

***Máquinas* Rising from the Trucks against the Coming of Planes**

A Posthumanist Reading of Ernest Hemingway's *For Whom the Bell Tolls*

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In this thesis, I study American author Ernest Hemingway's critically and commercially successful novel *For Whom the Bell Tolls* (1940) through the theoretical framework of posthumanism. The novel tells the story of an American volunteer in the Spanish Civil War, who is tasked to blow up a bridge with the help of local rebels. My aim is to demonstrate that there is a clear posthumanist consciousness at play in the novel and that it is possible and valuable to study classic literature through this branch of literary criticism.

Although posthumanism is a rather new theory, there are already multiple different definitions for it. At its largest scope it is interested in all things beyond humans, despite at times being narrowed down to only concern machines. For the purpose of this thesis, my main focus is on the portrayal of machines, but for a full view of the posthumanist consciousness, I also discuss other manifestations of posthumanism, namely nature and beliefs.

My analysis of the novel delineates an abundance of posthuman entities in the prose. I discuss their meaning individually and collectively in detail. In the end, it is apparent that the novel displays a distinct posthuman consciousness on which this study shed new light on, although the book has already been studied extensively. The novel has various dimensions of posthumanism that provide much material for further studies in the future.

Key words: *For Whom the Bell Tolls*, Spanish Civil War, posthumanism, posthumanist consciousness, machines, nature, mythology and beliefs.

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1 Introduction

In 1941, the board for the Pulitzer Prize for fiction, the most prestige award for American literature, made the controversial decision not to award the prize for the year 1940. There had been only one viable candidate for the award that year, namely Ernest Hemingway's *For Whom the Bell Tolls* (henceforth *Bell*), a bestseller and a fictional account of the very real Spanish Civil War (1936–1939). Since then, it has been verified that the refusal to award the prize for Hemingway was purely political and mostly carried out by a single backstage lobbyist, who was not too keen on the apparent pro-left-wing politics and pro-civil libertarian tone of the novel (Walker 2014). Nevertheless, many people have regarded *Bell* as Hemingway's finest novel. Not only that, but it can also be seen as an epitome of all things Hemingway: it is perhaps his most accurate depiction of warfare, it is a celebration of the lifestyle and nature of his beloved Spain and on top of all that it contains a very masculine love story and much humanist thought, the latter of which can already be seen in the epigraph by John Donne (S. Hemingway 2019). In a way, even the controversy can be seen as a bonafide Hemingway trademark.

All this is to say that *Bell* has been both popular and polarizing work of fiction through the decades. The novel has been studied a lot by literary scholars, and it is still being debated. In this thesis, I shall discuss *Bell* from a new angle in order to uncover more of its secrets. I shall be using a rather new theoretical framework of literary criticism when analyzing the novel, namely posthumanist critique. This theory was developed in the late 20th century in response to the ever-expanding technology and its prospects for the future. With the speed of development only increasing in the 21st century, and with new and easily accessible innovations that early theorists could only dream of such as smart devices and machine learning artificial intelligence, interest in posthumanist literary theory is also growing. Thus, it seems only reasonable to study a classic novel such as *Bell* with all its complexities through the posthumanist lens.

The ideas of posthumanism will be further discussed in Chapter 2, but in brief it is a theory interested in all things beyond humans, as already the name suggests. Many textbooks of literary criticism give the impression that it can only be used to study science fiction, and indeed many posthumanist essays do study advanced technology and machines in literature, but in its generalized form the theory can be used for much more (P. Barry 2017, 262–265; Haraway 2000, 69–84). Still, with these things in mind, *Bell* might seem like an odd subject

for a posthumanist study – it is, after all, a story set in the 1930s with no modern technology and in its core a very humanist piece of literature – but in a way this only increases its appeal. With a new outlook, new things can certainly be found in the novel.

Furthermore, *Bell* is not as far from technology and machines as at first glance it might seem. Spanish Civil War is widely considered a prelude to the Second World War, and it was used to test many new technological innovations developed from the brutal experiences of the First World War (Carroll 2015; Hobsbawm 2007). These innovations were then developed even further with leaps and bounds during the Second World War and later the Cold War in the latter part of the 20th century as technological innovations tend to do within war economy. Hence, new technology, concrete machines and the way they shape human thought, a sort of posthuman consciousness, was definitely present already during the Spanish Civil War. Illustrations and traces of this are just waiting to be unearthed from the prose of *Bell*.

My aim in this thesis is twofold. Firstly, I shall demonstrate that it is viable and worthwhile to study classic novels such as *Bell* through posthumanist ideas. Secondly, I shall establish that there is a clear posthuman consciousness in the novel, determine its manifestation and demonstrate how it affects the story and the characters. As stated, I shall begin this work by discussing the theory of posthumanism with its history, application and limitations in more detail in Chapter 2. At the same time, I shall also consider its suitability for the study of literature, and *Bell* in particular. Then, I shall introduce the novel itself in Chapter 3 by presenting examples and excerpts relevant to posthumanism from it. These findings will be further analyzed in Chapter 4, where I shall combine the concrete things from the novel with the established theory. With this method, my aim is to unfold the posthuman consciousness perceptible in *Bell*. Before conclusion, I shall also briefly consider further study possibilities based on the outcomes of this thesis. As this thesis only scratches the surface of some of the posthuman issues in *Bell*, it would be of great significance to continue its research.

2 Posthumanism

In this chapter, I shall discuss the theoretical framework of posthumanism. I shall use this framework to analyze *Bell* more closely in Chapter 3, where the focus will be on concrete posthumanist imagery, symbolism and setting in the novel, and Chapter 4, which contains an overall posthumanist analysis of *Bell* based on this theory and the findings from Chapter 3. This chapter is divided into three sections. In section 2.1, the wide field of posthumanist theory is introduced along with its brief history and the different interpretations of the term. In section 2.2, I shall address a more specific field within posthumanism, namely the study of machines and machinery. Some scholars consider this the most important aspect of posthumanist theory, and thus it is also the main focus in this thesis and the analysis of *Bell*. In section 2.3, I shall consider the position of *Bell* in the field posthumanism. I shall look at some earlier posthumanist essays and consider their similarities, differences and significance to the study of this novel.

2.1 Posthumanism as a theoretical field

A common starting point in defining the field of posthumanism is to approach it through *humanism*, because already the name of the former suggests that it is somehow subsequent, or in contrast, with the latter. However, this approach can be used as a mere introduction because both of these fields are wide and varied, and it is difficult to give a simple yet definite and all-encompassing explanation of either of them. The most basic explanation of the field of humanism, as it is known in its modern usage, is commonly stated as the study of humans and human agency (Law 2011, 2; Nayar 2014, 5; Norman 2013, 2; Wolfe 2010, xi). The term humanism can be traced back to the times of the Roman Empire, but the field has varied throughout history and there has been a slightly different view on the issue in different times (Law 2011, 14–16). It is common for scholars today to discuss the humanism of the Renaissance and the humanism of the Enlightenment period in contrast with our modern view of the field (Law 2011, 18–20; Norman 2013, 11–12, 18–19). The modern field of humanism has its roots in these past eras, yet it can be seen to have become part of the mainstream in many countries as late as “during the second half of the 20th century” with “[m]any prominent 20th-century thinkers [being] humanists”, as expressed by Law (Law 2011, 25–26). Nonetheless, the common interest in humans and their actions can be described as the link between these different eras of humanist thought (Law 2011, 4–6; Norman 2013, 24).

In contrast to humanism, posthumanism as a term and a field is a much later development (Lummaa & Rojola 2014, 14–16; Wolfe 2010, xii). According to Wolfe, “the term [...] itself seems to have worked its way into contemporary critical discourse [...] during the mid-1990s” (Wolfe 2010, xii). Still, although posthumanism as a theoretical field is a rather new concept, it has deep roots in many other earlier philosophical frameworks. For example, Badmington has traced some origins of the theory back to the works of Marx and Freud, and asserts that it connects also with Derrida’s mid-20th century poststructuralist movement (Badmington 2000, 5–9). Especially the stance of challenging the role of human experience as central is a common element in all these lines of thoughts.

A commonly identified historical starting point for the development of posthumanism were the Macy conferences held in the 1940s and the 1950s, in which scientists from multiple disciplines came together to discuss cybernetics (Hayles 2010, 7–8; Wolfe 2010, xii). In these conferences, the main interest was the similarities and differences between living things and machines especially in relation to a feedback loop, which was defined as a theoretical model for communicative processes (Hayles 2010, 50–57). According to Hayles, the legacy of these conferences was that knowledge became the focus of study instead of the material (Hayles 2010, 50). In this way, the questions of what it means to be a human started to emerge, especially in connection with technology. These questions then paved the way for the field of posthumanism.

Even though a common starting point for the posthumanist theory has been somewhat identified, it is still challenging to determine what the theory is at the present. As posthumanism has roots in many other theories, there are no obvious original authorities or inspirations for it as in some other literary theories, such as ecocriticism with Rachel Carson’s *Silent Spring* (1962) or feminist theory with Virginia Woolf’s *A Room of One’s Own* (1929). Since it is such a new discipline, older field-defining textbooks on literary theory do not discuss posthumanism at all. This is the case with for example Terry Eagleton’s *Literary Theory: An Introduction* (1983), which has long considered a major overview of literary theory for beginners.

Other, more contemporary, textbooks do discuss posthumanism, but they have usually placed it at the end of the book as the last field introduced, as if to emphasize its role as the so far newest arrival in the evolution of theories. This is the case with for example the third edition

of Hans Bertens' *Literary Theory: The Basics* (2014), where it is in chapter "Posthumanism, Ecocriticism and Animal Studies," and the fourth edition of Peter Barry's *Beginning Theory: An Introduction to Literary and Cultural Theory* (2017), where it is placed at the end of "theories after 'theory'" (Bertens 2014, 213–232; Barry 2017, 242–267). Still, even if a textbook on literary theory discusses posthumanism, it is usually still not without its problems. As is the case with Barry, many brief introductions to posthumanism tend to overlook the complexity of the field and focus solely on computers and intelligent machines (P. Barry 2017, 262–265). This may be a good first glance on the topic, but no more. At worst, this leaves the reader with the sense that posthumanism is all about computers and science fiction. Posthumanism may be about that, but it is also about much more.

Although there is no definitive authoritarian be-all end-all source on posthumanism, it does not mean that it is difficult to find sources on the topic. On the contrary, as the newest addition to the canon of literary theory – and as it is now perhaps more relevant than ever with the ever-developing technology, everyday machines such as smart devices and practical artificial intelligence in the 21st century – the interest in and the number of writings on posthumanism is on a constant rise. Additionally, some books have been deemed to be easier to access as a proper introduction to the discipline. For example, Barry mentions Neil Badmington's *Posthumanism* (2000) as such a work, and it is indeed one of the earliest attempts to define a coherent posthumanist theory. In addition to Badmington's book, in this thesis I have used works edited by Cary Wolfe (*What Is Posthumanism?*, 2009), Pramod K. Nayar (*Posthumanism*, 2011) and a Finnish language volume edited by Karoliina Lummaa and Lea Rojola, *Posthumanismi* (Posthumanism, 2014), as a source material for my analyses. All these books are crafted in a similar fashion, in that they all have a brief introduction discussing the theoretical framework of posthumanism followed by a collection of literary essays that fall into that framework one way or another.

With all that in mind, a feasible theory of posthumanism can finally be addressed. As discussed earlier, humanism is an age-old tradition concerned with human beings and human action (Law 2011, 4–6; Norman 2013, 24). Posthumanism, conversely, is a more recent approach with a focus on all things not human (Badmington 2000, 10, Lummaa & Rojola 2014, 12; Wolfe 2010, xv–xvi). This is the simplest and widest definition of the field, and perhaps the only definition everyone working with posthumanism can agree with. Generally, the problem is that, as Badmington puts it, "[n]ot all of the authors use the term to mean the same thing", as the scope of posthumanism is wide and varied (Badmington 2000, 10). This

issue is acknowledged by other theorists as well (Lummaa & Rojola 2014, 16; Wolfe 2010, xi). Still, the common ground in posthumanism is definitely all things not human. Thus, the term posthumanism does not mean a theory that comes *after* humanism, as its Latin prefix might indicate, but rather a theory that is interested in all things *beyond* human agency (Badmington 2000, 9–10; Lummaa & Rojola 2014, 13, 15–16). In addition, posthumanist thought challenges the ideology that regards humans as superior to everything else, a common stance and starting point in traditional humanism (Bertens 2014, 214; Lummaa & Rojola, 14; Peterson 2011, 127)

The reason why many brief introductions to posthumanism seem to be only interested in machines, computers, advanced technology, artificial intelligence and science fiction is that at its widest definition, the scope of posthumanism is so large that it can be understood to include other disciplines as well. For example, ecocriticism, the study of the natural world in contrast with human agency, is commonly viewed as its own theory in literary studies, but by this definition of posthumanism, the former only becomes a mere subcategory of the latter (P. Barry 2017, 201; Lummaa & Rojola 2014, 16–17). Thus, it is easier to distinguish posthumanism from other theories by discussing solely the aspect of technology within it. Some textbooks on literary theory have tackled this problem by introducing posthumanism and ecocriticism at the same time alongside other similar theories (Bertens 2014).

