



Historical Contexts, Literary Voices: Exploring Resistance and Marginalized Narratives in Hemingway's 'For Whom the Bell Tolls' through a New Historicist Framework

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Received: 30 Nov 2023; Received in revised form: 03 Jan 2023; Accepted: 10 Jan 2024; Available online: 17 Jan 2024
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Abstract— Ernest Hemingway, celebrated for his prowess as both a journalist and literary artist, demonstrates a profound engagement with diverse societal strata and narrative dimensions in his works. This abstract explores Hemingway's thematic exploration of war, particularly within the Spanish landscapes of "For Whom the Bell Tolls" and "A Farewell to Arms," highlighting the transcendence of national identity. Employing a New Historicist perspective, the deconstruction of Hemingway's narratives reveals the transformative potential of this critical approach in amplifying diverse voices. Despite his American origins, Hemingway's depiction of Spain goes beyond geographical boundaries, encapsulating universal narratives while providing a platform for marginalized voices. In "For Whom the Bell Tolls," Hemingway strategically incorporates supporting characters to amplify the voices of the marginalized, emphasizing an inclusive ethos aligned with New Historicism. The novel becomes a conduit for multiplicity, illustrating the traumatic repercussions of war on the human psyche. Hemingway, viewed through the lens of New Historicism, emerges as a custodian of war writing, constructing a framework that elucidates power structures and oppressive regimes. The metaphor of 'Alluvial soil' symbolizes the dynamic and evolving nature of historical narratives, promoting an acknowledgment of history as inherently multi-narrative. This paradigm shift encourages the acceptance that history is subjective and contributes to the cultivation of a transformative space for societal and cultural progress. Ultimately, Hemingway's narrative craftsmanship, interpreted through New Historicism, extends beyond literary exploration, evolving into a critical discourse that shapes collective consciousness and fosters societal transformation.



Keywords— Ernest Hemingway, New Historicism, Postcolonialism, American Literature, Subaltern voices.

I. INTRODUCTION: NEW HISTORICISM AND ITS TENETS

The field of early modern studies has undergone a paradigmatic shift, supplanted by contemporary theoretical frameworks, particularly entailing a transformative deconstruction facilitated by the New Historicist approach. Advocates of this approach

vehemently opposed the formalism attributed to both the New Criticism and the subsequent critical deconstruction that ensued. New Historicism, therefore, warrants examination as not only a methodological paradigm but also as a manifestation of historicist tendencies. As articulated by Greenblatt, approached sideways, through the eccentric anecdote, 'history' would cease to be a way of stabilizing texts; it would instead become part of their

enigmatic being. (Greenblatt, *Renaissance Self-Fashioning*, 1980). In contrast to an isolated examination of textual elements divorced from their historical milieu, proponents of New Historicism emphasize a meticulous consideration of the historical and cultural circumstances surrounding a text's production. This includes an exploration of its signification, impact, and subsequent critical interpretations and evaluations. The literary text, in this context, is situated within the broader discourse, functioning as both a product and a producer. The symbiotic structures engendered thereby give rise to intricate dynamics of domination and subordination.

Literature, contrary to being evaluated within an enduring aesthetic paradigm, is intricately entwined with the temporal contingencies of economic, social, and political landscapes that facilitate its genesis. The New Historicist imperative is, therefore, not one of perpetuating mystification or re-sacralization of ostensibly unnatural occurrences; rather, its core objective is to destabilize or subvert naturalistic explanations, as elucidated by Helgerson (1997). The New Historicist textual methodologies, as propounded by Stephen Greenblatt in the 1980s, have evolved into a transformative space wherein marginalized voices within historical narratives find recognition. This movement seeks a paradoxical liberation for the construction of literary and cultural paradigms, thereby fostering an objective perspective on traditionally entrenched historical narratives. Greenblatt, underpinning his critical enterprise as cultural poetics, asserts the integral interplay of art with other societal foundations, thereby rejecting the

poststructuralist stance. In his seminal work, "Towards a Poetics of Culture" (1987), Greenblatt delineates the contours of New Historicism, positing it not merely as a theoretical framework but as a multifaceted set of reading practices that engage in deciphering societal configurations and cultural authoritative voices.

Jean E. Howard's early critiques of this approach pivot on the explication of specific historical events, locales, or experiences, each purportedly emblematic of a cultural norm. Louis Montrose further extends Greenblatt's ideology, contending that New Historicism serves to reconfigure the intricate relationship between a text and the cultural system from which it emanates. Beyond mere representation, these cultural formations intricately embody encoded beliefs, codes, and customs (Montrose). In a concerted effort to transcend the conventional aesthetic detachment of early modern texts from their historical and cultural milieus, Greenblatt advocates a critical re-evaluation. Consequently, New Historicism emerges not solely as an isolated theoretical stance but as

an expansive network of interpretative practices that navigate the complex interplay of historical and cultural forces.

