ABSTRACT
Hemmingway has always been popular for his tragic, sentimental, and heroic characters and he has, however, formed a special category for his heroes and i.e ‘code hero’. There are so many characters of Hemmingway termed as code heroes such as Hemingway’s four important novels, Fredrick Henry in A Farewell to Arms, Jake of The Sun Also Rises, Santiago of The Old Man and the Sea, and Robert Jordan of For Whom the Bells Tolls can be regarded as a quartet of code heroes. These code heroes are the ultimate men, they represent the virtues, courage, love for country, unbelievable adventures, etc and thus these kinds of heroes are the code heroes of Hemmingway. Moreover, we would like to discuss what code hero is with special emphasis on Robert Jordan as a code hero.

“Man is not made for defeat...
A man can be destroyed,
but cannot be defeated”
Santiago of The Old Man and the Sea

THE HEMINGWAY HERO
The Hemingway Hero is defined by a static set of characteristics. These characteristics remain essentially the same throughout all of Hemingway’s works. The Hemingway Hero is always courageous, confident, and introspective. He does not let his fears get to him. The Hemingway Hero is expressed differently in each of his novels, though. Sometimes he is young, and sometimes old. In most of the Hemingway’s novels the Hero is introduced differently. However, these heroes are different from the code heroes of Hemmingway as the code heroes express the same qualities that we will discuss in the following point.

THE HEMINGWAY CODE HERO
In Hemingway’s works, there exist certain common features among the protagonists. These characters share identical personalities and life experiences and they bear similar attention towards society. Their way of life can be defined by the way in which they responded to conflicts as well as the way in which they are depicted. We use the term “code hero” in description of Hemingway’s characters. Such a concept seems to have created the illusion that Hemingway’s heroes all behave in accordance with certain principles, or that some code rules their behavior, and that certain principles dominate their inner conflicts and control their life orientation. The “Code hero” has been interpreted as courageous and stubborn. “Code hero” is not a concept concerned with individuals, but with groups. The essence of “Code hero” is a pessimistic world outlook and an aesthetic faith in life. Hemingway’s four important novels, A Farewell to Arms, The Sun Also Rises, For Whom the Bells Tolls and The Old Man and the Sea, can be regarded as a quartet of code heroes. Through the four heroes’ life experiences and their pursuit of values, this quartet demonstrates the process of the development of the “code hero”, and thus represents the course of the construction of the world outlook. The “code”, sometimes called “grace under pressure”, is an ideal set of belief and attitudes, essentially a mode of self-regard, which enables the heroes to function in a hostile, destructive environment. According to this code, a man is defined by will, pride, and endurance: the ability to accept pain, even loss, when loss cannot be avoided. The pride of knowing that one has done one’s best, with the courage to act truly to one’s nature; and the will to face defeat or victory without complaint on one hand or boasting on the other. The word “hero” can mean
both “hero” and “protagonist” in English. In the literary works the two concepts “hero” and “protagonist” are both closely related and distinctive. Talking of hero, we have to trace back to its original meaning and connotation in the ancient Greek civilization. A man can be a hero because of unusual bravery, nobility of action, moral and intellectual qualities. Like Prometheus, Odysseus, Julius Caesar, Napoleon, a great number of figures are esteemed and respected as models for heroes because they represent the collective desire and yearning for sublimity, and grandeur. So the hero carries its traditional meaning and serves as a prototype for instruction, education and imitation. However, from the late 19th century, owing to the social, political and cultural changes, the hero in the contemporary world bears different meanings. Hemingway’s heroes make a breakthrough in the connotation and transcend the traditional function of heroes. Many of the characters in Hemingway’s novels and stories are called heroes because they still preserve some of the virtues of the romanticized figures and the noble people in the traditional sense – bravery, courage, faith, perseverance, dignity, etc. Meanwhile, from their external action and internal mind, there always permeates a pessimistic mood and overtone. These heroes are more human than divine, more complex than simplex. The virtues Hemingway’s heroes show when facing the harsh reality serve not as models for people to follow but purely as the revelation of the consolation and comfort for the bitter agony and pains. Hemingway’s heroes are not always strong-minded, tough, sturdy, but rather dualized. Their courage, faith and moral code are rooted in the firm presumption that “Man proposes God dispose”. Nobody can achieve ultimate success when confronting the decided fate. So Hemingway’s heroes, unlike those to be worshipped and honored, always show the weakness of human beings – cowardice, resignation, vanity and so on. The reason why they are entitled “heroes” rests not with their awareness of the emptiness of the world, but with their consequent attitude toward the meaningless life. They display the outstanding quality in spite of the doomed end.

A protagonist in a story is supported by other minor characters or gains his position by direct conflict with the antagonists. Santiago in The Old Man and the Sea is the protagonist and the “hero”. In the story the presentation of facts such as going out to the sea, fishing, fighting, losing, and turning back from the sea is unfolded along with the development of the protagonist Santiago. And the conflict between characters as well as the settlement of the conflicts such as that between Santiago and sharks focuses on Santiago. There are very few characters in the stories and the personal background of the protagonist is left unexplained, so the reader’s full attention is focused on the hero.

