



**HÁSKÓLI ÍSLANDS**

**Hugvísindasvið**

## **Making a Separate Peace:**

**The Evolution of the War Veteran as Literary Hero in  
Ernest Hemingway's *In Our Time*, *The Sun Also Rises*,  
*A Farewell to Arms*, *For Whom the Bell Tolls*,  
and *Across the River and Into the Trees***

**Ritgerð til MA-prófs í ensku**

**Sigurlaug Sturlaugsdóttir**

**Janúar 2015**

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**Kt.: 291075-3399**

**Leiðbeinandi: Julian M. D'Arcy**

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## **Abstract**

As an ambulance driver in World War I and a war correspondent in World War II and the Spanish Civil War, Hemingway had a unique opportunity to experience the brutality of war and to confront violence, fear and death. His war experiences, especially the injuries he sustained on the Italian front, significantly influenced his works, particularly the evolution of his war veterans, as is highlighted in Hemingway's male protagonists of *In Our Time* (1925), *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *Across the River and Into the Trees* (1950). Nick Adams, Jake Barnes, Frederic Henry, Robert Jordan, and Richard Cantwell all experience the horrors of war and all are severely injured in one way or another, and it is through these military experiences that the Hemingway war veteran evolves from being a passive self-absorbed man that things happen to, to a passionate and courageous man who is in control of his own life. A study of the evolution of Hemingway's five male protagonists, in the order of their appearance, highlights Adams', Barnes', Henry's, Jordan's, and Cantwell's similarities as well as their differences. Each incarnation of the Hemingway war veteran deals with similar problems and as the character evolves the better he becomes at dealing with the situations life throws at him. Nick Adams' journey towards adulthood highlights his struggles with fear, death and war as well as his relationships with women. Seriously wounded in the Great War, Nick's war experience causes him to retreat from human companionship as he attempts to recuperate. Nick's recovery is uncertain and he faces his future alone and isolated. Jake Barnes is left physically impotent by his war injuries and is trapped in a dysfunctional relationship with Lady Brett Ashley. As Jake finally realizes that he must free himself from Brett before she ruins him, his revelation hints at a possible future where he is alone but at peace. Like Nick and Jake, Frederic Henry is seriously injured in World War I. Confronted with his own mortality he enters into a relationship with Catherine Barkley. However, as Frederic is unable to commit

fully to Catherine and their future, he is left alone and isolated after the death of Catherine and their son. Robert Jordan joins the fight against Franco in the Spanish Civil War. Sent on a fatal mission behind the enemy lines, Robert nevertheless enjoys his final days as he bonds with the guerrillas and has an intense love affair with Maria. A fervent believer in the cause, Robert Jordan's heroic portrayal and inevitable death suggests that although perfection is always worth striving for, it is always, inevitably, unattainable. At the age of fifty Colonel Richard Cantwell is dying of a heart disease. After decades of army service, having fought in both World Wars, Richard has suffered through multiple injuries and his army career has left him disillusioned and bitter. As death approaches Richard attempts to come to terms with his war experience and says good-bye to his mistress and his friends. After making the most out of his final days Richard suffers a fatal heart attack.

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## Introduction

When only eighteen years of age, Hemingway was severely wounded in World War I, working as an ambulance driver for the Red Cross in Italy. Experiencing first-hand the violence of war, he realized that suffering is an inevitable part of life and that death is omnipresent. This fact was brutally reaffirmed when his father committed suicide in 1928. Hemingway saw his father's suicide as an act of cowardice and it was a heavy cross for him to bear. Without a doubt his father's death enforced Hemingway's own ideas about courage and what he called "grace under pressure". In a letter to F. Scott Fitzgerald, written in April 1926, Hemingway wrote that he was not "referring to guts but to something else. Grace under pressure" (*Selected Letters* 200); that is, when facing adversity an individual needs more than just courage. Then, in 1929, the *New Yorker* published "The Artist's Reward", a profile on Hemingway by Dorothy Parker. As Scott Donaldson has observed, there, for the first time in print, Parker wrote about Hemingway's "definition of 'guts' as 'grace under pressure'" (*Fitzgerald & Hemingway* 471). Hemingway made an extreme effort to live up to his own standards, constantly challenging himself throughout his life, and his lifelong battle to demonstrate his bravery left him with numerous injuries. These only served to drive him on in his quest to face death fearlessly. "Grace under pressure" was Hemingway's way to make sense out of the chaos and unpredictability of life. Pain, suffering and death were inevitable and should be met without fear. A man must approach difficulties and danger like a professional doing his job: be focused and calm and, last but not least, perform exceptionally. Hemingway's code of "grace under pressure" was reflected in his interest in violent sport, boxing and bullfighting.

Donaldson, in his biography *By Force of Will – The Life of Ernest Hemingway*, describes how sixteen year old Hemingway practiced boxing with his schoolmates, at first at home and later, once his mother objected, in the basement of the home of his friend Tom

Cusack (63). Hemingway's physical size and strength proved to be an advantage in boxing and once in Paris he actively hunted down competitors, as Donaldson notes, "in that compulsion for competition that never left him" (63). From the family home in Oak Park, Illinois, to Paris, Key West and Bimini, Hemingway actively sought out opponents to spar with in the ring, professionals and non-professionals alike.

Hemingway's passion for bullfighting equaled his passion for boxing. In *Death in the Afternoon*,<sup>1</sup> his homage to the art of bullfighting, Hemingway wrote of his quest to discover true emotions, of "knowing truly what you really felt, rather than what you were supposed to feel, and had been taught to feel" (2). For Hemingway, writing about simple things was the path to true emotions and "one of the simplest things of all and the most fundamental is violent death" (DITA 2). In the bullring Hemingway found what he was looking for. During a bullfight he would experience "a feeling of life and death and mortality and immortality" and afterwards he would "feel very sad but very fine" (DITA 3). A true aficionado of the sport, Hemingway was a fervent admirer of the professional bullfighters whose talent, knowledge and physical execution in the ring turned a violent spectacle into a great tragedy. As Hemingway himself wrote in "Bullfighting is Not a Sport – It is a Tragedy", published in *The Toronto Star Weekly* on October 20th 1923, "Bullfighting is not a sport. It was never supposed to be. It is a tragedy. A very great tragedy" (ehto.thestar.com).

*Hemingway on War*, a collection of Hemingway's selected writings on war, foregrounds his involvement in the major conflicts of the twentieth century. As an ambulance driver in World War I and a war correspondent throughout the majority of his career, Hemingway had a unique opportunity to experience the brutality of war and to confront violence, fear and death. His service for the Red Cross in World War I ended when he was severely injured on the Italian front. Hemingway was decorated for courage and once he had

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<sup>1</sup> Henceforth abbreviated as *DITA*

recovered he wrote numerous articles on the Great War and its aftermath for *The Toronto Daily Star*. The newspaper also published Hemingway's two interviews with Mussolini as well as his reports on the Greco-Turkish War. When the Spanish Civil War began Hemingway covered the conflict on behalf of the North American Newspaper Alliance. Next Hemingway reported on the Second Sino-Japanese War, followed by an assignment for *Collier's* to cover World War II. For his World War II coverage he was awarded the U.S. Bronze Star (S. Hemingway xxiii-xxix). Hemingway's knowledge and experiences of war, especially the injuries he sustained on the Italian front, significantly influenced his works, particularly the evolution of his heroes, as is highlighted in Hemingway's male protagonists of *In Our Time* (1925), *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *Across the River and Into the Trees* (1950).

In the short story collection *In Our Time* (1925) Hemingway describes events from the life of Nick Adams, from his early years to manhood. Influenced and shaped by his father, a doctor and an avid hunter, as well as by his father's troubled relationship with his wife, Nick's journey towards adulthood highlights his struggles with fear, death and war as well as his relationships with women, while at the same time emphasizing his connection to the land and the solace he finds in the great outdoors. Hemingway's Nick Adams is undoubtedly a flawed character and the glimpses of his life reveal events that highlight both his good and bad characteristics.

The novel *The Sun Also Rises* (1926)<sup>2</sup> is narrated by Jake Barnes, a Paris based journalist who is an American war veteran. Rendered impotent by his war injuries, Barnes is in love with Lady Brett Ashley, a divorced British socialite who is engaged to the bankrupt Mike Campbell. As they travel from Paris, France, to Pamplona, Spain, to watch the bullfights, these disillusioned members of "the lost generation", whose very existence was

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<sup>2</sup> Henceforth abbreviated as *TSAR*



shaken to the core by the Great War, indulge in heavy drinking and numerous love affairs. Once Robert Cohn, an American Jewish writer who falls in love with Brett, joins the group, uninvited, as they travel towards Spain, Jake is forced to watch as Cohn's obsession with Brett threatens to tear the group apart. Although Jake seeks refuge in fishing and the bullfights he must nevertheless confront the fact that because of his injuries he will never be romantically involved with Brett and that his own obsession with Brett is on a par with Cohn's.

The novel *A Farewell to Arms* (1929)<sup>3</sup> is narrated by Frederic Henry, an American who serves as a Lieutenant in the Italian army ambulance corps during World War I. The novel portrays Frederic's war experience as well as his relationship with Catherine Barkley, an English VAD. When Frederic is injured he undergoes risky surgery and recuperates under Catherine's care at a hospital in Milan, eventually forming a relationship with her. Once Frederic recovers, the couple are then separated as he is sent back to the front line. As the Italian army is forced to retreat, chaos descends upon the armed forces, who turn upon their commanding officers. Frederic deserts the army and, reunited with a now pregnant Catherine, the couple then travel to Switzerland and settle there. When Catherine goes into labor, the child's delivery is fraught with complications. Their son is stillborn and Catherine dies a few hours later. Frederic, alone and isolated, must confront his future weighed down by his devastating loss.

In the novel *For Whom the Bell Tolls* (1940),<sup>4</sup> Robert Jordan, a teacher at an American university, joins the fight against Franco in the Spanish Civil War. As a dynamiter Robert is ordered behind the enemy lines to blow up a bridge. Once there he joins a band of guerrillas who are supposed to help him complete his mission. However, the guerrillas' leader, Pablo,

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<sup>3</sup> Henceforth abbreviated as *AFTA*

<sup>4</sup> Henceforth abbreviated as *FWTBT*

has lost his faith in the cause, making him a liability and a potential threat not only to Robert's mission but also to the group's survival. Hemingway's portrayal of Robert illuminates his strength of character, his commitment to the cause and his determination to fulfil his orders despite his realization that blowing up the bridge will be a fatal mistake. Shaped by his grandfather's heroics in the American Civil War and greatly affected by his father's suicide, Robert has nonetheless found his own voice and made a peace of sorts with his past. Robert's relationship with Pilar, Pablo's woman, and his love affair with Maria, a young woman in the care of Pilar, emphasize how easily he relates to women while at the same time both women's association with nature highlight Jordan's connection to the land and nature itself.

Published ten years after *For Whom the Bell Tolls*, the novel *Across the River and Into the Trees* (1950)<sup>5</sup> is narrated by Colonel Richard Cantwell, a middle-aged war veteran who served in World War I and II. Dying from a heart disease, Richard travels to Trieste for a duck-shoot with his friends. During the shoot he reminisces about his last weekend in Venice with his Italian mistress, the nineteen-year-old Countess Renata. In Venice Richard enjoys copious amounts of fine wine and gourmet meals, ruminates about his war experiences, and makes love to the infatuated Renata as he attempts to come to terms with his impending death. Once the duck-shoot is over Richard and his driver head back to Trieste. On the way Richard suffers a fatal heart attack.

The aim of this MA thesis is to study the evolution of the Hemingway war veteran. A study of Nick Adams, Jake Barnes, Frederic Henry, Robert Jordan and Richard Cantwell, in the order of their appearance, highlights the evolution of the Hemingway war veteran and how each character's experience of violence and war influences his development, his attitude to life as well as his personal relationships and how his future is determined by his past actions. Hemingway's portrayal of these five characters stresses that life is unpredictable and death

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<sup>5</sup> Henceforth abbreviated as *ATRAITT*

omnipresent. Therefore, man's only way to face adversity, as well as the irony of life itself, is head-on and armed with dignity and honor.

### ***In Our Time: Nick Adams***

Nick Adams first appears in Hemingway's short story collection *In Our Time* (1925). The collection contains seven short stories about Nick as well as one vignette. All in all, Hemingway published sixteen Nick Adams stories, the remaining appearing in the short story collections *Men Without Women* (1927) and *Winner Take Nothing* (1933). In 1972 Philip Young published *The Nick Adams Stories*, a collection of twenty-four Nick Adams stories, the sixteen previously published plus eight additional unpublished stories. Moreover, Young rearranged the order of the published stories, ordering the whole collection chronologically. Young claimed that the "jumbled sequence" of the previously published Nick Adams stories had done the character a disservice ("Preface" 5). Therefore, the new material as well as the chronological order of the stories would make both the character of Nick Adams and his adventures more coherent as well as highlighting the connection between Nick Adams and Hemingway himself (Young, "Preface" 6). However, Hemingway was particular about the order of his short stories, as Wendolyn E. Tetlow notes, and was adamant that the stories in *In Our Time* should be published as he had arranged them, stating that "When they are read together, they all hook up" (23). In addition, Hemingway, in a letter written to the novelist John Dos Passos in April 1925, when describing the short stories in *In Our Time*, wrote that the collection could not be changed because "the stuff is so tight and hard and every thing [sic] hangs on every thing [sic] else" (*Selected Letters* 157). Therefore, removing the stories from their original collection and rearranging the order goes against Hemingway's own wishes and changes the reading experience that the author himself had created and intended for his readers. In addition, in *Death in the Afternoon* (1932) Hemingway stated that:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. (165)

Those eight unpublished Nick Adams stories were unpublished for a reason. Hemingway did not want to expose every minor detail of the character of Nick Adams. Consequently, Young, by publishing those stories, goes against the wishes of Hemingway and creates a reading experience that was never meant to be. By discussing only Nick Adams as he first appears in *In Our Time* the character of Nick is portrayed in his rawest state. The events and people who influence him the most are portrayed in a subtle yet brutal way and allow Nick to be shown as an achingly flawed protagonist, the foundation for the Hemingway war veteran.

### **Nick Adams' Relationship with his Father**

Growing up, Nick is influenced and shaped by his father, Dr. Henry Adams. As the young boy's role model, Henry, with his behavior, greatly impacts Nick's ideas about masculinity and appropriate conduct in life. In the short story "Indian Camp" the doctor's medical expertise is required at an Indian camp where a woman in labor needs a Caesarean section. When the men arrive at the camp Uncle George distributes cigars to the Indians, taking on, as Thomas Strychacz has pointed out, "the role traditionally accorded [to] the father in Anglo-American culture" ("Dramatizations of Manhood" 55). Then, as Uncle George enters the shanty the pregnant woman screams and once the operation has begun she bites him. Uncle George reacts by calling her a "Damn squaw bitch!" causing one of the Indians to openly laugh at him ("Indian Camp" 17). Uncle George's unnecessary presence at the scene, his distribution of cigars, the pregnant woman's reactions to his presence and his response as well

as the fact that he does not leave with Dr. Adams and Nick later hint at a possible relationship between the two. As Jeffrey Meyers notes, the theory of Uncle George being the baby's father was first mentioned by Thomas Tanselle, but although he also dismissed it, his "short but influential note opened a can of worms by mentioning and then dismissing the theory" ("Hemingway's Primitivism" 212). Although a few other critics agreed with Tanselle, Meyers disagrees, stating that the husband, had he discovered his wife's adultery, would have been "more likely to kill George than himself" ("Hemingway's Primitivism" 212).

Dr. Henry makes Nick stay with him throughout the operation and although the woman's screams of pain frighten Nick, they do not disturb the doctor because he deems her screaming "not important" ("Indian Camp" 16). The woman's husband, lying injured "in the upper bunk," responds to the doctor's dismissal of his wife's pain by rolling "over against the wall" ("Indian Camp" 16). His movement signaling his disagreement with the doctor's statement, in the words of Lisa Tyler, "the husband's last movement in the story occurs immediately after the doctor's response" (38). The doctor is detached and unemotional, his behavior dominant and aggressive, and as Marilyn Chandler McEntyre suggests: "the doctor's professional behaviour manifests narrowly patriarchal ideas of virility, heroism, and empowerment" (190).

After delivering a baby boy, as Tyler notes, "with neither anesthesia nor proper equipment," the doctor is thrilled with his success (38). Happily exclaiming that the operation is "one for the medical journal ... Doing a Caesarian with a jack-knife and sewing it up with nine-foot, tapered gut leaders", his statement causing Uncle George to ironically reply: "Oh, you're a great man, all right" ("Indian Camp" 18). George's retort exposing, as Joseph DeFalco has pointed out, "all the inadequacies of the doctor," who not only performs a dangerous operation on a pregnant woman using his fishing gear but also shows his patient a chilling lack of empathy and compassion ("Initiation Experiences" 30). Despite the doctor's

exhilaration Nick's reaction is disappointing. He is overwhelmed by the noise and the gore, deliberately looking away from his father so he does not have to see him operating. What should have been an impressive initiation ceremony, Dr. Adams introducing his son to the brutal realities of his life and work, in the words of Strychacz, Nick's "initiation into an adult world of blood and death" becomes instead an event that highlights both the father's and the son's inadequacies ("Dramatizations of Manhood" 55). Then, the doctor's discovery of the woman's husband's suicide, and Nick's clear view of the body, serves to confirm how bad a failure the whole affair is. Later, when Nick asks his father about the man's suicide, the doctor admits that he does not know why the Indian killed himself, guessing that he "couldn't stand things" and telling Nick that dying is "pretty easy" ("Indian Camp" 19). His answers emphasize his opinion that a man should not give in to fear or pain and that death is an easy solution. Therefore, the Indian's suicide was a cowardly escape from a difficult situation.

"Indian Camp" reveals the dynamics of the father-son relationship. Dr. Adams clearly wants to impress his son as the heroic doctor, the committed professional who executes his job to the best of his abilities. Nevertheless, performing surgery without the necessary equipment and forcing his young son to participate exposes the doctor's unprofessionalism. In addition, Dr. Adams attitude towards his female patient highlights his sexism and racism. Nick's inability to watch the operation shows that he is not living up to his father's expectations. The image of Dr. Adams is further revealed in the following story "The Doctor and the Doctor's Wife". It also foreshadows further changes in the father-son relationship and a continuing shift in the power balance. In the story Nick's father is drawn into an argument with Dick Boulton, one of his Indian laborers. The doctor loses control of his temper and threatens to beat Boulton up. Since he is much bigger and stronger than the doctor, both men know that there will be no fight and that Boulton has won the argument. The doctor is furious,

embarrassed and humiliated by his defeat; in the words of Carlos Baker, he “has been insultingly bested” (134). Dr. Adams retreats to the family home where his wife enquires about the situation with Boulton. As she speaks to him from another room, the couple are not only physically separated but also literally communicating through walls, highlighting the communications problems in their marriage. Accordingly, Mrs. Adams refuses to believe the doctor’s explanation, further humiliating him. The husband and wife interchange glaringly highlights the physical and emotional distance between the couple. Their inability to connect and communicate greatly affects the power balance in the marriage. Consequently, the doctor suffers major defeats on two fronts. He loses both a physical fight and a mental fight. A half-breed Indian laborer rules the exterior; his wife the interior. This is highlighted by the doctor tending to his gun, a phallic symbol of his masculinity. The doctor loads and unloads the magazine, cleans his gun and then loads the magazine again, Strychacz likening this to, “a masturbatory attempt to regain his lost confidence in his manhood” (“*In Our Time, Out of Season*” 65).

Since Dr. Adams has been forced to retreat twice, first into his house and then into his room, his emasculation is complete. Despite his cleaned and loaded gun, the doctor has no use for it. He is unable to fight back so he puts his firearm away, hiding it behind the furniture. His battles lost, his impotence obvious to all, the doctor leaves the house to seek solace in nature, leaving behind his loaded gun, and what Jeffrey Berman calls his “[p]ious ... hypochondriacal, and smothering” wife (105). His wife requests that he send Nick to her. However, Nick prefers to stay with his father. Finally, the doctor is rewarded a small victory, his son still favors his companionship. Despite Nick’s fear of disappointing his father and their uneasy relationship, they are united in their mutual love of nature. Charles Nolan Jr. believes that Nick’s preference for his father’s company suggests his “general awareness” of the problems between his parents and this influences his relationship with them both (“The

Importance”). While Young suggests that the events of the story serve to teach Nick “about the solidarity of the male sex” (*Ernest Hemingway* 33).

### **Nick Adams’ Relationships with Women**

In the Nick Adams stories in *In Our Time* Nick has no interaction with his mother. She is only mentioned in “The Doctor and the Doctor’s Wife” where her role is to further humiliate her husband. She speaks to her husband from another room, “where she was lying with the blinds drawn”, their exchange more resembling a dialogue between a mother and her unruly child than a wife and her husband (“The Doctor and the Doctor’s Wife” 25). The exchange between the married couple reveals what Nick perceives as the flaws of both. Mrs. Adams’ health is delicate, and she is religious and does not treat her husband as her equal. On the other hand, Dr. Adams is unable to take control in their relationship and confront his wife. As a result, he becomes a powerless, repressed husband. Nick’s experience of his parents’ relationship impacts his ideas of masculinity and femininity and the appropriate male and female behavior. Consequently, his parents’ marriage greatly influences Nick’s relationships with women and how he relates to them, as Nolan has noted:

... as Nick grows up—and as he becomes Frederic Henry, Jake Barnes, Robert Jordan, Colonel Cantwell ... —his views of his mother will have an impact on how he sees and deals with other women. (“The Importance”)

In “The End of Something” Nick goes fishing with his girlfriend Marjorie. The short story begins with a bleak description of Hortons Bay, an abandoned lumbering town. Hemingway’s portrayal of the deserted and ruined town foreshadows Nick’s sabotage of his relationship with Marjorie. She, unaware of Nick’s intention, views the ruined mill as “a castle” (“The End of Something” 32). Marjorie, unsurprisingly, still believes in their relationship since Nick has spoken of their future together, of “how they would go to Italy



together and the fun they would have” (“The Three-Day Blow” 47-8). However, as the couple row the boat “the bottom dropped off suddenly from sandy shallows to twelve feet of dark water” (“The End of Something” 31). As their relationship unravels both Nick and Marjorie discover that they have lost their footing. When Nick finally admits that he wants to end their relationship, claiming that “It isn’t fun any more [sic]. Not any of it”, Marjorie leaves him alone on the beach (“The End of Something” 204). Although it should not be surprising that a relationship between two adolescents does not work out, the fact that Marjorie is Nick’s equal at fishing and rowing suggest that Nick does not know to deal with a woman who is as skilled as he is: ““You know everything, Nick said ... That’s the trouble. You know you do ... I’ve taught you everything ... What don’t you know, anyway?”” (“The End of Something” 34). Young Nick simply fears, as Strychacz has noted, that his girlfriend, who matches his “expertise, experience, and toughness”, will outperform him (“*In Our Time, Out of Season*” 67).

Nick’s experience of his parents’ marriage makes him unable to understand and relate to a woman who is capable, strong and independent. Having a female partner on a par with himself makes him doubt his own masculine role in the relationship. Marjorie makes Nick question his ideas about femininity and masculinity and due to his young age he cannot confront his doubt and confusion. Therefore, the easiest solution is to end the relationship. Although Nick meets Marjorie with the intention of breaking up with her, he is unable to tell her so directly and, according to Tetlow, he “is too confused and cowardly to face her openly” (60). Nick’s behavior echoes his father’s inability to communicate with his wife. Nick is just as unable to take control of a difficult personal situation as his father is. Moreover, as Nick’s friend Bill suddenly arrives on the scene after Marjorie has left, it becomes obvious that Bill’s dislike of Nick’s relationship with Marjorie has also influenced Nick to end it. Therefore, Nick can convince himself that he has a good reason to end the relationship without having to

admit to anyone, least of all himself, that he was not able to handle a relationship with a female that was his equal.

In the following short story, “The Three-Day Blow,” Nick and Bill spend an evening together, drinking and talking about sport, literature and women. Bill is vocal about his pleasure in the demise of Nick’s and Marjorie’s relationship. He praises Nick for managing to evade marriage, which Bill considers a miserable fate for any man, although David Ferrero claims his rant about “male emasculation” fails to impress Nick (24). Additionally, Bill’s racism plays a part in his relief in the dissolution of the relationship, for now “she can marry somebody of her own ... You can’t mix oil and water” (“The Three-Day Blow” 47). Both Bill’s thoughts on relationships and marriage as well as his interest in Nick’s relationship status portray a man who is unhappy on his own but has no idea how to rectify the situation, deciding instead to attack the alternative. Nevertheless, Nick’s silent response to Bill’s rant suggests that he does not agree with Bill’s thoughts on marriage. Nick’s unhappiness since the break-up makes him realize that he has made a mistake. Once Bill mentions the possibility of Nick getting back together with Marjorie, Nick cheers up: “He felt happy. Nothing was finished. Nothing was ever lost” (“The Three-Day Blow” 48). While the idea of reuniting with Marjorie pleases Nick, once he and Bill go outside to go hunting, the break-up no longer bothers him; “Outside now the Marge business was no longer so tragic. It was not even very important. The wind blew everything like that away” (“The Three-Day Blow” 49). Just as quickly as Nick’s and Marjorie’s apparently solid relationship suddenly crumbles, so does Nick’s unhappiness and regret leave him. Nick’s conduct during the break-up with Marjorie and its aftermath highlight Nick’s young age, for he is an awkward adolescent who is still figuring out who he is and what he wants. Nick does not have the life experience needed to be able to have a functional relationship with a woman on equal terms. In addition, Nick’s strong bond with nature is emphasized, suggesting that his connection to the great outdoors will

always be greater than any love he will have for a female. Nature is Nick's constant companion, the one that consoles, supports and shelters him, and no three-day blow will ever sever this bond. On the other hand, love is fickle, unstable, breakable and then "you fall for somebody else" ("The Three-Day Blow" 46).

### **Nick Adams' War Experience**

Hemingway briefly describes Nick's war experience in the short vignette "Chapter VI" where Nick, badly injured, has been dragged behind a wall where he sits, immobile, waiting to be rescued. He observes the demolition of his surroundings as the bodies of his fellow soldiers lie strewn about the street, his friend Rinaldi, lying next to him, "face downward" and "breathing with difficulty" ("Chapter VI" 63). As Nick ironically notes that "[t]hings were getting forward in the town. It was going well", he says to Rinaldi, "You and me we've made a separate peace ... Not patriots" ("Chapter VI" 63). Nick's war experience culminates in "Chapter VI", the harrowing scene brutally depicting the death and destruction of war. This brief glimpse makes it clear that no man emerges from such an experience unaffected. Consequently, Nick admits to himself that he is done with war, his "separate peace" later echoed by Frederic Henry after he deserts the Italian army (*AFTA* 217). In addition, like Nick, Frederic Henry, Jake Barnes and Richard Cantwell suffer grave injuries in the war. Young states that from Nick's injury onwards, Hemingway's protagonist becomes a "wounded man", both "physically ... [and] psychically" (*Ernest Hemingway* 41).

After the war Nick's continuing struggle with his war experience is highlighted in "Cross-Country Snow" where Nick has left his pregnant girlfriend Helen at home while he skis in Switzerland with his friend George. The short story begins with a description of Nick's and George's ride on a funicular car, it "bucked once more and then stopped. It could not go farther" ("Cross-Country Snow" 107). The car's action, resisting, then stopping, signifies both

men's attitude to their respective futures. Helen's pregnancy impacts Nick's future plans and the couple might move together to the States before the child is due while George has to go back to school. Although both men would prefer to be able to "just bum together ... and not give a damn about school or anything", spending their time travelling, skiing and fishing, they both realize that they are expected to take responsibility for their future ("Cross-Country Snow" 110). George is supposed to finish his education and Nick to take care of his future wife and child. As the men rest at an inn drinking wine, they know that they are "happy" and that they are "fond of each other" and that they are both looking forward to the homeward journey ("Cross-Country Snow" 110). The skiing so far has been excellent and it is simply "too swell to talk about" ("Cross-Country Snow" 109). The men are attempting to stay within the stoic, silent and emotionless masculine role where words are unnecessary and there is no need to talk about anything. However, both George and Nick deviate from the role since both men are vocal about reluctantly accepting the obligations that come with being responsible for your own life. George has "got to get educated" while Nick's impending marriage and fatherhood looms like an ominous shadow over his future ("Cross-Country Snow" 110). Still, Nick realizes that he must do his duty, in the words of Olivia Carr Edenfield, "somewhat reluctant and a little bitter" (142). Although he was not happy about the pregnancy at first, he claims to be so now. However, at first Nick does not notice that their waitress is pregnant and once he does he makes several negative comments about her and her pregnancy, culminating with his statement that "no girls get married around here till they're knocked up" ("Cross-Country Snow" 110). Nick's attitude emphasizes that he has not fully accepted the changes Helen's pregnancy brings about in his life, for as Carr Edenfield has pointed out, his remarks indicate "his underlying resistance to the confines of marriage" (143). Not only does the pregnancy change Helen's and Nick's relationship but also Nick's and George's, as Baker has observed: "the birth of the child will certainly interrupt and probably destroy their

comradeship” (133). Nancy R. Comley and Robert Scholes agree, noting that Nick’s impending fatherhood “interferes ... with male bonding” but also suggesting that a marriage and a baby force Nick to move beyond his arrested development although he would prefer “to remain in that ideal place between boyhood and paternal manhood” (15). Even though neither Nick nor Helen want to move back to the States, Nick still claims that the move will not be too bad suggesting that he has come somewhat to terms with the impending changes in his life, despite the loss of freedom it entails. As Nick contemplates his future, where the mountains are “too rocky” to ski, he still believes that he can retain a part of his freedom, continue to ski (“Cross-Country Snow” 111). Nevertheless, Nick cannot swear upon it because of life’s unpredictability but not eliminating the possibility makes sacrificing his freedom bearable.

### **Big Two-Hearted River: Part I & II**

In the Nick Adams story, “The Big Two-Hearted River”, the Great War is never mentioned, causing some critics to maintain that the story is a simple tale of a man on a fishing trip. However, as Malcolm Cowley reports, Hemingway himself, in a letter written to Cowley in August 1948, confirmed that “Big Two Hearted River is a story about a man who is home from the war. But the war is not mentioned” (230). The story describes Nick’s journey as he decamps to his favorite fishing spot; in the words of Baker, “for therapeutic purposes” (24). As so often before, Nick retreats to nature to recover, in what Mark Cirino calls “the veteran’s internal quest for manageable simplicity” (115). “Big Two-Hearted River: Part I” begins as Nick arrives at the burned-down remains of the town of Seney. Just like the bleak description of Hortons Bay reflected the end of Nick and Marjorie’s relationship, so does the description of Seney mirror Nick’s psychological landscape, “There was no town, nothing but the rails and the burned-over country” (“Big Two-Hearted River: Part I” 133). In

addition, as Matthew C. Stewart has pointed out, the ruins of Seney evoke the imagery of “the wreckage of ... [the] war-ruined town” where Nick was injured in “Chapter VI” (212). After recovering from his injuries sustained in the Great War, Nick, suffering from post-traumatic stress disorder, returns to his favorite fishing spot as he attempts to recuperate psychologically. In “Indian Camp” young Nick was present when a new life came into the world amidst brutality, blood and death. Now older and more experienced, Nick has seen his share of violence and death, and his return to his old fishing grounds signifies his own rebirth. Nick is relying on his past to pull him through the traumatic events he experienced in World War I.

Before Nick heads into the woods he watches the trout in the river, “keeping themselves steady in the current” (“Big Two-Hearted River: Part I” 133). The behavior of the trout signifies Nick’s aspirations and the reason for his return to the river, to be able to hold himself steady again in the current of life. The river and the trout bring back old memories, “Nick’s heart tightened as the trout moved. He felt all the old feeling” (“Big Two-Hearted River: Part I” 134). Nick’s emotional response suggests that despite Nick’s psychological damage he can be healed and that his rebirth is a possibility. As Nick shoulders his backpack, ready to take on the long walk towards his campsite, his pack is “much too heavy” (“Big Two-Hearted River: Part I” 134). As Strychacz notes, Nick’s heavy burden recalls John Bunyan’s protagonist Christian, the “Everyman” character from *The Pilgrim’s Progress* who also carries “a heavy pack” on his journey towards salvation (“*In Our Time, Out of Season*” 82). Once Nick prepares to enter the woods, to return to his past and shed his present sufferings, his body is aching from the load. Despite his pack’s weight, Nick manages to carry it. Walking on, as Nick leaves Seney behind, he also leaves everything else, “the need for thinking, the need to write, other needs. It was all back of him” (“Big Two-Hearted River: Part I” 134). Nick’s healing process has begun.

As Nick journeys upstream he is certain that he will leave the burned-over country behind him soon enough and enter the vibrant and colorful landscape he is used to from his past. Nick knows that nature endures and his belief highlights his strong bond to the great outdoors as well as his own confidence in its therapeutic abilities. While Nick is resting he notices a grasshopper which has turned “sooty black in color” (“The Big Two-Hearted River: Part I” 135). As Philip Melling has observed, Nick realizes that the grasshopper’s color changed because of the burned-down land, “its entire body genetically adapted to a countryside ravaged by fire” (49). The insects had to adjust to their new environment to be able to survive. Like the grasshopper, Nick has been burned by fire and although his body no longer bears the marks his mind still does. Nick must find a way to adapt to the changes in his emotional landscape so he can survive.

When Nick finds the perfect spot for his camp, “the good place”, he makes sure to set up his tent where the ground is level, the word itself being repeated thrice in the paragraph (“The Big Two-Hearted River: Part I” 139). The importance of Nick’s campsite being on “a level piece of ground” highlights that Nick is in a “good place” when he is physically and psychologically in balance (“The Big Two-Hearted River: Part I” 139, 138). Nick mechanically sets up his camp, his actions deliberate and thorough in an attempt to control his thoughts, and he is pleased when he reaches his goal, now he is “settled” and “nothing could touch him” (“The Big Two-Hearted River: Part I” 139). Nick has created a safe space, a fortress, what Baker calls, “the raising-up of a wall against the dark”, where he is in control and where he cannot be hurt (126). In addition, setting up camp makes Nick’s backpack significantly smaller. Obviously, once the tent is out of the pack it holds less weight. However, since Nick has been struggling under the weight of his backpack since he left Seney, the act of setting up his home in the woods, lessening the weight of the pack, consequently brings Nick not only much needed relief but also much happiness.

As Nick prepares for bed, he realizes that his iron control of mind is slipping. Since his day has been an exhausting one, his tired body is capable of overcoming his mind; he can “choke it because he was tired enough” (“The Big Two-Hearted River: Part I” 142). Nick’s attitude towards his own thoughts highlights his fragile mind-set, for as Cirino has observed, “Healthy individuals do not need to choke their thoughts to control them” (118). Nick has been careful of keeping his body and mind occupied throughout his journey. Every step and every action has been methodical, purposeful and disciplined. Nick is doing his utmost to control his mind by controlling his body and his environment. His return to his past is his final attempt to regain his physical and psychological balance. Once Nick awakens to a new day, his excitement and eagerness to “look at the morning” suggest that Nick’s healing—his rebirth—may be successful (“Big Two-Hearted River: Part II” 145). In addition, as Nick goes fishing for trout, he enters the river. Water symbolizes cleansing and regeneration (“Water” 1081). Therefore, it could be said that Nick’s entry into the river signifies his healing process, his rebirth, as the water cleanses his mind and regenerates a new and improved Nick. However, Nick is never wholly submerged in the water and its cold is shocking to him, highlighting that Nick is not ready to fully accept the changes in his life and deal with his trauma. Then, as Nick hooks his first big trout in the river, he is unable to control it, breaking the leader. The experience upsets Nick, leaving him “shaky” and “a little sick” (“Big Two-Hearted River: II” 150). Strychacz suggests that Nick’s reaction to the big trout stresses that he is not psychologically ready to deal with difficult situations; he is not capable of adjusting to real life’s “unendurable pressure” and abrupt changes (“*In Our Time, Out of Season*” 83). Finally, Nick’s instinctive revulsion towards the swamp and his refusal to fish there highlights the fact that despite Nick’s careful planning he is not ready to face his trauma and enter his psychological swamp and face the creatures that live there, let alone kill, gut and clean them (115).



Nick's fishing equipment recalls his father's operation in "Indian Camp". Nick's equipment is expensive and well cared for, including "gut leaders" that he keeps in an "aluminium leader box" ("Big Two-Hearted River: II" 147). However, Nick is using his equipment for its intended purpose and as he walks towards the river ready to fish he feels "professionally happy", his observation suggesting that his exhilaration is rightfully earned, unlike his father's ("Big Two-Hearted River: II" 147). In addition, once Nick has fished his two trout he processes them, noting that both are male, like the Indian baby Dr. Adams delivered. Then Nick cuts the trout "from the vent to the tip of the jaw" using his knife, the cut mirroring his father's incision ("Big Two-Hearted River: II" 155). Nick's operation however is the opposite of the doctor's. Nick easily cleans the fish, there is no mess, no blood and gore, "All the insides clean and compact, coming out all together" ("Big Two-Hearted River: II" 155). Nick's results, as Strychacz notes, are the opposite of the "terror" that accompanied his father's operation and his "struggle to dominate" the course of events at the Indian camp ("The Self Offstage" 225).

Nick goes on his journey alone, his solo fishing trip, as Strychacz has pointed out, is "devoid of human companionship or conflict" ("The Self Offstage" 224). The importance of Nick's solitariness is emphasized when Nick states his dislike of fishing "crowded streams" because others "spoiled it" ("Big Two-Hearted River: Part II" 149). In addition, Nick recalls a fishing trip with Bill and Hopkins where Hopkins breaks up the trip because "his first big well had come in" ("Big Two-Hearted River: Part I" 141). The men plan to meet again the next summer, but: "They never saw Hopkins again" ("Big Two-Hearted River: Part I" 141). Nick's memories of fishing with others are tainted with disappointment and broken promises. Being alone and isolated is Nick's preferred state, and as Strychacz has observed, "isolation in and of itself now appears to be a virtue" ("The Self Offstage" 224). Nick's focus on his male friends highlights the lack of references to Helen and their baby. Furthermore, Nick's desire

for isolation as well as his happiness during the journey stresses that he struggles when in the company of others, strongly suggesting that he is unable to be in an intimate relationship. Consequently, either Nick's return from the war destroyed his marriage and Helen left with the baby or Nick and Helen never married, indicating that Helen lost the baby. Nick's need for solitude further emphasizes that he must come to terms with his war experiences and rediscover his physical and psychological balance so he can move on with his life and embrace his future.

As the character blueprint for the Hemingway war veteran, Nick Adams is far from perfect. As Young notes:

Nick is the Hemingway hero, the first one. The drawing of him is very sketchy as yet, but it is true and Hemingway never takes it back to cancel half a line: the experiences of childhood, adolescence and young manhood which shape Nick Adams shaped as well Lt. Henry, Jake Barnes. Col. Cantwell, and several other heroes. They all have had Nick's childhood, Nick's adolescence, Nick's young manhood. (*Ernest Hemingway* 55)

Nick's father, Dr. Henry Adams, has a great impact on his son although their troubled relationship causes Nick to struggle with accepting his father's flaws. Nick's feelings towards his father cover a wide range of emotions and his parents' dysfunctional marriage shapes his ideas on femininity and masculinity and what he considers appropriate conduct in life. Consequently, his parents' marriage influences Nick's relationships with women. When Nick's girlfriend Helen becomes pregnant, Nick has to accept that marriage and fatherhood entail major changes in his life. Like many of his contemporaries, Nick joins the army to fight in World War I although Nick never explains nor discusses his reasons for doing so. When Nick is badly injured in the Great War, physically and psychologically, he returns alone to the great outdoors of his childhood in an attempt to recuperate. Nick's journey from childhood to

manhood is one of violence, brutality and betrayal that culminates in his war experience.

Nick's attempt to deal with the horrors of the war and to regain his mental balance suggest that he might be successful although his road to recovery will not be easy.

### ***The Sun Also Rises: Jake Barnes***

Hemingway builds Jake Barnes' character upon Nick's experiences so far; he is basically the first grownup version of Nick Adams. What is more, like father, like son, Jake's behavior is often parallel to Dr. Henry Adams' as both men are dominated by a woman, Dr. Adams by his wife and Jake by Lady Brett Ashley. No matter how much Nick loathed his mother's dominance over his father, it is not surprising that he and consequently Jake seek out such a similar relationship. Nick's experience of his parents' marriage only served to prepare him for a matching dysfunctional relationship of his own. Therefore, Nolan argues, Hemingway has Jake "prepared for Brett's control" ("The Importance"). Like Nick, Jake was wounded in the war. However, while Nick recovered physically, Jake did not. His physical impotence mirrors Dr. Adams psychological impotence. Jake's wound greatly affects his life. Not only does he have to redefine his masculinity but also confront his dysfunctional relationship with Brett. Described by James Nagel as "isolated and vulnerable", Jake Barnes is a man haunted by his past as he tries to come to terms with himself and the impact of his injury, both physically and psychologically (90).

### **Jake Barnes' War Wound**

Jake's war injury makes him unable to perform sexually causing him to re-evaluate his masculinity as well as his place in the world. While the loss of sexual gratification, or as Lorie Watkins Fulton expresses it, "the most basic assertion of manhood", certainly has an impact on Jake the fact that Brett, the woman he loves, uses his impotence as the reason for her

refusal to be in a committed relationship with him causes him far greater pain (61). However, Jake does not discuss his emotions, making sure to conform to the expected masculine behavior by doing so. In addition, Jake never refers to his impotence as such, he is “sick”, he “got hurt in the war”, he “just had an accident” (*TSAR* 13, 14, 107). Jake’s “shameful” loss of his manhood, Dana Fore claims, “must remain hidden” (84). When Bill Gorton accidentally comments on Jake’s impotence while satirizing expatriates, Bill is mortified, quickly adding: “Never mention that” and “That’s the sort of thing that can’t be spoken of” (*TSAR* 101). Bill’s reaction highlights how serious he, and society, considers Jake’s impotence. It must be kept hidden so that Jake’s masculinity, so closely woven with his status in society, will remain undisputed. Although Bill is upset, Jake is not and he does not want Bill to think he is hurt because of “that crack about being impotent” (*TSAR* 101). Jake understands perfectly that his injury can be viewed as humorous and that people will make fun of it. Nonetheless, Jake wants to put up a good front as a way of protecting his damaged masculinity. He must be stoic, calm and control his emotions despite his traumatizing wound. It is extremely important to Jake that he does not cause his friends embarrassment: “I try and play it along and just not make trouble for people” (*TSAR* 27). Jake does not want his injury to define who he is as he attempts to move on with his life, seeking his pleasures from things he can still enjoy: writing, good food and wine, bullfighting and fishing. As Nagel notes:

Jake’s wound, after all, primarily transforms his relationship with women. His orientation to work; his interest in boxing, trout fishing, bicycle racing, tennis, and bullfighting; his lively conversation and masculine camaraderie are not diminished by his impotence, but it compromises his relationship with women, especially his romance with Brett. (105)

When Jake, like Nick Adams, returns to his favorite fishing spot, he is in his “good place”. It is at Burguete, fishing for trout in the Irati River with Bill Gorton and the

Englishman Wilson-Harris, where Jake finds peace. In the great outdoors, with his good male friends, Jake comes closest to being whole again. Both Jake and Nick return to nature for a temporary relief from the present and both find fishing therapeutic. Those calm, sunny days at Burguete, Donaldson argues, “stand in idyllic contrast” to the emotionally charged atmosphere in Paris and Pamplona (*Fitzgerald & Hemingway* 297).

However, Jake’s fishing trip is only a temporary retreat. Once he is in Brett’s company again his injury becomes the focal point of his life, for it is the cause of his never having the relationship with Brett he so desires. Jake’s confusion about his role as a male without “the symbol of male authority,” as well as Brett’s undisputed dominance over him, highlights, David Blackmore suggests, Hemingway’s lesson that an impotent man, either psychologically or physically, is a powerless man (54). Accordingly, Jake Barnes sustains his greatest losses during the fateful summer of 1925.

### **Jake Barnes’ Relationship with Lady Brett Ashley**

Brett easily attracts men. Her sex appeal is powerful and she always has her choice of lovers at any given time. When Brett meets Jake and both acknowledge their mutual attraction, their relationship changes drastically once Brett finds out about Jake’s impotence. She refuses to become involved with Jake because of his condition; in the words of Nolan, her “lack of restraint” in sexual matters trumping her love for Jake (“A Little Crazy” 111). Since Jake will never become her lover Brett can enjoy his friendship. Something that Brett’s “love them and leave them” policy does not usually involve. However, the power balance in their friendship is severely skewed. Jake loves Brett and is prepared to do anything for her. On the other hand, Brett claims to love Jake, though just not enough to change her lifestyle, “she only wanted what she couldn’t have” (*TSAR* 27). Brett may care for Jake in her own way and enjoy his company but she does not love him like he loves her. Their relationship is one-sided. She

takes whatever she needs from Jake and then metes out enough affection to keep him coming for more.

However, Brett is not the only one who only wants what she cannot have. Jake himself does so too. He desperately wants Brett even though he knows that he never will have her. Jake's relationship with Brett is as dysfunctional as Dr. Adams' marriage. Both Jake and Brett repeatedly claim their love for each other but "there's not a damned thing" they can do about it (*TSAR* 23). Brett even claims that her love for Jake is a retribution for her treatment of her lovers; "When I think of the hell I've put chaps through. I'm paying for it all now" (*TSAR* 23). When Jake begs Brett to commit to him by living together, Brett uses Jake's impotence as the reason for her inability to do so: "I'd just *tromper* you with everybody. You couldn't stand it ... It's my fault, Jake. It's the way I'm made" (*TSAR* 48-9). Although Brett's strong sex drive is what sets her apart from other women in *The Sun Also Rises*, her sexual escapades only bring her fleeting moments of joy. Throughout the novel Brett repeatedly claims to be "miserable" and "awful" (*TSAR* 21, 159). Nonetheless, as a woman who enjoys the power her sexuality gives her, Brett is certainly a sexual tour de force. She uses and abuses the men who flock around her, her Circe-like abilities, Donaldson argues, transforming the men's behavior, "effectively turning Robert into a steer, Mike into a swine, and Jake into a pimp" (*Fitzgerald & Hemingway* 302). Although Brett's hedonistic lifestyle is the opposite of Mrs. Adams' Christian Scientism, Brett's complete dominance of Jake mirrors Mrs. Adams' dominance of her husband.

Jake juxtaposes Brett's two lovers, Robert Cohn and Pedro Romero. Jake portrays Cohn as passive, immature and naïve with no control over his emotions. He marries "the first girl who was nice to him," his mother "settled an allowance on him," and then he is "taken in hand" by his girlfriend Frances Clyne (*TSAR* 4-5). Cohn comes over as easily manipulated by the women in his life, a powerless man with no control over his own life. Jake's negative view

of Cohn can be explained by the fact that Cohn's affair with Brett made Jake excruciatingly jealous and he is narrating *The Sun Also Rises* after the events occurred. At Pamplona, when Cohn cannot contain his eagerness for Brett's arrival, Jake's jealousy flares up, "I was blind, unforgivingly jealous of what had happened to him ... I certainly did hate him" (TSAR 87). When Jake and Brett discuss Cohn's behavior during their stay in Pamplona, Jake admits that he would behave just like Cohn were the situation reversed: "I'd be as big an ass as Cohn" (TSAR 158). Despite Jake's acknowledgement of his jealousy and his realization that were he one of Brett's lovers he would behave exactly like Cohn, Jake does not recognize that he is already behaving like Cohn. Jake is always available to Brett and does everything she wants. Jake simply attempts to hide his obsession with Brett behind the façade of their friendship. Just like Cohn, Jake trails after Brett and is prepared to do anything for her, no matter how much it humiliates him.

Once Cohn falls madly in love with Brett, he breaks up with Frances Clyne, his girlfriend of three years, and bribes her to return back to England. She retaliates by humiliating Cohn in front of Jake, the man Cohn claims to be his "only friend" (TSAR 168). As Cohn passively sits and takes Frances' verbal abuse, Jake cannot fathom why Cohn does not react at all: "Why did he sit there? Why did he keep on taking it like that?" (TSAR 45). Although Jake cannot understand how a man could be so passive and so powerless, he simply turns a blind eye to the paralleled similarities in his own relationship with Brett, in which he is the passive, powerless man that keeps "taking it all" (TSAR 43).

Brett knows that Jake loves her and she tells him frequently that she loves him. Yet, she cannot commit to him because she does not want a sexless marriage. Brett, Nagel notes, as a "sexually liberated, free-thinking woman", cannot accept a relationship on other terms than her own (92). However, Jake's inability to cut Brett out of his life means that their bond never gets a chance to be broken. Brett states that she hasn't "a friend in the world. Except

Jake” and that she “wouldn’t joke him” but the brutal truth is that she is not Jake’s friend and that their friendship is a joke (*TSAR* 51). This is highlighted when Brett asks Jake if he still loves her and, after he answers affirmatively, she confesses her love for Romero, a young bullfighter she has just met: “I’m a goner. I’m mad about the Romero boy. I’m in love with him, I think” (*TSAR* 159). Despite their professed love for each other, Jake and Brett are disconnected and their relationship is dysfunctional, Nagel describing it as “painful and destructive” (94). Like Dr. Adams and his wife, Jake and Brett are communicating with each other from different rooms, talking through walls. Jake stubbornly believes that if he only tells Brett often enough that he loves her, she will hear him eventually. Meanwhile, he sits and keeps on “taking it all” (*TSAR* 43). However, Brett is only concerned with her next conquest, for as Nagel claims, her declaration of love seems “pathetically juvenile for a twice-married woman of thirty-four” (98). Therefore, Brett’s declaration of love is simply a ruse she uses to manipulate Jake to do her bidding.

Jake Barnes portrays Pedro Romero as the polar opposite of Cohn. Not only a supremely talented bullfighter, Romero is also courageous, honest and humble. Barnes views Romero as what Blackmore calls the “touchstone of true manhood” (55). Both Montoya and Barnes recognize Romero’s remarkable skills in the ring, he is “a real one” (*TSAR* 142). However, both men believe that Romero needs to be protected from disruptive influences. Montoya, with Barnes’ approval, conveniently forgets to give Romero an invitation from the American ambassador because he is worried that introducing Romero to a celebrity lifestyle will harm him. Montoya’s action foreshadows Barnes’ colossal betrayal later in the novel when he introduces Romero to Brett. Barnes’ portrayal not only highlights his belief that Romero embodies pure masculinity but also Barnes’ own longing to emulate him.

Although Jake introduces Brett and Romero because that is what she wants, Jake’s intense dislike of Cohn must also be considered. By acting as Brett’s pimp, Jake not only has



a hand in who becomes her lover but also takes his revenge on Cohn. Though Jake cannot have sex with Brett himself, at least he can introduce her to Romero, a man Jake himself respects and admires and whom he therefore considers an acceptable sexual partner for Brett. However, by involving Jake in her pursuit of Romero, Brett finally pushes Jake too far. By introducing them, Nagel suggests, Jake “demonstrates that his loyalty to her is stronger than his commitment to the code of the aficionado” (97). Brett’s selfish manipulation of Jake destroys his reputation as an aficionado in Pamplona and permanently damages his friendship with Montoya, ruining one of the few things in his life from which he derives meaning and pleasure.

After the emotional upheaval at Pamplona, Jake has had enough, he is “through with fiestas for a while” (*TSAR* 203). Like Nick Adams, Jake isolates himself as he attempts to recuperate. However, instead of going trout fishing, Jake retreats to San Sebastian, the city where Brett and Cohn had their rendezvous. Jake’s selection of San Sebastian stresses his parallels with Cohn. As Jake re-evaluates his relationship with Brett, he symbolically bathes in the cold ocean, Donaldson seeing this as trying to wash away the memories of Pamplona as Jake “plunges deep into the waters off San Sebastian in an attempt to cleanse himself” (*Fitzgerald & Hemingway* 295). Jake’s effort to restore the balance in his life is short-lived as Brett, alone and penniless at a hotel in Madrid, telegrams him for help. Jake, who was expecting Brett to contact him, instantly changes his plans, arriving in Madrid the next day.

While Jake claims that he “had been getting something for nothing” during his friendship with Brett, he also states that “The bill always came. That was one of the swell things you could count on” (*TSAR* 128-9). Jake knows that his friendship with Brett comes at a price and the events at Pamplona make him realize that he is paying too dearly for Brett’s companionship. Though Jake’s arrival in Madrid suggests that Jake may never be able to let go of Brett, his only function in Madrid is to act as Brett’s wailing wall. Brett claims to have

“had such a hell of a time” with Romero and that she “made him go” (*TSAR* 211).

Nevertheless, Brett’s insistence that it was her decision to call off the relationship with Romero, because she was “not going to be one of these bitches that ruins children,” suggests that Romero left of his own accord (*TSAR* 213). Also, when Brett admits that Romero “was ashamed” of her and wanted her to grow out her hair so that she would look more “womanly” it becomes obvious that Brett was not the one in control in the relationship (*TSAR* 212). That Romero did not approve of Brett’s appearance is a huge blow to Brett’s ego. Once Romero leaves, Brett instantly telegrams for Jake, her old reliable standby.

When Jake tries to pay Brett’s bill at the hotel, Romero has already done so, highlighting that Jake, and his money, is not a critical presence in Brett’s life. Jake’s role as Brett’s savior, a role Jacob Leland argues, “he has constructed for himself”, simply crumbles when he cannot pay Brett’s bill at the cash register (45). Finally, as Jake and Brett sit together in a taxi, driving around Madrid, Brett claims that they would have made a great couple. Jake’s sarcastic reply, “Yes ... Isn’t it pretty to think so?”, highlights that Jake has begun to understand that he is the one who “pays and pays and pays” in his relationship with Brett (*TSAR* 216, 129). In addition, the slowing of the car and the policeman’s raised baton emphasize Jake’s revelation. He has to stop and make a stand before his relationship with Brett strips him off everything he values. Jake’s mistakes and his betrayal of the “many values that were important to him” were necessary for Jake’s development, according to Nagel (99). His acknowledgement of his betrayal of his personal code of conduct emphasizes that he understands how dysfunctional his relationship with Brett is and at what cost to himself.

The character of Jake Barnes stresses the development of the Hemingway war veteran. Although Jake, like Nick, does not reveal his reasons for joining the army and fighting in the Great War, both men share a horrifying war experience. While Nick physically healed after his grave injuries, he struggles with regaining his psychological health. Jake, however, returns

from the war physically scarred, his war wound having left him impotent. Hopelessly in love with Lady Brett Ashley, Jake's wound keeps Brett out of his reach as she refuses to be in a relationship with an impotent man. Jake attempts to maintain some control of his life, enjoying food, drinks and sports, while he tries to redefine his masculinity. Nevertheless, his dysfunctional friendship with Brett means that he is constantly tormented with what could have been. Jake's realization at the end of the novel that a relationship with Brett would have been a disastrous failure even without his injury suggests that Jake might be able to move forward, free from Brett's influences, making him capable of accepting his post-war life.

### ***A Farewell to Arms: Frederic Henry***

Frederic Henry lives in the moment and does not want to think too deeply about his situation in life or life in general. He just wants to be and enjoy the simple pleasures in life, to eat and drink and have sex. Like Jake Barnes, Frederic Henry is narrating his story after the events occurred. In line with Frederic's own desire to only be in the moment, *A Farewell to Arms* does not reveal much about its characters' past or future plans, the focus is on the events as they happen. Also, like Jake, as Baker states, Frederic is firmly placed among Hemingway's characters of men "who kept their mouth shut and took life as it came" (90), making, as Diana Herndl claims, Frederic's "silence and stoicism" an integral part of the story (39). The two novels, *The Sun Also Rises* and *A Farewell to Arms*, are closely connected, however, for Frederic can be perceived as the evolved Jake, the next step in the development of the Hemingway war veteran. While still a passive character, Frederic nevertheless takes action when it is most needed during the Italian army's retreat from Caporetto. In addition, Frederic's lover Catherine is a more evolved character than Brett. Despite the loss of her fiancé at the Somme, Catherine is able to commit to Frederic, while Brett is unable to commit to Jake. This highlights Frederic's ability to choose a less dysfunctional relationship than

Jake. However, Frederic is still, like Jake, struggling to find his place in the world. As Frederic attempts to live and love in the midst of the Great War, the events of *A Farewell to Arms* highlight the brutality of war and how unpredictable and unfair life can be.

### **Frederic Henry's War Experience**

Frederic Henry serves as a Lieutenant in the Italian army ambulance corps. This fact is often commented upon as no one seems to understand why Frederic does so, least of all himself. He admits that he does not know why he signed up, claiming that: "There isn't always an explanation for everything" (*AFTA* 17). Later he says he signed up because he happened to be in Italy and spoke the language, though neither his location nor language proficiency provide a very sound motive either for signing up. Frederic's inability to adequately explain the reason for his service in the Italian army, Donaldson claims, highlights Frederic's passivity and how he allows things to happen to him.

A mere boy in many ways, Frederic suffers from a pervasive lack of awareness. He does not know why he enlisted in the Italian army, or what he is fighting for. He lacks any perceptible ambition or purpose in life.

(*Fitzgerald & Hemingway* 328)

In addition, Frederic says that he is "not really [in] the army. It's only the ambulance" (*AFTA* 17). Not only does he not know why he is in the Italian army, he also downplays his service there. While Frederic certainly has misgivings about his being in the army it must also be noted, as Alex Vernon has pointed out, that working for the Red Cross was considered a woman's job at the time, it was not a job for "real men" (38). If a man signed up for Red Cross work his masculinity was affected, as Vernon notes: "The threat ... to a man's male image was widespread and persistent" (38). While Frederic may want to downplay his Red Cross work because of its association with women's work, his own doubts about his work

performance also play a part as he repeatedly refers to his efforts as not mattering at all. When he is away everything seems “to run better” and it makes “no difference” whether he is present or not (*AFTA* 16). Frederic’s army service is a reflection of his uncertainty and doubt. Just like he cannot explain why he signed up, he cannot explain what he is doing there either. Frederic is not in control of his own life. He does not make things happen, things happen to him.

At first Frederic believes in his own immortality, stating that he “would not be killed. Not in this war” (*AFTA* 35). Since Frederic signed up for no particular reason, he does not feel strongly about his participation in the war. The war simply does not concern him personally, “It did not have anything to do with me. It seemed no more dangerous to me myself than war in the movies” (*AFTA* 35). However, when Frederic is badly injured at Plava while resting in a dugout, eating macaroni and cheese, he experiences first-hand the horrors of war and the unpredictability and randomness of death. Also, he realizes, Herndl claims, that a man’s “manliness or bravery” does not keep him any safer than the others (43). Once Frederic is transferred to the field hospital, Rinaldi arrives with “good news”, Frederic is to be decorated with “the medaglia d’argento” (*AFTA* 58). Rinaldi is eager for Frederic to get the silver instead of the bronze. However, Frederic refutes any “heroic act”, he was simply “blown up while ... eating cheese” (*AFTA* 59). Frederic’s injuries and how they come about show the war “as anything but heroic,” as Herndl has noted (42). War is brutality and random deaths where men, in the words of Herndl, get decorated “for nothing” (43). Although badly injured Frederic is not vocal about his pain. He suffers in silence, the expected behavior of the masculine soldier. Nevertheless, as Herndl states, Frederic’s experience of the war’s “randomness, irrationality, and meaninglessness,” has shaken him to the core (43). As he re-evaluates his life he questions his passivity which makes him capable of moving forward

personally, shown in his actions during the retreat from Caporetto as well as in his relationship with Catherine.

After Frederic's operation he describes his anesthesia using the verb "choke" (*AFTA* 97). His "ominous use" of the word, as Cirino has observed, recalling Nick Adams' attempt to recuperate after his war experience by choking his mind (118). Both men use the word as they are dealing with their respective war experience stressing the similarities between them. When Frederic has recovered he is sent back to the Italian front. When the Italian army is forced to retreat from Caporetto, Frederic and his men must return to Pordenone with three ambulances. Frederic's mission fails miserably; "he loses his ambulances and all his men but one, and it is, as he reflects, largely his own fault," as Donaldson notes (*Fitzgerald & Hemingway* 348). When Frederic arrives at the Tagliamento River he is seized by members of the Battle Police who are arresting all commanding officers for treason. Once interrogated by the questioning officers the commanding officers are then promptly sentenced to death for abandoning their troops. As Frederic waits to be interrogated he realizes that he has to act or else he will be executed. Frederic's disillusionment with the war, Donaldson states, "climaxes in his plunge into the Tagliamento" (*Fitzgerald & Hemingway* 337). Like Nick and Jake before him, Frederic enters a body of water to cleanse himself. Frederic's act highlights that he has evolved from a passive participant in life to a more assertive one. This is stressed as Frederic successfully plots and acts out the remainder of his journey to Stresa to re-join Catherine. However, once the lovers are reunited, Frederic regresses back to his old passive self, again putting on what Donaldson calls his "cloak of passivity" (*Fitzgerald & Hemingway* 338). Frederic's reversion emphasizes that although his character's development has surpassed Nick's and Jake's, Frederic is not the final version of the Hemingway war veteran, as Michael Reynolds states:

Frederic, blown about by the deterministic forces at play, is a man to whom unpleasant things happen, not because he is a hero born to bear them, but because he happens to be standing at the wrong place at the wrong time. (125)

### **Frederic Henry's Relationship with Catherine Barkley**

At first Frederic merely views Catherine as a better distraction than “the house for officers” (*AFTA* 29). He certainly does not love her nor has any plans to do so. Their relationship is simply “a game, like bridge” (*AFTA* 29), some light entertainment to while away the hours. Once Catherine tells Frederic that her fiancé had been killed at the Somme and it becomes obvious that she is still grieving, she simply becomes an easier target for Frederic. Emotionally unstable, there is a chance that because of Catherine's grief and guilt she will simply replace her dead fiancé with Frederic. He is certainly aware of that option as he fantasizes about taking over what Robert Dodman rather bluntly calls “the role of a fiancé blown to bits” (262). However, after Frederic is injured at Plava, he is forced to face his own mortality. Subsequently, he is desperate for any kind of emotional and physical connection and so he turns to Catherine. Since Frederic is immobile Catherine is the one who has to take action and get transferred to Frederic's hospital in Milan so they can be together. Donaldson claims that this highlights Catherine's role as the active one and Frederic's role as the passive one and it becomes the motif for their relationship where Frederic is the “accepter ... of services” (*Fitzgerald & Hemingway* 331).

Once Catherine arrives at the hospital Frederic, “vulnerable and crippled”, in the words of Reynolds, instantly falls in love with her and begs her for sex (119-20). Catherine, still ravaged by guilt for not having sex with her dead fiancé, is easily persuaded. She does not want to repeat the mistake she made in the past when her fiancé left for the war never to return, leaving her plagued with guilt and remorse. By having sex with Frederic she makes up

for her previous mistake and turns Frederic, if only for a night, into her dead fiancé, whom she fantasized about coming to her hospital “With a sabre cut . . . and a bandage around his head” (*AFTA* 19). Catherine’s devastating loss had a great impact on her and she certainly has learnt from it, she is acutely aware of the fragility of life and the brutality of war.

Consequently, Catherine’s fanatical devotion to Frederic may seem extreme, as she places his wants and needs high above her own, obliterating herself in the process. She only wants what Frederic wants, stating that “There isn’t any me any more” (*AFTA* 96). However, it is because of her loss that Catherine ignores her own needs and desires and puts Frederic’s always first. Catherine is simply “way ahead of Frederic in her knowledge of life” Nolan argues, so her compliance must be considered within that framework (“The Importance”).

As Donaldson notes, Catherine never refers to Frederic “by his name” (*Fitzgerald & Hemingway* 328). She usually refers to him as “darling” although sometimes she uses “boy” (*AFTA* 25, 30). Catherine’s refusal to use Frederic’s name suggests that she is partially using Frederic as a replacement for her dead fiancé. By staying with Frederic and attending to his every need she is both making amends and hoping to ensure that Frederic himself will always love her and never leave her. Frederic participates in this “rotten game” as he seeks to forget his war experience by replacing it with physical distractions, mainly by having sex with Catherine (*AFTA* 30). His physical solution recalls Nick’s fishing trip where he kept his body in constant motion in order to distract and control his mind as he attempted to recover after his war experience. Additionally, Frederic frequently comments on Catherine’s long hair and how, when it is loose, they can “both be inside of it and it was the feeling of inside a tent or behind a falls” (*AFTA* 102). Frederic’s words recall Nick’s “good place” where he set up his “homelike” tent (“The Big Two-Hearted River: Part I” 139). Frederic associates Catherine with nature and feeling happy and safe. Although their relationship is dysfunctional, both Catherine and Frederic are getting what they need from it at this moment in time. The



couple's obsessive and, what Reynolds sees as "desperate love," culminates in their escape to Switzerland after Frederic's desertion (115).

The couple settle down in Montreux where they "do not know anyone" (*AFTA* 259). Despite their isolation, Frederic claims that just as long as they are together they are "never lonely and never afraid" (*AFTA* 222). He also adds that, when Catherine is not with him, he has not "a thing in the world" (*AFTA* 228). However, Frederic becomes restless as the couple wait for the baby to be born, although he stubbornly refuses to leave Catherine. Frederic is so dependent on her company that he cannot even consider going on a short ski trip. The couple's isolation only fuels their obsession with each other and their codependency. Catherine even suggest that Frederic grows his hair a bit, then she could cut hers and they would be "just alike only one of us blonde and one of us dark", their oneness complete (*AFTA* 266).

Once Catherine goes into labor the child's delivery is fraught with complications. Despite hours of painful contractions Catherine's main concern is for Frederic, she "never describes her pain ... [and] doesn't really complain," Herndl notes (48). When the doctor decides upon a Caesarean, Catherine is exhausted. The gas is no longer working and Catherine "is all gone to pieces" (*AFTA* 285). Catherine's impending operation evokes Dr. Adams' Caesarean in "Indian Camp" and its bloody results. Frederic is desperately worried about Catherine dying while at the same time he must acknowledge the brutality and unfairness of life. Catherine's harrowing labor is "the price" they have to pay for their relationship because nobody gets "away with anything" (*AFTA* 283). Every action in life has consequences and for Frederic and Catherine the hospital is "the end of the trap" (*AFTA* 283). When their son has been delivered stillborn and as Catherine lies dying, Frederic is finally ready, in Donaldson's words, "to serve and sacrifice" (*Fitzgerald & Hemingway* 333). Throughout their relationship Frederic often acted selfishly and disregarded Catherine's

feelings, but during her final moments he desperately asks her: “Do you want me to do anything, Cat? Can I get you anything?” (*AFTA* 292). However, it is too little, too late. Frederic’s devastating loss is the price he pays for his disillusionment with the war and his selfish relationship with Catherine.

The character of Frederic Henry reveals the continuing development of the Hemingway war veteran. Like Nick and Jake before him, Frederic joins the army to fight in World War I. When asked, Frederic cannot adequately explain why he signed up, his inability to clarify his motives serving to accentuate his drifting through life. However, Frederic’s war injury greatly affects him, making him capable of committing to Catherine. In addition, Frederic’s successful escape from the Battle of Caporetto highlights his development from a passive spectator to a man of action. However, once Frederic re-joins Catherine he regresses back to his passive state, his reversion stressing the character’s limitations. Only when their son is delivered stillborn and as Catherine is dying, is Frederic ready to face his shortcomings. However, his revelation comes too late and Frederic must confront his future alone and isolated.

### ***For Whom the Bell Tolls: Robert Jordan***

In the article “Dying, Well or Badly” published in 1938, Hemingway, writing about the Spanish Civil War, described the men fighting for the Republic as men who:

... die knowing why they die; they die fighting for *you* now; knowing that unless they beat the fascists now *you* will have to fight them later ... They were just very clear thinkers. No one sent them. They came to Spain to fight fascism because they saw, long before the diplomats, how dangerous it was. (293)

Hemingway's Robert Jordan is one of those men. He believes in "Liberty, Equality and Fraternity" and he joins the fight against Franco because he understands the dangers of fascism and he believes in the cause (*FWTBT* 315). As Donaldson notes:

*For Whom the Bell Tolls* – despite its honest depiction of nearly everything wrong with the conduct of the war – does not waver in its idealistic portrayal of those who were willing to sacrifice everything, their lives included, for the battle against fascism. (*Fitzgerald & Hemingway* 450-451).

Like Nick, Jake and Frederic before him, Robert struggles with his personal life as he tries to understand and accept his father's suicide. Robert seeks solace in his grandfather's heroics in the American Civil War and attempts to understand and emulate his experience by fighting in the Spanish Civil War. Robert enters the war to fight fascism and prove himself to be an excellent soldier. Hemingway presents Robert as an ideal hero, a brilliant soldier committed to the cause. When describing Robert Jordan, Alex Link has pointed out that:

He is a study in commitment to noble action, albeit in pursuit of an unrealizable ideal, and he is a central element in the novel's overall consideration of the conditions and consequences of approaching the unattainable. (134)

Although portrayed as an exceptional man who is fighting for a cause he passionately believes in, Robert Jordan's death is inevitable. Warfare, like real life, is brutal and unfair and being good at it is no safeguard against violence or death. Robert's death both reaffirms the harsh reality of war and questions its purpose while at the same time indicating that perfection is not achievable or beneficial.

### **Robert Jordan's Relationship with his Father and Grandfather**

Unlike Nick Adams, whose complicated paternal relationship was influenced by his father's positive and negative characteristics, Robert Jordan's relationship with his father and grandfather is portrayed in a much simpler manner. His father represents the negative and his grandfather the positive, his father committed suicide and his grandfather was a soldier.

Robert uses each man's entanglement with death as a measurement for his own self-worth. Jordan's grandfather fought in the American Civil War and was considered "a hell of a good soldier" and praised for his leadership by General Sheridan (*FWTBT* 360). Throughout the war he carried a Smith and Wesson and to Jordan, and his father, the gun symbolized not only his grandfather's military service but also his conduct in the war, and what Robert considers appropriate masculine behavior.

When Robert's father uses the gun to kill himself, he destroys the gun's association with Robert's grandfather's courage and conduct, prompting Robert to get rid of the gun by throwing it into a lake that is "supposed to be eight hundred feet deep" (*FWTBT* 349). By doing so Robert is distancing himself from his father and his suicide as well as condemning his action. Robert's obliteration of his father's weapon of choice clearly states his disapproval of his father and what he considers his act of cowardice. At the same time Robert is using water to cleanse his grandfather's gun and consequently his memory of his grandfather. Robert is removing the taint of suicide from the Smith and Wesson and by doing so restoring the original values he associates with it and his grandfather. Like Nick, Jake and Frederic before him, Robert symbolically uses water for cleansing and regeneration. However, unlike the others, Robert himself does not enter the water, emphasizing his evolved state. He himself has no need to wash off any questionable action or behavior.

Jordan's great interest in his grandfather's time at war inevitably leads him to ask whether his grandfather had killed anyone. While Jordan's grandfather admits as much, he

does not want to discuss it. Although Jordan did not understand his grandfather at the time, he does so now. Having just finished his first year fighting in the Spanish Civil War, he now has the wartime experience he needed to be fully able to understand his grandfather and what he went through as a soldier. Jordan identifies solely with his grandfather and laments that that they are a generation apart, completely eliminating his father as a positive influence on his life. Jordan strives to emulate his grandfather and his characteristics, courage, valor and honor. As Baker has pointed out, “in the case of Robert Jordan’s warrior-grandfather, a heroic action in the past may serve as a model for the hero in a present-day predicament” (155).

However, Robert’s father’s cowardice should not be surprising as the same fate befalls almost every second generation bullfighter. Robert’s explanation of his father’s character emphasizes his longing to understand why he would kill himself. Likening his father to a second generation bullfighter makes him a victim of fate, not a loser at life. Despite his reasoning, Robert cannot accept his father’s cowardice. In addition, Robert’s father, like Nick Adam’s father, was bullied by his wife. If Robert’s father had not been so unlucky he would have been able to stand up to his wife, because “if he wasn’t a coward he would have stood up to that woman and not let her bully him” (*FWTBT* 361). Even though Robert tries to justify his father’s suicide with bad luck he cannot condone it. While he claims to understand and forgive, he is also deeply ashamed; “He understood his father and he forgave him everything and he pitied him but he was ashamed of him” (*FWTBT* 362). As Berman has pointed out, Robert associates his father with “fear, cowardice, and defeat” and his obsession with his father’s fate means that he constantly needs to assure himself that he will never commit suicide himself (115). When discussing his father and grandfather and his involvement in the Republican movement, Robert tells Pilar and Maria that his father shot himself “to avoid being tortured” (*FWTBT* 70). Robert does not want to admit to the women that his father committed suicide for reasons that have nothing to do with war and fighting for the Republic.

Robert hides the truth because he does not want to associate himself with a coward who took the easy way out. Robert's idolization of his grandfather, the war hero, makes his father's suicide more brutal as it is the exact opposite of his grandfather's conduct. Consequently, Robert strives even more to take after his grandfather and by doing so distance himself from his cowardly father and his suicide. When at war and faced with the ever present reality of death, Robert only fears not performing to the best of his abilities.

Although Robert would agree with Dr. Adams, that dying is easy, he also believes that when death is prolonged and excruciating, pain can degrade even the best of men: "Dying is only bad when it takes a long time and hurts so much that it humiliates you" (*FWTBT* 501). Robert's statement is proven correct once he is badly injured when fleeing away from the blown up bridge. Left behind, Robert lies in wait, aiming to kill as many enemy soldiers as he can before he dies. In agony, he contemplates killing himself, admitting that the pain is too much to bear. He realizes that if captured alive he would be tortured for information, making his suicide justifiable and turning it into an act of courage and reason, not cowardice, like his father's suicide. He even implores his grandfather to understand his reasoning. While Robert contemplates his options he realizes that as long as he is capable of doing his duty he must go on, he cannot permit himself to give in to the pain. Robert's idolization of his grandfather and his condemnation of his father highlights how Robert uses both men as a measurement on his own behavior and self-worth. As long as Robert's behavior can be compared to his grandfather's and not his father's, Jordan can be at peace with himself. This gives Jordan the strength to hold on and not surrender to the pain during the final moments of his life.

### Robert Jordan's Relationship with Maria

Maria is young and vulnerable and like Catherine and Brett a victim of war. Unlike the other two women Maria experienced first-hand the brutality of war as she watched her parent's being murdered and was then herself raped. Maria's horrific war experience greatly affects her, making her temporarily "somewhat crazy", Maria's trauma echoing Catherine's who became "nearly crazy" in the aftermath of her fiancé's death (*FWTBT* 367, *AFTA* 105). In *The Sun Also Rises*, Brett never admitted to being crazy, but always feeling either "miserable" or "awful" (*SAR* 21, 159). In addition, she uses alcohol as a coping mechanism and as a way of "self-medicating", as Nolan has observed ("A Little Crazy" 112). Nevertheless, Maria's young age sets her apart from Hemingway's two previous female characters. Maria, in the words of Rena Sanderson, lacks Brett's "callousness" and Catherine's "worldliness" (188). Moreover, as Nolan has pointed out, Maria's age ensures that her relationship with Robert is "clearly weighted in Robert's favour" ("The Importance"). As a University teacher and a dynamiter in the Spanish Civil War, Robert's age and life experiences far outweigh Maria's. This ensures that Robert can be in a relationship with Maria, as Sanderson claims, "without fear of emasculation" (188). Maria's young age and her traumatizing war experience makes her vulnerable and in need of protection. At the same time her naivety ensures that she hero worships Robert and does not challenge him. Maria's youthful vulnerability is stressed, as Sanderson notes, by the association of Maria and young, "soft, helpless animals" (188). She "moves awkwardly as a colt" and "stroked under ... [Robert's] hand like a kitten" (*FWTBT* 27, 71). In addition, Maria's short hair reminds Robert of a field of grain as well as an animal's fur which, as Allen Josephs has noted, firmly links her with the "fragile natural world" (239). In the words of Comley and Scholes, "Maria is a kind of natural fantasy" (52).

Furthermore, Robert's nickname for Maria is Rabbit, which in Spanish, as Gail D. Sinclair has pointed out, is "a derogatory slang term for female genitalia" (107). The

nickname combining, as Link has noted, “the natural, [and] the crudely sexual” (135). Nonetheless, Maria shares her name with the Blessed Virgin Mary, the perpetual virgin who symbolizes “every hope, every grace, and all salvation” (catholig.org). Therefore, Maria, through her given name and her nickname, embodies the Virgin and the whore. To Jordan she represents the possibility of rebirth, the abandonment of the life of a soldier, a future with marriage and children. He even refers to Maria, not only as his “true love and ... wife”, but also as his “sister” as well as “daughter”, his phrasing emphasizing both how Maria represents his future as well as their intense relationship (*FWTBT* 408). At the same time she is, as Sanderson has pointed out, sexually liberated and “perfectly monogamous and faithful” (180). Maria personifies Robert’s fantasy girlfriend; she is, in the words of Meyers, “subservient and submissive, docile and devoted” (*Hemingway – A Biography* 319). Maria is absolutely dedicated to Robert and his needs, emotionally, physically and sexually.

Maria’s description could also apply to Catherine Barkley, making Maria a younger more idealistic version of Catherine. What is more, Maria shares with Catherine the belief that, when with her lover, they unite and become one and the same. Both women state that “there isn’t any me” when speaking to Frederic and Robert respectively (*AFTA* 103, *FWTBT* 468). Both Maria and Catherine obliterate their own personalities in favor of their lover’s, or as Sinclair notes, both claim to be “non-existent” without their man (95). In the words of Meyers, the women’s “surrender of selfhood and personal identity”, culminates in their desire to look like their partners (*Hemingway – A Biography* 436). While discussing each other’s hairstyles both women enthusiastically point out that having the same hairstyle as their lover’s would enhance the couple’s resemblance. Moreover, the similar physical appearance between Robert and Maria prompts Pilar to state that they “could be brother and sister” (*FWTBT* 70). Their likeness, in the words of Sinclair, furthers “the symbolic autonomy” in their relationship (105).



Robert's and Maria's intense relationship emphasizes its unreality, their future plans only stressing its inevitable demise. Consequently, as Link suggests, their relationship accentuates that "to aspire to an ideal is both heroic and doomed" (134). Robert considers himself extremely lucky to have met Maria because what they share is so rare and monumental; it "is the most important thing that can happen to a human being" (*FWTBT* 315). In addition, he declares that he loves Maria more than anything in the world: "But I love thee as I love what I love most in the world and I love thee more" (*FWTBT* 361). Both Maria and Robert symbolize, in the words of Link, "a Utopian ideal", neither needing nor desiring anything else than each other. Their lovemaking stops time and moves the earth, the fantasy-like portrayal of their relationship emphasizing the pair's illusions while at the same time highlighting the relationship's certain doom. In his final moments, Robert, badly injured, argues with Maria, demanding she leaves him where he lies, claiming that because of their unity they will never be apart, "if thou goest then I go with thee" (*FWTBT* 482). Although the couple's attempt to keep their fantasy relationship ongoing despite Robert's impending death, *For Whom the Bell Tolls*, in the words of Sanderson, "ultimately conveys the failure of romantic love", as the couple's intense relationship disintegrates in the reality of a war-torn world (189).

### **Robert Jordan's War Experience**

Although Robert Jordan does not consider himself "a real Marxist," he fervently believes in democracy, in "Equality and Fraternity ... Life, Liberty and the Pursuit of Happiness" (*FWTBT* 315). His devotion explains why he joined the Loyalists and his commitment to their cause. In addition, Robert likens it to joining a "brotherhood" and experiencing "something that you could believe in wholly and completely" (*FWTBT* 244). For Robert, joining the Loyalists is, in the words of Donaldson, like "joining a religious order" (*Fitzgerald &*

*Hemingway* 445). This intensifies Robert's faith in the cause, making it even more important for him to fight for his beliefs and causing him to disregard completely the dangers of warfare, death becoming "only a thing to be avoided because it would interfere with the performance of ... [his] duty" (*FWTBT* 244). What is more, the only thing Robert fears is "not doing ... [his] duty as ... [he] should" and he states that he does not fear capture because "Fearing that, one would be so preoccupied as to be useless," causing Pilar to state that mentally he is "a very cold boy" (*FWTBT* 96).

Like Frederic Henry and Nick Adams, Robert keeps his mind under strict control so he can focus on the task at hand, he "Turn[s] off the thinking" and embraces his purpose, he is "a bridge-blower now. Not a thinker" (*FWTBT* 19). However Robert's non-thinking, his coldness, his machine-like ability to focus only on the job at hand, and in the process excluding everyone and everything else, prompts Pilar to tell Maria "in admiration" the day before the attack on the bridge that Robert knows of his own impending death and that he "give[s] it no importance" (*FWTBT* 358). Pilar's words emphasize Robert's dedication to the job as well as how "very well fitted" he is for the work of a soldier (*FWTBT* 348).

Consequently, Robert dehumanizes himself and the rest of the guerrillas to maintain his coldness so he can eliminate his worries about himself and the others and subsequently be better able to fulfil his duty, "there is not you, and there are no people that things must not happen to. Neither you nor this old man is anything. You are instruments to do your duty" (*FWTBT* 46). Even though Robert believes that blowing the bridge is a fatal mistake, he still follows his orders, because, as Donaldson notes, Robert "fights out of sense of duty, a solemn belief that commitments made must be kept" (*By Force of Will* 119). Although Robert is certain that blowing the bridge is a mistake, he also realizes that he cannot know for sure until the job is done. Therefore, he must obey his orders. In addition, he firmly believes that orders

must be obeyed because disobedience breeds chaos: “Where would we all be if you just said, ‘Impossible,’ when orders came?” (*FWTBT* 169).

As a soldier at war Robert has killed people. While he states that only those “who are disturbed in the head” enjoy killing others he also believes that the end justifies the means, he has “nothing against it when it is necessary. When it is for the cause” (*FWTBT* 42). While he maintains that killing the enemy is “a necessity,” he also states that he “must not believe in it” because doing so would make “the whole thing wrong” (*FWTBT* 314). Robert’s conflicting emotions are highlighted when he admits to himself that he “took to it a little too readily” (*FWTBT* 173). What is more, he enjoys that part of the job, he “liked to kill as all who are soldiers by choice have enjoyed it at some time whether they lie about it or not” (*FWTBT* 297). Robert’s enjoyment causes him to describe himself as “tainted with it for a long time now” (*FWTBT* 297). Although Robert admits that killing other people is wrong, he also believes in his cause and that his killings are justifiable because he believes he kills to prevent worse things happening; “you have no right to do the things you do for all of them are crimes and no man has a right to take another man’s life unless it is to prevent something worse happening to other people” (*FWTBT* 314). Once the bridge has been blown and the deaths of Fernando, Eladio and Anselmo are known, Robert’s sorrow and anger threaten to take over. However, he understands that a soldier’s emotional turmoil in battle is the fuel he needs to continue to fight for the cause: “The anger and the emptiness and the hate ... In him, too, was despair from the sorrow that soldiers turn to hatred in order that they may continue to be soldiers” (*FWTBT* 465).

Robert’s commitment to the cause does not waver despite his negative experiences during the war, including, in the words of Donaldson, the “Soviet control of the war, Spanish incompetence and treachery, and phony propaganda” (*Fitzgerald & Hemingway* 450). Once Robert joins the Loyalists he performs his job to the utmost of his abilities, “He was serving

in a war and he gave absolute loyalty and as complete a performance as he could give” (*FWTBT* 142). The only thing that matters to Robert is to be the best soldier he can possibly be, to serve the cause and do his duty. However, Robert is acutely aware of his surroundings and takes careful stock of his war experiences. In the words of Donaldson, Robert “noticed everything, and listened carefully; nobody owned his mind, and in due course . . . he would form his judgement” (*Fitzgerald & Hemingway* 450). Robert maintains his intellectual independence while obeying orders and being fully committed to his job and the cause. As Baker has noted, Robert “remains the free man, the man not taken in, the man doing the necessary job but also making the necessary mental reservations” (244).

Robert understands that death is inevitable and that in the grand scheme of things he does not matter: “He knew he himself was nothing, and he knew death was nothing. He knew that truly, as truly as he knew anything” (*FWTBT* 421). Because of his father’s suicide, Robert knows how ugly and pointless death can be. His grandfather’s courage through the brutality of war proved to Robert that a man can face violence and death with dignity and honor. Having himself participated in warfare, Robert understands both his grandfather and his father better although he still condemns his father’s suicide and views it as an easy way out. Because of Robert’s war experience, he knows how puny and frail human life is. While Robert does not fear death, he does regret not having more time to spend with the people who have become so close to him: “If I die on this day it is a waste because I know a few things now . . . I hate to leave a thing that is so good” (*FWTBT* 408). During those few days with the guerrillas his life has changed dramatically. Robert has experienced a whole lifetime in a few short days. He enjoyed an intense relationship with Maria and learnt “that he himself, with another person, could be everything” (*FWTBT* 421). He forged a close bond with various members of the guerrillas who became his surrogate family. Augustín was now Robert’s “brother” while Anselmo was his “oldest friend” whom he knows even better than his childhood friends

(*FWTBT* 397). Robert acknowledges that because of his experience during those last few days that he has “had as good a life as any one” and that he has “had a lot of luck ... to have had such a good life” (*FWTBT* 485-6). What is more, Robert tells himself that his life is comparable to his grandfathers, it is “just as good a life as grandfather’s though not as long” emphasizing his need to identify with his grandfather the war hero (*FWTBT* 485-6). As he prepares to take his final heroic stand, Robert ensures that Maria and the surviving members of the guerrillas escape. Urging Maria to leave him, Robert tells her: “What I do now I do alone” (*FWTBT* 481). In the words of Donaldson, Robert faces death on his own “As all Hemingway heroes must” (*By Force of Will* 120).

Although Hemingway, as Michael K. Solow has observed, “seemed almost fatally attracted to war zones”, his writings after World War I show that he was passionately anti-war (105). For example, in “War Medals for Sale”, published in 1923, Hemingway attempts to discover “the market price of valor” by trying to sell medals from the Great War only to discover that no one is willing to buy them (258). Turned away from medal and coin shops, Hemingway enters pawn shops where various rundown items can be easily obtained but war medals are “no good” causing him to ironically conclude that “the market price of valor remained undetermined” (259-60). After the horrors of World War I, struggling war veterans were unable to sell their war decorations, their war experiences considered worth less than “a broken alarm-clock” (260). As World War II approached, Hemingway wrote in “Notes on the Next War: A Serious Topical Letter”, published in 1935, that war is a “great fallacy” and “murder” and calling those who agitate for it “criminals and swine” (304). Then, in a letter to Harry Sylvester in February 1937, Hemingway described the Spanish Civil War as “a bad war” where “nobody is right” (*Selected Letters* 456). Nevertheless, Hemingway’s involvement in the war became, as Donaldson has observed, “a cause of tremendous importance” to the writer who believed that victory would prevent “the next great war”

(*Fitzgerald & Hemingway* 386). In his speech “Fascism Is a Lie”, given to the American Writers’ Congress in June 1937, Hemingway wrote that the Spanish Civil War made “sense no matter what the cost in dead and wounded – when you know what the men are fighting for” (193). Hemingway’s anti-war sentiments can clearly be seen in the portrayals of his protagonists Nick Adams, Jake Barnes and Frederic Henry. The Hemingway war veterans struggle physically and psychologically, their experience of “the war to end all wars” deeply traumatic. What is more, the futility of this European power struggle became quickly apparent as death and destruction devastated the countries involved as ten million men died on the battlefield and twenty million more were wounded. Despite Hemingway’s anti-war stance his passionate belief in the Spanish Republic ensures that his portrayal of Robert Jordan is markedly different from his other three male protagonists. Fighting against fascism, Robert ardently believes in democracy, he is deeply committed to the cause and he is ready to fight to the death for his beliefs.

The character of Robert Jordan is portrayed as the ultimate hero. An exceptional character, strong, honorable and brave, Robert is also a dedicated soldier who is deeply committed to the cause. He joins the fight against fascism because he believes strongly in freedom and liberty for all and cannot abide to stand by and do nothing while the Spanish Civil War rages on. Struggling to accept his father’s suicide, Robert takes great pride in his grandfather’s heroics in the American Civil War and strives to emulate him as he attempts to come to terms with his father’s death. Experiencing a whole lifetime in his short time with the guerrillas, he develops such a strong friendship with members of the group that he considers them his family and his closest friends. Moreover, Robert’s relationship with Pilar and Maria emphasizes how easily he relates to women. In addition, Robert’s intense fantasy-like love affair with Maria gives him a tantalizing hope of a future with marriage and children, serving to remind him that there can be more to his life than duty and dedication to a cause.

Nevertheless, despite Robert's capabilities as a soldier he is no safer from the brutality of war and the unpredictability of life than anyone else. Robert's dedication to his job ensures that he follows his orders to the death stressing that, despite his flawless conduct, his skills and his commitment, he still cannot evade death. What is more, Robert's death suggests that although perfection is always worth striving for, it is always, inevitably, unattainable.

***Across the River and Into the Trees: Richard Cantwell***

Hemingway's novel *Across the River and Into the Trees* (1950) was, as Meyers has pointed out, "almost universally condemned" after its publication (*Hemingway – A Biography* 569). Hemingway's physical and mental health deteriorated during the last twenty years of his life and accordingly his work suffered and, as Meyers has observed, during this period Hemingway "significantly declined" (*Hemingway – A Biography* 569). Baker, however, claimed that the novel was a fitting continuation of Hemingway's works as his protagonist, now a middle-aged war veteran, is forced to confront his own imminent death:

For those, however, who were prepared to take it seriously, and to read it often enough to grasp its full intention, the book was a genuine contribution to the Hemingway canon. Its intrinsic form was that of a prose poem, with a remarkably complex emotional structure, on the theme of the three ages of man. (264)

*Across the River and Into the Trees* is narrated by Colonel Richard Cantwell, a fifty year old war veteran who served in World War I and II. His brutal war experiences have left him with numerous physical scars as well as a misshapen right hand. He has grown to distrust his army superiors, many of whom have never engaged in combat. Having survived two world wars Cantwell prepares to embrace the next phase of his life with his mistress, nineteen-year-old Countess Renata. However, the Colonel is betrayed by his failing body. Dying from a heart

disease Cantwell must confront his own impending death and come to terms with his past as well as his present during the last days of his life.

### **Richard Cantwell's War Experiences**

As critics have noted, the novel's title, *Across the River and Into the Trees*, is based on the dying words of Confederate General Thomas J. "Stonewall" Jackson, "Let us cross over the river and rest under the shade of the trees" ("Jackson, Stonewall" 382). Considered one of the finest commanders in the Confederate army, Jackson was badly injured by friendly fire during the Battle of Chancellorsville. Consequently his left arm had to be amputated and following the surgery Jackson contracted pneumonia and died ("T. J. "Stonewall" Jackson"). Certain similarities can be drawn between General Jackson and Colonel Richard Cantwell, for as Robert E. Fleming suggests, Richard "is an avatar" of the General (130). While the Colonel has survived two World Wars and still has both arms, his right hand is "crooked" and "slightly misshapen" after having been "shot through twice" (*ATRAITT* 64, 55). In addition, Richard has suffered numerous other injuries. However, it is his injured hand, his "crooked way" of walking and his painful side that mirror the five holy wounds that Jesus received during his crucifixion (*ATRAITT* 186), turning Richard, as Peter L. Hays has observed, into a "Christ figure" (97). Donaldson agrees, stating that Cantwell has "Christ-like qualities" (*By Force of Will* 239). Young however suggests that Hemingway is implying that "the world not only breaks, it crucifies, everyone" (*Ernest Hemingway* 130). Although Richard's painful wounds bother him, "it hurts in the head, the legs and the feet", his deformed hand causes him no pain (*ATRAITT* 85). Nevertheless, it is the hand that Renata dreams about and in her dreams it is "the hand of Our Lord" highlighting the similarities between Richard's and Christ's suffering (*ATRAITT* 84). As Donaldson has observed, suffering is what the two "have most in common" (*By Force of Will* 238).



Richard fought in World War I like Nick Adams, Jake Barnes and Frederic Henry and, like Frederic, Richard served as a Lieutenant in the Italian army although he fought with the infantry. Similarly, like Nick, Jake and Frederic, Richard was badly injured during the Great War. His first three wounds were minor causing him to believe in his own “personal immortality”, Richard’s belief mirroring Frederic’s before he was injured at Plava (*ATRAITT* 33). Once Richard is seriously injured at Fossalta he loses his naïve belief in his own immortality as he experiences first-hand the brutality of war, “I grew up very rapidly in the Veneto myself and I was never as old as I was at twenty-one” (*ATRAITT* 93). In World War II, however, Richard joined the American army and his previous involvement with the Italian army negatively affected his army career. He was considered “slightly suspect” and his prior war experience did “his career no good” (*ATRAITT* 31, 32). Similarly to “Stonewall” Jackson, Richard is attacked by his own men as well as the military establishment itself. Having been promoted to Brigadier General, Richard is ordered to attack a town considered an important military target by his superiors “because it got into the newspapers” (*ATRAITT* 233). Like Robert, Richard obeys his orders despite his misgivings, “you get the orders, and you have to carry them out” (*ATRAITT* 188). After suffering heavy losses the remains of Richard’s regiment are destroyed when the town is bombarded by American fighter pilots. Despite the mission being a complete disaster, Richard’s superiors still insist that he must continue and capture the town. In the aftermath, as Fleming has pointed out, Richard is demoted as the military attempts to conceal “the foolishness of their own orders” (131).

Because of Richard’s war experiences he distrusts not only his superiors but all military men without combat experience, the “pistol-slappers” and the “politician[s] in uniform” who make decisions that decide the fate of the soldiers who are fighting on the front line (*ATRAITT* 237, 234). In the article “Notes on the Next War: A Serious Topical Letter”, published in 1935, Hemingway wrote: “No one man nor group of men incapable of fighting

or exempt from fighting should in any way be given the power, no matter how gradually it is given them, to put this country or any country into war” (301). Cantwell’s criticism on the men who “have never killed” nor “been hit” that control “the whole great business establishment” mirroring Hemingway’s own (*ATRAITT* 234). However, bad decisions are not exclusive to the superiors. In wartime, as Donaldson has pointed out, “rules against stealing were suspended” and most soldiers stole whatever goods were available (*By Force of Will* 51). Cantwell himself stole a compass although since he “thought it was bad luck to steal, unnecessarily,” it was the only item he stole (*ATRAITT* 222). His statement suggests that his action cannot be compared to the other soldiers’ common thievery since he stole an item that he needed and therefore he still maintains his moral superiority. Cantwell also condemns the businessmen who profited during World War II by selling the army second-rate goods; while the soldiers suffered in leaky raincoats “some able jerk has his boy in Groton now, or maybe Canterbury, where the big contractors’ boys go” (*ATRAITT* 184). Again, Cantwell’s sentiments echo Hemingway’s own when he wrote in the article “Wings Always over Africa: An Ornithological Letter”, published in 1936: “The only people who ever loved war for long were profiteers, generals, staff officers and whores. They all had the best and finest times of their lives and most of them made the most money they had ever made” (225). Consequently, Richard’s war reminiscences are, what Fleming calls, “a subtle meditation on war in modern times” (130).

Richard and the Gran Maestro fought together in World War I and, united through their mutual war experience as well as their dislike of war profiteers, they founded the Order of Brusadelli, what Baker calls their “badge of ... brotherhood” (271). The men’s secret order recalls Robert Jordan’s involvement with the Loyalists where he discovered a brotherhood of like-minded individuals who were ready to fight to the death for the cause. However, the Order of Brusadelli’s ideals are harrowingly grounded in reality, the order deriving its name

from a well-known fraud, a “notorious multi-millionaire non-taxpaying profiteer of Milan” (*ATRAITT* 57). Richard and the Gran Maestro share a unique experience, an experience that, in the words of Baker, “is not really available . . . except to those who have been there, and had it, and managed to survive without being ruined by it” (272). Both men also, as Baker has pointed out, carry their “afflictions gracefully” (271). Despite their failing bodies, both strive to enjoy life, Richard is “never sad in the morning” and the Gran Maestro has “the ever happy face of the old soldier who is still alive and appreciates it” (*ATRAITT* 289, 270). The mutual war experience is the foundation of Richard’s friendship with the Gran Maestro and the benchmark against which everyone else is measured. Richard can only feel “true tenderness and love for those who had been there and had received the castigation that everyone receives who goes there long enough” (*ATRAITT* 71). The exclusive members of the Order of Brusadelli fought through hell and lived to tell the tale. Scarred by the experience, they nevertheless fight on in their daily lives, determined to enjoy every day. As Baker states:

They are the occupants of the inner circle which always stands at the center of masculine relationships in Hemingway; they have been “hit solidly, as every man will be if he stays.” And the Knights of Brusadelli are among those who have stayed. (Baker 272)

Finally, after an army career that spans decades and knowing that the end is near, Richard returns to Fossalta where, at the age of twenty-one, he nearly died. On the riverbank where he was wounded thirty years earlier, Richard attempts to come to terms with his past. On the exact spot he was hit Richard defecates on the ground. Then, to complete his personal war memorial, he digs a hole in the earth and puts ten thousand lira note in it, a monetary payment for his war medals. Richard’s war memorial consists of “merde, money, [and] blood”, the three elements representing his infantry experience in World War I which cumulated with his serious wounding at Fossalta (*ATRAITT* 18). As Young suggests:

In his effort to come the full circle before he is done, the hero does not end his journey at the place where first he lived, but at the place where he first died.

Then in the most personal and fundamental way possible to man he performs this primitive ceremonial, which is revelation as nothing else could ever be of his mingled disgust and reverence for that event of his life by which the whole may be known, and by which it was unalterably determined. (*Ernest Hemingway* 120)

Richard's wounding in World War I was a momentous event in his life; "No one of his other wounds had ever done to him what the first big one did" (*ATRAITT* 33). Experiencing first-hand the brutality of war and the reality of death changes his perspective on life. He realizes that he can die at any moment, that life is neither fair nor just and that he must make the most of it while he can.

As a professional military man Richard has killed many, by his own account over a hundred men, possibly more; "One hundred and twenty-two sures. Not counting possibles" (*ATRAITT* 63). Richard experiences neither regret nor guilt, he simply has no feelings for the enemy soldiers; "he never hated them; nor could have any feeling about them" (*ATRAITT* 32). While Nick, Frederic and Robert consciously controlled their minds to be able to perform while at war, Richard does not have to do so. He knows that he will die and that he has no control over how or when. In war he simply does his job and aims to do his duty and do it well. He has no need to justify his actions to himself, unlike Robert. However, Cantwell's body bears the scars of his military service and ultimately, after decades of army life, it is his body that surrenders. Richard's heart condition, as Fleming notes, is most likely "aggravated by the stress he has had to endure" due to his army career (131).

### **Richard Cantwell's Relationship with Renata**

Richard's Italian mistress is nineteen-year-old Countess Renata whom Donaldson describes as one of Hemingway's "Latinised child-women" (*By Force of Will* 163). What is more, as Young has pointed out, Hemingway's main female character is as "lovely, compliant, devoted and recognizable as ever" (*Ernest Hemingway* 116). Like Maria, Catherine and Brett, Renata is a victim of war: the Germans killed her father and burned her family's home. Moreover, like Maria, Renata is very young and her age ensures that she does not challenge Richard, for as Donaldson notes, Richard "plays guru to Renata's rapt disciple" (*By Force of Will* 171). When Renata accidentally steps out of her role by offhandedly telling Richard that he will "have to" tell her more stories from the war, his angry glare and terse response as well as Renata's apologetic reply highlight how skewed the power balance is in their relationship (*ATRAITT* 143). Richard is the one in charge at all times while Renata listens, obeys and aims to please. Like Catherine and Maria, Renata only wishes to serve her lover, her devotion highlighted when she tells Richard: "I want to be like you. Can I be like you a little while tonight?", then later asking "Couldn't I be you?" followed by "I'm you now" (*ATRAITT* 142, 156). Again the girlfriend wants to become her lover; in the words of Young, Hemingway's main female character has "never [been] less real, being more than ever the girl who exists so for her lover that she ceases to exist for herself" (*Ernest Hemingway* 118). Renata's statements recalling Catherine's and Maria's belief that when with their respective lovers they become one and the same. As Mark Spilka has observed the three women:

... are subservient partners ... devoted admirers of their military beaux, willing to do all they can to please them. But they are, alas, unequal admirers; they receive less than they give, and the love they give and receive is in each case overvalued as an adult norm. (273)

Renata is Richard's "last and true and only love" (*ATRAITT* 143). Accordingly, she is a rich and beautiful aristocrat who is devoted to him and hangs on to his every word. As Comley and Scholes have pointed out, Renata is "unspoiled, virginal, a caricature of compliance, a pretty ear for an old soldier's reminiscence of war" (68). Renata is the perfect fantasy girlfriend, similarly to Maria. Additionally, Richard refers to Renata as his "true love" and his "daughter", his choice of words recalling Robert's when speaking to Maria (*ATRAITT* 98). Furthermore, the meaning of Renata's name, as Hays notes, is "rebirth" (97). Unlike Maria who represented rebirth with a possible future to Robert, Renata will not be in Richard's future because he has none, there will no marriage and no sons. Therefore, Renata functions not only as the perfect fantasy girlfriend, who ensures that Richard enjoys his final days, but also as a confessor, the one who listens and absolves. Renata wants Richard to confess to her and by doing so "purge" himself of his "bitterness" (*ATRAITT* 240). Once absolved, Richard can then "die with the grace of a happy death", his rebirth ensured because of his confession (*ATRAITT* 240). Renata also symbolizes the comfort to be had from a relationship as Richard admits to feeling "better" because he is loved, likening the feeling to being no longer "naked" on "some bare-assed hill" but instead "armoured and the eighty-eights not there" (*ATRAITT* 129). What is more, as Baker suggests, Renata is the "figurative image of the Colonel's past youth" (283). She is at a similar age when Richard fought in World War I and by telling her his war stories he relives his past as he attempts to come to terms with it.

Because of his impending death Richard is determined to enjoy every day to the fullest. As Baker has pointed out:

His problem is not unlike Robert Jordan's – to roll his soldier's universe into a ball and squeeze it as rapidly as possible through the iron gates of life. Renata

helps him to immerse himself as strenuously and wholeheartedly in the present as his coronary arteries will allow. (268)

Similar to Robert, Richard attempts to experience a whole lifetime in his final days. He spends the majority of his time with Renata, who loves him “because he had never been sad one waking morning of his life” (*ATRAITT* 289). They enjoy gourmet meals and fine wine. Despite his heart condition his virility seems unaffected as he makes love to Renata three times in a gondola. In addition, he easily fights two sailors who whistle at her and who, in the words of Hays, “show no respect to him or his rank” (97). What is more, Richard’s duck-shoot is a success as he shoots “as well or better” than normally (*ATRAITT* 292). Richard lives his last days, as Donaldson has pointed out, with “zest and happiness” (*By Force of Will* 218). While Richard’s final days may seem fitting, even perfect, the fight with the two sailors recalls Cohn’s fight with Jake and Mike in *The Sun Also Rises*, where Cohn knocked both men out because they, in the words of Benson, “insulted his honor and his ladylove” (51). The implausible scenario of a middle aged man with a heart disease knocking out two sailors is both humorous and sad, as Benson has observed, “there is a tart humor in this acting out of an adolescent daydream ... at the age of fifty which is tinged with sadness” (Benson 51).

Nevertheless, Richard declares that he is “a lucky son of a bitch” and that he “should never be sad about anything”, his statement emphasizing his gratitude for his life so far (*ATRAITT* 254). Like Robert, Richard realizes that his life has been a good one and although he would have preferred to enjoy it for a while longer he appreciates every day that was allocated to him. As Baker has observed, Richard “is very careful to pay his debts in full and in kind” (Baker 287). Consequently, his return to Fossalta and his weekend with Renata emphasize his need to come to terms with his war experience as well as say goodbye to his true love before he dies so that, in the words of Baker, “the circle of his days will be closed and completed” (287). As Richard’s and Renata’s time together comes to a close Renata states

that she wants to be with Richard until the end but Richard refuses because “that is the one thing we do alone” (*ATRAITT* 228). Like Robert, Richard will face death on his own. In the words of Donaldson:

Suffering was the natural condition of man and death his inevitable end, but each man could face these tyrants as he chose, Hemingway finds his heroes among those who, like Cantwell ... confront their fate with courage, endurance, and dignity. (*By Force of Will* 239)

As Richard’s final heart attack hits him he is grateful for having said his goodbyes as well as for the successful duck shoot. Although, as Donaldson has pointed out, “he regrets promises unkept and debts unpaid” (*By Force of Will* 304). After giving his driver the last orders, Richard’s final act is to retreat to the back seat of the car and “shut the door ... carefully and well” (*ATRAITT* 308). After a lifetime of doing, as Baker notes, “his best along the way”, Richard enters his final battle calmly and with dignity (271).

The character of Richard Cantwell is Hemingway’s final war veteran and the one who closes the circle on the evolution that began with Nick Adams. As Richard evaluates his past and the events that shaped him and made him into the man he is, he attempts to come to terms with his past and present before he dies. After decades in the American army, Richard has not only first-hand experience of the horrors of warfare but also of the bureaucracy, corruption and politics involved, leaving him disillusioned and bitter. Richard’s personal World War I memorial, left at the exact spot he was injured, sums up his war experience as a mixture of excrement, blood and money. Left with numerous scars and injuries, inside and out, from his army service, Richard’s body fails him as he prepares to leave the army and enjoy middle age with his mistress. During his final days Richard attempts to confront and accept his past while at the same time he strives to be grateful for the present and enjoy it while it lasts.



## Conclusion

A study of the evolution of the male protagonists portrayed in *In Our Time* (1925), *The Sun Also Rises* (1926), *A Farewell to Arms* (1929), *For Whom the Bell Tolls* (1940), and *Across the River and Into the Trees* (1950) highlights how the Hemingway war veteran develops from one character to the next. Nick Adams, Jake Barnes, Frederic Henry, Robert Jordan, and Richard Cantwell all experience first-hand the horrors of warfare. All are gravely injured at war and each character's military experience becomes the catalyst in his life, making each character more evolved than the previous one.

The character of Nick Adams is greatly influenced by his father although their relationship is far from perfect. In addition, his parents' dysfunctional marriage impacts his views on traditional gender roles. As a result, Nick struggles to relate to the women in his life, causing him to sabotage his romantic relationships. Nick joins the army to fight in the Great War although he never reveals why he signed up. Seriously wounded in the war, Nick's war experience causes him to retreat from human companionship as he heads to his favorite fishing spot in an attempt to recuperate psychologically. Nick's life has been marked by violence and brutality and although he might successfully recover it is not certain. Nick's faces his future alone and isolated.

The character of Jake Barnes is left physically impotent by his war injuries and is trapped in a dysfunctional relationship with Lady Brett Ashley. As he attempts to come to terms with his disability he is constantly tortured by what could have been as Brett uses his impotence as an excuse to not become romantically involved with him while at the same time using and abusing him. Like Nick, Jake retreats to nature and it is at the river bank, fishing for trout, where he becomes whole again. Nevertheless, Jake's fishing trip is only a temporary relief as Jake is unable to confront his obsession with Brett and break the bond between them. Finally, as Jake comes to Brett's rescue in Madrid, he realizes that he must take control in

their relationship before she ruins him. Jake's revelation emphasizes the character's evolution. His ability to recognize how dysfunctional his relationship with Brett is is a major step forward in the character's development. Jake's realization hints at a possible future without Brett, a future where he is at peace.

Although the character of Frederic Henry cannot explain why he joined the Italian army he is greatly affected by his war experience. Because of the serious injuries he sustains in the war he becomes capable of entering into a relationship with Catherine. She is loyal and devoted while Frederic, however, struggles to fully commit. Once Frederic is sent back to the Italian front, his confrontation with the Battle Police spurs him into action as he successfully escapes, plots and executes his return to Catherine. Once re-joined with Catherine, however, Frederic regresses to his former passive state. Nevertheless, Frederic's ability to be in a committed relationship and to take action when needed highlights the character's evolution from a passive man to an active one. Finally, Frederic is again compelled to action once their son is stillborn and Catherine is dying. However, Frederic's final realization comes too late and he is left alone and isolated despite the character's development.

The character of Robert Jordan is a heroic soldier who is willing to give his life for the cause in the Spanish Civil War. Using his grandfather as a role model, Robert struggles to accept his father's suicide and come to terms with his past. During his mission Robert bonds with the guerrillas and enjoys an intense love affair with Maria. Despite realizing that his mission is fatal, he obeys his orders and as he takes his final stand he ensures the escape of Maria and the surviving guerrillas. Although the character has evolved considerably, he performs exceptionally and is easily able to form relationships, he is nevertheless killed in action, suggesting perfection will always be an unattainable goal for those who strive to reach it. Despite Robert's development he only gets a small taste of a possible future before he dies.

The final war veteran is the character of Richard Cantwell, a middle-aged Colonel who is dying of heart disease. He suffered grave injuries in World War I while fighting in the Italian army, and then, during World War II, he joined the American army. After serving for decades Richard is disillusioned with the army and its politics and has grown to distrust his superiors. As death approaches Richard travels to Venice to spend a weekend with his nineteen-year-old mistress, Countess Renata, their days spent drinking and dining and making love. Richard also makes sure to go to Fossalta where he was seriously wounded in the Great War. In an attempt to come to terms with his war experience Richard creates his own personal war memorial containing excrement, money and blood. He then says good-bye to Renata as he prepares to participate in his final duck-shoot. After enjoying his final days Richard suffers a fatal heart attack as he is heading back to Trieste. Richard enjoys a few intense days living life to the fullest. Although he managed to survive both World Wars his professional career left its marks and ultimately causes his death. However, Richard attempts to come to terms with his past and his present and by doing so prepares himself for his impending death.

The development of the characters of Nick Adams, Jake Barnes, Frederic Henry, Robert Jordan, and Richard Cantwell portrays the evolution of the Hemingway war veteran. Nick Adams' war experience leaves him wounded physically and psychically. His relationship with Helen deteriorates and he must face his future alone and isolated. Rendered impotent by his war injuries, Jake Barnes is hopelessly in love with Brett but she uses his impotence as an excuse to reject him. Finally realizing that he must free himself from Brett's influences, Jake's revelation hints at a possible future for him without Brett. Frederic Henry's war experience propels him into a relationship with Catherine and to take action when needed. However, Frederic's inability to fully commit to Catherine and their future leaves him alone and isolated in the wake of Catherine's and their son's death. During Robert Jordan's final mission he enjoys an intense relationship with Maria and bonds with the guerrillas, allowing

him to spend his last days enjoying friendship and love. Before Robert is heroically killed in action he ensures that Maria and the surviving guerrillas escape. Richard Cantwell survives two World Wars only to die of a heart disease. During his last days he manages, however, to come to terms with his war experience, say good-bye to his mistress and his friends, and to go on a final duck hunt. Richard spends his last days on his own terms as he prepares to face death alone, allowing him to die with as much closure as possible.

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