New Historicism, a critical paradigm that burgeoned in the intellectual landscape, posits an intricate interplay between literary texts and the socio-historical milieu in which they materialize. A seminal assertion by Pietruszynski (2006) underscores the centrality of social and historical context in delineating the significance and meaning of literary works, thereby challenging the traditional emphasis on the intrinsic qualities of the text itself. According to Pietruszynski (2006), New historical theories maintain that it is not the text itself, but the social and historical context in which the work is created that determines the importance and meaning of a literary work.

The foundational tenets of New Historicism, meticulously outlined by Greenblatt (1982), elucidate the multifaceted orientation of this critical approach. Firstly, literature is construed as inherently history-oriented, a product intricately woven into the fabric of diverse social and cultural circumstances. Secondly, literature emerges as an alternative perspective on history, offering nuanced insights that supplement conventional historical narratives. Thirdly, the inherent inability of literature to transcend historical contingencies is underscored, emphasizing its continual shaping by the inexorable forces of social and political dynamics. Lastly, Greenblatt contends that literature should be subjected to interpretation within the ambit of its historicity, highlighting the pervasive influence of history on all literary endeavors. Histories of literature are often dichotomized into two paradigms, namely Historicism and New Historicism. Historicism, as delineated, posits that literary works serve as portals to apprehending the temporality within which they are situated, with realist texts providing imaginative representations of specific historical moments, events, or periods. Notably, fictional texts are deemed subservient to historical records within this framework. Conversely, New Historicism propounds a more intricate relationship between literary texts and the overarching socio-cultural discourses, contending that they are integrally enmeshed in a history that is continually evolving and being inscribed (Muller, 2014). The dialectic between literature and history, as encapsulated by the tenets of New Historicism, illuminates the dynamic interplay of cultural forces and historical contingencies in shaping and imbuing literary endeavours with multifaceted meanings.

II. THE SPANISH CIVIL WAR AND HEMINGWAY

The Spanish Civil War, a pivotal event in the annals of the 20th century, serves as a ominous prelude to the cataclysmic upheavals of the Second World War and the ascendance of totalitarian regimes, marking an epoch of global mass atrocities. The transition in the cultural zeitgeist from the aftermath of World War I to the precipice of the Second World War heralded a seismic shift, with the Spanish Civil War, termed by Claud Cockburn as the "decisive thing of this century," standing as a crucible of ideological conflict between the forces of the Republic and Democracy. Within the analytical framework of New Historicism, the narrative elements of a story, comprising characters and plot, while ostensibly providing artistic resolution, are posited as aestheticized representations that obliquely encapsulate unresolved conflicts simmering beneath the surface- manifestations of power relations, gender dynamics, and social hierarchies endemic to the temporal milieu.

Adrian (2018) underscores the critical role played by both remembrance and forgetting in shaping historical trajectories, contending that intentional or unintentional forgetfulness can impede the production of history and, perhaps more significantly, obliterate history for those who are the victims of such amnesia. In the extensive corpus of documentation pertaining to the Spanish Civil War, Ernest Hemingway's magnum opus, 'For Whom the Bell Tolls,' assumes a paramount position. Regarded as a classic work that transcends mere narrative confines, Hemingway's oeuvre is a testament to the international resonance of the war, resonating both as a geopolitical clash and a profoundly human drama. The recurring motifs within the text, notably the absurdity inherent in war, the juxtaposition of the country's entrenched aristocracy against the socialist-leaning coalition government, and a contemplation on the human condition, collectively construct a multi-layered narrative. The voluminous biographical accounts of international volunteers further cast the Spanish Civil War as a crucible wherein the ideological confluence of socialism and fascism played out on the battleground of Spain. The war, as refracted through the prism of Hemingway's work, becomes emblematic of the larger ideological struggle, encapsulating the complexities of human experience and sociopolitical dynamics. In essence, the Spanish Civil War, encapsulated through literary and historical lenses, emerges as a pivotal juncture in the 20th century, a crucible that both reflected and shaped the contours of global events, resonating far beyond its temporal confines.

Prominent literary and artistic figures of the 20th century, including Ernest Hemingway, George Orwell, Antoine de Saint-Exupery, Pablo Neruda, Martha Gellhorn, Langston Hughes, Erich Weinert, and Ernst Busch, aligned themselves in support of the Republican cause during the Spanish Civil War. Conversely, figures such as Gertrude Stein, J.R.R. Tolkien, and Salvador Dali threw their intellectual weight behind the Nationalist faction, their allegiance fuelled, in part, by repulsion towards the anti-clerical violence perpetrated by certain elements within the Republican forces during the tumultuous period of the conflict. The Spanish Civil War, distinctively characterized by ideological fervour, prompted the direct involvement of intellectuals, who found themselves ensnared in a conflict not defined by territorial claims necessitating military intervention, but rather by competing ideologies.

Ernest Hemingway, an unequivocal luminary among the supporters of the Republic, assumed a pivotal role as an articulate advocate for the cause. Hemingway, addressing the League of American Writers in New York, articulated his convictions regarding the war, thereby solidifying his status as a key literary figure engrossed in the ideological struggle of the Spanish Civil War. His enduring significance in the discourse on the conflict emanates from the vivid descriptions of violence within his oeuvre and his unflinching introspection on the emotional dimensions entwined with the war.

Hemingway's seminal work, 'For Whom the Bell Tolls,' emerges as an exemplary literary manifestation of the Spanish Civil War seen through the lens of foreign observers. Within the narrative fabric, the revolution instigated by the conflict transcends economic considerations, fundamentally altering not only societal perspectives on economic relations and exchange but also reshaping interpersonal dynamics. As articulated in Hemingway's poignant reflection on the character's mental autonomy amid the war, "This was no way to think; but who censored his thinking? Nobody but himself. He would not think himself into any defeatism. The first thing was to win the war. If we did not win the war, everything was lost. But he noticed, and listened to, and remembered everything. He was serving in the war and he had absolute loyalty and as complete performance as he could give while he was serving. But nobody owned his mind and his faculties for seeing and hearing, and if he were going to form judgments, he would form them afterward" (Hemingway, 1941).

Hemingway's direct engagement with the Spanish Civil War materialized a year after its commencement in 1936, when he journeyed to Spain to cover the conflict for the

American Newspaper Alliance. The autobiographical undertones of 'For Whom the Bell Tolls' are palpable, reflecting Hemingway's intimate entanglement with the war's tumultuous reality, thereby endowing his literary contribution with a distinctively personal dimension. Hemingway's discerning narrative acumen and unflinching exploration of the multifaceted dimensions of the Spanish Civil War cement his legacy as a key literary chronicler of an epoch marked by ideological fervor and global tumult.

III. FOREIGN PERSPECTIVE TO RESISTANCE

The Civil war that ensued is often viewed as a precursor to the second world war. The war consists of a diversity of individuals across the political spectrum. 'For whom the bell tolls', allows for a plurality of viewpoints to exist with each other, yet the conflicting viewpoints remains unresolved. This is done intentionally in order to display the complexity of the Spanish Civil War as a conflict, the complexity of human nature and how people responded to the outbreak of the conflict. During the war, the Nationalist and the Loyalist did receive support from countries around the world. The American supporters had been sent to Madrid. Hemingway too had been a journalist and had observed the war closely. Poems, novels, and plays emerged which referred to the Spanish Civil War as a touchstone of the popular conscience. (Leslie n.d.). The existentialist Albert Camus observed, "It was in Spain that men learned that one can be right and yet be beaten, that force can vanquish spirit, that there are times when courage is not its own recompense." (Golsan 1991) Moreover, it's internationalisation made it appear as the prelude to the second World war. Robert Jordan is an autobiographical character, that breathes in the versatility of Hemingway's persona. Throughout the novel one experiences the majority of the story through a white man's perspective; an outsider's perspective. The guerrilla warfare had a plethora of identities. The novel is a Robert Jordan's experience in the civil war but we do get a glimpse of the other character's perspectives too. Though majority of them are marginalized: women, gypsy and the old man, especially. "If the Republic lost it would be impossible for those who believed in it to live in Spain. But would it? Yes, he knew that it would be, from the things that happened in the parts the fascists had already taken" (Hemingway 1940).

The New Historicist approach helps us to navigate through development of these characters. We conceive a universe of authority exactly congruent with that of Robert Jordan's; that of an American man in the war. The

Spanish conflict nevertheless relied on a long tradition of stereotyped discourses about Spanish 'peculiarity' and exoticism (Cal 1999). New historicism developed and debated about the voices of the oppressed, marginalised and the historically banned. The representations in all literary work are not complete or a mirrored reflection of the reality, but are concretized forms of it. "Bigotry is an odd thing. To be bigoted you have to be absolutely sure that you are right and nothing makes that surety and righteousness like continence. Continence is the foe of heresy" (Hemingway 1940). Pilar, a gypsy woman: the leader of the guerrilla group, focuses on the agency of fighting the ideological war culture and diffuses the gold-coated perspective when she describes the killings to Robert Jordan. Ernest Hemingway portrays Robert Jordan as someone who has fair knowledge about the brevity of war but there is reservation as to how serious or dangerous does the character think it is for the natives of the land. When Pilar gives account of her experience, we delve into the first-person narrative of the native.

The 'political readings': The historicist talks about suppression and displacement, a quasi-Freudian mechanism with which they assert that a writer remains unaware of their political ideology and becomes dormant to the contemporary history. New historicism is to undo these disguises to layer out the subtext of the cultural-historical and political conflicts. It also stresses on the cultural formations dominated by white Europeans in suppressing, marginalising the achievements of non-white people.

"is it wizardry like the palms of the hands"

"Nay, it is common and proven knowledge with gitanos."

"But we are not gitanos"

"Nay. But you've have had a little luck. Non-gypsies have a little luck sometimes" (Hemingway 1940)

In a pivotal dialogue within 'For Whom the Bell Tolls,' the characters Robert Jordan and Pilar engage in a discourse concerning the mystical realm intertwined with the cultural ethos of gitanos, colloquially referred to as gypsies. This conversation serves as a nexus through which the novel introduces the foundational tenets of gypsy ideology during the Spanish Civil War. The elucidation of magical beliefs, wizardry, and palm reading within the context of gitanos offers a nuanced exploration of cultural underpinnings, delving into the rich tapestry of beliefs that permeate the characters' consciousness during the war. This narrative juncture provides a lens through which the Foucauldian theoretical framework is particularly salient. Foucault's scrutiny of

subjects, humanity, and war assumes significance, unravelling the intricate fabric of authority, authorship, identity, ideology, consciousness, and humanity. The Foucauldian critique, integral to the dialogue, unfolds as a revelatory force, exposing the interconnectedness of the plural with the dominant, forging a singular cultural movement and motivated artifact. In essence, it operates as a theoretical cornerstone, discerning the underlying power dynamics that shape the characters' worldview within the historical context. The theoretical underpinnings of New Historicism are explicitly invoked to interrogate power relations and to dismantle the veneer of homogeneous culture. The movement's innate proclivity for fracture underscores its core inquiry: who wields power? The modern notions of self and subjectivity are subjected to critical scrutiny, rendering them malleable constructs contingent upon the historical fashioning of identity. As articulated by John Drakakis (n.d.), "New Historicist work provides selective cultural analyses, and the resulting close readings are embedded in identifiable and sophisticated historical contexts, inflected, as we have already suggested, with a noticeably Foucauldian theory of power." Within the contextual tapestry of 'For Whom the Bell Tolls,' a discernible intersection with cultural materialism emerges, inviting a scrutiny of historical otherness. As the narrative unfolds, marginalized voices surface, contributing subjectively nuanced perspectives on the Spanish Civil War. This new approach, rooted in marginalized voices, affords a transformative lens through which the civil war is re-examined, challenging established paradigms and foregrounding the experiences of hitherto overlooked Spanish individuals. Thus, the novel emerges as a literary artifact that not only captures the tumult of war but also provides a platform for the voices at the periphery, ultimately enriching our understanding of the historical and cultural complexities inherent in this epochal conflict.

IV. MARGINALIZATION OF VOICES: UNDERREPRESENTATION OF WOMEN

The work challenges the textual resistance and subversion. The incapability of the text to majorly speak of the tropes of fascism from those who suffer from it is limited. The written narrative is a filtered discursive formation whose material existence is nonetheless certain, one sided and underdeveloped; for representations of the real people, it is reduced to an output of one voice with a few exceptions here and there. "Questions unresolved in New Historicism are among the most critical to resolve as feminist literary scholarship attempts to read women's writing historically." (Lennox Vol 84) There have been debates about the underrepresentation of feminism with the attempts made in recent years of proliferating New Historicist texts and theories. There is a collapse of canonical texts that have yet to be discussed and utilised in the betterment of the voices. New Historicism's strategies of interpretation are not as adequate for feminists who wish to explore the large area of feminist literary criticism that Elaine Showalter has called "gynocriticism," the analysis of texts by women writers, and may also have limitations for feminist historians who want to talk about actual women rather than representations of women, gender, and femininity. Paul says, Ilie also does not consider gender difference in his discussion of inner exile, but women, particularly nonconformist women, are always in isolation from dominant ideology and hence able to perceive, question, and subvert the prevailing propaganda (Paul 1980). In *'For whom the bell tolls'*, the New Historicist method is helpful for understanding the treatment and the functioning of gender. The characters, Pilar and Maria, though are stereotypes and have cliches, tell us a lot about how women were seen at during the times and their interaction within that space during war. Men create political parties and really want war, while women can only wait, Judith responds that some men are pacifist and some women go into battle.

"You should have seen her when we brought her from the train. She was so ugly it would make you sick". They speak of Maria before she had long hair. "I'm a whore if thee wishes, Pilar," Maria said. "I suppose I in all case if you say so. But calm thyself. What passes with thee?" (Hemingway 1940). The dichotomy that Hemingway portrays between his women's character is magnanimous. The undertaking provides us with an awareness that women may not be equally appalled or live the doings of the war. Femininity is layered, complex and not just two-fold. Though, Hemingway here portrays two extremities. In the essay, 'The work of gender in the discourse of discovery' by Montrose; he primarily reads about gender itself, but may be used to deal with a variety of other areas

of social existence that have no obvious connection to the relations between men and women. Like other ideological forms, discourses on gender are constantly produced, reproduced, and transformed, and they are always "implicated in the conception and construction of power itself." (Jackson n.d.) "Leave her alone," Robert Jordan said and his voice did not sound like his own. I'll slap her anyway and the hell with it, he thought." (Hemingway 1940) The main character Robert Jordan proclaims that he might hit a woman to get the work done. Here, we observe the implications of the possible physicality that women may have to go through. Women write not of the political figures, the battles, and the dates that constitute history, but rather of the common people and daily lives that form what Unamuno called intra-history. Because the women writers of the mid-century generation concentrate on intra-history, they tend to show war destroys the family, both through separation and death and through the destruction of social structures and values. These two women were underrepresented, needed more history and gave their bit as well in war. Their narrative is equally important. The female protagonist in many works based on the Spanish Civil war are typically motherless, alienated, and eager to break away from whatever family ties may remain. It is this latter aspect that comes initially as a surprise. Paradoxically, even while Spanish women reject nationalism and militarism, their characters often find liberation in the war and its aftermath. Thus, these works simultaneously lament the senseless loss of lives and applaud women's new freedom.

Doris Lessing, in her *Briefing for a Descent into Hell, 1971*, gives another dimension to war's liberating impact on women: "It is only in love and in war that we escape from the sleep of necessity, the cage of ordinary life, to a state where every day is high adventure, every moment falls sharp and clear" (Nunez n.d.). As several critics have already observed, the liberation theme, too, appears in Spanish literature. One example is when Maria is forced to cut her hair, assaulted and is made to live with the trauma. The author can intervene as to bring their voice that plays a part in the social power structure in which the subjectivity of the author too functions as a product. And the readers, too are subjects who are positioned by the conditioning and the formations of their time. The readers who conform to the ideology of the writers will naturalise the text and the readers whose ideology differs from that of the authors will appropriate the text. The subjectivities that change and shape the text specific to the era, are bought about with new readers, changing political and cultural times. History exhibits ruptures to estrange the earlier texts and to detect its differences that hold true to their present. The negotiation which happens between the

present cultural products and time, shed insight onto the power play, which is from the author's subject position. But, as Annis Pratt has pointed out, the female hero is seldom able to maintain the pattern of the male quest. After her period of metamorphosis, almost invariably she is forcibly reintegrated into patriarchal society. The integration propaganda had a double impact on women. While everyone was to believe that the Nationalist heroes had saved the country from Communism and atheism, women were also to believe that they had been saved from the perils of emancipation. "When you get through this war you might take up the study of women, he said to himself. You could start with Pilar". Robert Jordan wants to write about his account. The character is fairly fascinated by Pilar who is portrayed as and is a strong individualistic character. A lot of the novel is autobiographical and there are lines where the protagonist says that he would want to write a novel once he returns to America after the war, which is what Ernest Hemingway did. Not only did he write his own account of the civil war but also captured and satiated the essence of curiosity about the gendered perspective and the gypsy ideology through the novel. His treatment of gender also presupposes that gender systems are "reciprocally related, in multiple and shifting ways, to other modes of cultural, political, and economic organization and experience" (Harraway n.d.).

V. MARGINALIZATION OF VOICES: UNDERREPRESENTATION OF GYPSIES AND PEASANTRY

The almost oriental in nature scenes of guerrilla warfare, fiestas, drinking and gun fights described in Ernest Hemingway's 'For whom the bell tolls', provides a tainted representation of Spain in the eyes of most Americans during the early inter-war years. Prior to the rise of the Second Spanish Republic, there were significant divides in Spain. There were vast separations between Spaniards along the lines of social class, ethnic identity, religious identity, and political orientation. The Spanish military, the aristocracy, and the Catholic Church played a crucial role in endorsing and carrying out the counterrevolution.

Gadamer contends that we are in continuous dialogue with the past when we interpret a text. The text itself forms a kind of hermeneutic dialogue with the interpreter. This dialogue is a form of agreement that can lead to an articulation of the text. Both language and history function as conditions of an evolving society.

"...Give us the Catalan, gypsy", when Rafael sings,

My nose is flat.

My face is black.

But still I am a man.

Thank god I am a negro.

And not a Catalan."

The scene where one of the characters asks Rafael to sing is an epitome of satire. The request is thus made is titled or voiced as the Catalan and yet the last line of the oral poem is 'not a Catalan'. The gypsy takes pride in not being an ally of the oppressor.

"There was the face of sentry so clear he could see the sunken cheeks, the ash on the cigarette and the greasy shine of the bayonet. It was a peasant's face, the cheeks hollow under the high cheekbones, the beard stubbled, the eyes shaded by the heavy brows, big hands holding the rifle, heavy boots showing beneath the folds of blanket cape" (Ernest 1941) This paragraph is beautifully written and yet the reader is given a peek into the harsh reality of the peasant life.

Greenblatt asserts that these counter establishments are so managed to manoeuvre to accept and to glorify the power structures to which the audience itself are subordinated. The subversion-containment dialectic, a tactic that Greenblatt uses proves that in order to sustain power and cultural order the dash actively fosters subversive elements that effectively contains the order.

"Have you gypsy blood?"

"No. But I have seen much of them and clearly, since the movement, more. There are many in the hills. To them it is not a sin to kill outside the tribe. They deny this but it is true."

"Like the moors."

"Yes. But the gypsies have many laws they do not admit to having. In the war many gypsies have become bad again as they were in the olden times". (Ernest 1941)

In the beginning of the novel, we observe the writing is more traditional in the sense that the characters are rigid and at a lower arch but as we delve into the story and understand the character the understanding of the diverse voices gets equally stronger.

"They do not understand why the war is made. They do not know for what we fight."

"No. They only know now there is a war and people may kill again as in the olden times without a surety of punishment"

"You have killed?", Robert Jordan asked in the intimacy of the dark and of their day together.

“Yes. Several times. But not with pleasure. To me it is a sin to kill a man. Even fascists whom we must kill” (Ernest 1941).

Narratives can hold a significant amount of power not only in explaining the past, but also giving moral prescriptions that are rooted in history. The story of refugees and exiles of the Spanish Civil War is crucial to understanding both the domestic and international effects of the conflict.

“Not perhaps as much to defend the good name of Rafael, since no one had spoken harder against him than she had herself, but because the manager had spoken against the gypsies by employing the phrase, ‘Dirty gypsy’. She intervened so forcibly and in such terms that the manager was reduced to silence. I intervened to quiet Pastora and another gitana intervened to quiet me and the din was such that no one could distinguish any words which passed except the one great word ‘whore’ which roared out above all other words until quiet was restored...” (Hemingway 1940)

Pilar is a head strong woman and the one who leads the group into the war arena and helps everyone to navigate their job when bombing the bridge. The diverse voices in the book are accepting and yet adjusting around one another. Pilar here strongly defends the life of a gypsy as one should without paying any head to her own life.

The history of the gypsy living in Spain dates back to almost 600 years. They had become, a part of the Spanish culture. The term Gitano, which was what they were called was forbidden later. The fate of the Roma during the civil war was highly under-researched. Though, in the novel we come across a Romani gypsy character, Rafael, from whom we have a little knowledge about their narrative. There are less-to-nothing works on the Romani living in the perils of the civil war. Foucault establishes in a dominating regime of truth all attempts at opposition to power cannot help but be complicitous with it.

“I have no watch”

“Take mine”. He unstrapped it.

“What a watch,” Rafael said admiringly. “Look at what complications. Such a watch should be able to read and write. Look at what complications of numbers. It’s a watch to end watches.”

“Don’t fool with it”, Robert Jordan said. “Can you tell time?”

“Why not? Twelve o’clock mid-day. Hunger. Twelve o’clock mid-night. Sleep. Six o’clock in the morning, hunger. Six o’clock at night, drunk. With luck. Ten o’clock at night” (Hemingway 1940).

The ideological fight between the two political visions of Fascism and Socialism died out in 1975, after Franco’s death. One can say, New Historicism has demonstrated a narrative strategy that looks beyond and the lets us redeploy the ideologies and look at them from present lens.

“I do not believe in ogres, soothsayers, fortune tellers, or chicken-crut gypsy witchcraft”

“Oh,” said Pilar...

... “And listen Ingles,” she said and smiled at him.

“Did the earth move?”

“Yes, god damn you. It moved”. (Hemingway 1940) This is one of the very few incidents in the book where Robert Jordan, the protagonist of the novel experiences something that is highly perceived to be as- only believed by the gypsies. He has a hard time accepting his experience but when Pilar questions him about it, he does respond to it. It is an experience closest to what he believes that gypsies traditional bearing is.

The cultural enigma of the civil war may not necessarily be the same today, but its branches are in the present. In the Berensmeyer essay we focus on presentism rather than only looking at the narrative of the Spanish civil war historically and more with a sense of text and context.

“Only I am not having any. I’ve known a lot of gypsies and they are strange enough. But so are we” (Hemingway 1940). The acceptance of the idiosyncrasies of the stereotypes and the preconceived notions of the Gypsies by Robert Jordan throws an insight into the accountability and the bare honesty of the character.

The political consensus ended up contributing in the birth of the novel. There is a similarity with the age, the ideological warfare across the globe. After Hemingway completed the novel, it garnered immense recognition. By the beginning of the World War two, Americans had been influenced to further substantiate in the war. The International recognition paved a way for the understanding of World War two.

“Que Va”, Robert Jordan said. “Those are the best of the German light bombers. They do not send those after gypsies”

“They give me horror”, Rafael said. (Hemingway 1940)

In this specific paragraph, the brevity of the situation may seem mellow but when Rafael confesses about his fear of the German planes and how they make him feel unsafe; Robert Jordan’s first instance is to say that they are not specifically send after the gypsies.

The book was an immediate success and had a tremendous impact to hold an immense value for its depiction of the Spanish landscape and guerrilla warfare. Foucault insists that “we must make allowance for the complex and unstable process whereby discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling-block, a point of resistance and a starting point for an opposing strategy”. (Foucault 1979)

New Historicism paid far less attention to “resistances” than it did to the instrumental aspects of power, the emphasis placed upon “containment” rather than “subversion,” although it must be said that Greenblatt was much more fully aware than some of his acolytes of the full complexity of Foucault’s formulations. There is no discernible authoritarian voice to tell the reader what to think, but there are new insights that may make the reader reevaluate previous judgments. He aims to give a substantially different insight on the social dynamics of the war fronts during the conflict, by focusing on what used to be neglected in most historical analyses of the Spanish Civil War: the experience and motivations of individual combatants and ordinary people. War experience and the way in which individuals passively and actively became involved in the war effort behind the spheres of political and military decision-making. In a certain way, the book ended up affecting the coming of the war. Many call the Spanish Civil war as the glimpse of the World War two.

VI. LAYERING

Fredrik Jameson says new historicism reduces literature to a footnote of history. Though, History is not just a background but is thoroughly embedded within literature, is in a constant interaction with it and its layers of geography, political ideologies, institutions etc. The boundaries between history and the literary, and the literary and the non-literary are permeable and there is an interchange like in osmosis. The negotiation between the two forces, denote an oscillatory give and take of elements that both forms can denote. In the epilogue to *Renaissance self-fashioning 1980*, Greenblatt says that the autonomy of a writer in any era, is not as free as it may seem since the individualistic agency is not entirely present but is an ideological product of the relations of power of that particular society. The author is a subject of the society, who is like the text, positioned by the power structure and is constructed within the discourse.

The paradigmatic or, in the root sense, to show side by side is to project the question, most simply: "what is the connection?".

“Given New Historicism's dialecticism, this question of connection might be rendered Hegelian ("what is the

common Spirit?") or Marxist ("what is the material determinant." (Liu 1989). The autonomy that plays a part in building upon an ideology and practises; New Historicism establishes an identification of the voices that could not speak for but we're fragmented and suppressed. It proposes a monolithic whole which constitutes a diversity of subjective flexibility of voices, state apparatuses and reproduction of a unified cathartic representations. Its tendency to grant multiple motivations and the enterprise of exposing the one-sided narrative is towards a politically desirable end. Though seemingly incompatible to the fixed system, it makes the silence speak and reveals the repressed stresses and incoherence in the very ideology it incorporates.

Macherey – the additional value that an intervening transformative arrangement brings gives confidence to the underrepresented voices and acts as a discovery of catharsis. Like ‘Alluvial soil’ that carries centuries of changing soil matter; the exact way the end product needs to be an overall texture of complete individual experience. Through literature we see a range of widely echoed concepts and writing that may necessarily not be a part of the mainstream history. The historical narrative of the dominant influence reflects most of the time because it speaks for the powerful and by the powerful; its influence is so pervasive that the subordinate has to accept it and participate in their own oppression and preserve the system.

Through New Historicism one can say that it questions dominant discourses and shakes the undermining raining beliefs. Terry Eagleton- “a literary text is a special kind of production in which ideological discourses – described as any system of mental representations of lived experiences- is reworked into a specifically literary discourse.” (Eagleton 1993) What, that is, is the formal principle of connection holding plurality in unity? Furthermore, what is the motive linking historical and literary fact- kings and plays, for example, or pigs and authors-within the unified, cultural artifact? (Grombrich 1966). The ‘amalgamation’ of different narratives serves as an enterprise of exposing the dominating motivation. “Layering” is a process of the amalgamation of various narratives of the system that were denied the participation in history. The layering resolves the one- sided system and brings about the wholesome autonomy of diverse voices which is present in *For whom the bell tolls*.

