unreal: "He had accepted being killed so completely that all of this now seemed unreal....and he felt, consciously, all of this becoming like a dream" (452). Finally, like Romero, Jordan is imbued with the transcendent spirit, born of the union of opposites, which enables him to overcome his pain and to await the "enemy" not only with masculine courage and strength, but also with a sense of transcendent understanding reached through the feminine.

Jordan refers to the mystical wisdom of the feminine when he says to himself, "I have learned much more about life in these four days; more, I think, than in all the other time" (380). It is the union of the wisdom of loving participation that complements and completes the knowledge of his masculine ego-consciousness, that Jordan expresses to himself as he lies on the forest floor: "there's no one thing that's true. Its all true" (467). Karkov's rational, masculine "truth" and Pilar's intuitive, feminine "truth" are not mutually exclusive, as they appear to masculine ego-consciousness. Rather, they are opposite sides of the same coin; they are truths of different

aspects of the psyche, the conscious and unconscious, and together they form a more complete truth than either can do separately.

Similarly, for individuals acting in isolation, the duality inherent in the human psyche is impossible to bridge. However, when projections are withdrawn, the contra-sexual components may unite so that the duality becomes integrated through the transcendent function. Herein the mountain as symbol again enters. In addition to the mountain symbolism previously elaborated, the mountain also, according to Neumann, represents the seat or the throne of the Great Mother. "The symbolism of the female godhead as hill and mountain persists to a late date in the East where the hieros gamos between heaven and earth is enacted on a mountain top..." (GM 99). Psychologically, this sacred marriage represents the union of masculine ego-consciousness with the unconscious feminine, which accords with Jordan's experience on the mountain: his ego-consciousness and his unconscious unite to produce a transcendent state of consciousness that enables Jordan to meet death as a true hero, as a completed human being.

In For Whom the Bell Tolls it is the creative force of human solidarity which is celebrated. The real "terror" of the human condition, more horrible that the fear of death, is isolation, loneliness. Upon expulsion from the garden of Eden, Adam and Eve suffered loneliness without the presence of God. Similarly, Anselmo, waiting in the snowstorm for Jordan to relieve him, feels that the loneliness is harder to bear than the cold. Loneliness is stronger than Pablo's fear, and causes him to return to his band after he has betrayed their mission. It is loneliness which Jordan experiences as he awaits

the sound of bombs dropping before commencing the bridge operation. Loneliness is the antithesis of the sense of relatedness which Pablo feels as a part of the band, and the profound sense of connection with life which Anselmo and Jordan experience before they die. Loneliness, in fact, is the opposite aspect of the Great Mother's beneficence. Neumann writes:

> The Great Mother is the giver not only of life but also of death. Withdrawal of love can appear as withdrawal of all the functions constituting the positive side of the elementary character. Thus hunger and thirst may take the place of food, cold of warmth, defenselessness of protection, nakedness of shelter and clothing, and distress of contentment. But stronger than these is often loneliness, the principium individuationis, the contrary of the containment that is the basic principle of participation mystique, of the bond in which there is no loneliness (GM 67).

Jordan does not feel lonely as he is lying alone on the mountain awaiting death. Struggling to maintain consciousness and not to capitulate before the desire quickly to end his suffering, his deep relatedness to Maria and the others, as well as to the larger cause of the Republic and all people, imbues him with the desire as well as the courage to endure. His masculine belief that the individual can make a difference and his sense of duty to others, "there is something you can do yet. As long as you know what it is you have to do it" (470), overcomes the voice of the elementary aspect of the mother, urging him to end his pain. Jordan is waiting to be taken back into the Great Mother, from whence he came, symbolized by uroboric containment;

the end of life brings him full circle, back to its beginning. Similarly, as Jordan waits for Lieutenant Berrendo to approach, he is in the position he was in at the beginning of his quest, lying on the floor of the pine forest on the slope of the mountain, feeling the beating of his heart.

Not only Jordan's imminent death, but also the deaths of the others: Anselmo, Fernando, Sordo and Joaquin, and the many, many others--both Republicans and Fascists--whose deaths have been alluded to in Hemingway's epic, sound the bells of the novel's title. While on one hand, everyone must existentially die alone, it is possible, at the same time, to intuitively "know" that one is intimately and ultimately connected with all manifestations of life, in the past and the future as well as in the present. It is this feminine wisdom that is contained in Donne's sermon which serves as the epigraph for Hemingway's novel:

> No man is an Island, entire of it self; every man is a piece of the Continent, a part of the maine; if a Clod be washed away by the Sea, Europe is the less, as well as if a Promontorie were, as well as if a Manor of thy friends or of thine own were; any man's death diminishes me, because I am involved in Mankind; and therefore never send to know for whom the bell tolls; It tolls for thee.

Chapter Four

The Old Man and the Sea

The Old Man and the Sea, like the novels already examined, is the account of a spiritual quest. As are the journeys of his predecessors, Santiago's is both external and internal. Santiago goes out on an external quest to catch a great fish. Because he is a fisherman who has not caught a fish in eighty-four days, the stability of his existence is threatened. Not only does the old man rely on fishing to earn a living, but also his purpose in life is to be a fisherman. This aim centers his life, providing meaning and value for his existence. With no luck as a fisherman, the well-spring of Santiago's reservoir of life force is imperiled. He must act decisively. Through Santiago's stoic suffering and endurance, Hemingway has created a moving parable of the process of individuation. Not all scholars, however, agree on the story's greatness.

Although The Old Man and the Sea received the Pulitzer Prize and led to Hemingway receiving the Nobel prize for literature, it has received mixed critical reviews. Most scholars passing judgment on Hemingway's novella have praised it. Malcom Cowley said it is "classical in spirit" ("View Points" 106). Philip Young also regards the novella as classical (Hemingway 100). Linda W. Wagner calls it a "lyric novel" ("The Poem of Santiago and Manolin" 265), and Earl Rovit, "tragic poetry" ("View Points" 105). Leo Gurco sees it reflecting Hemingway's romanticism ("The Old Man and the Sea" 14). However, there

are adverse readings as well. Leslie Fiedler in Waiting for the End, says that the flaw in The Old Man and the Sea, is that "In trying to recapture the spare horror of his early work, he (Hemingway) produced only an echo, a not-quite-convincing counterfeit of his best" (17). Robert P. Weeks' "Fakery in The Old Man and the Sea" focuses on the stories' implausabilities as in the old man's enduring hardships that would defeat even a vigorous youth (35). However, regardless of its critical reception, Hemingway considered his novella to be a success: "I had unbelievable luck this time and could convey the experience completely and have it be one that no one had ever conveyed" ("Hemingway" 113).

Hemingway said that part of his luck in creating The Old Man and the Sea was that he had a good man (113). In Hemingway's novella, the good man, Santiago, needs symbolically to replenish the water of life. He wishes to catch not simply any fish but a great fish. Because Santiago has great pride, he will not be content until he has once again proven his strength and endurance in an intense adversarial struggle, thereby establishing his right to continue living. In his search for a great fish, he chooses to travel far from the world of the fathers and masculine ego-consciousness--the familiar and safe realm of masculine order and law. By sailing far out onto the sea by himself, Santiago enters the feminine domain: externally, the realm of uncorrupted, undefiled nature--the sea and her creatures, internally, the domain of the unconscious. Santiago journeys alone, because the boy who usually accompanies him has been refused permission to fish with him. Additionally, though, according to the principles of depth psychology,

Santiago's is a journey which can only be taken alone, for it is the path of individuation.

Even at the outset of his quest Santiago exhibits a more balanced psychic state than do Jake Barnes and Robert Jordan. In "The Heroic Impulse in The Old Man in the Sea," Gurko has noted that "Santiago is the first of the main figures in Hemingway who is not an American, and who is altogether free of the entanglements of modern life" (70). Unlike other Hemingway heroes, the old man is a simple Cuban fisherman who need not question his reason for living. His life is governed by essentials. Santiago therefore lacks the complexity of Jake Barnes and Robert Jordan, both of whom are Americans--by birth if not by choice--searching to bring meaning and higher values into their complicated lives. Additionally, Santiago is old. His age suggests that many of the concerns of people in the first half of life no longer apply. He does not need the physical presence of a woman through whom to realize his feminine attributes. He has already incorporated many aspects of the feminine unconscious into his being. This fusion enables him to form relationships not only with other people but with non-human life forms as well. Additionally, the archetypal quest motif itself, described by Joseph Henderson (and discussed in For Whom the Bell Tolls), is more dominant in The Old Man and the Sea than in Hemingway's earlier novels.

First, as are traditional heroes, Santiago is an outsider from his group--he is a fisherman who has not caught a fish in eighty-four days. Hoping to reverse his bad luck, Santiago goes farther out onto the sea than he has ever

gone before, and he goes alone. Santiago displays other attributes of the mythic hero. He was born into a humble life, and his situation, even in old age, remains humble. He has also won acclaim by feats of superhuman strength. Santiago has been an exemplary fisherman, and he also earned the esteem of others in an extended hand wrestling contest with a "negro." Furthermore, he has gained power through the struggle with the forces of evil--the terrible aspect of the Great Mother exhibited in his "bad luck"--which would have caused a lesser man hopelessness and despair. Finally, though, the mythic hero succumbs to pride and falls, through betrayal, sacrifice, or abandonment by those he serves, to his death. It is pride that causes Santiago to "go out too far," so that he loses the physical value of his quest's objective. However, Santiago does not die, and the inner wisdom which he gains on his quest brings not only him but also Manolin renewed life-force. Symbolically, the wisdom Santiago gains is passed on to humankind.

Santiago's humility dictates that his story be narrated from the third person point of view. Although most of the novel's focus is on Santiago, and it is Santiago's thoughts which are most often revealed, vital information about the old man is provided by Manolin's thoughts, and significant contrasts are established by the outside narrator, especially the shocking contrast of the tourists' ignorance at the novella's end. Most importantly, the story could not be told from the first person point of view because Santiago is too humble to present a true portrait of himself: he would obscure the very qualities which cause him to be heroic. Finally, the omniscient, "god-like"

narrator sets an authoritative tone for the novella, giving this simple tale the authority of a parable, an effect which would be impossible from the point of view of first person.

In this chapter, I will first discuss the persona and masculine ego-consciousness because they furnish the contrast by which the unconscious archetypal images and symbols are experienced. I will then present images and symbols representing the unconscious: the shadow, trickster, anima, animal, primordial feminine, wise old man, child, and the self. Although instances of the persona are minimal in this novella, the one occasion when the persona is revealed is particularly powerful. Representatives of masculine ego-consciousness are the characters of Manolin's parents and some of the fishermen who utilize mechanization in their trade and whose attitudes are expressly competitive. These characters contrast sharply to Santiago, whose whose well-developed masculine ego-consciousness is balanced by equally well-developed feminine qualities. It is the balance of the masculine and the feminine in the old man's being which lends him heroic stature. Most importantly, in The Old Man and the Sea it is the affirmation of life qua life that predominates. Life in all forms is celebrated: Hemingway has embodied in mythic form the pre-patriarchal spirit of the Great Mother.

Hemingway's later fiction includes fewer incidents that reveal the archetype of the persona. In The Sun Also Rises characters and situations revealing the persona occupy a significant position. Although the archetypes of the shadow and the negative aspects of the feminine are dominant in Hemingway's first novel, it is the persona which is often responsible for

eliciting these archetypes. For Whom the Bell Tolls contains fewer examples of the persona. In that text, scenes revealing the superficiality of the persona are interspersed with scenes depicting the intensity of the real war and the real love which grows among the characters. These scenes serve to heighten the dramatic effect of the novel's tragedy. Not until the end of The Old Man and the Sea, however, does Hemingway depict the persona's shallowness. The persona causes people to appear to understand when in reality they do not. The tourists who mistakenly judge the skeleton of Santiago's marlin to be that of a shark are much like the tourists whose ignorance pollutes the sacredness of the bullfight in The Sun Also Rises. The tourists' illusory knowledge and real ignorance contrasts sharply with the deep wisdom Santiago has gained through his suffering and endurance while struggling to kill and bring home his brother the fish.

An exposition of masculine ego-consciousness in this novella, as in the previously examined novels, serves two purposes. First, the overly developed masculine attributes of the boy's parents and some of the other fishermen contrasts with Santiago's character which already contains many feminine qualities. Also, I wish to show that Santiago is well grounded in the masculine domain, which is essential in approaching the feminine unconscious. Santiago's intentional, precise performance of the ritual of fishing, as well as the care he takes of his body and the control he exhibits over his thoughts and emotions, demonstrates the prior development of his active, masculine principle. During the performance of this ritual, Santiago also employs images and memories from the masculine realm: he thinks of the great baseball

player, Joe DiMaggio, and he remembers his hand-wrestling competition with the "negro." Additionally, the realm of the transpersonal masculine spirits is glimpsed as Santiago invokes the aid of God and the Virgin during the extremity of his struggle.

Manolin's parents represent masculine ego-consciousness in their insistence that Manolin work with a "lucky" fisherman. Although the boy has fished with Santiago since he was five, the old man is now considered unlucky because he has gone so many days without catching a fish. The boy's parents want their son to be working with someone who is regularly bringing in fish and a steady income. They fear that Santiago's bad luck will contaminate their son; they lack the faith in Santiago's ability to overcome his bad luck that Santiago and the boy have. Manolin's parents represent the larger community which functions according to a formulated or implicit set of rules and rewards, which opposes the hero. In Ernest Hemingway Rovit suggests:

> As they must, most men spend the greatest part of their lives entrapped in a world where prudence and practicality are the measurements of what is. Living within the blanketing hum of everyday reality with solid earth beneath their feet, men cannot see what they have no eyes for, nor can they understand what they have not been prepared to understand (89).

The world of "prudence and practicality" values what "is" as opposed to what "might be." Security and comfort, as opposed to loyalty and wisdom, are actively pursued goals. Masculine order, as opposed to feminine change, is

valued. It is not surprising, therefore, that the boy's parents desire him to fish with someone who is having immediate success. Manolin makes it clear that he would prefer to be working with his friend and mentor, but since he is still a boy he must obey his parents.

Additionally, although many of the fishermen are sympathetic with Santiago's plight, still others make fun of him when he comes in empty-handed after eighty-four days of fishing. While some of the townspeople help the old man by giving him newspapers and food, others express masculine disdain for his misfortune. These people, like Manolin's parents, insulate themselves from sensing their interrelatedness as a community of fishermen; they, too, fear contamination by Santiago's bad luck. Instead of feminine cooperation and interdependence, competitiveness is the norm. Their competitive attitude pits them against the Great Mother. As the old man begins his eighty-fifth day of fishing, he reflects:

> Some of the younger fishermen, those who used buoys as floats for their lines and had bought motorboats, bought when the shark livers had brought much money, spoke of her (the sea) as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy (27).

This competitive, masculine attitude toward the sea is in direct contrast to Santiago's feminine attitude. The fishermen with motorboats wish to dominate nature and the sea. They do not patiently accept the natural varying weather conditions and the temper of the sea; rather they seek to overcome their inherent human limitations by imposing machines between

themselves and the elements. But the Great Mother is beyond the ability of human beings to dominate; thus the competitive attitude of enmity. It is this same competitive attitude which separates them from Santiago.

Though it seems to be a commonplace detail, Hemingway emphasizes that the successful fishermen have radios in their boats. Radios are masculine inventions allowing individuals to artificially pacify feelings of loneliness and isolation. Through mechanized communication devices such as the radio and television, peoples' attention can be absorbed so that they are oblivious to their own state of being as well as to their relationship with life around them. Although at the beginning of his eighty-fifth day of fishing Santiago briefly thinks that having a radio would be a way to ward off his loneliness, he knows that he must always pay strict attention to what he is doing--that a radio would be distracting. Those who have radios and who use buoys for floats on their lines, miss the subtle signs through which nature speaks, revealing, for example, the existence of schools of fish by the presence of circling birds. Santiago has learned these signs by his attentiveness to the mother.

Not only is Santiago unlucky, he is old. The scars on his hands are "as old as erosions in a fishless desert" (6). Not only his hands, but his entire body looks old; all, that is, except his eyes, which "were cheerful and undefeated." Symbolically, Santiago is fishing in autumn, the last years of life, which immediately precede winter's death. Autumn is the time, he says, when fishing is the most difficult. It is in the autumn years that it is the most difficult to maintain one's connection with the well-spring of life. In

this connection, the attitude of Manolin's parents and of the unsympathetic fishermen symbolizes the attitude of younger people toward older people in contemporary "advanced" societies where there is no use for the old. From the point of view of masculine ego-consciousness, people who are "unlucky" or "old" are useless, a drain on a family's finances or on the larger economy. There is no effort to utilize their talents and wisdom. Because rapid technological growth causes knowledge bases to change radically over short periods of time, the knowledge of old people is often considered obsolete. Their wisdom, however, which combines the masculine and the feminine and does not know obsolescence, is also often overlooked.

That Santiago is well-grounded in the world of masculine ego-consciousness is evidenced by his careful attention to the ritual of fishing, the care he takes of his body, and his control over his thoughts and emotions. Because Santiago has not caught a fish for eighty-four days, he is determined to go farther out onto the sea than he has ever gone; he thus manifests confidence in his ability to control the situation. The ritual of fishing as well as that of other Hemingway rituals--bullfighting, war, and hunting--if they are to be performed well, must be performed precisely. Santiago fishes with exactness, bringing all of his wisdom of the sea to bear. In any ritual act, precision in important. Jung specifies that in a ritual performance, "the rules of the ritual must be scrupulously observed if it is to have the intended magical effect" (Symbols of Transforation 168). Santiago's attention to the rules of his ritual contrasts with the carelessness of others:

> He looked down into the water and watched the lines that went straight down into the dark of the water. He kept them straighter than anyone did, so that at each level in the darkness of the stream there would be a bait waiting exactly where he wished it to be for any fish that swam there. Others let them drift with the current and sometimes they were at sixty fathoms when the fishermen thought they were at a hundred...But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready (29-30).

From the beginning to the end of his quest, Santiago performs the ritual of fishing exactly. He baits his hooks, carefully surrounding the steel with the sardines and the tunas that the boy has given him for baits. He sets four lines at specific depths and rows steadily, so that the boat's movement does not displace the lines. Alert for natural signs that there might be fish in the area, Santiago follows the darting man-of-war and notices the abundance of plankton which he knows also signals fish. Once his fish strikes, he handles the line gently, so as not to disturb the feeding fish. Santiago knows the kind of fish he has on the line and he knows how to handle it. He is acutely aware that his only advantage against the strength and nobility of the fish is his will and intelligence.

As he struggles with the fish, Santiago at no time loses or imperils his advantage, but maintains his clear thinking and performs whatever tasks are

needed. He cuts the other lines so that another fish will not become hooked, possibly cutting, in its struggle, the line his big fish is on. He then connects the reserve coils. Buffering the line with his body, Santiago maintains vigilant attention as the fish draws him further into the unknown. As he kills and lashes his fish to the skiff and kills the sharks that rob him, Santiago performs his tasks precisely, with all of the skill and strength he can muster. Even upon his return, he does not simply abandon his boat on the beach and collapse in exhaustion, but "unstepped the mast and furled the sail and tied it. Then he shouldered the mast and started to climb" (121). Though he has to stop five times, he carries the mast home because it is his duty to do so, ostensibly because the dew is bad for it. But the importance of the reason pales before the fact that a good fisherman takes care of his equipment and can have no regrets so long as he follows the rules.

Not only does Santiago carefully perform the ritual of fishing, but also he nourishes his body--his animal--to the best of his ability. Often his masculine will must overcome instinctive aversions, as when he forces himself to eat the raw tuna, dolphin, and flying fish to gain strength. Also, although he does not wish to sleep during the night, he tells himself that he must do so in order to be strong for the impending battle to bring in and kill the fish. He additionally takes care of the wounds he incurs by bathing his hands in healing sea water, several times immersing them in the sea and letting them dry in the sun. Finally, although his body bears the incredible strain of the line connecting him to the moving fish for two days and nights, Santiago reaps the strength of having provided well for his body in

the past. Santiago's normal diet is meager as shown by the illusion of the meal which Santiago tells the boy he will warm up, and by the simple meal that Manolin brings him from the Terrace. However, to supplement his diet, Santiago has eaten turtles' eggs and has drunk a cup of shark liver oil every day to give himself strength. Although most fishermen hate the taste of shark liver oil, Santiago thinks that it is no worse than getting up as early as their occupation requires. Santiago respects his body and his instinctual aversions do not prevent him form doing his duty to care for it.

Additionally, Santiago has learned to exert masculine control over the negative feminine elements in himself--his negative emotions. He has little to do and is in extreme discomfort as he waits for the fish to surrender. Under these circumstances, the possibility of becoming overwhelmed by doubt and fear is great. However, at no time does Santiago submit to these impulses. Instead, he reminds himself of his good fortune and the reasons he is lucky. Although he momentarily worries about what he will do if the fish sounds and dies, he tells himself that he knows plenty of things to do. He also talks to give himself courage: he talks to himself, to the fish, to the boy, and to the gods. Finally, his memories of the male marlin who stayed with his mate and the lions on the beach in his dreams give the old man the strength to prevent the feminine's negative aspect form overpowering his will.

During his ordeal, Santiago intentionally employs two images from the world of masculine-ego consciousness to give himself courage. He thinks of Joe DiMaggio, the great baseball player, and he remembers a time when he was young and hand-wrestled with a "negro" in a twenty-four hour contest

and won. DiMaggio is an expert baseball player as Santiago is an expert fisherman--both men have finely developed the skills with which they were born. Also, the "ritual" of baseball is governed by a precise set of rules, as is fishing. Moreover, baseball contains an element of luck, just as fishing does. DiMaggio, in addition to being a great team player, plays under the handicap of a painful bone spur in his heel, just as Santiago suffers great physical pain as he struggles with his fish. Finally, DiMaggio's father was a fisherman, as is Santiago. Santiago can identify with the great baseball player as a hero, as someone he would like to emulate.

Santiago remembers the hand-wrestling contest in an effort to give himself more confidence. This contest was one which he finished and won even after everyone else wanted to call it a draw. Throughout the contest, Santiago had confidence that he would win. Finally, making a last "unleashed effort," he forced the Negro's hand down upon the table, ending the match. After a few more successful matches Santiago had become a hero and decided that he could beat anyone if he really wanted to. Remembering the incident not only reminds Santiago of his youthful strength, but also of his determination to persevere which enabled him to win. This is the quality which is demanded of him in his struggle with the fish: the determination to go beyond his strength which will enable him to endure. Both images--Santiago's identification with DiMaggio and the hand-wrestling contest--arise from the world of masculine consciousness, and illustrate that Santiago is in contact with and can gain sustenance from the masculine domain.

Santiago asks for help from the transpersonal gods only after he has done everything he can for himself. When his left hand cramps, he promises to say "ten Our Fathers and ten Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgin de Cobre if I catch him. That is a promise" (63). Shortly before the fish begins to circle, on the third day, Santiago asks God once again to help him endure and promises to say more prayers later. After the first shark has attacked his fish, Santiago thinks about sin, but abandons that train of thought knowing that there are people who are paid to think about such things. Later, he remembers the prayers that he promised to say but puts off saying them because he is too tired. There are other Christian symbols and images as well. Joseph Waldmeir says that there is an intricate system of Christian numerology woven into the text. Sam S. Baskett has pointed out several possible allusions to Christianity, one of which is Santiago's name: Santiago is Spanish for Saint James. Additionally, there is the image of a nail being driven into a hand, and the image of Christ's crucifixion in Santiago's posture, lying on the bed after his ordeal.

Some critics have asserted that Santiago is a Christ figure. This may, in part, be true, since the archetype of the self is represented by both Christ and Santiago. However, as in the novels previously examined, it is not the patriarchal images of Christianity which provide strength and solace for the hero in the extremity of his suffering. Rather, it is Santiago's already well-balanced psychic state which provides the sustenance needed for his spirit to endure the consequences of trespassing the limits of what is humanly possible.

Santiago's shadow has become integrated into his total personality. Although for Jake Barnes darkness and night symbolize the negative feminine and elicit his shadow fears, Santiago does not fear the Great Mother in her nighttime darkness. On the contrary, during the night, Santiago's anima brings him into relationship with the stars and the moon that illuminate the night. The night sky and the moon are among the oldest symbols of the feminine, and the old man is as familiar and as comfortable with these feminine symbols as he is with the masculine symbol of the sun. For Santiago the stars are his friends and he thinks, "It is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live on the sea and kill our true brothers" (74).

Similarly, Santiago does not project his shadow onto people and events; he is responsible for his own actions as well as his own state of being. He does not blame anyone, including the gods, for his bad luck in not having caught a fish for eighty-four days. Neither does he project the blame for his fish's destruction on anyone but himself. The absence of instances of shadow projection contrasts Santiago with Jake Barnes and Robert Jordan. The lessons which both Barnes and Jordan had to learn in their respective stories related to their personal shadows. Santiago, on the other hand, has gone beyond his need to project his shadow impulses onto others. However, Jung makes it clear that the individual shadow is never absent as a component of personality. If Santiago does not project his shadow onto others, there are other ways in which it surfaces.

During his second day at sea Santiago's left hand cramps. Jung would say that this act dictates the presence of the archetype of the trickster. Jung writes:

> The trickster is a collective shadow figure, a summation of all the inferior traits of character in individuals....the trickster motif crops up...whenever, in fact, he (the hero) feels himself at the mercy of annoying "accidents" which thwart his will and his actions with apparently malicious intent. He then speaks of "hoodos" and "jinxes" or of the "mischievousness" of the object....his body is not a unity, and his two hands fight each other (ACU 270, 262).

Accordingly, the old man says, "his left hand had always been a traitor and would not do what he called upon it to do and he did not trust it" (69). Several times Santiago refers to his left hand as unreliable. While his right hand is trustworthy, capable of carrying out Santiago's will, the left hand possesses a will of its own which is not always subject to Santiago's conscious control. Rather, it stubbornly and seemingly maliciously reminds him that there are powers in the universe and within his own body that are not amenable to conscious volition.

Also, as was discussed with reference to the archetype of the trickster in The Sun Also Rises, the ancient trickster figure's dual nature--its creator/destroyer aspect--has come down to us abstractly as the moral problem embodied in the opposing concepts of justice and injustice, good and evil, and masculine and feminine. The right and left hands as symbols for these opposing concepts can be observed in the contemporary dichotomy of

right and left brain functions as well as in patriarchal Jewish texts. In Aion Jung includes several examples from these ancient texts, showing the symbolism of the hand in the context of good and evil:

> God's love and mercy are named his right hand, but his justice and his administration of it are named his left hand. Thus we read in I Kings 22:19: "I saw the Lord sitting on his throne, and all the host of heaven standing beside him on his right hand and on his left." The Midrash comments: "Is there right and left on high? This means that the intercessors stand on the right and the accusers on the left." The comment on Exodus 15:6 ("Thy right hand, O Lord, glorious in power, thy right hand, O Lord, shatters the enemy") runs: "When the children of Israel perform God's will, they make the left hand his right hand. When they do not do his will, they make even the right hand his left hand." "God's left hand dashes to pieces; his right hand is glorious to save" (59).

In the Jewish tradition the ambiguity of the spiritual factor, God, is inherent in the character projected upon him through the attributions of both mercy and justice, justice and injustice, etc. This dual aspect of God reflects the duality inherent in the psyche of human beings; it implicitly acknowledges the simultaneous existence of the moral attributes of good and evil within the individual. However, Jung asserts that for most of the Western world it is the image of Christ that continues as the living, heroic myth: "Christ exemplifies the archetype of the self" (Aion 37), representing higher, glorified man, made in the image of God. Jung's problem with the

Christian myth as it stands today, however, is the absence of the shadow from Christ's character. Instead of Christ's image embodying a dual nature, which, according to Jung, is the reality of human beings, the positive attributes of the saviour--the "good"--have been irrevocably separated from negative qualities--the "evil"--that have been imputed to Satan or to the devil (which has become a trickster figure). The image of wholeness--of good complimented by the shadow--is present in the Jewish tradition, represented by the two hands of God. Jung also writes of a Gnostic-Christian text dating from A.D. 150 in which the author understands good and evil as the right and left hand of God and which also views creation as pairs of opposites. Jung writes, "In much the same way the follower of Bardesanes, Marinus, sees good as 'light' and pertaining to the right hand..., and evil as 'dark' and pertaining to the left hand....The left also corresponds to the feminine" (Aion 54). Although the early Gnostic-Christians, too, posited the ambiguous nature of the Godhead, their teaching has not been widely disseminated.

Symbolically, Santiago's recognition of the inner duality represented by the opposition of his two hands reflects the wholeness which the Christ image in itself lacks. Hemingway's old man, however, does not deny the presence of "evil" within himself--he does not deny responsibility for this hand. "It is not the hand's fault and you have been many hours with the fish" (56). Nor does he deny responsibility for his pride which caused him to go out too far. Additionally, he is as capable of hatred as of love. Even as he battles the negative feminine, symbolized by the sharks that consume his fish, Santiago is able to "hit it (the mako shark) with out hope but with resolution and

complete malignancy" (102). It is the old man's goodness and strength which are primarily manifested throughout the story. However, in his acceptance of the existence of contrary characteristics within himself--the hatred as well as the love--he shows that he has accepted his shadow and is a complete human being.

At the outset of the story, Santiago's ego-consciousness exhibits feminine qualities illustrative of the prior development of his being. He is already a wise old man. He has learned to love what he kills and has acquired, through nature, a code to live by: acceptance of natural conditions with pity and love but without weakness and regret. Unlike the other, competitive fishermen, Santiago expresses the feminine attitudes of cooperation and patience, of stoic acceptance of the sea on her own terms, as feminine. Also, in his humility he is able to accept assistance from other people: from the boy and from his fellow townsmen. He gratefully accepts the food and the beer that Manolin brings form the Terrace. When the boy wishes to procure fresh bait for the next day's fishing, Santiago's response is simply to thank him because, "He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride" (10).

According to Jung, it is vital that a person who is becoming individuated not succumb to psychic inflation, either by identifying with the unconscious and renouncing the ego, or by "psychologizing" and assimilating the figures of the unconscious into the ego. In both instances there ceases to be a continued separation between the ego and the archetypes, a

separation which is essential in maintaining the balance between consciousness and the unconscious. The extremity of either of the above positions is undesirable because, as Jung says, "one will never attain that median degree of modesty which is essential for the maintenance of a balanced state" (Aion 25).

The old man exhibits pride, but it is balanced by his humility. Pride causes him to go beyond human limits in his search for a great fish. His pride, however, is complimented by his deep humility. Santiago has maintained the balance of which Jung speaks. He has not capitulated to the lure of the unconscious, becoming ensnared by the illusions of the "veil of Maya." His eros principle, his anima, is not passive like a child's--wherein the child seeks to become enveloped in the nourishing, protective "charmed circle" of the mother, becoming released from all worldly cares and disappointments. Rather, his eros principle is active, as it lovingly reaches out to encompass other people and life forms in the circle of its relationships--including that which he must kill. Also, Santiago has maintained a sense of separation between his ego and the archetypal images springing from his unconscious. He does not identify with the archetype of the wise old man or of the self, both of which he actualizes within himself. This is shown time after time in his humility before the unknown forces which he confronts on his quest. Santiago acknowledges that beasts and birds possess instinctive qualities greater than his own human abilities.

The archetype of the animal is represented by the plethora of animal life which Santiago encounters in and on the sea. It is particularly

represented by the giant, noble marlin, and by the old man's body, his animal, through which he is able to relate instinctively to other life forms. Prior to contemporary conditions of city life, the majority of human beings lived among animals in relatively natural conditions--circumstances under which they could learn "nature's ways." Now, though, direct connection with the animal has been lost. The human species has become "civilized." Although it is masculine intelligence which sets the human species apart from the rest of the animal kingdom, animals possess qualities that are integral to the larger scheme of life on earth and from which human beings can learn. False pride and arrogance have caused a separation between the mind and the body which is likewise false. Relying only on intelligence causes human beings to become like the stuffed animals in The Sun Also Rises--divorced from their instincts and emotions.

Santiago's humility before the instinctive greatness of the Great Mother's beasts reflects a matriarchal rather than a patriarchal attitude. The patriarchal myth of the Biblical Adam, assigned by God to name the beasts, illustrates Adam's--and man's--inherent superiority over other creatures. The Greek myth of Epimetheus and Prometheus casts mortals in a much less favorable light; this myth possesses some attributes of the matriarchy out of which early Greek culture was growing. Unlike the Old Testament's myth, in Greek mythology human beings were not created by the most powerful deity, but by a Titan, Epimetheus, whom Zeus assigned to create all of earth's creatures. Epimetheus created and breathed life into a variety of animals, giving each the power it needed to survive. When at last he created a

creature in the image of the gods, he had no more powers to assign. It was for this reason that Prometheus, taking pity on the weakness of mortals, stole the Olympian fire and gave it to human beings so that they, too, might survive.

Similarly, Santiago acknowledges the light of intelligence which sets him apart from other forms of life; however, he also reveres the strengths of other life forms. Santiago's attitude is not that of the patriarchy, which assigns value in a "great chain of being" with the human species on the top. Santiago sees that his intelligence is of no greater value than his fish's instinctive nobility and endurance. His attitude reflects a matriarchal acceptance of all forms of life.

Representatives of the female gender in animistic form--human being, bird, and fish--are almost entirely absent in The Old Man and the Sea. The only references to the female are to Santiago's dead wife; to the sea, herself; to luck; and to the female marlin that Santiago and the boy had caught and killed years before, but which lives in Santiago's memory. However, in spite of the lack of female characters, the story is filled with primordial images of the feminine. The Great Mother is omnipresent; she is the container of the sea, the fish, the birds, and the fishermen and she also "is" the sea, the fish, the birds, and the fishermen. They are not only her creatures; they are aspects of the primordial feminine, herself. In this primordial realm, Santiago relates to all forms of life through the prior development of his anima. He is a loving participant in life, not a contestant with it.

Again, it is necessary to emphasize that it is his firm foothold in consciousness, through the strict observance of ritual, that gives Santiago the strength, the fearlessness, and the endurance, to withstand his immersion into the unconscious. Jung writes:

> As they (those who enter the unconscious) must never forget who they are, they must on no account imperil their consciousness. They will keep their standpoint firmly anchored to the earth, and will thus--to preserve the metaphor--become fishers who catch with hook and net what swims in the water (ACU 308).

Although the old man willingly submits to the feminine, he does not do so at the peril of his ego-consciousness, which is, indeed, firmly anchored to the earth. By going out so far, the old man gives up his attachments to the societal world of the fathers, and when he becomes hooked, he submits to the Great Mother's enchantment.

The sea upon which Santiago travels and in which his fish resides, symbolizes the unconscious realm.. According to Jung, water is the most common symbol of the unconscious. He also says that the way to individuation is "surely to go the way of the waters which always tend downward, if we would raise up the treasure..." (ACU 18). The treasure to be discovered in the waters is the wholeness embodied in the archetypes. Since the archetypes are by nature collective, they are the biological elements by which individuals are able to form connections with other human beings as well as with other life forms. Water is the source of life on earth, just as uterine amniotic fluid is the first environment of all individual human

development. Regarding the primal yet spiritual nature of water as symbol, and its equation with blood, Jung says:

> "Spirit" always seems to come from above, while from below comes everything that is sordid and worthless. For people who think in this way, spirit means highest freedom, a soaring over the depths, deliverance from the prison of the chthonic world, and hence a refuge for all those timorous souls who do not want to become anything different. But water is earthy and tangible, it is also the fluid of the instinct-driven body, blood and the flowing of blood, the odor of the beast, carnality heavy with passion. The unconscious is the psyche that reaches down from the daylight of mentally and morally lucid consciousness into the nervous system that for ages has been known as the "sympathetic." This does not govern perception and muscular activity like the cerebrospinal system, and thus control the environment; but, though functioning without sense-organs, it maintains the balance of life and, through the mysterious paths of sympathetic excitation, not only gives us knowledge of the innermost life of other beings but also has an inner effect upon them. In this sense it is an extremely collective system, the operative basis of all "participation mystique" (ACU 19-20).

The waters of the gulf stream carry Santiago out beyond the boundaries of the human world where he will meet his brother and his adversary. The

same waters symbolize the depths of the unconscious in which the water of life resides.

The vessel in which Santiago travels out onto the sea is a symbol of the elementary, containing aspect of the feminine and refers to her belly symbolism. According to Neumann, the function of the containing aspect of the boat-vessel represents a transition to the symbols in which the function of protection outweighs that of containing (GM 45). The skiff in which the old man fishes contains him on his venture at the same time that it protects him from the sea and its creatures. Although modern people view water vessels as conveniences--as means of sport or transportation--it is not difficult to understand the numinous significance of vessels for individuals dependent on fishing as a way of life. Santiago cares for his skiff as he cares for his body. The skiff's sail is described in terms which cause it to sound older and more mythic than real. "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat" (5). In spite of its appearance, though, the sail and the vessel to which it is attached, are as enduring as Santiago's spirit.

Casting out his fishing lines, Santiago penetrates the darkness of the symbolic waters and enters into the shadowy depths of the unconscious. Becoming attached to the fish, the old man reaches the deepest portion of his unconscious, instinctual nature. The fish, as an exemplar of the archetype of the animal, symbolizes instinctive life. According to Jung, "the animal has always symbolized the psychic sphere in man which lies hidden in the darkness of the body's instinctual life" (ACU 247). However, the fish not

only symbolizes the deepest aspect of humankinds' instinctive life, it also symbolizes, in the Christian pantheon, the highest aspect of the nature of humans--the personification of the archetype of the self--Christ. It is not surprising, therefore, that Jung reminds his reader that the beginning of Christianity coincides with the beginning of the age of Pisces, the symbol of which is the fish. Jung says, "Mankind looked and waited, and it was a fish --'levatus de profund' (drawn from the deep)--that became the symbol of the saviour, the bringer of healing" (ACU18). Accordingly, not only is Christ symbolized by a fish, Christ was a fisherman, fishing for the souls of human beings. His disciples were fishermen. He fed the crowds with fishes, etc. Jung emphasizes the aptness of the fish as symbol for the Christ as follows:

> The fish symbol shows...it is the "nourishing" influence of unconscious contents, which maintain the vitality of consciousness by the continual influx of energy: for consciousness does not produce its energy by itself. What is capable of transformation is just this root of consciousness, which--inconspicuous and almost invisible (i.e., unconscious) though it is--provides consciousness with all its energy. Since the unconscious gives us the feeling that it is something alien, a non-ego, it is quite natural that it should be symbolized by an alien figure. Thus, on the one hand, it is the most insignificant of things, while on the other, so far as it potentially contains that "round" wholeness which consciousness lacks, it is the most significant of all....I have elected to call it the "self"... (ACU 142).

Hemingway is not leading his readers into an affirmation of Christian dogma through his portrayal of Santiago's encounter with his giant marlin. However, what he is providing is the opportunity for the reader to experience the "living spirit" of the archetype of the self which resides in everyone and which both Christ and Santiago represent. The fish which has long symbolized the living Christ in humankind, and the fish which Santiago struggles with and kills, is a living symbol of the instinctive life from which contemporary human beings have become divorced. Jung and his students continually remind their readers that it is not the intellect but the emotions and instincts that are the source for the renewing water of life. It is not in the active masculine conscious attitude but in the receptive feminine unconscious that "salvation" and intimations of "immortality" lie.

During the two days and nights he is towed by the fish, Santiago's attitude toward it changes. The old man's changing attitude reflects the depth of his penetration into the unconscious. During this time he relinquishes his active, masculine desire to kill the fish on his own terms and becomes increasingly passive in his acceptance of whatever outcome fate ordains. When he first hooks the fish, he wants the hook to go into the heart and to kill the fish immediately. The old man's impatience causes him to become temporarily "caught" in his own masculine will to accomplish the job swiftly. Later, when he finds himself being pulled, he thinks that the fish cannot go on pulling him against the current forever, that the effort will soon kill him. However, that is not the case. The fish is hooked at noon and by evening Santiago wishes to see the fish so that he can know what his

adversary looks like. During the first night Santiago begins to pity the fish and his admiration for its strength grows. At the end of the first night Santiago begins to think of his journey in life-and-death terms. "Fish,...I'll stay with you until I am dead" (51).

On the second day, as he is struggling with his cramped hand, the old man begins to feel compassion for his "friend." He wishes that he could feed him. He tells the fish, "Fish, I love you but I will kill you" (52). His identification with the fish increases to the point where later that day the old man thinks that he would rather be the fish. Santiago realizes that he has only his will and his intelligence to pose against the greatness of the noble fish's instinctual ability.

On the third day Santiago's identification with the fish is complete, but his strength is failing. It is on the third day that the fish makes a series of jumps that indicates the end is near. By this time Santiago is manifesting acute signs of distress. As the fish begins a series of circles around the skiff, the old man feels light-headed; then he sees spots before his eyes; and finally he feels dizzy. When he begins to feel faint, his "participation mystique" with the fish becomes nearly complete and he says to the fish: "You are killing me fish....But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who" (92). Santiago loves in the fish its nobility, its courage, and its endurance. In "A Ritual of Transfiguration: The Old Man and the Sea," Arvin R. Wells says: "All the qualities which Santiago sees in the great fish--beauty, nobility, courage,

calmness and endurance--are the qualities which he values most; they are the qualities which redeem life from meaninglessness and futility" (60). Not only does Santiago value these qualities, he already contains them within himself. That is why he can love them in another. Since he and his fish share the same attributes, it does not matter who wins the contest. Santiago can renounce his masculine desire for victory because of his intuitive feminine acceptance and understanding of his intimate intimate relatedness with his brother the fish.

At last the old man summons what is left of his strength and more, and plunges his harpoon into the heart of the fish, pushing it with the full weight of his body, and "the fish came alive with his death in him and rose high out of the water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff" (93). Rovit says, "In this moment, Santiago loses Santiago, merges into his struggle with the fish, merges into the fish and the universal struggle of life, and becomes elemental man and quest hero" ("View Points" 105). This is the moment of Santiago's participation in the "perpetual now" (Carpenter 281), of his transformation into the wisdom of the Great Mother.

The transformative character of the Great Mother is the archetype of the meaning of life itself. In his moment of transcendence, the old man penetrates into the deepest recesses of his unconscious to discover the living roots of his subjectivity enmeshed with the roots of all life. In this state, time, space, language, and logic are lost in the magnitude of the realization that life does not exist in the individual, rather the individual exists in life,

in the ebb and flow of the continual transformation of energy occurring in the universe. It is a moment of epiphany--of spiritual insight into the nature of life.

The transcendent spiritual principal through which duality and opposition are overcome is born through the juxtaposition of Santiago's "participation mystique" with his fish and the extremity of his suffering and the concomitant struggle of his masculine will to overcome the limitations of his physical body. As occasioned Robert Jordan's transformative experiences, at the extreme points of the feminine axes (the good mother and the terrible mother and the positive transformative character and the negative transformative character of the feminine), each pole turns into its opposite and a "point of indifference" is reached where positive and negative are no longer distinct. In this state, a transcendent consciousness experiences life as a unified whole, beyond thoughts, beyond the ego's separation of subject and object and its moral distinctions of good and evil.

Because Santiago has become one with his fish, the fish's death enables its noble, courageous, enduring spirit to become reborn in Santiago. Not only does the old man kill the fish, but, as Katherine T. Jobes points out, he also eats its flesh: "From killing and eating his totem-brother, Santiago <u>becomes</u> the marlin" (TCI of TOMATS 4). As in the bullfight, the concrete act of killing and ingesting the fish's flesh and blood is more vivid and real than the Christian ritual whereby the body and blood of the slain Christ are symbolically eaten. Ritual acts serve the purpose of imparting to the

participant the qualities of that which is sacrificed. Neumann underscores this fact when he says:

> One of the basic phenomena of totemism and of all initiation rites is that the totem or ancestor is reincarnated in the initiate, finding in him a new dwelling place and at the same time constituting his higher self. This result can be traced all the way from the sonship of the Horus hero and its connection with the apotheosis of his father Osiris to the Christian Incarnation and the phenomenon of individuation in modern man (Origins 247).

Participation in the sacrament of the eucharist enables recipients to experience their higher "self" through symbolic union with Christ. The true affición may experience this transcendent state through experiencing the ritual of the bullfight. For the simple fisherman, killing his brother and adversary, the fish, implants the fish's spirit in himself. The old man is thus embued with the spirit to endure, with strength and nobility, the remainder of the life which has been alloted to him.

As paradoxical as it may seem, killing--as in the bullfight and deep-sea fishing--and sexual intercourse share a common element. When experienced with the correct balance of pride and humility, both are ritual acts involving an altered balance of the masculine and feminine principles. Instead of the masculine principle remaining active, the ego becomes passive to the receptive female principle which receives and impregnates the participant with renewed life force. In contrast to masculine ego-consciousness, which sees everything externally and separately, as objects before which the ego is the

experiencing subject, the sympathetic system of the feminine unconscious experiences everything as interior. According to Jung, this sympathetic system: "maintains the balance of life and, through the pathways of sympathetic excitation, not only gives us knowledge of the inner most life of other beings but also has an inner effect upon them. In this sense it is an extremely collective system, the operative basis of all participation mystique" (ACU 303).

The heart is a significant organ in the sympathetic system. Carlos Baker has already discussed the function of Santiago's thoughts of the boy and the lions in terms of "the constant wave-like operation of bracing and relaxation. The boy braces, the lions relax, as in the systolic-diastolic movement of the human heart" ("The Boy and the Lions" 30). The heart also functions in other ways. The transcendent state Santiago attains refers directly to the blood symbolism of both the elementary and the transformative aspects of the Great Mother. The heart is the center of the circulatory system which carries the instinctual wisdom of the elementary aspect of the Great Mother. Also, the heart symbolizes the soul of man; the transpersonal realm of the spirits can be reached only through the heart. The heart is the center for the higher emotions: love, pity, humility, and endurance. It is the heart and the blood, then, which furnish the connection to the past and to the future, and, ultimately, to the transcendent sense of unity with all of life.

Accordingly, on his journey home, with his fish lashed to the skiff, Santiago recollects, in his simple language, the strangeness of what he remembers:

> At one time when he was feeling so badly toward the end, he had thought perhaps it was a dream. Then when he had seen the fish come out of the water and hang motionless in the sky before he fell, he was sure there was some great strangeness and he could not believe it. Then he could not see well, although now he saw as well as ever (98).

True feminine wisdom which the old man has gained is not abstract, disinterested knowledge, but a wisdom of loving participation. The Great Mother in her highest, Transformative aspect is both wisdom and food; the nourishing life that she communicates is a life of the spirit and of transformation. According to Neumann:

> As spirit mother, she is not, like the Great Mother of the lower phase, interested primarily in the infant, child, and the immature man, who cling to her in these stages. She is rather a goddess of the whole, who governs the transformation from the elementary to the spiritual level; who desires whole men knowing life in all its breadth, from the elementary phase to the phase of spiritual transformation (GM 331).

Santiago has proven himself to be a whole man. Unlike Ike, who in "The Bear" became so ensnared by the enchantment of the Great Mother that he was unable to perform the heroic act of killing her in her manifestation as

the bear, Santiago kills his brother, the fish, and he kills him with compassion and love. Santiago has earned the status of hero and can return to society with the spirit of his fish implanted within himself.

Significantly, Neumann points out that two symbols of the transformative character of the Great Mother, in addition to the heart, are the tortoise and the lion. In Western culture the Hellenistic goddess Sophia represents the highest transformative feminine wisdom. M. Esther Harding writes of Sophia that, "To the Gnostic of Greece and Egypt, Sophia was the Divine Wisdom, the female form of the Holy Spirit" (WM 314). In the symbolism surrounding Sophia, the tortoise forms the base and represents the material world of earth and water which supports the tree of life. At the base of the tree stands the sun lion of the masculine spirit which is born out of it.

Early in the story Santiago reveals his identification with the turtle. "Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But...I have such a heart too and my feet and hands are like theirs" (34). Like the turtle, Santiago relies on his body in his life's work, and he lives on both land and water. Also, just as the turtles's heart survives the death and dismemberment of its physical body, so too Santiago's feminine soul, reached through his heart, overcomes the limitations of his body. His heart imbues all with which it comes into contact with the energy of love, transforming the simplest impressions into "food" for his masculine spirit. The turtle, symbol of Sophia, furnishes a concrete image of the strength and endurance of the old

man's heart and helps to clarify Santiago's capacity to bear the burden of his quest.

Santiago not only identifies with the turtles, he also has recurring dreams of lions playing on an African beach. These dreams sustain him not only in life, but also during the course of his quest. Sam S. Baskett suggests the significance of the lions in terms of Isaiah's vision of harmony--the "Peaceable Kingdom," depicted by Edward Hicks ("Toward a 'Fifth Dimension' in The Old Man and the Sea" 276). This harmony is reflected in Santiago's relationship with nature and also serves to carry the old man's lions "beyond the idiosyncratic and the immediate" (277). Additionally, Baker partially credits the significance of the lions and of Africa as memories of Santiago's youth. When they appear in Santiago's dreams, he remembers and regains some of his youthful strength and vigor. "In his old age and the time of his suffering, Santiago is supported by the memory of his youth and the strength of his youth. Living so, in the past, he is happy" ("The Boy and the Lions" 309). Both explanations are plausible. However, there is an additional explanation. The night before he begins his eighty-fifth day of fishing, Santiago sleeps and dreams of the lions. "They played like young cats in the dusk and he loved them as he loved the boy" (22). It is the energy of his love for the lions that sustains the old man with the emotional fuel that he must have to continue living vitally in his old age as well as under the extremity of his suffering and struggle on the sea. Also, the lions, like the fish and the turtles, represent the archetype of the animal in its undomesticated form. They possess natural, instinctual qualities of the Great

Mother which have not been contaminated by contact with humans. Even domestic cats have not been tamed as dogs have, but retain something of the independence of their natural state. Santiago identifies his ability to see in the dark when he was younger with that of a cat. Finally, in the symbolism surrounding Sophia, the lion is a symbol of the masculine spirit which is born out of the feminine. As such, it is a symbol of the central archetype of the self. Because of Santiago's feminine attitude of receptivity and love, his masculine spirit has been, and continues to be, renewed by the spirit of the lions. Unlike the patriarchal doctrines of Christianity which separate the spiritual from the material world, Santiago's spirit is renewed by the elemental and concrete.

Santiago not only completes a successful quest, he also returns to society with the symbol of his quest lashed to the side of his skiff. However, the Great Mother not only provides nourishment and life, but also dismemberment and death. The sharks which the old man encounters on his return voyage back into society represent the terrible, devouring mother. Santiago characterizes the sharks which destroy his fish according to the natural moral code by which all of life is judged in Hemingway's fiction. Although all of the sharks contribute to the decimation of his fish and the gradual diminution of its monetary value, all sharks are not characterized as evil. Among the opponents in life, human or otherwise, there are degrees of moral worth. The mako shark which attacks first has a noble, intelligent fearlessness, which the old man respects, but the others are "hateful sharks, bad smelling, scavengers as well as killers...." (107) The second category of

sharks is like the Portuguese man-of-war, which, because of its illusory beauty, Santiago calls aqua malla and thinks of as the falsest thing on the sea. In the old man's moral scheme, these creatures are of no value. Like Jordan, whose expanding love does not encompass the Fascists, Santiago's love and regard does not extend to the false and the ignoble.

At first the old man continues to identify with his fish and when the sharks hit, "it was as though he himself were hit" (103). He strikes back with an equally primitive, vicious vengeance. Even in Santiago's battle with the sharks, his pride does not dominate his ego-consciousness, and he maintains his sense of proportion. Santiago thinks, "The dentuso is cruel and able and strong and intelligent. But I was more intelligent than he was. Perhaps not, he thought. Perhaps I was only better armed" (103). When he loses his harpoon and becomes defenseless against the coming of sharks, the old man still does not give in to despair but lashes his knife to an oar, making a new weapon for the fight. Later, Santiago wishes that he had thought to chop off the marlin's bill and transform it into a weapon with which to fight his enemies, so that he and his fish could fight them together. While it may not be clear to Santiago, it is clear to the reader that Santiago's fish has been fighting with him--providing him with the strength and firmness of resolve that are beyond human capabilities. In spite of his "blood mushed hands" and the pain in his back, Santiago maintains his stature as a hero in his relentless battle with the sharks until there is nothing left of his fish for which to fight. At no time does he give in to

despair. When he is faced with the probability that he will have to relinquish his fish he says, "It is silly not to hope....Besides I believe it is a sin" (104).

Although he does, indeed, lose the monetary value of his fish when the sharks take all of the meat, at no time does he condemn the gods for his misfortune. In fact, he stoically accepts full responsibility: "I shouldn't have gone out so far, fish....Neither for you nor for me. I'm sorry, fish" (110).

The old man's stoic attitude toward his loss reflects his attitude toward the fate or "luck" which plays such an integral part in his quest. At the onset, Santiago considers himself to be unlucky. Later, when he catches the greatest fish he has ever seen or heard about, it is an indication that his luck has changed. On his return, when the sharks are depriving him of the material value of his fish, Santiago also ascribes his misfortune to bad luck. As a fisherman, the old man does everything he knows to do in order to insure his luck, and what happens after he has done his part he attributes to luck--to powers higher than human.

The concept of luck or fate is feminine, and Santiago refers to luck as feminine. According to Neumann, the central symbol of the destiny of all material life is "the unity of life amid the change of the seasons and the concurrent transformation of living things" (GM 30). This is the vision glimpsed in The Sun Also Rises, where the image of the regeneration and transformation of nature is presented in juxtaposition to the nada of the lives of Jake and his friends. In The Old Man and the Sea, the dark side of the continual process of nature's transformation is expressed when Santiago says, "everything kills everything else in some way" (106). This elementary law of

nature is symbolized in Santiago's "defeat" by the sharks. It is also glimpsed earlier in the story in the process of mutual eating and being eaten of the birds and fish which Santiago passes on his way out to sea. Clearly, laws and forces operate in the universe before which the individual is powerless and appears inconsequential. These powers serve as reminders that the course of one's life is not in one's direct control. However, amid the competition in the struggle for survival and the apparent meaninglessness that sometimes obscures one's view, is the possibility for glimpsing a higher meaning, a larger sense of purpose. As the fish hangs above Santiago's skiff, Santiago's external vision is blurred, but his inner vision, like that of Oedipus after he is blinded, receives the insight of this higher purpose.

Unlike Jake Barnes who rails against his fate of being rendered impotent in the war, or Robert Jordan, who refuses to accept the element of luck as a determinant in the success of his quest, Santiago accepts his destiny and his luck without bitterness or complaint. Although it was, indeed, masculine pride that caused him to venture out too far in his quest for a great fish, Santiago intuitively knows that it does no good to assign blame. It is the nature of human beings that limits are not known until they are exceeded. when Santiago begins to think about sin and questions himself about the ethics of killing the fish, he realizes that it is his fate to be a fisherman as it is the fish's fate to be a fish. The masculine attempt to assign categories of sinfulness toward that which one is and must do is, in the end, absurd. In the final analysis, everything can be said to be a sin in one way or another. It is not the nature of the feminine to assign cause or to cast blame. Also,

Santiago realizes that "Luck is a thing that comes in many forms and who can recognize her?" (117) Who is to say what is lucky? Santiago says that he violated his luck by going out so far. If it had not been for his luck in catching the fish in the first place, he would not have the opportunity for experiencing the absence of luck on his return. Again, he expresses his humility before the unconscious, unknown.

The character of the boy serves several functions in this novella. Wagner says that "it is the love between imperfect human beings that lies at the core of Santiago's experience. It is that love that redeems Santiago; and it is that love to which he returns" ("The Poem of Santiago and Manolin" 74). Wagner's statement accords with Jungian reading for several reasons. In the first place, Manolin represents the positive elementary and transformative aspects of the feminine in his relationship to Santiago. Manolin exhibits qualities of the elementary, nurturing aspect of the Great Mother in the way that he feeds and cares for the old man. He not only provides Santiago with the only food he has eaten, and bait for fishing, but he thinks, "I must have water here for him....and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket" (27). Also, after Santiago's return, it is Manolin who protects the old man from the curiosity of others, and who weeps unashamedly because he, more than anyone, knows what the old man has endured.

Thoughts of the boy also function to bolster Santiago's will and resolve during his quest. Carlos Baker has suggested that, like the lions, the boy

represents Santiago's youthful self and the strength which he possessed at the boy's age. By thinking of the boy, Santiago summons his youthful strength to continue his struggle. As in the case of the lions, this is true, but Manolin, like the lions, has additional significance. Santiago is connected to the boy, as to the lions, through his heart, and it is his love for the boy which brings fresh resolve when the old man involves his image. Also, physiologically, the repetition of "I wish the boy were here," and "I wish I had the boy," function as a ritual chant which not only summons images, but also regulates breathing and calms the sympathetic nervous system. (As with Baker's "systolic-diastolic" movement of the heart.) This action serves to prevent fear and despair from overpowering Santiago's consciousness.

The boy also serves a third function. He personifies the archetype of the child and, as such, symbolizes the beginning and the end as well as the continuity of life. In his relationship to Santiago, the boy symbolizes the archetype of the self. One of the essential features of the child archetype is its futurity--the child is potential future. Santiago is not only struggling for himself, though it is apparent that even if there were no other human being to whom he was related Santiago would struggle bravely, but the boy adds another dimension to his labors. The boy may, indeed, represent Santiago's past strength, but he also represents the continuity of Santiago's wisdom in the future. Like Pedro Romero in The Sun Also Rises, Manolin is a symbol of fertility and regeneration within society. He is the society to which Santiago returns with the wisdom he has gained, as an example of what a human being can endure. It is not insignificant that at the beginning of

the story Manolin is a child and obeys his parents. But in the end he is man enough to defy his parents' wishes and to say with firm conviction, "Now we fish together again" (125). Manolin has not physically participated in a ritual initiation into manhood, but it is as if Santiago's trial were his own, for he is united with Santiago through his heart, in the true sense of "participation mystique." Through Manolin there is expressed the futurity of the wisdom that Santiago has gained during his heroic voyage beyond the barriers of human convention.

Not only does Santiago, himself, personify the archetype of the self, but also the configuration of the old man and the boy represents this archetype. Jung says of the self:

> Because of its unconscious component the self is so far removed from the conscious mind that it can only be partially expressed by human figures; the other part of it has to be expressed by objective, abstract symbols. The human figures are father and son, mother and daughter, king and queen, god and goddess. Theriomorphic symbols are the dragon, snake, elephant, lion, bear... (ACU 187).

Although Manolin is not literally Santiago's son, the old man has been the boy's mentor since he was five, and by defying his parents' wishes for him to work with a conventionally successful fisherman, Manolin becomes Santiago's symbolic son. In this way, the wisdom which Santiago gains on his quest is passed on to future generations.

According to the principles of Jungian depth psychology, when a person has become individuated, developed and brought into consciousness aspects of the collective unconscious, that person is able to accept the full responsibility for his or her actions. Behind the preliminary archetypes of the shadow and the anima lies that of the wise old man. Although Santiago expressed qualities of the wise old man at the beginning of Hemingway's novella, he returns, ever wiser, with the "boon" of a spiritually successful quest embodied in the wisdom which he gained by entering the deepest recesses of his unconscious self, by "going out too far." He has gained the understanding of the negative, elementary character of the Great Mother, "everything kills everything else in some way" (106). And he has also become initiated into the transpersonal wisdom of the mystery of life: the understanding of the unity and continuity and inherent meaning and purpose of all life, contained within life itself, the Great Mother.

Santiago can love and hate; he combines these feminine emotions with the masculine ability to act decisively in the world. These qualities have enabled him to complete a successful quest and return into the societal sphere. More than in any previous Hemingway hero, in Santiago the process of individuation is complete. Hemingway's novella presents the reader with an image of the natural and societal worlds in their rightful order. Nature and the feminine unconscious are, indeed, the realm out of which masculine ego-consciousness and the transcendent masculine spirit have grown, not the other way around as we have come to believe. It is Santiago's ability to integrate the wisdom of the feminine unconscious with his masculine ego-

consciousness which permits the reader to glimpse momentarily that unitary self within his or her own being. To glimpse the mystery of life is to begin to know the error by which humans, in their overweening pride, have become blinded. Nature and the earth and a matriarchal societal structure preceded the patriarchal structure which now exists. Creative, spontaneous life underlies the rigid, codified dogma which has come to replace it.

The tourists who view the remains of Santiago's marlin represent twentieth century "sophisticates"--many of the readers of Hemingway's novella--who travel through life as tourists. Tourists do not make individual decisions nor do they experience life as it actually is, but rather they come to know life as it is presented to them, in predigested form, by the tour guide. Since the purpose of touring--as of many aspects of contemporary life--is pleasure, it is certain that the tour guide does not present the client with the unpleasant, difficult, painful aspects of life. Rather, the tourist, like Frances in The Sun Also Rises, is shown only the nice, the clean, and the pleasant. However, as Santiago's experience shows, it is struggle and work and suffering--endured with patience and acceptance--which may elicit the deeper and concomitantly higher experiences which life holds in store for those who are willing to deviate from the brochure of societal conditioning.

Chapter Five

Conclusion

Each of Hemingway's protagonists embodies experiences expressing different archetypal realities. Through Nick Adams, Jake Barnes, Robert Jordan, and Santiago, Hemingway is telling particular, ephemeral tales, but he is also describing the process of a sustained quest. The purpose of each quest is to achieve the balance and meaning lacking in each character's life. Because the characters differ in age and occupation, it is natural that different archetypes should emerge within their stories. The problems of youth are different from those of age. While Robert Jordan achieves glimpses of transcendent wholeness, only Santiago reflects a more fully individuated personality. The wisdom that he attains is a wisdom beyond the comprehension of young people--such as Jake and Nick are--whose primary responsibility is the consolidation of their egos. The character of Santiago could not have been created by the youthful Hemingway who wrote "Big Two-Hearted River" and The Sun Also Rises. As a young writer, Hemingway must have observed the equanimity which age may bring, but the archetypes of wisdom and wholeness were, for him, still only possibilities. However, each protagonist journeys along the path toward a fully developed self in the best way he knows, and each ventures further than the last.

For Nick and Jake, whose egos are weak, the quest is to find the grail of the nourishing water of life. Their lives are threatened with sterility from

without and chaos from within. Searching for a center from which order and meaning emanate, they are able to immerse themselves in the realm of the primordial feminine. There they receive sustenance through nature's regenerative power. Nick and Jake, however, are limited in their ability to penetrate into the unconscious. Their masculine egos are fragile and they are afraid. Nick's fear is symbolized by his reluctance to fish the damp, misty, overgrown swamp. Jake's fear is symbolized by his unwillingness to swim out of the bay's safety and into the boundless sea. Both men, though, have begun the process of individuation by becoming outsiders from the collective and by beginning the search for a truer reality than the collective masculine persona and ego-consciousness represent.

Nick experiences regeneration. Jake gains deeper self-knowledge. Through much of Jake's story he is ensnared in the negative feminine because of his anima projection on Brett. By the end of the story, though, Jake advances further along the path toward individuation as he recognizes his own shadow self and learns to withdraw his shadow and anima projections. Accordingly, he is learning to accept responsibility for his state of being and for his actions in the world. The archetype of the self, the center of wholeness, is represented by fishing and the fish in both stories. It is through the ritual of fishing, which combines both masculine and feminine attributes, that Nick and Jake experience renewal. In The Sun Also Rises the archetype of self is also personified by Pedro Romero, the bullfighter with true afficion. Images of wholeness, while not predominant in this novel, are

also glimpsed in the fields of wheat through which the train carrying Vincente Girones' body moves, and in the spectacle of the bullfight itself.

Robert Jordan, at the outset of For Whom the Bell Tolls, has already incorporated elements of his anima's uniting function into consciousness. He intuitively understands his connection with, and his responsibility for, his fellow human beings. However, in spite of his masculine skill and courage in carrying out his quest of blowing the bridge, Jordan is beset by fears. He fears bondage in the feminine through his growing relationships with the people on the mountain. Finally, though, it is through his relationships that he experiences deeper and concomitantly higher aspects of the unconscious. Through his love for Maria, Jordan is able to experience moments of eternity. In Jordan's consciousness, masculine and feminine briefly unite as he sends his spirit off with Maria. At the novel's end, Jordan understands the wisdom of the wise old man and the self, as he endeavors to remain conscious to slow the Fascist soldiers' progress.

The symbolic configuration of the old man and the child is the predominant image of the "great round" expressing wholeness in The Old Man and the Sea. Just as the old symbolize the completion which youth alone lacks, so also, youth is the necessary counterpart for the aged. Together they form an image of the archetype of the self. From the beginning, Santiago illustrates a remarkably individuated personality. He does not need to project his shadow impulses or his anima outward on others, he accepts the responsibility for his own state of being. Within him, the masculine and

the feminine work together to produce a transcendent understanding of the meaning of life beyond the realm of opposites.

As do other Hemingway protagonists, Santiago wins and loses. However, Santiago is not defeated. Instead, he is renewed through his connection with the archetype of the self, totemically embodied in the giant, noble marlin. The experience of the self is ineffable; it may not be directly conveyed: the skeleton of the old man's fish is the only means by which others may understand what he has endured. This wisdom is passed on to Manolin through the boy's participation mystique with his shamman. In Santiago, Hemingway portrays a man who is old and who faces death with the wisdom, the mystical understanding and acceptance, that life and death are, paradoxically, but different sides of the same coin. Santiago completes the quest that Nick began in Michigan thirty years before. Santiago departs from his community, becomes initiated into the mysteries of the Great Mother, and returns to his fellow human beings as an example of what a human being can endure.

In his art Hemingway contrasts the sterility of the collective realm of the fathers with regenerative images and symbols of the primordial feminine which are so little valued in the patriarchal context. Hemingway's heroes do not succumb to complete uroboric regression in the feminine. (Even though Jake becomes ensnared, he redeems himself by the novel's end.) Nick Adams, Robert Jordan, and Santiago, are masculinely active as they pursue their quests. However, there are times when they become passively receptive to the feminine: while fishing, in the bullfight, while making love, and in going

out too far beyond all other human beings and becoming hooked. By so doing, each man penetrates his feminine unconscious as deeply as he is capable and brings into consciousness a deeper wisdom.

The archetypal configurations in each of Hemingway's fictions show that artistically Hemingway was able to integrate increasingly deeper portions of the collective unconscious into his work. His protagonists reflect a growing harmony of the psyche's two-fold aspect. Where Nick is afraid to fish the swamp, and Jake, to swim out to sea, Santiago goes beyond all human limits in the pursuit of his great fish. Also, while Nick and Jake experience only glimpses of the unconscious uniting factor of the self, Santiago embodies the archetype of the self within his own being. In his pride and humility, Santiago has achieved what Nick set out to do. He has found the center of his spiritual being in the depths of the primordial feminine's transcendent wisdom. Robert Jordan also gains a unified understanding expressing both conscious and unconscious wisdom before he dies, but he does not live to carry his newly born wisdom back into the societal sphere, as does Santiago.

Although the protagonists' consciousness in the fictions studied show increasing balance, those who are able to attain and to live a life characterized by psychic wholeness are primarily "primitive" people who have not been "corrupted"--made complicated--by becoming excessively "civilized." Santiago is a "primitive" as are the Spanish people whom Jordan loves. It is "primitive" Pedro Romero who represents the higher self in Jake's story. While Hemingway's works reveal that he was able to plumb the depths of the

unconscious, his work also implicitly suggests that it is the consciousness of simple, "primitive" people which is capable of attaining and maintaining the transcendent wisdom of which he writes.

The psychic complexity of Hemingway's "civilized" characters, in his short stories and in other novels, appears to preclude their living out visions of a truly centered self. Frederic Henry abandons masculine activity for unselfconscious feminine passivity in A Farewell to Arms. His rejection of life after Catherine's death marks the extent of his ensnarement in the negative feminine. Francis McComber in "The Short Happy Life of Francis McComber," and Harry, in the "The Snows of Kilimanjaro," both die after attaining momentary visions of completeness. Harry Morgan in To Have and Have Not is one of Hemingway's "primitive" characters but he is also an American. Harry dies too, and before he dies he utters the vision of unity--"a man alone ain't got no fucking chance"--which he has not been able to achieve during his lifetime. It is Harry's vision which Robert Jordan is able to fulfill in Spain. Jordan also dies after experiencing transcendence with Maria. Finally, Colonel Cantwell accepts the vision of the round fullness encompassing the opposites--that death is a natural part of life--before he dies. It is not evident, however, that he achieved this vision in his life. Even Santiago's return to society is ambiguous. Critics are divided about whether Santiago will live to fish again with Manolin.

It is sufficient that through his art Hemingway has created the counterpole which balances the predominant masculinity "In Our Time." For contemporary human beings, living in isolation from their deepest instincts

and emotions, the portrayal of a simple fisherman's struggle to attain his goals and to survive in the process is a credible antidote to the sterility of modern life. Just as the cast of Faulkner's "negro" characters furnishes the antithesis of his imperiled, white Southern men and women, so, also Hemingway's "primitives"--Spanish bullfighters, Spanish guerrilla fighters and a Cuban fisherman--serve to complete the archetype of wholeness which is missing in twentieth century Western life.

The central symbolism of feminine growth and transformation, death and destruction--the cyclic pattern of nature herself--exists in Hemingway's works. Erich Neumann says, "Where growth and transformation are governed by the Feminine, they often appear in the tragic aspect of transience. The individual passes and his death is as nothing in view of the unchanging abundance of renascent life" (GM 53-4). Neumann reminds us that there are two halves of the "cosmic egg." In addition to the dark earthly half which beckons downward toward mortality and the earth, there exists a transformation upward, toward immortality and the heavens. Images of the dark, earthly mortality of the earth are predominant in Hemingway's early works. While these images are preponderant in his later works as well, in For Whom the Bell Tolls and The Old Man and the Sea there is the hint of an upward movement--particularly in the altered states of consciousness which both Jordan and Santiago experience. Hemingway's continuing popularity illustrates that the soul and spirit of contemporary people are hungry to experience the images of feminine birth, death, regeneration, as well as unified transcendence, which his art conveys.

Before concluding, I shall briefly examine the most recently published Hemingway novel, The Garden of Eden. As the novel's mythic title suggests, it is fertile ground for archetypes. In this published version, which E. L. Doctorow calls Hemingway's "radically weeded garden" because of massive cuts from the original, Hemingway returns to many of the conflicts and motifs expressed in previous fictions. In "Elephant Hunt in Eden: A Study of New and Old Myths and Other Strange Beasts in Hemingway's Garden," Robert Gajdusek suggests that one reason Hemingway may have withheld the novel's publication is "it too overtly reuses the themes, metaphors and devices of the other works" (14). Of the works examined in this study, The Garden of Eden most reflects The Sun Also Rises. As in the early novel, the archetypes of the shadow and the anima and animus are dominant. The Garden of Eden, in addition, focuses on the process of writing through which the archetype of the self may be reached. Instead of bullfighting, war, and fishing as activities which unite the opposites and actualize the self, writing becomes the method whereby David Bourne, the novel's hero, attains psychic balance within himself. In "Mimesis and Metafiction in Hemingway's The Garden of Eden," Robert B. Jones points out that "The Garden of Eden is a story about the writing of a story, projecting the illusion of creating itself" (12). The self-conscious portrayal of the writing process as a means of creating both "reality" and the "self" is what sets this novel apart from the rest of Hemingway's fictions.

The archetype of the heroic journey from unselfconsciousness to greater self awareness is developed in the two initiations David Bourne

undergoes. As his name suggests, David is reborn: on two occasions he must abandon the innocence and bliss of immersion in unselfconscious trust and uroboric containment, and through the loneliness and suffering entailed by separation, develop increased understanding and integration of his inner being.

At first David appears idyllically happy and "in love" with Catherine. He is uroborically contained in the paradise of their life together. Together they form the completeness which David, alone, lacks. However, there is a flaw. David is divided between his love for Catherine and his desire to write. He temporarily compromises the two aspects of his life by complying with Catherine's insistence that he write the narrative of their honeymoon. Catherine's jealousy over David's writing grows and threatens the perfection of their union. When their "garden" begins to collapse, David falls in love with Marita.

Both women represent anima projections. At the outset, David is as unselfconscious about his relationships as he tries to be self-conscious about his writing. He does not really love either Catherine or Marita. He loves himself as he sees himself reflected in them. David's suffering over Catherine's "demise" is very real. (Just as his suffering over the killing of his elephant is real.) But when Catherine's hostility to his African story becomes obsessive, she becomes a tarnished idol. It is not only Catherine's "craziness" which leads David, finally, to tell her that he would like to kill her, but her rejection and destruction of the only part of himself that he

truly values. David's Adamic innocence in his relationship with Catherine reveals the psychology of an adolescent boy.

Maria von Franz addresses the problem of men who are still adolescents in her work, Puer Aeternus. She makes some interesting observations about a particular personality configuration characterized as the "eternal youth." David Bourne possesses some of the attributes von Franz discusses. First of all, she says that the man who is identified with the archetype of the puer aeternus has remained an adolescent for too long. This prolonged state of adolescence shows an inordinate dependence upon the mother, not on a particular personal mother but on an ideal woman. One of the characteristic disturbances of such a man is "Don-Juanism":

> The image of a mother--the image of the perfect woman who will give everything to a man and who is without any shortcomings--is sought in every woman. He is looking for a mother goddess, so that each time he is fascinated by a woman he has later to discover that she is an ordinary human being....He eternally longs for the maternal woman who will enfold him in her arms and satisfy his every need (1-2).

David's anima projections on Catherine and Marita fit this description. Together they form the dual anima figure--light and dark, child-like and maternal--to which Jung so often refers. At first, David's anima is captivated by Catherine so that he can "do" nothing, not even write. He submits to her will in everything: becoming the "woman" in their love making, having his physical appearance altered so that he looks like her, and finally, sharing

his wife sexually with a woman. Truly David is "ensnared" in the anima image he has projected on Catherine, and he cannot will his release. Even when David falls in love with Marita, who is the antithesis of Catherine, he is following Catherine's script. However, in contrast to Catherine's active animus qualities, which have caused him deep psychic division, Marita personifies the elementary aspect of the feminine. Accordingly, his anima projection changes from Catherine to Marita who truly does "enfold him in her arms and satisfy his every need." Marita has no needs or interests apart from David's and, of utmost importance, she loves his writing and is more protective of it than is David himself. She reflects what he most values. And so, in the end, it is Marita and David who form a new union.

Additional qualities of the puer aeternus are naivete, idealism, and sentimentality. von Franz says that these qualities often attract people who take advantage of them. This is the case with Catherine, whose active animus is attracted to David because she can manipulate him through his naive, romantic "feminine" nature. Catherine's animus desires to control and to dominate their relationship and David's art. In the process, David lacks masculine will and resolution. Why is David so passive? Frank Scafella, in "Clippings from The Garden of Eden," explains David's behavior by revealing that in the holograph for the novel David's strong desire to make Catherine happy and whole again (just as he had wished his elephant to be brought back to life), is left out of the published novel (28). It is David's naive belief that Catherine can be made whole again which causes his complicity in her fantasies. However, by passively submitting to Catherine's will, David is

fueling her growing psychic disintegration and the concomitant destruction of himself. (If David were truly individuated, Catherine could not destroy him unless he allowed himself to be so.) David's naivete and his vulnerability to women is no secret to his women. Catherine knows that she can manipulate him and knows that in part he enjoys it. Marita says, "Poor David. What women do to you" (140). David is not a man, he is a youth. It is in that light that his romanticism and sentimentality, his search for the perfect anima "mirror" to complete his wholeness, may be understood.

The archetype of the shadow emerges in Catherine's increasing psychic division as her masculine animus comes to dominate her personality. Doctorow has suggested that Catherine is one of Hemingway's most impressive women characters, and certainly, she is one of the most complex. Catherine vacillates between loving and hating her husband. Contrasting images of light and dark depict her physical appearance and reflect her inner division. Increasingly, Catherine's unconscious animus arises through the shadow leaving a trail of psychic disintegration within herself and David. David calls Catherine "Devil" and, indeed, Catherine's "possession" by her inferior animus can be read as possession by "evil spirits" as she comes to personify the shadow figure of the devil. In Western cultures, the devil figure bears all the qualities that are part of the shadow. He tempts, deceives, lies, and destroys. It is the devil who brings shame and guilt, and who undermines all that is held sacred. The devil is a perfect scapegoat--a figure on which to project all of one's own inferior qualities. As Catherine's hair becomes lighter, her skin and her inner being grow darker. She tells David early in

the story, "I'm going to destroy you" (5). As Jones suggests, Catherine undermines David sexually and artistically. Sexually, she insists that they switch sex roles, artistically, she demands that if he is going to write, it must be their honeymoon narrative.

Catherine's "madness" personifies not only her own shadow, but also the negative feminine in David's psyche. David's shadow is elicited by Catherine's behavior. Arguments between the pair center on his writing. As Catherine becomes increasingly hostile and negative, David grows increasingly fearful, anxious, and finally enraged over her destructive behavior. The nadir of the negative feminine reached through his shadow is reached when he discovers the ashes of his stories. When mild-mannered David tells Catherine that he would like to kill her, he shows the depth of his destructive rage.

The only means for David to exercise masculine control is through his writing. As Catherine manipulates their life together, thereby manipulating the honeymoon narrative, David withdraws into that "cold, hard place" within himself that cannot be touched by anything outside. By refusing to continue the honeymoon narrative, David begins to will his release from Catherine's domination.

Through his writing, which embodies the masculine and the feminine, David is able to transcend his anguish and the increasing ambiguity of his feelings for Catherine. Just as other Hemingway heros follow precise rituals in the performance of their occupations, David follows specific rituals for writing. David accords feminine luck her place in the writing process, but he masculinely imposes order on that which he can control: having five

sharpened pencils on hand, leaving off in a place where the writing can begin easily the next day, replacing his writing materials where they belong, not drinking until after he has worked, etc. Instead of the honeymoon narrative, David journeys into the past and begins creating the story of his first initiation into self-consciousness.

David's writing of his early childhood experience is the key which explains his character and actions as an adult. In the darkness of a jungle night, David experiences the magical wonder, the true numinosity, of a huge, old, bull elephant with two huge ivory tusks. He is enchanted by the elephant and follows it to make certain of its wholeness--he has seen its left tusk and wishes to see its right one, too. In his excitement, David runs back to the shamba and tells his game-hunting father. By doing so he betrays the elephant to his father. David's father sets out in pursuit of the beast because of its tusks' monetary value. What begins as a wish to please his father, turns into the opposite: he and his father become estranged.

In recounting his journey with his father and Juma into the depths of the primordial African jungle, David reveals his increasing identification with the elephant. When he sees the bones of his elephant's friend that the great elephant had visited, and when he learns that Juma killed his elephant's friend--the other part of itself--his identification becomes complete. Accordingly, his attitude toward his father begins to change. Unlike Santiago who must kill in order to live, David's father does not need the money which the elephant's ivory tusks will bring. For him the ritual of hunting is debased to a business. For David, there is no justification for killing the

elephant--it is a "profane" act, violating the "sacredness" of his feelings for the great beast. Yet David feels guilt and shame for having betrayed it. There is nothing, however, for him to do but to continue with his father and Juma. When at last the animal is killed--and there is much detail regarding the blood which is spilled into the earth--David knows that he can never trust his father nor can his father trust him.

In a moment of "epiphany" the elephant becomes his hero, as his father had been. von Franz says the elephant is a symbol of individuation and in ancient times it was associated with the medicine man, as the possessor of "secret knowledge" (15). David's first glimpse of the wonder and mystery of life is represented by the mythic elephant in the first mythical garden. With the elephant as his hero, David experiences a shift of consciousness. He becomes alienated from his father and the masculine realm of "the fathers." His allegiance shifts to the feminine realm, symbolized by the Great Mother's creature, the great bull elephant. Unlike "Santiago's totomic reception of the spirit of his fish, David's negativity prevents the elephant's spirit from "entering" his being. Although his father kills this symbolic figure of individuation, David is also to blame. David betrayed his "brother" the elephant to the hunters.

As Scaffella suggests, David's guilt and remorse in hunting the elephant translate into his relationship with Catherine. In this numinous relationship, too, he has glimpsed the possibility for integration and wholeness. But as with the elephant, he experiences instead guilt, shame, and remorse as he accepts complicity in the "evil" schemes which express Catherine's psychic

disintegration. Also, David's alienation from his father and his bonding with the Great Mother explain his inordinate passivity with Catherine. His childhood experiences explain his captivity in the feminine, and his resultant impotence.

David has created the African story out of his present suffering. By destroying the story which expresses, through his past experience, his lost hopes for his fulfillment with Catherine, Catherine destroys any possibility for continuing their relationship. With Catherine, David has become the prey, as his elephant once had been. Once again David experiences betrayal, only this time it is he who is betrayed. David does not submit to defeat, though, but attempts to exorcise his suffering through his art.

Marita performs her traditional feminine function as she takes care of David and shields him from his pain. With Marita, David is able to experience again the sense of wholeness lacking in his life since the African experience. Unlike Catherine, Marita understands the mystery which his writing is. She loves what David loves most about himself. With Marita David feels a sense of hope that together they may share the wholeness that he has never been able to share with another--his art and himself.

As Jones points out, David is not the only hero in The Garden of Eden. Catherine experiences heroic proportions when she leaves David, refusing to destroy him any further. Catherine's actions can be understood--and David, too, understands but is not able to do anything about it--in the context of her desire to create. Her animus wishes to write or to paint but says that she cannot. Catherine considers her procreative function and becomes upset

when she has not become pregnant. Next to David's, her life is meaningless. From a Jungian point of view Catherine's "madness" is caused by unconscious contents trying to manifest in consciousness. Her "symptoms" are signals that her animus demands to become recognized and integrated into consciousness. This integration, however, only finds expression in manipulation of David's life and art. Since she cannot create art, she works at creating an innovative life for herself and David. But Catherine is obsessive. Her growing lack of control expresses the chaotic state which earlier Hemingway protagonists fought within themselves. But where the male characters were able to protect themselves against total regression into madness, Catherine is not able to will herself to come back from her regressions into the unconscious.

In The Garden of Eden Hemingway expresses the tension of the creative process in the production not only of art but of the artist's self. Creating the painful story of his past, David concomitantly creates himself in the present; his writing brings order into the chaos of life. By living and reliving, creating and recreating, experiences entailing suffering and alienation, David is learning to accept the dark as well as the light, the unconscious shadow of shame and fear as well as the anima's mystery and wonder. Through the process he grows in the understanding of his father and begins to reclaim his masculine identity. Through David's relationship with Marita, Hemingway also presents the image of wholeness and regeneration of David and a "feminine" woman, one who will not compete with him but who respects and can live in harmony with his art and himself.

Hemingway's art is complex and ambiguous. In The Garden of Eden Hemingway is examining the mystery which masculine and feminine relationships have held from the beginning. It is the hieros gamos, the union of masculine and feminine, conscious and unconscious, heaven and earth, which symbolizes the wholeness which one component alone lacks. In the contemporary world, traditional sex role distinctions are breaking down and individuals must learn to create new definitions through the working out of relationships in their own lives. The process is not easy and suffering is entailed.

Similarly, while the artist creates with the material of his own experience, he or she, without losing the integrity of the experience, actually recreates and redefines "reality," imbuing it with a multi-dimensional aspect. Imagination can be more "real" than "real life." But only when it is balanced by order and control. When imagination is not balanced by discipline, it can become destructive as with Catherine. Hemingway does not pretend to answer questions raised by the complexity of life in the twentieth century. Instead of didactically presenting clear cut instances of good and evil, reality and illusion, masculine and feminine, freedom and destiny, he creates situations through which people may begin to question the limiting "realities" which imprison them in the narrow confines of their own "undigested" experience. David Bourne, in the fashion of a true Hemingway hero, is not destroyed by his experience. Rather, he stoically faces the challenge of rebuilding what he has lost. In rewriting his story, David creates a truer version than the original.

The process of closely examining Hemingway's texts, coaxing out the complexity of the images and symbols, characters and settings, which represent underlying archetypes has been both frustrating and rewarding. Even at the outset I had faith that Hemingway's art would contain the archetypal representations for which I was looking. However, the patterns did not always emerge easily or clearly. Just as it is difficult to withdraw shadow and anima/animus projections in life, so also it is difficult to withdraw projections from engagement in creative texts. Jung accorded his differences with Freud to their different personality types. It very well might be that a different student employing the same methodology would arrive at different conclusions from the ones I have reached. But the possibility for varying interpretations only supports the richness of the method.

It seems to me that the application of Jungian archetypal analysis is a fertile field for further study. While there already exists a rich body of Hemingway criticism, other Hemingway texts could be studied from a Jungian point of view and it would be interesting to note their archetypal contents in comparison with the ones I have done. Additionally, a Jungian approach could be used with the works of other authors. While this method has already been used with several authors' works, many more would benefit from deep psychological probing. Jungian studies are not the definitive way to read a text. But this approach does offer an alternative which provides insights supportive of extant readings as well as being supplemental to them. When added to the corpus of extant criticism it adds a further dimension to

the imaginative work's "reality," particularly by focusing on the archetypal feminine and on the process of individuation which the archetypal configurations reveal.

Hemingway's works point to the requirement of life today that each individual become a hero, searching for, and finding within one's self, the water of life, which is no longer provided a priori within the larger societal context. In a patriarchal culture, symbols of the feminine are not highly regarded; however, in a matriarchal system, the opposite is true: the value of nature, and of nature as symbol, is not denigrated but upheld, for the highest, most essential mysteries of the feminine are symbolized by the earth and its continual transformation. This is the wisdom for which the modern soul searches. Just as the outer husk surrounding the seed must rot and become part of the soil in order to be nourished by the rain and the sun, to grow into a tree which itself flowers and bears fruit, so too the development of human consciousness must, in part, shed its identification with the world of ego-consciousness, and descend into the womb of the unconscious--there to become imbued with the wisdom of the feminine--in order to return to the conscious state embodying the wisdom of the feminine as well as the masculine.

The wisdom of the feminine teaches that the universe is a unified tapestry and that all are meaningful, integral parts. Replacing the masculine concept of life as a "life and death struggle for survival" is the image of a "cosmic dance"--an image as primitive as the first human cultures--given new life by contemporary physicists' observations of sub-atomic particles. From

this point of view it is impossible to do anything to others or to nature without also affecting ourselves. The masculine ego's attitude of competition, of dividing the world into subject and object, friend and enemy, us and them, which has for so long prevailed, must become tempered with this feminine wisdom in order for the earth to survive in this age of potential nuclear warfare.

As ominous as the planes are to the Republicans on the mountain in For Whom the Bell Tolls, the threat of total annihilation confronts all humankind today, uniting people the world over in Pilar's caldron from which we cannot will our escape. From the Jungian perspective the only hope for the continuation of life on earth lies within the individual, in the psychological realm. Through the process of individuation, the modern hero, "everyperson," may confront the unique problem of contemporary life which is to bring meaning into one's life through relatedness--by descending into the unconscious, liberating the archetypes which slumber there, and integrating one's inborn wisdom into consciousness. This is not an active, masculine process, rather it is a matter of submitting to or of being openly receptive to that in ourselves which is not "I." Through this process the individual transcends the ego and establishes bonds with life forms and events outside the realm of ego consciousness. It is the wisdom of the heart, of eros, which is sorely lacking in contemporary life. Hemingway's novels lead the reader, to realize the archetype of wholeness which each contains within the deepest recesses of the self.

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