The “code hero” has great physical potential and courage. Whether he is a soldier, a hunter, or a fisherman, his physical power is always activated by critical situations. However, the physical power will encounter harm from the greater forces. The real value, according to Hemingway, lies in the fact that the hero can always rise from destruction. They were all hurt in some way, yet they were not defeated. The “code hero” measures himself by how well they handle the difficult situations that life throws at him. In the end the “code hero” will lose because we are all mortal, but the true measure is how a person faces death.

The “code hero” is typically an individualist and free-willed. Although he believes in the ideals of courage and honor he has his own set of morals and principles based on his beliefs in honor, courage and endurance. A code hero never shows emotions; showing emotions and having a commitment to women shows weakness.

A final trait of the “code heroes” is that they are endowed with certain specialized skills, such as fishing, bull fighting, and hunting, etc. Such skills are necessary for the internal courage and constraint in the heroes. In another sense, a person that is good for nothing is likely to be presented as “weak” or useless, yet the Hemingway’s heroes are free from such deficiencies as they possess practical skills.

Hemingway defined the Code Hero as “a man who lives correctly, following the ideals of honor, courage and endurance in a world that is sometimes chaotic, often stressful, and always painful.” He measures himself by how well he handles the difficult situations that life throws at him. In the end the Code Hero will lose because we are all mortal, but the true measure is how a person faces death. He believes in “Nada,” a Spanish word meaning nothing. Along with this, there is no after life.

The Code Hero is typically an individualist and free-willed. He never shows emotions; showing emotions and having a commitment to women shows weakness. Qualities such as bravery, adventurous and travel also define the Code Hero.

ROBERT JORDAN AS A CODE HERO OF HEMMINGWAY

The protagonist of the classical novel of Hemmingway ‘For Whom the Bell Tolls’, is Robert
Jordan. Hemmingway wrote this novel to show his hatred against the way in which the Civil war had betrayed the Spanish people both through internal disputes and through foreign interference for an upcoming war. To demonstrate this, Hemmingway has very skillfully portrayed the character of Robert Jordan.

Jordan is a kind of code hero of Hemmingway. There are some basic characteristics of all the heroes of Hemmingway such as:
- All the heroes are men of action
- They all are occupied in internal conflicts with themselves
- Deaths are the ultimate results
- Pride comes prior than death to all
- All the heroes are the showcase of Hemmingway himself

Robert Jordan is a man of action. In the novel, he undertakes a dangerous mission. Like other Hemmingway's heroes, he seems to understand:

“dying well can be even more important than living well”

Moreover, he also seems to follow the ideology of Santiago, the old fisherman of ‘The Old Man and the Sea’ because Santiago believes that:

“Man is not made for defeat...
A man can be destroyed,
but cannot be defeated”

Robert Jordan left his job as a college instructor in the United States to volunteer for the Republican side in the Spanish Civil War. Initially, he believed in the Republican cause with a near-religious faith and felt an “absolute brotherhood” with his comrades on the Republican side. However, when the action of the novel starts, we see that Robert Jordan has become disillusioned. As the conflict drags on, he realizes that he does not really believe in the Republican cause but joined their side simply because they fought against Fascism. Because he fights for a side whose causes he does not necessarily support, Robert Jordan experiences a great deal of internal conflict and begins to wonder whether there is really any difference between the Fascist and Republican sides.

Robert Jordan’s interior monologues and actions indicate these internal conflicts that plague him. Although he is disillusioned with the Republican cause, he continues to fight for that cause. In public he announces that he is anti-Fascist rather than a Communist, but in private he thinks that he has no politics at all. He knows that his job requires that he kill people but also knows that he should not believe in killing in the abstract. Despite his new found love for Maria, he feels that there cannot be a place for her in his life while he also has his military work. He claims not to be superstitious but cannot stop thinking about the world as giving him signs of things to come. These conflicts weigh heavily on Robert Jordan throughout novel.

Robert Jordan understands suicide but doesn’t approve of it, and thinks that

“You have to be awfully occupied with yourself to do a thing like that.”

However, Robert Jordan resolves these tensions at the end of ‘For Whom the Bell Tolls’, in his final moments as he faces death. He accepts himself as a man of action rather than thought, as a man who believes in practicality rather than abstract theories. He understands that the war requires him to do some things that he does not believe in. He also realizes that, though he cannot forget the unpleasant deeds he has done in the past, he must avoid dealing with them for the sake of getting things done in the present. Ultimately, Robert Jordan is able to make room in his mind for both his love for Maria and his military mission. By the end of the novel, just before he dies, his internal conflicts and tensions are resolved and he feels incorporated into the world.

However, Robert Jordan, the protagonist of the famous novel, ‘For Whom the Bell Tolls’, is a centre of the novel. Everything revolves round him. Through his character Hemmingway tries to show his hatred of the Spanish war.