VII. REFORMATION OF THE CURRENT SOCIAL ORDER

New Historicism, as a critical framework, confronts a potential dilemma when its analytical scope remains

confined to the examination of class dominance and exploitation within literary texts without an explicit commitment to reforming the prevailing social order. This hesitation, arguably, aligns with the tenets of formalist literary criticism that New Historicism originally sought to displace. The notion that narrative realism can be elusive of certain voices in history underscores the limitations of such an approach. However, the introduction of 'Layering' disrupts the established formulations, instigating subversion that challenges foundational assumptions and alters the discourse, thereby destabilizing the conceived social order. The transformative impetus within New Historicism is manifest in its commitment to imposing a reformation of the social order, rejecting unjustified traditions, and dismantling previous historical, cultural, and societal intellection and signifying systems. The evolution in New Historicism not only enriches historical narratives by incorporating the voices of those systematically silenced but also lays the groundwork for reforming the present social order. This dialectical process creates a permanent action that aspires towards inclusivity, accommodating both dominant and subordinate narratives. Examining Ernest Hemingway's 'For Whom the Bell Tolls' through the lens of New Historicism reveals the salient effects of the Spanish Civil War, an epoch wherein the underlying trauma often remains unspoken in contemporary discourse. The Spanish individuality, shaped in part by literary works addressing the war, seeks to prevent a recurrence of such harrowing events. The existence of literature documenting the war not only sheds light on its historical repercussions but also serves as a crucial precursor to understanding the dynamics leading to World War II. Hemingway's novel, despite facing bans in the United States and elsewhere, defied attempts at censorship, challenging the brutality of war on both the fascist front of Franco's regime and the guerrilla warfare of the time. At the time when the United States had not yet entered World War II, 'For Whom the Bell Tolls' functions as a prequel to the global conflict. Its influence extended beyond the literary realm, impacting the European landscape during World War II and catalysing the initiation of American representation and involvement. The novel, through its narrative complexities, becomes a cultural artifact that not only reflects historical realities but actively shapes perceptions and responses to the tumultuous events of its time. In this way, the interplay between literature and historical context exemplifies the transformative potential inherent in New Historicism, underscoring the critical role that narratives play in shaping societal attitudes, ideologies, and, ultimately, the course of history.

VIII. CONCLUSION

Ernest Hemingway, renowned for his proficiency as both a journalist and a literary craftsman, exhibits a profound engagement with diverse societal strata and narrative dimensions within his works. His oeuvre, particularly marked by thematic explorations of war, transcends the myopic confines of national identity, exemplified by his ventures into Spanish landscapes in novels such as "For Whom the Bell Tolls" and "A Farewell to Arms." The narrative universality embedded in these works serves as a testament to Hemingway's nuanced portrayal of community cores and cultural diversity. Through an analytical lens informed by New Historicism, the deconstruction of Hemingway's narratives illuminates the transformative potential of this critical approach in amplifying diverse voices. Despite his American provenance, Hemingway's thematic exploration of Spain in his novels transcends geographic boundaries, encapsulating universal narratives while simultaneously imparting a distinctive flavour to landscapes and cultures. This narrative choice, deeply entwined with New Historicism, elucidates the agency of diverse voices and marginalization in his work. In "For Whom the Bell Tolls," articulated from the perspective of Robert Jordan, an American correspondent, Hemingway strategically weaves in supporting characters who serve as conduits for the voices of the marginalized and underscore pertinent social issues. This deliberate narrative approach underscores the inclusive ethos intrinsic to New Historicism, providing a platform for voices hitherto relegated to the periphery, including those of local Spaniards, women, and gypsies. While the novel's focal perspective emanates from a white American narrative, Hemingway adeptly navigates the complexities of representation by giving due diligence to the equivocal voices of the diverse characters populating the narrative landscape. In essence, Hemingway emerges as a custodian of war writing, adeptly illustrating the traumatic repercussions of war on the human psyche. Through the lens of New Historicism, the novel becomes a conduit for the multiplicity of voices that contribute to a nuanced understanding of multicultural and multifaceted narratives. The discourse surrounding Hemingway's literary contributions underscores the significance of historical narratives in constructing a framework that elucidates power structures and oppressive regimes. The metaphorical resonance of 'Alluvial soil' metaphorically evokes the continual process of sedimentation, symbolizing the dynamic and evolving nature of historical narratives. This paradigm shift encourages the acknowledgment that history is not only subjective but also inherently multi-narrative. The perpetual flux and

acceptance inherent in this perspective contribute to the cultivation of a transformative space, facilitating the construction of an affirmative social order. In essence, Hemingway's narrative craftsmanship, viewed through the lens of New Historicism, transcends mere literary exploration, evolving into a critical discourse that informs and shapes collective

consciousness. This comprehensive analysis not only facilitates an appreciation of the intricate layers of narrative construction within the works of Hemingway but also underscores the potential of historical narratives to foster societal transformation and progressive cultural paradigms.

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