Some theorists acknowledge this problem outright. For example, Lummaa and Rojola state that there is an “at times explicit, at times implicit division” in the field between those more interested in machines and technology and those more interested in the natural world (Lummaa & Rojola 2014, 16–17). Similarly, Wolfe accepts this wide definition of posthumanism and even expands it from “the ecological [and] technological coordinates” to the way it affects human thought (Wolfe 2010, xvi). Indeed, there are obvious similarities in ecocriticism and posthumanism, as they both reject the dominant anthropocentric worldview and study the otherness in contrast to humans (P. Barry 2017, 215–216, Bertens 2014, 214). Therefore, it is not impossible to accept the wide definition of posthumanism, even if its subject matter becomes so large that it swallows whole other disciplines inside of it.

For the purpose of this thesis, I shall consider posthumanism within both the narrow and the wide scope. This means that the main focus of this thesis is on machines and technology in *Bell*, and the way they interact with humans and shape their thoughts. This is the narrow scope, which, as previously stated, is often incorrectly considered as the whole of

posthumanism. I shall, however, briefly look at *Bell* within the wider scope as well, as the novel contains many interesting aspects also on other posthumanist issues. As my aim is to demonstrate the clear posthuman consciousness in the novel through a posthumanist reading, I consider it important to address the issue from both sides.

2.2 Posthumanism, machines and humans

As established in section 2.1, many introductions to the field of posthumanism are preoccupied by the thoughts of artificial intelligence and science fiction and contrasting humans with machines. For example, Barry concludes his introduction to the field by stating that “[t]he most obvious application of this [...] outlook in literary studies is to works of science fiction, cyberpunk, and steampunk fiction” (P. Barry 2017, 264). Similarly, Nayar brings forth implanted neurotransmitters and classic science fiction movies such as *The Terminator* (Cameron, dir. 1984) and *The Matrix* (The Wachowskis, dir. 1999) when discussing what he views as “pop posthumanism” (Nayar 2014, 1–2, 6). Indeed, terms such as robots, cyborgs, technology, cybernetics and computer simulations among others appear from time to time in every writing trying to establish the field of posthumanism (Badmington 2000, 1; Barry 2017, 263; Lummaa & Rojola 2014, 17; Wolfe 2010, xiii). This is no coincidence when considering the fact that the roots of posthumanism lay in cybernetics conferences with the aim of establishing the difference between human and machine consciousness.

Yet, there is some dispute between scholars about which kinds of machines are actually posthuman (Lummaa & Rojola 2014, 18). Many posthumanist writers approach the field through a closely related idea of transhumanism – the enhancement of human beings by technological means – which as a term is perhaps more easily approachable (Lummaa & Rojola 2014, 18; Nayar 2014, 6–8; Wolfe 2010, xv). Since human beings have developed technological innovations for their assistance since the dawn of time, this is certainly an easier way to access the world of posthuman and to imagine a future with even greater cooperation. However, as pointed out by critics such as Wolfe, this does not necessarily constitute posthumanism per se, as it can rather be seen as a continuation of the tradition of humanism by new means (Wolfe 2010, xiv-xvi; Lummaa & Rojola 2014, 18). What it means to study machines through the lens of posthumanism, then, is to see them completely opposite and separate of humans. In this thesis, I shall use this Wolfean approach to posthumanism, especially when considering machines: while discussing *Bell*, I shall consider machines solely as machines and as posthuman agencies contrary to human action.

In addition, another aspect of posthuman technology is that much of the writing revolves around machine intelligence. This was already established during the Macy conferences as the scholars were interested in human and machine responses to a feedback loop (Hayles 2010, 50–57). Indeed, many posthumanist writers are preoccupied with the questions of what it means to understand or have a consciousness, or if it is possible for machines to learn or have thoughts (Badmington 2000, 1; Lummaa & Rojola 2014, 14–19; Wolfe 2010, xvi). A similar idea is the basis for many science fiction novels and movies and, understandably, the interest in these issues is only on the rise as technology advances.

Still, even though it is interesting to hypothesize about intelligent machines now or how they may develop further in the future, the technology concerned in some of the posthuman studies is not particularly modern in our present sense. In truth, it can be questioned if some of the machines presented in these studies are intelligent at all. For example, Barry writes about an anecdote where he rejects the idea of computers as “thinking machines”, since computers do not have a consciousness (P. Barry 2017, 262). In a similar fashion, Hayles describes “mechanical subjects that transform information flow to measurable actions” when talking about the Macy conferences, and Lummaa and Rojola discuss all machines whether intelligent or not (Hayles 2010, 62–63; Lummaa & Rojola 2014, 14–17). Hence, *Bell* and its portrayal of machines and the posthuman is definitely a suitable subject for posthumanist study.

Furthermore, the closer examination of early 20th century machinery and warfare produces some interesting perspectives on what it means to be the other, and how this otherness was viewed by humans back then.

As a guiding principle on the view of machines in *Bell*, I shall use the Wolfean idea of machines – that is, they do not have transhumanist aspects, as discussed above – but also his questions of “how thinking confronts [these] thematics” and “what thought has to become in the face of [these] challenges” (Wolfe 2010, xvi). This implies that not only are the posthuman subjects interesting in and of themselves but they also, truly, affect the way human beings react to them and think about the world. These concepts are essential to keep in mind later, when discussing the posthuman in *Bell* – the posthumanist consciousness is not only its own thing interacting with the world, but it also affects the thoughts and actions of human characters.

2.3 Posthumanism in literary studies and its relevance to *Bell*

As stated earlier, the books discussing posthumanist theory refer also to earlier examples of literary essays that have posthumanist ideas. This gives an excellent viewpoint on the field and where a posthumanist study of *Bell* would align within it. There have certainly been all kinds of different studies in the name of posthumanism, and the editors of these books gladly admit it. For example, already Badmington stated that he has “not selected texts with a view to a coherent and convenient (syn)thesis” but his “guiding principle was always to preserve difference, to leave the subject of posthumanism open both to question and to what is to come” (Badmington 2000, 10). Thus, at least tentatively a posthumanist study of *Bell* seems to suit these type of studies well as it explores some of the ideas established earlier but also brings something new and different to the table.

A good example of a posthumanist literary essay is the oft-cited article “A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century” by Donna Haraway, which was first published in *Socialist Review* in 1985 and later included, for example, in Badmington’s book about posthumanism (Haraway 2000, 69–84; Lummaa & Rojola 2014, 16; Wolfe 2010, xiii). The article is not literary criticism per se, but rather an imagination of a cyborg’s place in society, which in turn acts as a metaphor for women’s rights (Haraway 2000, 69–84). What is notable about this article is that it was written years before the thought of a somewhat coherent posthumanism ideology. It also combines posthumanist ideas – that of robots and technology – with feminist thought. As if to underly the diversity of the essays in Badmington’s collection, this essay is preceded by Judith Halberstam’s examination of posthuman gender in Jonathan Demme’s movie *The Silence of the Lambs* (Halberstam 2000, 56–68). Compared to Haraway, Halberstam’s study has a clear target, but the discussion of the monstrosity within a man and “equat[ing] history with cannibalism” falls under a very different subcategory of posthumanism than cyborgs (Halberstam 2000, 68).

The only thing that seems certain about these collections of posthumanist essays is a huge variation of time periods and subject matters. In Badmington’s book, the authors vary from mid-20th century Roland Barthes and Louis Althusser, both notable figures and pioneers in literary and cultural criticism, to 21st century theorists such as Scott Bukatman (Badmington 2000, vii; Barthes 2000, 11–13; Althusser 2000, 30–33; Bukatman 2000, 98–111). Similarly, the topics range from Marxism and feminism to the whole Solar System (Badmington 2000,

vii; Althusser 2000, 30–33; Rabinowitz 2000, 42–55; Haraway 2000, 69–85; Bukatman 2000, 98–111). This same variation is present in later posthumanist collections as well. For example, in Lummaa and Rojola’s book, there are certainly essays about robotics, such as Jukka Sihvonen’s study of anthropological machines in comparison with humans and animals in popular fiction movies, but there are also studies of animals, such as Rojola’s examination of taxidermy mounts in Marja-Liisa Vartio’s novel *Hänen olivat linnut* or Kaisa Kurikka’s study of animal populace in Maiju Lassila’s novel *Liika viisas*, and even essays about ecology and the oil-based economy (Rojola & Lummaa 2014, 5–6; Sihvonen 2014, 81–108; Rojola 2014, 131–154; Kurikka 2014, 211–236; Lummaa 2014, 265–288; Salminen 2014, 289–306). In Lummaa and Rojola’s book, the essays are loosely bound together and placed in different subcategories of posthumanism, namely “Human,” “Thought,” “The World” and “Manifesto” (Lummaa & Rojola 2014, 5–6).

Although the other posthumanist books examined here do not use such categorization to guide the reader, they all share this wide variation found in Badmington’s and Lummaa and Rojola’s books. Indeed, both Wolfe and Nayar have also collected all kinds of posthumanist writings between one set of covers (Nayar 2014, V–VI; Wolfe 2010, vii–viii). This further validates the thought that a posthumanist study of *Bell* is worthwhile as well. Moreover, as can be seen from these earlier writings, they examine all kinds of posthuman things not only in the present or in the future, as a slight fixation on science fiction might indicate, but in the past as well. Hence, a study of machines and other posthuman entities, and how this posthuman consciousness affected human thought already in the 1930s during the setting of *Bell* is bound to produce interesting results. All in all, it can be said that by looking at a selected collection of posthuman studies in the past, an examination of *Bell* will certainly fit right in.

3 Posthumanist reading of *Bell*

In this chapter, I shall discuss *Bell* in more detail, and with reference to the theoretical field of posthumanism. In order to do this, I shall first give a brief overview of the whole novel and its major plot points in section 3.1 to make it easier to follow the things introduced later on in sections 3.2 and 3.4, where I shall showcase the concrete posthumanist portrayals in the novel. In sections 3.2 and 3.3, I will predominantly discuss the imagery of machines through the Wolfen definition, because the field of posthumanism is heavily linked to the idea of machines being the posthuman (see 2.2). In contrast, section 3.4 I shall discuss other relevant posthumanist imagery in *Bell* to further illustrate the posthuman consciousness and its effect. In addition to the setting of man versus machine, the posthumanist imagery includes the settings of man versus nature and man versus mythology, which are both clearly evident in the novel.

With my analysis of concrete portrayals of the posthuman in *Bell*, my aim is to show that there is a posthuman consciousness at play in the story. Additionally, I shall demonstrate that it is indeed worthwhile to explore a classic novel through a posthumanist lens, as the contrast between men and machines has already been clearly present in the past. These points and the portrayals presented here will be further discussed in Chapter 4, where I shall link them more directly with the established theory and consider their meaning.

3.1 Overview of *Bell*

As already mentioned, *Bell* is a story set in the Spanish Civil War which was fought from 1936 to 1939 between the loosely combined, mainly left-wing, Republicans and the mostly right-wing Nationalists, who had organized a coup which was the final trigger for the whole war (Preston 2006, 94–95). The Nationalists were also commonly referred to as fascists, at least by their opponents, and this term is mostly used in the novel and hence in this thesis as well (Preston 2006, 69–70). Hemingway was present in Spain during the war as a correspondent for the North American Newspaper Alliance (Hostetler 2018). He had volunteered for the job due to his love for the country and his sympathy for the Republican cause (*ibid.*) In addition to articles, Hemingway wrote several short stories about what he had seen in Spain after the war, and these later lead to the development of a full novel in *Bell* (Ridler 2020). Thus, the story in *Bell* is very much grounded in reality.

Bell follows an American volunteer called Robert Jordan (henceforth mononymously referred to as Jordan or the protagonist in this thesis, but also called the young man, (Don) Roberto, *Inglés* or American in the novel). He is a university instructor back home in Montana but a dynamiter in the war, fighting for the Republican cause. (*Bell*, 164–165). In the beginning of the story, Jordan is given a mission by his superior General Golz to join forces with Republican rebel forces hiding in the Spanish Sierra behind enemy lines, and with their help blow up a specific bridge at a specific time preceding a larger Republican attack (*Bell*, 4–7). The novel then mostly follows the protagonist for three days with the rebels before the climactic fulfilling of the mission at the bridge.

Along with the mission, there are three other major things happening in *Bell*. Firstly, Jordan meets a young Spanish girl called Maria who has been adopted by the rebels after her parents were killed in the war and they fall in love almost at first sight (*Bell*, 22–23, 350). The development of their relationship and Jordan's wish to marry Maria after the war is then described in detail (*Bell*, 158–162, 341–355). Secondly, there are several flashbacks of things that happened before Jordan's mission, such as a portrayal of a small-town revolution in chapter ten by Pilar, the wife of Pablo, who is the de facto leader of the anti-fascist guerilla group in the Spanish Sierra as his husband has become emotionally crippled by the war (*Bell*, 99–129). Thirdly, there are the many problems Jordan and the rebels face as they try to prepare for the mission. These range from the lack of material and horses to the demise of their allies due to a change in weather and the apparent failure of the whole Republican attack as the fascists know where and when it was planned to take place (*Bell*, 144, 307–322, 333). All of these things will be further discussed with the portrayal of posthumanism in the novel.

Even though the story of *Bell* is grounded in reality, it is still a fictional account of the war. Hemingway saw real fighting during his time in Spain, but as a correspondent he was mostly based in Madrid and not near the frontlines, not to mention high in the Spanish Sierra behind the enemy lines as the characters in the novel are (S. Hemingway 2019). Hence, there is little point in overanalyzing the story or contrasting it with Hemingway's real experiences in Spain as some scholars have done (*ibid.*; Herlihy-Mera 2012, 1–3). The portrayal of war and the times is, however, fairly credible, and by these points it compares well with for example George Orwell's *Homage to Catalonia* (1938), another book about the Spanish Civil War written by an already established western author who spent time in the country during the war. This means that the posthumanist consciousness in *Bell* very much reflects reality and is worth a study.

3.2 The portrayal of machines in *Bell*

At first glance, it might seem that *Bell* is a novel with relatively little to do with machines. After all, it is a novel about guerilla warfare in the Spanish Sierra with little or no resources (see 3.1). The main characters are moving around mostly on their own feet or on horseback, and even a significant part of the plot is devoted for the need of more horses – this seems to preoccupy Jordan the most about completing his mission (*Bell*, 144). The lack of resources and the old-fashioned way of transportation does not, however, mean that there are no machines in *Bell* at all. On the contrary, several key plot moments revolve around machinery that was modern for the times and the characters' reaction to them.

In this section, I shall highlight the portrayal of machines in *Bell*. There are several machines mentioned in the novel, but for the sake of simplicity I have divided this subsection into two halves. First, I shall identify and discuss the parts in *Bell* with airplanes in subsection 3.2.1. They are definitely the most predominant machines visible in the novel. After that, I shall collect and analyze all other portrayals of machinery in subsection 3.2.2. These sightings are then further discussed in section 3.3, where I discuss this setting of man versus machine in *Bell*, and Chapter 4, where I use all the data collected to analyze the whole novel through the lens of posthumanism.

3.2.1 Airplanes

The most visible machines in *Bell* are undoubtedly airplanes. They are mentioned for the first time already in the first chapter when in a flashback Jordan gets the instructions for his mission from his superior, General Golz. As already mentioned, in all its simplicity, Jordan's mission is to blow up a certain bridge at the exact moment when an attack organized by Golz would start. The whole plot of *Bell* revolves around this simple yet not easy to execute mission. Curiously, when the protagonist asks how he would know that the attack has started, Golz replies: "It is to be made with a full division. There will be an aerial bombardment as preparation" (*Bell*, 6). In his follow-up question, Jordan highlights the role of airplanes even further: "Then I may take it that when the planes unload, the attack has started?" (*ibid.*). Already in this first chapter and the novel's first glance at warfare, airplanes are introduced and given an important role.

The importance of airplanes only intensifies as the story unfolds. In the first chapter when Jordan is introduced to Pablo with whom he must co-operate in order to execute his mission,

there is a further mention of planes. Pablo, who is already showing signs of severe battle fatigue, says that he is “tired of being hunted”, and especially scared to be hunted with planes (*Bell*, 15). In the third chapter, the rebels’ fear of planes is demonstrated even further when a squadron of monoplanes passes over the protagonist and his personal guide Anselmo (*Bell*, 38). While Jordan verbally acknowledges that the airplanes are from their side, his thoughts are quite telling: “They could be an evening patrol of either side. But you always said pursuit planes were ours because it made people feel better” and “Robert Jordan could have put the glasses on them and been sure instantly but he preferred not to. It made no difference to him who they were tonight and if it pleased the old man to have them be ours, he did not want to take them away” (*ibid.*). Thus, in addition to being feared, the airplanes may also act as a source of inspiration and motivation for the people fighting the war.

As if the importance and fear of airplanes is not already clear from the early parts of *Bell*, there are also a few chapters where they play an even larger role. Most of the eighth chapter of the novel revolves around enemy attack planes: the chapter begins with the protagonist waking up to the sound of a squadron of planes going for a mission and ends when they return (*Bell*, 74–75, 86). There is a lot of talk about the planes in the chapter and they also cause a lot of anxiety amongst the rebels (Hemingway 1995, 77). Even Jordan thinks that the planes are a really bad sign, and he is preoccupied by thoughts of what that could mean and where the planes could be headed (*ibid.*). The rebel leader Pablo is still fearful of the airplanes, and he hints that his dread is shared by other guerilla groups as well. “After those airplanes it is very possible that thou wilt find nobody in the whole mountains. [...] There must have been many people sweating in the big drop this morning when those passed”, he says to the protagonist, who wants to meet the leader of another guerilla group (*Bell*, 80). Even though they both realize the planes were not trying to attack the guerillas, even the sight of enemy planes is enough to make everyone nervous and demotivated.

In a similar fashion as the introduction to Pablo and his gang was shadowed by discussion of airplanes, when Jordan and Pablo’s wife Pilar go to meet a fellow band of rebels lead by the fearsome yet half-deaf El Sordo, the first thing they discuss with their sentry Joaquín are airplanes. As Jordan tells him that the planes they saw were “Heinkel one eleven bombers” and “Heinkel and Fiat pursuit”, Joaquín replies: “By any name they are as bad” (*Bell*, 132). This further highlights the fact that most of the common rebels do not care about the details of the planes or their operators, but to them the airplanes themselves as machines are bad and evil. This point of view will be further discussed in section 3.3.

However, the most significant scene with airplanes takes place in Chapter twenty-seven. This chapter portrays the demise of El Sordo and his gang, the collaborators of the protagonist and his group of rebels. This chapter has become iconic and has even started to somewhat live its own life due to its portrayal in other media, such as in a famous song by the American rock band Metallica (Baum 2017). Although there are many other chapters in the novel that are memorable in their own right – be it their over-the-top violence or bittersweet romance – it is easy to understand why this particular chapter has inspired artists from other media as well. Not only is this one of the most violent chapters in the novel, but it also serves as a major setback and twist in the plot.

El Sordo and his gang of rebels get caught while stealing horses because their tracks can be followed in the fresh snow after a storm (*Bell*, 307). They fight off their pursuers and retreat to a hilltop in hope of survival (*ibid.*). While there, the rebels soon realize that they are out of options precisely because of the modern machinery their pursuers possess. They first ponder about the possibility of mortars, but at the same time know that they are doomed because eventually their pursuers are going to use airplanes (*Bell*, 310–312). Although successfully tricking their pursuers and killing one of them while waiting, eventually the airplanes arrive, and the men are no match for the machines (*Bell*, 319–321). The bombing and machine-gunning of the hilltop is portrayed in gruesome detail: “Then there were hammering explosions [...] Then [...] there was the whistle of the air splitting apart and in the red black roar the earth rolled under his knees” (*Bell*, 321). Although there may well be more violent scenes in *Bell*, this is arguably the most disheartening. In addition to El Sordo being pivotal for Jordan and his plan, which makes up the plot of the novel, this scene is also displayed through the eyes of Joaquín, a young and passionate teenage boy fighting with the rebels. As if the reader was not already sympathetic for his cause, Joaquín is the only one surviving this encounter with machines just to be put out by the fascist lieutenant Berrendo at point-blank range like a “wounded horse” (*Bell*, 322). The posthuman consciousness and the setting of man versus machine is very apparent in this chapter, and, rather unsurprisingly, the machines come out on top.

Toward the end of the novel, also the Republican army war machinery becomes briefly visible. This is further discussed in 3.2.2 and 3.3, but it is worth mentioning that there, too, airplanes play a significant role. In Chapter forty-two, Republican high-ranking officers are portrayed as in awe with the airplanes at their disposal. When word from Jordan informing that their attack will be doomed reaches his superior General Golz, he is incidentally watching

their own airplanes take off (*Bell*, 428). Golz recaps how the planes “had come [...] from the Black Sea through the Straits of Marmora” and were “unloaded lovingly at Alicante, assembled ably, tested and found perfect” (*Bell*, 429). With full knowledge that their effort is in vain, he imagines helplessly how their own planes might be able to win the battle for them: “Golz watched the planes with his hard proud eyes that knew how things could be and how they would be instead [...] proud of how they could be, believing in how they could be, even if they never were” (*Bell*, 429–430). In a fitting fashion, Duval, a direct subordinate of Golz, does not hear his superiors last orders through the phone as he is deafened by such a noise from his own airplanes that “he could not hear what he was thinking” (*Bell*, 430). On the one hand, the airplanes, though this time their own, seem to be the subject of much appreciation, but on the other hand, they again swallow all hopes of a successful war for the Republicans.

3.2.2 Other machines

There are, however, also other machines in *Bell* besides airplanes. The smallest but in no way insignificant machine discussed is the machine gun, which also happens to be the only machine the rebels have for themselves (*Bell*, 27). Machine guns are visible in several scenes in the novel. Although the rebels have a machine gun, it pales in comparison to the guns the better equipped and more mechanized fascists have (*Bell*, 444). Curiously, the superiority of machines in the case of machine guns is not only contrasted with humans but with animals as well. In Chapter eleven, it is said that Joaquín wanted to be a bullfighter, but he was afraid of bulls (*Bell*, 133–134). Now, however, he is no longer afraid because, as he puts it, “no bull is as dangerous as a machine gun” (*ibid.*). This is a strong statement which quite deliberately asserts that machines are better and more fearsome than anything mother nature could create.

Nonetheless, machine guns are less visible in *Bell* than airplanes and the second group of big machines that play a very important role: ground vehicles. Cars, trucks and tanks are visible in many chapters and in some places even create the whole scene. Again, the importance of these machines will be further analyzed more closely in section 4.1, but their manifestation in the novel is discussed here. Ground vehicles are a very important part of the novel since, as hinted earlier, the protagonist’s main mission is to blow up a bridge at a specific time to halt the advance of the enemy’s mechanized division through the mountains.

Indeed, one of the most important scenes with ground vehicles and tanks is at the very end of *Bell* when Jordan successfully completes his mission after many setbacks. Before the actual destruction of the bridge, Pablo attacks the guard post and encounters a motorcycle, an

ambulance and a tank that he must fight off (*Bell*, 456). Then, when the bridge is actually blown up, there is a truck on the bridge that gets destroyed at the same time (*Bell*, 445–446). The destruction of the bridge also creates a “traffic jam on the road” where there is a “little tank and behind the little tank [...] a big tank” (*Bell*, 460). These tanks fire at the rebels and eventually hit the protagonist and his horse so that he gets caught under his ride (*Bell*, 460–461). The ending of the book indicates that this also results in Jordan’s death (*Bell*, 468–469). Again, this scene shows the rebels fighting not only enemies but also machines, and again, the machines win.

There are two other notable scenes in *Bell* with mechanized ground vehicles. The first of these is much earlier in the book, in Chapter eight, where the protagonist assigns his guide Anselmo to watch over a road and make notes about passing enemy troops and vehicles after spotting enemy airplanes (*Bell*, 77–79). Here, he wants to have specific marks for different kind of vehicles, namely tanks, trucks and ambulances, and for different guns and troops (*ibid.*). In this scene, the reader can sense that the amount of enemy machinery passing the road is used as foreshadowing of things to come. It can be argued that the marks Anselmo makes for the different vehicles highlight the importance of war machinery; there are very few things that are written or marked on paper in the whole novel, yet enemy vehicles are meticulously counted, and their images are drawn, as if to represent the importance of machine imagery.

The other, more peculiar, scene with ground vehicles comes up later in the novel in Chapter forty-two. This chapter follows Andrés, a young rebel in Pablo’s gang, as he delivers Jordan’s message through the lines to General Golz, who is in charge of the upcoming attack. In fact, the protagonist sends Andrés out on this mission already in Chapter twenty-nine, almost immediately after the defeat of El Sordo’s gang which is a major setback for his mission. The narration circles back to check up on Andrés every now and then. In Chapter thirty-four, he crosses the lines and thinks about the vanity of war and the cause (*Bell*, 365–366). In Chapter thirty-six, he surrenders to a Republican guard post, where he gets questioned about his intent (*Bell*, 372–373). In this scene, Andrés also shows his knowledge of the war effort to convince the guards of his authenticity (*ibid.*). In Chapter forty, Andrés makes slow progress behind the Republican lines as he is first handed from a suspicious company commander to battalion commander Gomez, and then the battalion commander personally motorcycles him to Lieutenant-Colonel Miranda (*Bell*, 398–399). The Lieutenant-Colonel again questions Andrés’ motives, before he finally allows Gomez to motorcycle Andrés all the way to General Golz, the intended recipient of Jordan’s message (*ibid.*). The motorcycle is the first

mechanized Republican equipment mentioned in the novel, but it only serves as a prelude for the sight Andrés faces at the end of his journey.

In Chapter forty-two, Andrés and Gomez finally see the full scale of the Republican attack as they arrive to the main road and different headquarters of the Republican army. They still face several obstacles while delivering the message – a traffic jam caused by trucks colliding in the darkness; Comrade Marty, a crazy political officer for the International Brigades, who briefly has them arrested; and Karkov, a Russian journalist and friend of Jordan saving them from Comrade Marty – before finally being able to deliver the dispatch to Duval, one of the three people Jordan wanted Andrés to deliver it to (*Bell*, 412–413, 417–428). Duval then gets the word out to General Golz, albeit too late to make any difference on the upcoming attack (*Bell*, 428–429). While this chapter mostly follows Andrés’ journey as he tries to deliver the dispatch, and thus serves as the ending to the storyline developed in the aforesaid chapters, it also contains interesting observations about the mechanization of the Republican war effort. In addition to ground vehicles, this includes airplanes, as already discussed in 3.2.1, and an allegory of the whole war as one big machine, as further discussed in 3.3.

Nevertheless, the pinnacle of Republican ground machinery is visible here and it is seen for the first time in its full glory through Andrés’ eyes. Earlier in the novel, the Republican army is portrayed solely through the lens of the poorly equipped rebels and therefore the soulless machines have been exclusively an image of fascist terror. In this chapter, Andrés himself seems to comprehend the scale of mechanization as he watches men sitting in darkness at the back of a Republican troop truck, in line with endless other trucks: “Andrés [...] did not think any of this about their faces. He only thought, “What an army. What equipment. What a mechanization. *Vay gente!*”” (*Bell*, 415). This is again a noteworthy example of machines seen as a faceless – this time quite literally – entity of the war. When Andrés marvels the size of the Republican army, he seems to be amazed first and foremost by its machinery (*ibid.*). Hence, it is conveyed that machines, not humans, are the measure of an army.

3.3 Man versus machine in *Bell*

As was already observable in passing from the portrayals of machines in *Bell* discussed in section 3.2, the novel often seems to contrast human beings with machines quite deliberately. In this section, I shall go one step further from the imagery of machines and discuss the instances in the novel where machines and their significance are acknowledged directly. Although there are far fewer such instances than those where machinery is discussed in

general, they are even more important because through these it is clear that machines, although not being the most central aspect of the prose in *Bell*, must still be considered crucial for the novel and its characters. This forms a major part of the novel's posthuman consciousness.

As previously mentioned, airplanes are the most visible machines in *Bell*. The characters in the novel also address airplanes and their importance a few times throughout. Already in Chapter eight, Rafael, a gypsy (as the Roma are called in the novel) in Pablo's band of rebels, describes how airplanes make him feel as he says to Jordan: "Airplanes mak[e] a noise to curdle the milk in your mother's breasts as they pass over darkening the sky and roar[...] like lions and you ask me to take things seriously" (*Bell*, 79). This remark is made after the enemy airplanes have flown over and scared the rebels earlier, and as the protagonist insists Rafael help with scouting enemy activity and take his role seriously. Evidently, even only the sighting of the planes has made everyone more scared and serious, and Rafael captures everyone's sentiment with this strong word play. At the same time, he provides an image of a force so strong that it curdles milk still inside a woman's breasts and refers to lions, which are animals known for their strength and dangerousness and thus often hailed the kings of the jungle.

Airplanes are also recognized directly by Jordan himself in Chapter twenty-eight, immediately after the demise of El Sordo's gang in the previous chapter. As a final measure to take care of El Sordo's gang, the fascist commander Lieutenant Berrendo uses air support to suppress the rebels in the mountains (see 3.2.1). To this end, the protagonist makes a peculiar remark about airplanes: "The damned planes scare you to death but they don't kill you" (*Bell*, 323). This seems to suggest the fact that the main role of airplanes – or war machinery in general – is above all else psychological terror. Indeed, with all the talk about and fear of airplanes in *Bell*, few characters actually face them directly. This reminds of the scene discussed in subsection 3.2.1, where Joaquín, the young rebel in El Sordo's gang, tells Jordan that "[b]y any name [the airplanes] are as bad" (*Bell*, 132). The airplanes themselves are viewed as evil, not their operators nor even necessarily the effect they have on the battlefield. This is definitely a portrayal of machines suitable for the Wolefean idea of posthumanist technology and its influence on human thoughts.

Similarly to airplanes, also other machines and their importance are acknowledged by the characters in *Bell*. Again, right after the defeat of El Sordo's gang, Anselmo together with a

fellow rebel called Fernando, who is holding a guard post, discuss the incident. Fernando thinks that the fascists are barbarous and lack dignity, and Anselmo makes an interesting connection between machines and honor in his remarks: “We must teach them. We must take away their planes, their automatic weapons, their tanks, their artillery and teach them dignity” (*Bell*, 328). This statement resonates with age-old honor codes and warrior ethics with the use of machines and indirect fire for killing labeled in some way undignified. It is unclear, however, if these views are fueled by actual desire for simpler times, or just the opinions of underdogs who lack the scientific and industrial know-how to challenge those more advanced to them. In *Bell*, the rebels seem to envy the mechanization of the fascists if only because they themselves are scared of all the new machines filling the battlegrounds.

This juxtaposition of the industrialized fascists and the nature-relying rebels is apparent throughout the novel, as already discussed previously. There are rarely scenes in the novel with fascists waging war or even moving anywhere without the aid of machines, whereas Republicans mostly have to rely on horses or travel by foot. In one way, it could be said that the horses are the actual machines for the rebels, as they seem to be still living a rural life, whereas their opponents are already deep in Machine Age. These issues will be further discussed in subsection 3.4.1, which deals with the nature imagery in *Bell*, and section 4.1, in which there is a more in-depth comparison of these two sides and the two different lifestyles colliding in the war.

As already discussed, Chapter forty-two contains a quite literal observation of the faceless machinery against human beings. As Andrés, the rebel sent by Jordan to deliver a dispatch to General Golz, sees Republican troops sitting silently in the darkness at the back of Republican troop trucks, he sees

faces fixed and sad in the sudden light [...] their faces were drawn with each man’s own problem in the dark and the light revealed them as they would not have looked in day, from shame to show it to each other, until the bombardment and the attack would commence, and no man would think about his face. (*Bell*, 414)

Immediately afterwards, it is remarked that Andrés did not care for their faces, but he was thrilled watching the machinery (*Bell*, 415). This interesting contrast between faces and machines further bolsters the argument about machinery as a *faceless* enemy which has been previously discussed.

There is also a peculiar parable of the whole Republican war effort as one big machine in the same chapter. As the narrator recaps Andrés' obstacles while trying to deliver the dispatch in vain, this machinery is addressed directly:

The machinery had been in motion much too long for it to be stopped suddenly now. There is a great inertia about all military operations of any size. But once the inertia has been overcome and movement is under way they are almost as hard to arrest as to initiate. (*Bell*, 423)

In this way, the importance of mechanization and machinery, and their opposite role to that of the living and breathing actors of flesh and blood, is already embedded in the novel itself. Similarly, Jordan's role in the war – the whole main plot of *Bell* – can be viewed as a cog-in-the-machine allegory for the entire long, gruesome and inexcusable war. The war as a whole is portrayed through this narrow lens that focuses on an individual actor, who is incapable of making a difference while being crushed by machines. These machines are both literal, such as airplanes, machine guns, tanks and other ground vehicles, and metaphorical, such as the whole large scale war effort.

3.4 Other posthumanist imagery in *Bell*

Although this thesis primarily focuses on the relationship of human beings and machines through the lens of posthumanism, it is worth noting that posthumanist concerns are present also in other things than just machines. At its widest scope, posthumanism can be seen as a tool to analyze everything that is not human. Thus, when reading *Bell*, it is worth noting these other aspects of the posthuman as well to form a coherent picture of the posthuman consciousness in the novel. As also mentioned, the literary theory of ecocriticism as such can be seen as a vast subcategory of posthumanism. As nature has a significant role in *Bell*, its portrayals are discussed briefly in subsection 3.4.1. In addition, the novel contains a curious third category of posthumanism, namely mythology and beliefs. With the widest possible scope of posthumanism in mind, some of these descriptions in *Bell* definitely fit the theoretical framework. Hence, in subsection 3.4.2 the portrayal of the spiritual level of the novel is considered.

3.4.1 Nature

It is apparent already from the first lines of *Bell* that nature plays a significant role in the whole novel: “He lay flat on the brown, pine-needled floor of the forest [...] and high overhead the wind blew in the tops of the pine trees” (*Bell*, 1). Throughout the novel, this setting of a very specific landscape – the pine forests of the Spanish Sierra – is outlined. Even the ending of *Bell* circles right back to the same portrayal of the setting as the beginning, when the protagonist, now injured, again lays on the ground and “feel[s] his heart beating against the pine needle floor of the forest” (*Bell*, 471). Hemingway initially struggled with the ending of the novel and wrote about it in a letter to his editor Max Perkins, but he seemed content to begin and end the story with this image of pine needles: “You see he’s laying there on the pine needles at the start [...] and that is where he is at the end” (S. Hemingway 2019). Hence, when discussing the tone and atmosphere of the novel, nature is impossible to ignore, and even the author seems to acknowledge this.

Even further, it could be argued that on some levels *Bell* is a celebration of the unique nature of the Iberian Peninsula. Indeed, while on the surface the novel deals with a civil war and its horrors, deeper down it is definitely a novel of Spain in its varying forms. In an interview for *Life* magazine in 1949, Hemingway admitted that “it wasn’t just the Spanish Civil War that [he] put into it, ... it was everything [he] had learned about Spain for eighteen years” (S. Hemingway 2009). Hemingway’s grandson Seán also addresses this by stating that while “[t]he loyalist defeat was profoundly disappointing [...] his experiences in Spain inspired him to write a true account of the war [...] where he could draw on his passion for Spain” (*ibid.*). For most of his life, the author had been an avid admirer of Spanish lifestyle and nature, and without question these views echo in *Bell*. Hemingway did set some of his other stories in Spain as well – parts of his debut novel *The Sun Also Rises* (1926), the short story “Hills Like White Elephants” (1927), his only play *The Fifth Column* (1938) and several short stories that preceded *Bell* – but this novel is definitely the magnum opus of not only his literary canon but also the portrayal of his beloved Spain.

To this end, already the name of the documentary film Hemingway made with his fellow anti-fascist western intellectuals about the war is quite telling: *The Spanish Earth* (1937). For the most part, this propaganda film deals with the struggle to irrigate crops in the Republican held area, a direct reference to nature yet again (Dick 1996, 12–13). In his study, *Hemingway’s Tribute to Soil* (2006), literary scholar Henry Mount critiques the author’s portrayal of land

from a science-based perspective. In this book, he considers *Bell* and the scene in Chapter thirteen where Jordan and Maria make love “and he fe[els] the earth move out and away from under them” (*Bell*, 159; Mount 2006, 12–13). According to Allen Josephs, this is such a strong scene that earth moving became embedded in culture as a euphemism of having sex (Josephs 1994, 104). Josephs’ book is also about Hemingway’s portrayal of landscape, but his view is that while *Bell* is about Spain, the terrain does not correspond to an actual place (Josephs 1994, 52–54). This is reminiscent of an early suggestion for the novel’s title, *The Undiscovered Country*, and Hemingway’s son Patrick’s foreword in The Hemingway Library Edition of *Bell*, where he discusses how his father wrote the portrayals of mountain life in *Bell* with the American West in mind (S. Hemingway 2019; P. Hemingway 2019, xi). There is, then, insurmountable evidence that nature was of great importance for Hemingway and *Bell*, and this has been studied in the past as well.

This, however, does not mean that the portrayal of nature in *Bell* is solely for the purpose of creating atmosphere or for the author’s personal reasons. Nature plays a meaningful role in the plot of the novel as well. Many issues and problems the characters in the novel face originate from the fact that the contemporary people are still very much bound to earth with their lifestyle. This is even more true for Jordan and the rebel Republicans, as has been discussed earlier in section 3.2 and 3.3, because they have to live and fight deep behind enemy lines, relying on nature for all of their everyday amenities including transportation, food and shelter.

Already the first time the protagonist meets the rebel leader Pablo, whom he is to work with, he sees the trail left behind by horses from their drinking place and wonders how many horses they have to work with (*Bell*, 12). Soon after, Jordan is introduced to the “cave in rim-rock formation” which acts as both the rebel base and their home (*Bell*, 18). Similarly, the camp of the fellow rebel leader El Sordo relies on nature and cave formations as it was “in the last of the pines, where there was a rounded gulch-head shaped like an upturned basin. All these limestone upper basins must be full of caves [...] There are two caves there ahead. The scrub pines growing in the rock hide them well” (*Bell*, 138). Consequently, even if nature is *important* for the contemporary people in general, it is *vital* for the survival of the rebels.

In addition to shelter, the rebels’ transportation is also dependent on trails through the mountains or, in the very best-case scenario, having horses for travel. The importance of trails and knowing how to navigate through the wilderness is evident early on as Anselmo takes the

protagonist to Pablo's camp, and a bit later when Pilar, the de facto leader of Pablo's gang, takes the protagonist to see El Sordo (*Bell*, 3, 131). The importance of horses only increases throughout the novel, and they are used to their most dramatic effect towards the end, when the rebel's blow up the bridge and try to escape on horse-back (*Bell*, 458–460). The reliance on nature is apparent also in the fact that the rebel's mostly eat what they can find around them. For example, when dining for the first time with Pablo's gang, Jordan is served rabbit meat with onions, green peppers and chickpeas (*Bell*, 22–23).

Nevertheless, as is true with all natural phenomena, the wilderness is not only good for the rebels, but it is also the root cause of some of their biggest problems. As the rebels have to rely on horses for their transportation and escape during the climactic attack on the bridge, El Sordo is tasked to steal more horses for his gang (*Bell*, 144). As discussed earlier in detail, this plan goes awry when fresh snow falls and stops just in time to reveal their tracks, and this leads to the scene of El Sordo fighting against the fascists on a hilltop (see 3.2.1) (*Bell*, 307–322). Thus, the reliance on nature for transportation, namely horses, causes problems due to another natural phenomenon, a sudden snowstorm in the mountains.

This brings to question not only the setting of nature but also the setting of climate in *Bell*. When it first starts snowing, Pilar explains to Jordan that a snowstorm is not unusual at the high altitude even during the summer months (*Bell*, 176–177). This is noteworthy because the characters in the novel are not only at the mercy of ordinary nature, but they live and fight in an almost extreme environment high in the mountain ranges. As can be expected, this makes the climate and nature even more unpredictable as the example illustrates. Furthermore, this chain of events from stealing horses to a sudden snowstorm leads to El Sordo making his final stand on a hilltop which “he did not like [...] and [...] thought [...] had the shape of a chancre” (*Bell*, 307). In this way, nature and weather lead El Sordo to a particular natural landform reminiscent of a syphilitic sore, which, although first providing shelter for his gang, has them trapped and in the end proves fatal (*Bell*, 320–322).

Similarly to El Sordo, Jordan's fate at the end of the novel is related to problems caused by this dependence on nature. Since the rebels make their great escape on horseback after blowing up the bridge and completing their mission, it is concretely an animal that seals his fate; the protagonist and his gray horse get hit by a tank shell, and he ends up under the carcass, unable to move (*Bell*, 460–461). This is another example of the fact that the characters in the novel use nature to further their cause, but nature has a peculiar way of

throwing a spanner in the works because it cannot be wholly tamed by humans. This seems to be yet another part of the posthumanist consciousness working in *Bell*.

Talking about nature, there are also other animals in *Bell* beside horses. Different animals are met, mentioned or thought of by the characters throughout the novel. This, too, helps to create the image of the soldiers – especially the Republicans – as deeply connected to nature and to an agricultural lifestyle. As already mentioned, Rafael compares the noise of the enemy airplanes to that of roaring lions (*Bell*, 79). Clearly, when considering something terrifying, his first choice is to find a point of reference from the natural world. Similarly, General Golz, although at his headquarters and far away from the front lines and actual nature, makes a peculiar reference to the natural world in his mind when he thinks about bombs falling from airplanes: “[T]he bombs would fall, looking like porpoises in the air as they tumbled (*Bell*, 429). Again, his first instinct is to reminisce something living. Not only are these remarks signs of a deep connection to nature, but they also serve as a reminder that the machines represent something unnatural and artificial to the characters. Thus, although the animals are not human but part of the posthuman consciousness of the novel, they are definitely a wholly different category than the lifeless machines.

There are also other times in the novel when animals are mentioned. As already discussed in Chapter 3.2.2, a young rebel called Joaquín had wanted to become a bullfighter if not for a fear of bulls (*Bell*, 133–134). As in the cases above, this reference also ends in a comparison to the unnatural machines, as Joaquín is no longer afraid of the animals after facing machine guns (*ibid.*). Hence, if animals are something beyond humans, machines can be seen as something even beyond the natural world. Somehow fittingly, Joaquín’s death marks another comparison to animals. At the end of the battle on the hilltop, Lieutenant Berrendo, the fascist commander fighting El Sordo’s gang, finally shoots him in the back of the head “as quickly and as gently [...] as Sordo had shot [a] wounded horse” (*Bell*, 322). This is a direct reference to a scene earlier in the novel, in which during Pilar’s story of the small-town revolution Pablo allows the townspeople to club and stab the fascists to death and “men were screaming as horses scream in a fire” (*Bell*, 125). Again, horses are on display in these two scenes as they are also used as a reference for violent death.

One character in *Bell* who seems to have a particular affinity towards animals is Andrés, the rebel who delivers Jordan’s message to the Republican headquarters. As he is fulfilling this task, he first observes a cock at the fascist outpost (*Bell*, 363). After that, he briefly reminisces

his childhood and the bullbaiting festivals they had in his hometown (*Bell*, 363–366). Unlike Joaquín, Andrés did not fear bulls, but he even held them by hand as they were slaughtered with knives by other people (*Bell*, 366). He became known as the man who bit the ear of a dying bull during the festivities, a sign of his social status and bravery in his town (*ibid.*). Although Andrés has a different perspective on bulls than Joaquín, they both contrast bullfighting with the war in a similar fashion. In Andrés mind, attacking a bridge is like fighting a bull, whereas his task to deliver a message is dull and does not require as much bravery (*ibid.*).

Andrés' recollection of bullbaiting is cut short as he is scared to “a sudden breath-stopping fright” by a partridge, which “explod[es] in a whirr of wingbeats in the dark” (*Bell*, 366). Here, he encounters yet another animal, yet his thoughts of it are in line with his previous views. First, Andrés deduces that the bird must be nesting, but then he thinks that if not for the war, he would steal the eggs and use the newborns as callers while hunting for more partridge (*Bell*, 366–367). He also considers different cruel ways of taming the callers: blinding them, clipping their wings or tethering them by one leg (*Bell*, 367) After this, he also briefly reminisces hunting crayfish with his brother Eladio (*ibid.*). All of this is to say that Andrés, in many ways a stereotypical rebel and Republican soldier in *Bell*, is still very much bound to earthly activities and wild animals to have fun and scrounge for food even if there was no war. This deep connection to nature is eminently at the heart of the whole novel. Andrés makes one last comparison of war and the natural world towards the end of the novel as if to highlight this point. As he watches the mechanization of the Republican army and the whole mobilization stopping, in his mind they look like “heavy, metal, gun-jutting turtles in the hot yet settled dust” (*Bell*, 412). Thus, he is similar to Rafael and General Golz in that as he watches the inhuman machines, he is reminded of animals and the natural world.

Similarly to Andrés, Anselmo is also a hunter in his civil life. He acknowledges this and Jordan also recalls the fact later in the novel (*Bell*, 41, 287). Both times, the characters are discussing the act of killing a human, and Anselmo admits that it is different than hunting for animals: “To me it is a sin to kill a man. [...] To me there is a great difference between the bear and the man and I do not believe the wizardry of the gypsies about the brotherhood with animals” (*Bell*, 41). Hence, even the character himself notices the difference between human and non-human entities. As is evident from this quote, also the gypsies have their own view of nature and animals, but these will be further discussed with other beliefs next.

3.4.2 Mythology and beliefs

The last level of posthumanism in *Bell* is undoubtedly mythology and beliefs. Their presence in the novel is in no way surprising considering the level of contemporary religiousness during the time portrayed. Indeed, religion played a major role in the lives of the people who suffered from the great wars of the 20th century, and this has also been studied a lot earlier (Baron 1952). It is, however, difficult to draw the line between humanism and posthumanism in the case of religion. On the one hand, religious beliefs are an inseparable part of human beings and thus deeply connected to humanism. Hence, they would fit what Wolfe calls “intensification of humanism” rather than posthumanism (Wolfe 2010, xv). However, on the other hand, the presence of an omnipotent creator or whichever inexplicable force beyond our sensory perception is definitely something inherently not human, and this has been addressed by others as well. For example, Barry talks about “ghost stories” and “mythological texts” that “attribute consciousness to [...] gods” (P. Barry 2017, 264). This contradiction is further detailed in section 4.1, but for the purpose of this subsection, I shall consider the latter to be true and briefly discuss the aspect of mythology and beliefs in *Bell*.

Roman Catholic Christianity, the major religion in Spain, is, unsurprisingly, clearly present in *Bell* (Domke 2011, 2). There is much theological discussion in the novel and there are also several times the characters are seen praying in dire situations. Already early on Anselmo talks about his religious upbringing and how in his opinion it is a sin to kill a man, as mentioned in the previous chapter (*Bell*, 41). Nonetheless, he also concludes that “we do not have God here any more, neither His Son nor the Holy Ghost” because of the atrocities that are at play (*ibid.*). Together Anselmo and Jordan acknowledge that the fascists have claimed religion, which was and is certainly true for right-wing movements like the Falange in Spain (Domke 2011, 75–87). Still, Anselmo misses his religion, as he admits here and later when he ponders upon a possible country without religion after the war and if there is something different about the foreign fighters such as the protagonist since they have a distinct view on religion (*Bell*, 41, 196–197).

The novel makes it abundantly clear that Christian religion is predominantly a thing for the fascists, even though every character seems to have some level of faith. When in Chapter ten Pilar tells Jordan the gruesome story of the small-town revolution, a priest and the church have a major role. Pablo, who was the self-appointed leader of the said revolution, allows the town priest to take confessions from the fascists before they are brutally executed (*Bell*, 104).

Later, the priest himself, who is seen to be a part of the fascist group, is beaten to death (*Bell*, 125). Pablo feels “disillusionment” of the way the priest dies, because in his opinion the priest “had very little dignity” (*Bell*, 127–128). This is perhaps to suggest that Pablo has some level of faith himself, because, although he is described to have already hated priests before, he is still disappointed to see that even holy men find it difficult to maintain faith until the end (*ibid.*) Peculiarly, this is also a second reference the Republicans make about dignity and some sort of a code of honor (see 3.3). Apparently, they have little respect for the non-human entities their enemy possess.

The actual fascists soldiers in *Bell* are also portrayed as religious. After El Sordo’s ill-fated journey to steal horses, Jordan has to shoot a fascist cavalry scout near their camp (Hemingway 1995, 265–266). When examining the soldier’s papers, the protagonist notes that he is a Carlist royalist and that his letters contain “quite a lot of religion” (*Bell*, 302–303). Similarly, Lieutenant Berrendo, a major fascist character in the story, and his sniper are described as Carlists and “very devout Catholic[s]” (*Bell*, 318). They consider it to be a sin to curse, and later on Lieutenant Berrendo “said five Our Fathers and five Hail Marys for the response of the soul of his dead comrade” (*Bell*, 322). As evident from these examples, the fascists had such strong faith that they believed another entity to be present in the war beyond the human beings at the battlefields.

Yet, Christian religion is not exclusively a thing for the fascists. When El Sordo and his gang meet their demise on the hilltop, Joaquín keeps calming his nerves by talking about the teachings of La Pasionaria, a communist leader, through the whole ordeal (*Bell*, 308–321). Still, as his death becomes imminent, he, too, accelerates into a panicky Christian prayer (*Bell*, 321). In the same manner, Maria prays silently towards the end of *Bell* as the men are carrying out their mission at the bridge (*Bell*, 449). This indicates that the Republicans had their Christian faith as well, at least on a personal level, even if on a higher level the Fascists had claimed religion for themselves, and the Republicans had gladly given it away.

Jordan, too, offers some views on religion. Curiously, his thoughts seem to drift away from Christian religion, at least in the sense it is commonly understood. While much of the novel’s religious discussion revolves around the act of killing and its justification, Jordan thinks that the Spanish have a special sentiment for it because they descend from Berbers and old Iberians (*Bell*, 286–287). His conclusion is that the Spaniards “are the people of the Auto de Fe; the act of faith,” and thus, although they have tried to suppress their natural tendencies,

they keep re-emerging “in wars and inquisitions” (*ibid.*). This means that at least in his mind there is a higher power which guides the Spanish to act in a certain way, be it God or a habit inherited from cultures past. Later, the protagonist doubles down on these views on Spain and religion as he remarks that “Spain has never been a Christian country” but “it has always had its own special idol worship within the Church” and that they are “paying for the Inquisition now” (*Bell*, 355). These kinds of observations about higher powers and inherited destinies can definitely be viewed as something inherently posthuman.

Alongside Christianity, the other more peculiar mythology present in the novel is that of gypsy beliefs. Many of the rebels in Pablo’s gang are gypsies or have gypsy blood, as is showcased early on (*Bell*, 18; 27). Anselmo even admits outright that “there are many [gypsies] in the hills” (*Bell*, 40). These people have their own beliefs of the world, higher powers and destinies, which are sometimes separate from Christianity. Several times the characters refer to these beliefs as “wizardry” as already established when discussing “the brotherhood with animals” the gypsies have (*Bell*, 41). Anselmo’s example of this is the bear, who “the gypsies believe [...] to be a brother to man [...] because he steals for pleasure” (*Bell*, 40) When Jordan asks Pablo if he believes in this gypsy wizardry, he answers: “No supernatural thing has ever happened to me” (*Bell*, 252). Hence, these beliefs can be seen to be in the domain of the posthuman, perhaps even more so than Christianity, as they deal with the supernatural, a world directly addressed by theorists such as Barry and Nayar (P. Barry 2017, 264; Nayar 2014, 1–2). Furthermore, the belief of a connection between humans and animals is, again, an example of posthumanist forces at play.

The most notable act of gypsy mythology in *Bell* is undoubtedly palm reading. Many characters testify that Pilar, the wife of Pablo who has gypsy blood, is capable and even exceptional in this talent (*Bell*, 27, 252). This helps set the tone for the novel early on, as Pilar reads the palm of Jordan in Chapter two. She does not explicitly state what she sees, but she suddenly “dropped it”, “stood up” and “looked at him without smiling” (*Bell*, 33). This gives the impression that Pilar does not like what he sees, and thus it casts an ominous shadow over their whole mission. When it is later expressed that the Republican attack will not be successful and that the protagonist must sacrifice himself for the rebels, it is obvious that this early prophecy of doom becomes fulfilled. Indeed, Jordan circles back to this act of palm reading on his last thoughts before his apparent death, and even though he still seems reluctant to believe it, there seems to a part of him that acknowledges Pilar’s “extra-sensory perception” (*Bell*, 467). This means that there are again other imperceptible powers in play,

just as there were with Christianity, and these powers steer towards a definite outcome regardless of human agency. This, again, is definitely a part of the posthumanist consciousness in *Bell*.

4 Discussion

In the previous chapters, I have discussed the wide scope of the theory of posthumanism and its application to *Bell*, and the concrete entities in *Bell* which could be classified as posthuman. In this section, I shall tie these two more closely together. This is done by recollecting the theory parts from Chapter 2 most suitable for this novel and trying to find answers to some questions raised already in Chapter 3 while discussing the portrayals of machines, nature and beliefs in *Bell*. By doing this, I aim to present the entire posthuman consciousness present in the novel and its effect on the events and people. In addition, in Subsection 4.2 I shall bring forth some other study possibilities. These are mainly concepts that logically expand the ideas discussed in this thesis. They have a great importance, as in this thesis I have considered posthumanism from multiple angles and some ideas could be developed further in their own right and studied more.

4.1 Posthumanist analysis of *Bell*

When posthumanist theory was discussed in Chapter 2, it became clear that it is not a single coherent theory but more of a loosely combined collection of ideas. The common link between these ideas was that they all addressed something beyond human beings, as acknowledged by posthuman theorists (Badmington 2000, 10, Lummaa & Rojola 2014, 12; Wolfe 2010, xv-xvi). For the purposes of this thesis, my premise was to view *Bell* through lenses of posthumanism, albeit the primary focus was on mechanization. As mentioned earlier, in their book Lummaa and Rojola introduced the two general paths of posthumanism studies: the one more concerned with machines and technology, the main focus here, and the other more interested with posthuman nature and animals (Lummaa & Rojola 2014, 16–17). Besides these two, I have briefly collected examples from *Bell* regarding a third category of posthumanism, namely mythology and beliefs. Their status as being beyond humans can be contested, yet there are some theorists that clearly support the study of such “transhuman entities” as well (P. Barry 2017, 264; Nayar 2014, 1–2).

For the machine and technology part, the aim was to view their portrayal in *Bell* through the criteria established by Wolfe: firstly, machines are purely machines and not used for the mere enhancement of humans, and secondly, machines shape the thoughts of human actors who face them (Wolfe 2010, xiv-xvi). Even though many machines presented in the novel may have human operators, they are certainly viewed as only machines by the characters. For

example, no human operator for the much-feared airplanes is mentioned, but rather most of the time the characters are interested if the planes are “ours” or “theirs” or Heinkel or Fiat (*Bell*, 38, 132). It is solely the idea of airplanes – of machines – that frightens the rebels in these situations. In a way, this is certainly understandable, as the Spanish Civil War was the testing ground for many new machines, especially airplanes (Franco & López 2017). Thus, many of the mechanized horrors the characters face are unprecedented for human beings.

There is one scene in the novel where the difference between men and the posthuman machinery is even explicitly demonstrated. When Andrés sees the full force of the mechanization of the Republican attack, he does not think anything about the faces of the soldiers sitting in the darkness and silence but can only look in awe at the mechanization and “*máquinas*” (*Bell*, 414–415). In the characters’ minds, it is the horrifying and magnificent machines fighting the war for both sides, not the faceless soldiers. Similarly, early on in *Bell*, the sighting of airplanes is contrasted with the “very sober” looking faces of the rebels (*Bell*, 75–76). What this means is that for the characters, true human beings are only the few around them, who are also presented to the reader. The rest of the war, for the most part, is full of posthuman machines, which are undoubtedly something beyond humanity. It could be even argued that at times, the novel’s main war is not waged between the Republicans and the Fascists, but between the humans and the posthuman machinery.

The manifestation of machines can also be used to view two different eras and completely different ways of life colliding (see 3.3). The rebels, with their camps in caves and reliance for horses or feet for transportation, seem to be living a very rural life. This perspective is further enhanced by their stories and expressions, which contain lots of nature and animal imagery, such as bulls, birds, fish, hunting and even porpoise and turtles (*Bell*, 39, 134, 365, 412, 429). This applies to not only the rebels but the higher command of the Republican army as well (*Bell*, 429). Indeed, when Pilar tells the story of the small-town revolution in Chapter ten, she acknowledges that most of the revolutionist “wore the clothes in which they worked in the fields” or did not know how to dress for such a situation (*Bell*, 106). The opposing fascists are not described in such detail, but what is presented is that they are deeply religious, such as the scout shot by Jordan or Lieutenant Berrendo, and they usually held a higher role in society before the war, such as the mayor or the priest killed during the aforementioned small-town revolution (*Bell*, 108, 302, 318). This adds to the fact that through the portrayal of the machines at their disposal, it seems that in general the fascists are deeper in the Machine Age and mechanization than their Republican counterparts. They have an abundance of airplanes

and tanks, and although they use horses, they are shown to use also modern cars for transportation (*Bell*, 191, 307, 459).

This division of two sides, where one of them is relying profoundly on superior posthuman capabilities, is a common trope in novel and movie plots, at least when it comes to science fiction. This can be seen from such examples as H. G. Wells *The War of the Worlds* (1898), Isaac Asimov's *All the Troubles in the World* (1959), Richard Power's *Galatea 2.2* (1995), *The Terminator* and *The Matrix* (Bertens 2014, 215; Nayar 2014, 1–2, 6). The conventional story is that these posthuman capabilities seem impossible to overcome, yet somehow humanity prevails and, in the end, by a sudden turn of fortunes, wins the battle. It could be argued that this story structure is used to gather sympathy for the human actors, who act as the underdogs in these stories. *Bell* is by no means a science fiction book, as already mentioned, but in this sense, it plays around with a similar structure. However, it falls under the rarer category of novels, where the posthuman side not only seems superior but also triumphs in the end. It is not a secret that Hemingway was extremely sympathetic to the cause of the Republicans in the war, and that this was also one of the reasons for the writing of *Bell* and his other works such the documentary film *The Spanish Earth* (S. Hemingway 2019) This support for a lost cause echoes throughout the novel. Nonetheless, looking back at *Bell* with 21st century knowledge and with this view of the posthuman in mind, it becomes inadvertently even more sympathetic to the cause of the Republicans, perhaps even in ways not intended by the author.

In addition to machines, the posthuman nature is also central in *Bell* (see 3.4.1). The novel is Hemingway's celebration of Spanish nature and nature altogether, his "undiscovered country" as described by both his own tentative title and an analysis by Josephs (1994, 22–24). Even though some posthumanist theorists seem to be hesitant when discussing ecology and rather leave the matter to the hands of the field of ecocriticism, such as the early theory book by Badmington, nature definitely has a posthumanist aspect to it (Badmington 2000, vii-viii). Later theorists have paid more attention to this. For example, Lummaa and Rojola bring up the problematic relation between culture and nature, and their collection of essays include many concerning the relationship between humans and posthuman ecology (Lummaa & Rojola 2014, 19; Rojola 2014, 131–154; Kurikka 2014, 211–236). Bertens goes as far as to point out that usually there is a clear message in literature where nature is linked with good whereas the unnatural is linked with evil, and that this has been a common on noticeable trope already for centuries (Bertens 2014, 220–221).

This juxtaposition of good versus evil and nature versus machines is clearly present in *Bell* as well, as previously established. The Republicans, and the rebels in particular, live a pastoral life and are presented as the force of good. This is reminiscent of Hemingway's personal sympathy for their cause. It can be said that by using this setting of nature versus machines, the feeling of sympathy is fortified for the reader. At times, the novel addresses this quite outright, as in the case when Joaquín is no longer afraid of bulls when he has faced the unnatural machine guns or when in the end Jordan faces tanks and ends up back on "the pine needle floor of the forest" (*Bell*, 133–134, 459, 471). Most of the machines are presented as unnatural in *Bell*, such as the much-dreaded airplanes, and their sighting is often contrasted with natural imagery.

There has also been much discussion about the fact that it is precisely Spanish nature present in the novel. On the one hand, writers have questioned if the depictions of the Spanish Sierra are based on actual Spain at all (S. Hemingway 2019; P. Hemingway 2019, xi; Josephs 1994, 22–24). Hemingway did not actually witness guerilla warfare in Spain, but rather spend his time in the war at a close proximity to the capital city of Madrid (S. Hemingway 2019). Instead, most of the passages "about life in the mountains and tracking in snow" were based on "his experiences in the American West" as stated by his son Patrick (P. Hemingway 2019, xi; S. Hemingway 2019). On the other hand, there has been much debate among scholars about how the setting influences the story in Hemingway's other works. For example, his short story "Hills Like White Elephants," which is also set in Spain but was published a decade before the civil war, contains little dialogue and even less action, and thus literary critics have analyzed the setting in detail. In Jeffrey Herlihy-Mera's opinion, the setting of Spain in that short story is not merely a background but "a catalyst of textual irony" (Herlihy-Mera 2011, 3). In a similar manner, Stanley Renner has seen the valley of Ebro in that story to be a dividing line between two different worlds (Renner 1995, 27–41).

These two concepts, the setting inspiring the interpretation of a text and two different worlds divided, could be applied to *Bell* as well. As discussed in detail, there are clear divisions of two worlds in the novel with the pastoral life contrasted with an urban environment, and the nature and animals contrasted with machines. Similarly to the valley of Ebro in "Hills Like White Elephants", there is a clear and explicit meeting of these two worlds in *Bell* in the form of the bridge. This highly symbolic image of a real bridge and its destruction in the novel has been much analyzed, and there have even been attempts to discover the original bridge that inspired the author (Sanderson, 1992; R. Barry 1999). If approached from the idea of a

meeting place between two worlds, the blowing up of the bridge could be seen as an ultimate partition of these worlds. Hemingway was fond of this symbolism of bridges as is noticeable in his other stories as well; at least “The Monument” (2019), while set during the Second World War instead of the Spanish Civil War, has a similar plot revolving around blowing up a bridge as *Bell*, and “Old Man at the Bridge” (1938) is another Spanish Civil War story including a bridge as a major plot element. Curiously, the latter of these is set on the same Ebro River as “Hills Like White Elephants” over a decade earlier, and much of its plot is concerned with the fate of household animals (Hemingway 1987, 61–62). This further enhances the view that specifically Ebro is the divider of worlds in Hemingway’s mind, and that the posthuman nature in the form of animals has been constantly in his thoughts.

Herlihy-Mera’s previously mentioned comment on irony comes from the fact that by setting a story in Spain, it allows the characters to talk beyond the “constraints imposed by the behavioral codes of their country of origin” (Herlihy-Mera 2011, 3–4). This applies as much to *Bell* as it does to “Hills Like White Elephants”. Even if communism was not a mainstream ideology in the west during the Spanish Civil War, fighting fascism was seen as a noble cause as evident by the number of western intellectuals getting involved in it. For example, Hemingway wrote the documentary film *The Spanish Earth* with fellow American novelist John Dos Passos, and it was directed by Dutch filmmaker Joris Ivens, and Orwell wrote his own non-fiction book about the war as mentioned earlier. Hence, the ideological constraints of each artists country of origin did not apply to their work in Spain.

Herlihy-Mera has written a lot more about the role of place in literature as well, and about Hemingway’s obsession with Spain and his “experiment in transnationalization” (Herlihy-Mera 2011, 43–63; Herlihy-Mera 2012, 1). These studies clearly demonstrate that it was specifically Spain and Spanish landscape that was important for the author. This, in turn, further consolidates that the setting plays a significant role in *Bell* as well. Herlihy-Mera has studied this even further; among other things he has written about Hemingway’s Spain through the eyes of Santiago, the protagonist and Spanish expatriate in the author’s masterful novella *The Old Man and the Sea* (1952), and about the author himself, who, according to Herlihy-Mera’s sources, was considered “a sort of a joke” by native Spaniards (Herlihy-Mera 2009, 25–52; Herlihy-Mera 2012, 2). In any case, the special relationship between Hemingway and Spain keeps emerging.

The last layer of the posthumanism consciousness in *Bell* is mythology and beliefs. Religion can be seen as a thing that is deeply connected to human thought, but in addition to that, many beliefs definitely contain something beyond human grasp. As discussed in section 2.1, and in the theories of Badmington, Wolfe and Lummaa and Rojola, the widest definition of posthumanism is all things not human, and this should be enough, then, to categorize the mythologies in *Bell* as posthuman as well. Barry addresses this directly, as he states that while “the most obvious application of this [...] outlook [...] is to works of science fiction [...] [i]t is also directly relevant to other genres, such as ghost stories” (P. Barry 2017, 264). Although there is some debate about the posthuman ability of “transhuman entities”, such as Wolfe rejecting the whole idea, Barry acknowledges that “mythological texts attribute consciousness” to other things than just humans (see 3.4.2) (*ibid.*; Lummaa & Rojola 2014; Wolfe 2010, xiv–xvi). Consequently, the beliefs in *Bell* undoubtedly add to its posthuman consciousness.

As previously mentioned, Roman Catholic Christianity plays a major part in *Bell*. This is definitely true for the period in which the novel is set (Baron 1952). In particular, the Fascists are portrayed deeply religious in the novel (see 3.4.2). This includes at least a young scout, Lieutenant Berrendo and his sniper, who are devout Catholics (*Bell*, 302–303, 318). In contrast, Jordan questions the whole nature of Spanish Christianity, Anselmo thinks that God has left the country a long time ago and Pablo has been disillusioned by religion for a long time (*Bell*, 41, 127–128, 355). Thus, there is a clear confrontation in *Bell* when it comes to Christianity and the two sides waging the war. This, again, adds to the division of the two worlds discussed earlier.

Perhaps the more interesting aspect of mythology in the novel is that of gypsy beliefs. Unlike Christianity, which is only addressed on the surface and by name in the novel, these gypsy beliefs definitely fit the definition of “attributing consciousness to [...] gods” as insisted by Barry (P. Barry 2017, 264). For example, when Pilar reads Jordan’s palm, the posthuman consciousnesses is clearly at play. She does not like what she sees, and this, in turn, seals Jordan’s fate and dooms the mission early on (*Bell*, 33). Thus, as already stated in subsection 3.4.2, the posthuman agency has a clear effect on the humans in the real world and affects their view of things to come. It is no wonder, then, that the characters use terms such as “wizardry,” “supernatural” and “extra-sensory” when they describe these beliefs (*Bell*, 41, 252, 467). By these definitions, the beliefs discussed definitely fit the bill of posthumanist consciousness.

4.2 Further study possibilities

Hemingway is an author who has been studied a lot. Mary Hemingway, the last wife and widow of the late author, established the Ernest Hemingway Foundation in 1965, and later in 1980 a group of American scholars formed the Hemingway Society (The Hemingway Society 2023a). The purpose of these organizations is to support literature in all forms, but also to study the work of Hemingway himself (*ibid.*) The most visible part of this is *The Hemingway Review*, a biannual journal, which “specializes in researched scholarship on the work and life of Ernest Hemingway” (The Hemingway Society 2023b). Beside this publication studies concerning Hemingway’s work have been made by private individuals, literary scholars, professional authors and all kinds of other people for one reason or another.

This means that also *Bell* has been studied a lot, and from many different perspectives. For example, Stacey Guill has written an excellent feminist analysis of the novel through the characters of Pilar and Maria in *The Hemingway Review* (Guill 2011). Somewhat similarly, Lisa A. Twomey has analyzed the status of the novel in post-civil war Spain, an interesting aspect considering the fact that the novel has an unconventional point of view depicting war from the losing side (Twomey 2011). In 1992, Rena Sanderson collected some of the studies about *Bell* in his book *Blowing the Bridge: Essays on Hemingway and For Whom the Bell Tolls*. There have also been studies on Hemingway’s relationship with Spain and nature, as evident with the writings of Josephs and Herlihy-Mera discussed earlier (e.g. Herlihy-Mera 2009; Herlihy-Mera 2011; Josephs 1994).

Nevertheless, most of the works concerning posthuman issues and Hemingway address nature and the author himself, whereas posthuman or even just ecocritical thought of *Bell* directly is hard to find despite the abundance of source material. Perhaps the best examples of studies relevant to posthumanism in this novel would be Guiyu Dai’s article about ecofeminist consciousness, in which she analyzes the relationships between man, woman and nature in *Bell*, and Robert O. Stephens article about the magic of language in the story (Dai 2005; Stephens 1972). Dai talks about the role of nature in forming the self and how it affects the attitudes and thoughts of characters (Dai 2005). As established in Chapter 2, there are definitely posthuman forces at play when viewing nature in this light in literature. Stephens discusses how language and actual words uttered by characters in the novel affect their reality (Stephens 1972, 151). This view is reminiscent of the way posthumanist mythology has been discussed in 3.4.2 and 4.1. Even though language, like mythology and beliefs, is firmly a

human construct, it can be used to influence in real world events. In this way, it can be argued that it has some posthumanist or at the very least transhumanist aspects to it, something beyond purely human, as understood through the lens of Barry's definition discussed earlier (P. Barry 2017, 264).

It is, however, clear that even these studies have not been made explicitly in the domain of posthumanism. Hence, they merely act as a point of reference, and a proper posthumanist study of *Bell* seems yet to be done. In this thesis, I have substantiated that there is a posthuman consciousness present in the novel, but the posthumanist aspects discussed – machines, nature and mythologies – could be studied even further in their own right. In this sense, the present thesis merely scratches the surface of the posthuman potential of *Bell*, and it would definitely be fertile to study, for example, the setting of man versus machine in the novel more as the relationship between humans and machines becomes ever more complex in the real world at the same time.

In addition, the earlier theories on posthumanism substantiate the value of studying older works through a posthumanist viewpoint (see 2.3). While Badmington's pioneering publication had many essays that were not explicitly posthumanist, as they were written long before the discipline had even been established, such as the writings by Barthes and Althusser, later compilations of posthumanist essays have fine examples of studies that use a posthumanist theoretical framework to study older novels (Badmington 2000, vii; Barthes 2000, 11; Althusser 2000, 30). These include but are not limited to the essays by Rojola and Kurikka published in Lummaa and Rojola's book, which use a posthumanist lens to analyze novels published in 1967 and 1915 respectively (Rojola 2014, 131; Kurikka 2014, 211–212). Thus, further posthumanist studies of Hemingway's work and *Bell* in particular would definitely be justified.

One aspect highlighted in this thesis which would especially benefit from further study is the relationship that machines and technological development have with the portrayal of different political thoughts. Since *Bell* tells the story of the predominantly left-wing Republicans in the Spanish Civil War, its political aspect and Marxist thought have naturally been analyzed before (Guill 2020; Twomey 2011). However, as demonstrated in this thesis, the power relations of the two opposing sides in the war are clearly visible in the novel through the posthuman entities as well: The Republicans rely on nature with little or no machinery and they are portrayed as non-religious for the most part, whereas the fascists are overbearingly

equipped with weaponry and deeply in Catholic faith. At times, this confrontation is articulated directly, as when a rebel called Fernando states that they “must take away their planes, their automatic weapons, their tanks, their artillery” (*Bell*, 328). Not only that, but this can be seen as a reference to the thought of seizing the means of production. Hence, it would be worthwhile to study *Bell* even further through either a posthumanist or a Marxist lens while keeping the novel’s posthuman consciousness in mind.

5 Conclusion

The aim of this thesis was to examine Ernest Hemingway's novel *For Whom the Bell Tolls* (1940) through the theoretical framework of posthumanism. The two main objectives were to demonstrate that firstly, it is possible and worthwhile to study older novels through the lens of this recent theory, and secondly, that there is a notable posthuman consciousness within this story. Both of these issues have been discussed in detail with multiple examples to argue for the validity of this postulate. Furthermore, the theoretical framework of posthumanism with its limits and possibilities has been discussed, especially concerning Hemingway's literary canon in general, and *Bell* in particular.

The theoretical framework used in this thesis is posthumanist theory as laid out especially by Neil Badmington, Cary Wolfe, Pramod K. Nayar and Karoliina Lummaa and Lea Rojola. In addition, the ideas of posthumanism presented in general textbooks of literary criticism, such as the books by Peter Barry and Hans Bertens, have been used as a reference. Especially the ideas of Wolfe have been crucial in this analysis, as he discusses the clear limits of posthumanism, for example, treating machines as machines and not as an extension of humans, and focuses on how the posthuman consciousness shape the thoughts of human beings. Through these works, it has been possible to create a lens to examine *Bell* through, and this has helped identify the parts that indicate posthumanist content. These relevant parts have then been presented thoroughly and discussed together with the theoretical considerations.

For the purpose of this thesis, the posthumanist elements in *Bell* have been divided into three categories. The first of these is machines, which some consider the main interest of posthumanist thought. Although the novel is set in the 1930s and only at the brink of many innovations in mechanized warfare, it contains surprisingly many depictions of machinery, which include but are not limited to airplanes, ground vehicles and machine guns. When inspecting these portrayals closer, it becomes clear that the machines seem to mark a posthumanist consciousness in the prose, as the characters view them as separate from human or even natural entities. The second category is nature, which also plays a crucial role in the story. In a way, this novel is Hemingway's celebration of Spanish nature, as is evident in the text. Even though the nature is a posthuman entity in and of itself in *Bell*, its depiction also helps establish the setting of natural lifestyle contrasted with mechanization. In this struggle, as in the novel in general, machinery prevails. The third and final category of posthumanist

thought in *Bell* is mythologies and beliefs, although their presence is somewhat controversial for the theory. Nevertheless, it can be argued that they add to the overall posthumanist consciousness in the novel, at least when it comes to superstitious Roma beliefs such as palm reading and predetermined courses of action.

In conclusion, it can be stated that even though *Bell* is not the most obvious choice for a posthumanist reading, it definitely has a distinguishable posthumanist consciousness. It is not feasible that the depictions of posthuman features in the novel were deliberate as the theory is a much later development, but this makes analyzing them even more interesting and fruitful as it shows the value of rereading older novels through the eyes and views of modern times. With the continuous development of machinery and the emerging age of artificial intelligence in the present, interest in posthumanist entities also in the past is only increasing. It may very well be that human beings have always attributed certain things and actions to posthumanist actors, as in religions, at least subconsciously. This would seem plausible because while in some ways *Bell* is the ultimate humanist novel, even it contains posthuman entities. All this is to say that *Bell* as a novel is perhaps even more complex than previously thought, and despite controversy it would have definitely been a worthy winner of the Pulitzer Prize for Fiction.

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Appendices

Appendix 1 Finnish summary

Johdanto

Yhdysvaltalainen kirjailija Ernest Hemingway julkaisi vuonna 1940 Espanjan sisällissotaan sijoittuvan romaaninsa *Kenelle kellot soivat* (vastedes *Kellot*). Kirja oli myynti- ja arvostelumenestys, mutta se aiheutti myös kohua, sillä siinä kuvattiin sotaa sen hävinneen tasavaltalaisarmeijan puolelta. Tasavaltalaisten aate ja sodan voittaneiden kansallismielisten fasistien vastustaminen oli kuitenkin tärkeää Hemingwaylle ja monelle muullekin länsimaiselle taiteilijalle. *Kelloja* pidetään yhä yhtenä Hemingwayn parhaista romaaneista, ja sitä on tutkittu paljon sen julkaisusta lähtien.

Tässä tutkielmassa tutkin *Kelloja* posthumanistisen teorian avulla. Tarkoitukseni oli osoittaa, että kirjassa on selkeä posthumanistisen tietoisuuden taso ja että posthumanistisen teorian avulla voidaan paljastaa vanhoista ja jo ennestään paljon tutkituista romaaneista uusia puolia. Lähestyin näitä argumentteja tutkielmassani kolmen askeleen kautta. Ensin tutkin posthumanistista kirjallisuusteoriaa määritelläkseni raamit sille, mitkä asiat kirjassa olivat relevantteja tutkielmaa varten. Sitten etsin *Kelloista* konkreettisia kuvauksia posthumanistisesta tietoisuudesta. Lopuksi analysoin löytämäni materiaalia teorian perusteella, ja pohdin sen merkitystä.

Posthumanismi

Posthumanismi on melko uusi, vasta 1900-luvun loppupuolella ja 2000-luvun alussa muovautunut kirjallisuuskritiikin teoria. Posthumanistiselle teorialle on useita, jopa joissain tapauksissa ristiriitaisia, määritelmiä. Tätä tutkielmaa varten käytin Neil Badmingtonin, Cary Wolfen, N. Katherine Haylesin, Pramod K. Nayarin sekä Karoliina Lummaan ja Lea Rojolan kirjoja, joista jokainen sisältää posthumanistista teoriaa sisältävän osuuden sekä kokoelman esimerkkejä eri kirjoittajien posthumanistisista esseistä (Badmington 2000; Wolfe 2010; Hayles 2010; Nayar 2014; Lummaa & Rojola 2014). Näiden lisäksi tutkin Peter Barryn ja Hans Bertensin yleisluontoisia kirjallisuuskritiikin oppikirjoja, joissa kuvataan posthumanistista teoriaa (P. Barry 2017; Bertens 2014).

Monet edellä mainituista teoksista lähestyvät posthumanismia tieteisfiktioita kautta, sillä koko aate lähti alun perin liikkeelle siitä, miten konetietoisuus hämärtää ihmisenä olemisen rajoja

(Hayles 2010, 7–8; Wolfe 2010, xii; Barry 2017, 264; Nayar 2014, 1–2, 6). Tätä konetietoisuutta, robotiikan ja tekoälyn kehittymistä, voidaan jossain määrin pitää posthumanistisen tietoisuuden alkuperäisenä ilmentymänä. Eri teoriakirjoja lukiessa käy kuitenkin nopeasti selväksi, että ainoa kaikkia tyydyttävä määritelmä posthumanistiselle teorialle on, että se käsittelee kaikkea ihmisyyden ulkopuolista (Badmington 2000, 10, Lummaa & Rojola 2014, 12; Wolfe 2010, xv–xvi). Tämä tekee siitä erittäin laajan käsitteen, sillä näin ollen esimerkiksi koko ekokritiikki, jota yleisesti pidetään omana kirjallisuuskritiikin alalajinaan, sisältyy siihen.

Tätä tutkielmaa varten tutkin *Kelloissa* ensisijaisesti koneiden kuvauksia. Tähän tarkoitukseen käytin erityisesti Wolfen ajatusta siitä, että koneet ovat selvästi koneita eivätkä vain ihmisyyden jatkeita ja että nämä posthumanistiset koneet vaikuttavat ihmistoimijoiden ajatuksiin maailmasta (Wolfe 2010, xiv–xvi). Halusin kuitenkin saada kokonaiskuvan romaanin posthumanistisen tietoisuuden tasosta, joten tutkin myös kahta muuta posthumanismin ilmentymää koneiden lisäksi, nimittäin luontoa ja uskomuksia. Osassa teoriakirjoista esitettiin, että uskomukset olisivat ennemminkin transhumanistisia ja täten posthumanistisen tutkimuksen ulkopuolella, mutta toisissa nähtiin myös näiden arvo, joten päätin sisällyttää myös tämän kategorian tutkielmaani (Wolfe 2010, xv; Nayar 2014, 1–2; P. Barry 2017, 264).

Posthumanismin ilmentymät *Kelloissa*

Kellot kertoo Robert Jordanista, joka on yhdysvaltalainen vapaaehtoinen taistelemassa tasavaltalaisten puolella Espanjan sisällissodassa. Kirjan alussa hän saa esimieheltään kenraali Golzilta tehtäväkseen räjäyttää erään tietyn sillan vihollislinjojen takana ennen tasavaltalaisten suurhyökkäystä (*Bell*, 4–7). Tätä tehtävää varten Jordan liittyy vuoristossa asuvien paikallisten sissijoukkojen seuraan (*Bell*, 18–19). Romaani kuvaa päähenkilön kolmea päivää sissijoukkojen kanssa ennen tehtävän suorittamista. Tämän lisäksi *Kellot* kuvaa sotaa laajemmin takaumien kautta, käsittelee Jordanin rakkaustarinaa sissijoukon mukana olevan Marian kanssa ja sisältää monia sissien kohtaamia ongelmia (*Bell*, 22–23, 99–129, 144, 158–162, 307–322, 333, 341–355).

Tutkielmassani listasin posthumanismin konkreettisia ilmentymiä *Kelloissa* edellä mainittujen kolmen kategorian mukaisesti: koneet, luonto ja uskomukset. Koneista näkyvimpiä romaanissa olivat lentokoneet, mikä ei ole yllättävää, sillä oikeassa elämässä Espanjan sisällissota toimi Natsi-Saksan uusien ilmavoimien testialueena (*Bell*, 6, 15, 38, 74–75, 86,

319–321, 429–430; Franco & López 2017). Tämän lisäksi varsinkin maalla liikkuvat koneet sekä konetuliaseet olivat hyvin yleisiä (*Bell*, 27, 77–79, 133–134, 415, 456, 460).

Myös luonto- ja eläinkuvauksia on kirjassa paljon, sillä tasavaltalaiset elivät hyvin agraarista elämää, ja tämän lisäksi kirjassa kuvatut sissit joutuivat tukeutumaan vahvasti luontoon eläessään vuoristossa vihollislinjojen takana (*Bell*, 1, 12, 22–23, 79, 133–134, 138, 320–322, 363–366, 429, 471).

Uskomuksia kirjassa on kahdenlaisia. Kristinusko, Espanjan valtionuskonto katolilaisuus sekä karlismi, on valjastettu fasistien käyttöön, kun taas monet tasavaltalaisista näyttävät menettäneen uskonsa (*Bell*, 41, 125, 302–303, 318, 355). Sissien joukoissa on kuitenkin monia romaneja, joilla on omat uskomuksensa luontoyhteyksineen sekä kädestä ennustamisineen (*Bell*, 27, 33, 41). Tätä romaniuskoa kuvataan kirjassa ”yliluonnolliseksi”, joten varsinkin se sopii hyvin posthumanistisen teorian määritelmiin (*Bell*, 252).

***Kellojen* posthumanistinen analyysi**

Kellojen posthumanistiset ilmentymät kuvaavat hyvin posthumanistisen tietoisuuden tasoa romaanissa. Useimmissa tapauksissa henkilöihahmoille koneet ovat koneita ja pahoja itsessään, eikä niiden nimistä tai käyttäjistä välitetä ollenkaan (*Bell*, 77, 132). Eräässä kirjan kohtauksessa nuori sissi Andrés jopa suoraan rinnastaa ”kasvottomat sotilaat” mahtavien koneiden kanssa (*Bell*, 415). Henkilöihahmojen ajatuksissa koneet siis täyttävät Wolfen määritelmän (Wolfe 2010, xiv–xvi). Lisäksi on selvää, että koneet vaikuttavat ihmisten ajatuksiin, sillä jo pelkkä lentokoneiden näkeminen vaikuttaa sisseihin vahvasti useassa eri kohtauksessa (*Bell*, 74–75, 77, 80, 86).

Kirjan luontokuvaukset täyttävät myös posthumanistisen tietoisuuden määritelmän, sillä ne vaikuttavat usein romaanin tapahtumiin, oli kyse sitten havuisesta metsästä, maastonmuodoista tai lumimyrskystä (*Bell*, 1, 176–177, 307–322, 471). Kaiken kaikkiaan romaanin luontokuvauksia voidaan pitää Hemingwayn kunnianosoituksena Espanjaa kohtaan, sillä maa oli hänelle rakas ja sen luonto oli pääosassa useissa muissakin hänen teoksissaan (Hemingway 1955; S. Hemingway 2019; Herlihy-Mera 2012, 2). Toisaalta on myös esitetty arvioita siitä, etteivät romaanin luontokuvaukset perustuisi Espanjaan ollenkaan, vaan pikemminkin kirjailijan kokemuksiin Länsi-Yhdysvaltojen vuoristosta (S. Hemingway 2019; P. Hemingway 2019, xi).

Uskomuksista kiinnostavimpia posthumanismin suhteen teoksessa ovat romaniuskomukset. Näistä selvästi näkyvin tapa on kädestä ennustaminen, jonka sissijohtaja Pilar tekee päähenkilölle kirjan alkupuolella (*Bell*, 33). Pilar ei pidä näkemästään, ja tämä konkretisoituukin *Kellojen* lopussa, kun tasavaltalaisten hyökkäys näyttää tuhoon tuomitulta ja Jordan lähestyy vääjäämätöntä kuolemaansa (*Bell*, 33, 467). Tämäkin on oiva esimerkki posthumanistisesta tietoisuudesta, joka vaikuttaa selvästi tarinan tapahtumiin.

Edellä mainitut kolme kategoriaa toimivat *Kelloissa* myös sodan eri osapuolten vastakkainasettelun välineinä. Siinä, missä tasavaltalaiset ovat koneettomia, luonnosta riippuvaisia ja uskonsa menettäneitä tai romaniuskoisia, fasisteilla näyttää romaanissa olevan uusimmat koneet sekä vahva kristinusko. Silta, joka näyttää olevan toistuva teema Hemingwayn tuotannossa, voidaan nähdä allegorisesti näitä kahta tyystin erilaista maailmankuvaa jakavana asiana. (Sanderson 1992; Hemingway 1987; Hemingway 2019). Kun silta sitten lopulta räjähtää, nämä maailmat ovat pysyvästi erillään.

Lopuksi

Kelloja on tutkittu vuosien saatossa paljon ja lukuisalta eri kantilta, mutta nähdäkseni vain muutamissa näistä tutkimuksista on otettu kantaa posthumanismin ilmentymiin romaanissa, eikä niissäkään asiaa käsitelty eksplisiittisesti (Dai 2005; Stephens 1972). Toisaalta *Kellot* ei ole myöskään ilmiselvä valinta posthumanistiselle analyysille, sillä kyse ei ole missään mielessä tieteisfiktioista. Tässä tutkielmassa halusin kuitenkin nimenomaisesti tutkia uusia puolia klassikkoromaanista.

Edellä esitettyjen asioiden perusteella pidän perusteltuna väittää, että *Kelloissa* on läsnä vahva posthumanistinen tietoisuus, joka rakentuu niin koneiden, luonnon kuin uskomustenkin kuvauksesta. Lisäksi romaanin analysoiminen posthumanistisen linssin läpi avaa sen sisällöt uusille tulkinnoille, joita ei välttämättä aiemmin ole edes huomioitu, vaikka kirjaa onkin tutkittu runsaasti.

Kellojen posthumanistista tutkimusta voisi jatkaa myös tulevaisuudessa, sillä tässä tutkielmassa on vain esitelty siinä esiintyvät posthumanistisen tietoisuuden eri osatekijät. Esimerkiksi jokaista näistä kategorioista voisi tarkastella vielä itsenäisesti syvällisemmin. Myös posthumanistinen tutkimus tulee varmasti kehittymään tulevaisuudessa, sillä kiinnostus koneisiin ja tekoälyyn kasvaa alati kiihtyvästi kehittyvän teknologian kanssa. Tämä tulee varmasti avaamaan uusia tulkintoja ja näkökulmia myös *Kellojen* lukemiseen.