DUTY/A MAN WITH A MISSION

Robert Jordan is manly, honorable and idealistic, even in the face of sure defeat. He’s charged with blowing up a bridge. It’s a bad order, and he knows it. Yet he carries out his mission, protecting the small band of fighters who’ve been helping him in the snow-covered mountains. He sacrifices himself, for their cause. However, we can say that Jordan takes up the cause of people who are less fortunate.
but not less passionate.” For Robert, as for so many of Hemmingway’s heroes, it is doing one’s duty quietly and expertly that gives life meaning above all else. When Golz gives Robert the task of blowing up the bridge despite impossible constraints, Robert resolves to do so according to orders. Later, when there are not enough horses or men to carry out the plan, and even after Pablo seals his dynamite, Robert still intends to do his duty—even if it kills him.

Robert admires this quality in others, too; that is why he likes Anselmo so much, and why he is delighted to find the old man maintaining his observation post despite snowfall and darkness. The importance Hemmingway places on duty as a virtue is typical of literature dealing with war and conquest. The Romans had a special term for this quality: *gravitas*, meaning seriousness of purpose. It was the bedrock of their powerful empire.

Robert pays high price for his attention to duty, however. He finds that he has lost his sense of humor. Ironically, Robert understands that soldiers who manage to keep their sense of humor are the great ones, like Golz. Soldiers, who become gloomy, like Pablo, are the ones on their way down. Robert must also expend a great amount of mental energy to control his thoughts and to remain focused. For example, after making love to Maria in the middle of the day on the way back from El Sordo’s, he finds his mind wandering over a wide range of subjects: returning to his teaching job in Montana after the war; the possibility of marrying Maria; the possibility of getting killed on his current assignment. As soon as he becomes aware that his thoughts are straying, he scolds himself and redoubles his efforts to think of his mission: “Now lay off that sort of thinking. You can stop that now. That’s not good for you. Do nothing that is not good for you.” This sort of internal monologue happens quite often in the novel. Robert constantly suppresses his natural inclinations and reactions to war in order to fulfill his duty as a soldier.

**Grace Under Pressure**

During the novel, Robert Jordan becomes the true Hemingway Code Hero, displaying a penchant for action and grace under pressure. Even though he realizes the dangerous nature of his mission and questions the orders of General Golz to carry it out in daylight after the offensive has commenced, he never doubts his own ability to accomplish the task. Even after Pablo steals and destroys some of his key equipment, he does not run from the danger. Instead, he carefully plans the task at hand and carries it out methodically. It is not surprising that he successfully destroys the bridge. He is, however, upset that Anselmo is killed in the process, for he knows if Pablo had not destroyed the detonator, Anselmo would have been spared.

Jordan more clearly displays grace under pressure after he has been injured by fascist gunfire. Paralyzed and unable to easily escape with the others, he insists upon being left behind with a gun. He promises to fire at the approaching fascists, giving the others more time to escape. When Maria begs to stay with him, he convinces her to leave by telling her his mission will have been worthwhile if her life is saved. He also refuses to let Agustin put an end to his life, for that would be cowardly. Instead, he positions himself behind a tree and stoically waits for his certain death, showing tremendous grace under pressure.

**Love of Country**

Robert’s alliance with the international Brigades and the Republic suggests that he joins the fight for political reasons. As the novel progresses, however, it becomes increasingly clear that he lacks strong ideological commitments. The more he is exposed to the realities of war, the more disillusioned he becomes with “the cause”. Hemmingway, in fact, seems to suggest, especially in the later chapters, that the cause itself has gone bankrupt.

At one point in Robert’s internal monologue, he admits to himself that he is no communist, but rather a believer “in life, liberty, and the pursuit of happiness”. The real reason Robert fights is his love of Spain and the Spanish people:

“He fought now in this war because it had started in a country that he loved and he believed in the republic and that if it were destroyed life would be unbearable for all those people who believed in it”. When Robert first meets Pablo, he tells him that he wishes he had been born in Spain. He can easily see Agustin, Anselmo, and the other Spaniards as his brothers and Maria as his wife-in other words, as his family. After he hears Joaquin’s story about how his family was executed by fascist troops, Robert goes beyond a mere act of solidarity when he says, along with other members of the guerilla band, that
he will become family to the boy.

‘The World Is A Fine Place ...’

Jordan is tough, principled, heroic — and doomed. Yet he carries out his assignment. McCain says he thought about Hemingway’s hero over and over again as a prisoner in Vietnam.

“I knew that Robert Jordan — if he were in the next cell to mine — he would be stoic, he would be strong, he would be tough, he wouldn’t give up,” says McCain. “And Robert would expect me to do the same thing.”

At the end of For Whom the Bell Tolls, Jordan is in a forest, looking down at the bridge he was sent to destroy. His leg is broken and he tells his young lover, Maria, that she must go on without him. And then, alone, lying there on the pine needles, he faces his death.

“He knows that life is good and it will be a very bad thing to lose his life. But he’s very stoic about it, as Hemingway characters always are,” says Stone. Toward the end of the book, Jordan faces his demise with a powerful reflection that McCain has quoted before: “The world is a fine place and worth the fighting for and I hate very much to leave it.”

“It’s a beautiful phrase when you think about it,” says McCain. “To me, it means everything: Maximize your time. Care about the world, not just yourself. And accept your fate.”

REFERENCE: