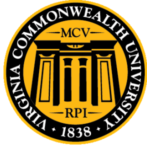

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This is to certify that the thesis prepared by Nancy Weston Noel entitled The Effects of War as a Basis to Consider Six Novels by Ernest Hemingway and F. Scott Fitzgerald has been approved by her committee as satisfactory completion of the thesis requirement for the degree of Master of Arts English/English Education.

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8/05/86
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The Effects of War as a Basis to Consider Six Novels by Ernest Hemingway and F. Scott Fitzgerald

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts at Virginia Commonwealth University.

By

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Abstract

Curiously, the issue of war has never been considered a solid basis for examining the works of Ernest Hemingway and F. Scott Fitzgerald. Yet one common thread running through the body of their work is war. A study of the authors' attitudes toward war and their characters' responses to war in Hemingway's A Farewell to Arms (1929), For Whom the Bell Tolls (1940), The Sun Also Rises (1926), and Fitzgerald's This Side of Paradise (1920), The Great Gatsby (1925), and Tender Is the Night (1934), yields several conclusions. Hemingway's and Fitzgerald's works reveal two different types of human responses to the effects of war while the characters search for ways to attain quality in life. Both the Hemingway and Fitzgerald protagonists suffer from the chaotic environment wrought by war. However, contemporary readers should find Fitzgerald's characters particularly relevant because they confront a dilemma that mirrors more realistically man's struggle for salvation in modern, post-war society.

The element of war shapes the lives of both sets of characters, and yet very little criticism exists which presents war as a basis to consider any of the works by Hemingway and Fitzgerald together. The critics traditionally see war as having a major impact on the life and works of Ernest Hemingway; in contrast, most critics see war as playing no significant role in the life and works of Fitzgerald. However, both writers' lives

were shaped immensely by war. Biographically, Hemingway volunteered to serve in Italy during World War I and was a volunteer journalist in Spain during the Spanish Civil War, experiences that helped to shape his strong sense of masculinity and superiority; though Fitzgerald never served in a war, the fact helped to create his deep sense of inferiority and failure as a man. Both men's experiences with war helped to formulate attitudes reflected in the fiction and account, in part, for the substantial differences in their approaches to theme and setting. So, the effects of war provide a valid basis for considering the lives, and subsequently, the works of Hemingway and Fitzgerald.

Chapter One
Introduction

Curiously, the issue of war has never been considered a solid basis for examining the works of Ernest Hemingway and F. Scott Fitzgerald. Yet one common thread running through the body of their work is war. A study of the authors' attitudes toward war and their characters' responses to war in Hemingway's A Farewell to Arms (1929), For Whom the Bell Tolls (1940), The Sun Also Rises (1926), and Fitzgerald's This Side of Paradise (1920), The Great Gatsby (1925), and Tender Is the Night (1934), yields several conclusions. Hemingway's and Fitzgerald's works reveal two different types of human responses to the effects of war while the characters search for ways to attain quality in life. Both the Hemingway and Fitzgerald protagonists suffer from the chaotic environment wrought by war. However, contemporary readers should find Fitzgerald's characters particularly relevant because they confront a dilemma that mirrors more realistically man's struggle for salvation in modern, post-war society.

The war's effects on the characters vary, just as the effects would vary across different segments of society. The Hemingway novels are set in Europe during a war, a unique environment that actually is more conducive to salvation than that of Fitzgerald. Hemingway's settings are intense, dangerous, base, and yet romantic: they evoke human responses that contain more instinctual, animalistic elements than socialized, civilized ones.

While the Hemingway characters are more fortunate because they find salvation in utter chaos, the process through which they attain it is applicable only within their unique environment. Their world contains few elements of the kind of reality in which man must sustain himself in society over a lifetime.[1] One wonders how the Hemingway protagonists would fare if they were placed in the Fitzgerald characters' world. Consequently, the Hemingway characters' responses to overcoming chaos are not as relevant because they do not portray man's dilemma of surviving the post-war chaos in society. However, the war's influence remains evident even though the Fitzgerald settings are places removed from war directly. The Fitzgerald world contains all the elements of post-war reality in which man must function in a confused society while trying to find some sense of order, worth, value, and salvation. Thus, the Fitzgerald characters' responses suggest that, given the adversities of modern life, the odds are great that man can attain salvation. Although the Fitzgerald characters are tragic, their world more closely represents the perceived condition of man in today's disillusioned contemporary society. Today's difficulties in attaining quality in life are subtle but great, making the road to salvation elusive and its signposts often misread. Although the Hemingway characters face the atrocities of war and certainly are more heroic, their world provides them with elements that sustain them. While Fitzgerald's characters appear tragic, weak, and less noble, they are more relevant because there is little to sustain them in a post-war

world that has lost a sense of meaning, value, and quality in life.

The element of war shapes the lives of both sets of characters, and yet very little criticism exists which presents war as a basis to consider any of the works by Hemingway and Fitzgerald together. The personal relationship between Ernest Hemingway and F. Scott Fitzgerald, as well as their literature, has fascinated and intrigued scholars for several decades, prompting volumes of research and study. These two prominent twentieth century writers and their works have been compared and contrasted critically in what appears to be every conceivable way. However, their literature continues to generate new or different ideas about the two writers and their works. The critics traditionally see war as having a major impact on the life and works of Ernest Hemingway; in contrast, most critics see war as playing no significant role in the life and works of Fitzgerald. According to John A. Higgins who interprets Harry P. Heseltine's unpublished Ph.D. dissertation, "The Development of the Fitzgerald Hero," war has very little bearing on Fitzgerald's literature, especially the short stories. Higgins says that "Heseltine . . . examines the war motif . . . and concludes that war has little effect on the Fitzgerald hero in general."[2] And much is written about Hemingway's love of battle and its significance in his works. Carlos Baker records in _Ernest Hemingway: A Life Story_ that

> Ernest discoursed at length to Fitzgerald on the importance of subject in fiction. War . . . was the best subject of all. It offered maximum material combined with maximum action. Everything

> was speeded up and the writer who had participated in a war gained such a mass of experience as he would normally have to wait a lifetime to get.[3]

However, both writers' lives were shaped immensely by war. According to Harlan Hatcher in Creating the Modern American Novel, "the war destroyed every single value for which civilized institutions were presumed to stand."[4] Living through the aftermath of World War I, both Hemingway and Fitzgerald were writing and publishing during an era that changed man's outlook globally because of the disillusionment suffered in the war's wake and a newly perceived difficulty with attaining spiritual salvation. Thus, to gain insight into the way the Hemingway and Fitzgerald characters respond to war, an understanding of the authors' relationship is helpful. Biographically, Hemingway volunteered to serve in Italy during World War I and was a volunteer journalist in Spain during the Spanish Civil War, experiences that helped to shape his strong sense of masculinity and superiority; though Fitzgerald never served in a war, the fact helped to create his deep sense of inferiority and failure as a man. Both men's experiences with war helped to formulate attitudes reflected in the fiction and account, in part, for the substantial differences in their approaches to theme and setting. So, the effects of war provide a valid basis for considering the lives, and subsequently, the works of Hemingway and Fitzgerald.

Chapter Two
Biographical Information

Hemingway wrote much that reflects his attitude of superiority over his peers. Fitzgerald many times recorded his strong sense of inadequacy and inferiority. A great deal of primary source material from Ernest Hemingway and F. Scott Fitzgerald has led scholars traditionally to label Hemingway a "success" and Fitzgerald a "failure."[1] The two writers appear to be vastly different; however, a close examination of their lives reveals that both possessed insecurities, and both were tragically self-destructive. The standard perspective of the relationship between Ernest Hemingway and F. Scott Fitzgerald reflects the sharp differences in life experiences and personalities of the two writers. Many scholars have observed that each man provided an alter-ego for the other: Hemingway possessed strength, bravery, masculinity, and a condescending attitude; and typically, Fitzgerald was perceived as the weaker of the two, a failed genius who greatly admired Hemingway. The superior-inferior feelings of Hemingway and Fitzgerald sustained their relationship. Therefore, such perceptions about the two are plausible because both men certainly recorded ample, validating evidence from which to draw such conclusions.

One piece of evidence that validates the superior-*inferior* nature of the Hemingway-Fitzgerald relationship is the issue of war. According to William F. Lewis in "Masculine Inferiority

Feelings of F. Scott Fitzgerald," Fitzgerald believed that "Hemingway was worldly and sophisticated in the ways of men. . . . Fitzgerald was impressed by Hemingway's war experiences and by the terse, muscular prose with which he had reported them. . . ."[2] Fitzgerald longed for the opportunity to prove himself a man in the ultimate way: to go to war. He was never to have the opportunity and suffered deep feelings of inferiority from being deprived of the experience. Arthur Mizener records in The Far Side of Paradise that the writer said:

> "God damn it to hell . . . I never got over there. I can't tell you how I wanted to get over. I wanted to belong to what every other bastard belonged to: the greatest club in history. And I was barred from that too. They kept me out of it . . . . Oh, God, I've never made it in anything!"[3]

Such feelings of inferiority provided Hemingway with fuel to attack his rival, holding Fitzgerald somewhat responsible for his lack of war experience. Jeffrey Meyers states in Hemingway: A Biography that Hemingway "believed . . . Fitzgerald's troubles were self-inflicted, that he almost took pride in his shameless defeat and that if he had gone to war he would have been shot for cowardice."[4] Given such primary source evidence, the standard perspective of the relationship between the two writers readily is concluded: Fitzgerald, depicted as the weak, self-pitying, sensitive, and self-destructive man; and Hemingway, portrayed as the courageous, proud, strong, and confident hero. According to Jeffrey Meyers, both Fitzgerald and Hemingway "created a legend that made [their lives] better known than [their] works."[5] Thus, a portion of the "legend" contains each writer's respective

feelings of failure and success. Since both writers perceived their images to be real and accurate, the standard biographical and critical focus should not be surprising.

However, one must question exactly how failure and success are measured. Curiously, Hemingway's and Fitzgerald's lives follow patterns which frequently are overlooked by the critics and scholars. Although Hemingway outlived Fitzgerald by twenty-one years, the two men's destinies are very similar. Jeffrey Meyers states that both Hemingway and Fitzgerald led tragic lives that lacked meaning. Hemingway

> was also tragically like Scott Fitzgerald, whom he had scorned for his weakness in the twenties and thirties. He too had become a Catholic, been dazzled by the rich, turned into a celebrity, . . . was blocked as a writer, had failed in marriage, escaped into alcoholism, cracked up and become suicidal.[6]

Given the tragedy of both writers' lives and the impact of war as it shaped their lives, an interesting observation arises. Hemingway thrived upon war. According to Jackson J. Benson in "Ernest Hemingway as Short Story Writer," Hemingway "was . . . interested in the ongoing emotional condition of man within his immediate environment."[7] Such an "immediate environment" fulfills one of man's emotional needs: the need to feel totally alive. Hemingway understood how to find meaning when life is uncontrollable and critical. In _Ernest Hemingway: A Life Story_, Carlos Baker documents a comment by Col. Lum Edwards regarding Hemingway and war: "He understood war and man's part in it to a better degree than most people ever will."[8] Hemingway may have understood war in Europe clearly; however, he lacked an

understanding of man's difficulty in surviving life in post-war society where few opportunities to feel totally alive exist. Thus, when Hemingway was faced with life's more subtle, chaotic conditions in post-war America, his facade fell apart, and he shared Fitzgerald's destiny of failure--one of which Hemingway had been so critical.

Therefore, if Hemingway's destiny mirrors that of Fitzgerald, perhaps the traditional critical perception has grown to overstated proportions regarding both writers. Examining the two men's relationship in "A Matter of Measurement: The Tangled Relationship Between Fitzgerald and Hemingway," Ruth Prigozy contends:

> Hemingway was a greater romantic even than Fitzgerald, for he never lost his early dream of heroic fulfillment. He labored on, keeping before him the picture of American life he had so faithfully transcribed in the past. And so he failed to see, as Fitzgerald saw, that the past was irrevocably dead.[9]

And Fitzgerald, whose painful search to find meaning in life through a longing for the past, succeeds because his dilemma is realistic: little "heroic fulfillment" can exist in the post-war confusion. Prigozy observes that Fitzgerald is a success because

> by reaching out beyond the present, by piercing the nostalgia that for so long clouded his vision, by at last accepting things-as-they-are, he succeeded in finding, after despair, a new creative realism. His duel with Hemingway, then, symbolizes his struggle with the world; in each case, he unexpectedly emerges the victor.[10]

So, the standard depiction of the successful Hemingway and the failed Fitzgerald takes an ironic twist. Both men suffered

tragically in the wake of war, and both men failed to find the peace which they so desperately sought. The "Lost Generation," of which both Hemingway and Fitzgerald considered themselves members, perceived that the condition of man had never been worse. The loss of old, traditional values and meaning, whether or not actually lost, was perceived to be reality. They indeed believed that they actually lived in a wasteland void of any quality, heroes, values, and hope.[11] Thus, Hemingway possibly sought to avoid the emptiness by choosing to place himself in what he perceived to be a potentially richer environment: the midst of war's chaos, unique and unnatural, but certainly romantic. Unlike Fitzgerald's world, heroic efforts and deeds are identifiable in war, an aspect perceived as essential to the search for meaning in life. Therefore, as Meyers notes, although Hemingway "enjoyed the test of nerve under conditions of warfare, seemed to thrive during bombardments at the front . . . ," he never understood the battle waged by those left behind at home.[12] And when finally confronted with the reality of post-war conditions in America, Hemingway had no magical answers in a "code" holding little relevance in such a different environment. Perhaps, Fitzgerald's personal battle for salvation was a more difficult one for there were no identifiable heroes to emulate in post-war American society. Although Fitzgerald tried to romanticize his struggle, the difficulty in doing so was greater than that of his fellow writer. So both men ultimately failed at finding spiritual salvation in post-war society.

Thus, Hemingway's and Fitzgerald's personal quests for meaning in life shaped their works. While Hemingway sought the crises that war provided in order to gain a sense of value, neither Fitzgerald's environment nor experiences provided him with similar elements. Fitzgerald's world was affected greatly by the war, and the effects were not ones to be romanticized. As Sidney H. Bremer observes in "American Dreams and American Cities in Three Post-World War I Novels," Fitzgerald "was powerfully affected by World War I as a demarcation line between present and past . . . ."[13] The war, traditionally viewed as having little or no bearing on Fitzgerald, actually has created an unfamiliar gulf between the known and the unknown, the past and the present, which remains a very familiar dilemma for contemporary society. The reality of the "demarcation line between present and past" in post-war America shaped Fitzgerald, his philosophy, and thus, his literature. Though Fitzgerald's literary focus is on the past, he is a writer whose works possess strong thematic relevance to life in contemporary times. In contrast, Hemingway's literature focuses on a world comprised of very unnatural environments where people were "extreme representatives of a war-weary generation . . ." as noted by Harlan Hatcher in Creating the Modern American Novel.[14] Hemingway's strong romantic notions about and dedication to the "extreme" circumstances when life is lived on the brink of the chasm became his rulebook for obtaining meaning in life. Hemingway's ultimate failure demonstrates the unreal nature of such romantic notions. Life is never a continuum of heightened crises, and Hemingway's experiences in war proved no more

advantageous for survival in post-war life than Fitzgerald's lack of war experience. Therefore, the traditional critical perception of Hemingway as "the success" and Fitzgerald as "the failure" appears to be a somewhat exaggerated assumption regarding two writers who coped with life's difficulties in the only way they knew how, through their literature.

Chapter Three
Literary Analysis

Although war's predominance varies from novel to novel, its inescapable realities affect the protagonists in each work. Hemingway places his characters in the middle of battle in A Farewell to Arms and For Whom the Bell Tolls. The Sun Also Rises more closely approaches the situation of the Fitzgerald protagonists and their responses to the circumstances imposed by the war. Fitzgerald uses war as an event from which his characters are removed physically, but not psychically in This Side of Paradise, The Great Gatsby, and Tender Is the Night. Both sets of characters suffer the loss of an old value system. The characters have little control over their lives and struggle painfully to find a new set of values which will bring quality and meaning to life. The Hemingway characters respond to their loss differently from the Fitzgerald characters. In order to cope with the void, both sets of characters seek elements in life which will create a feeling of vitality. The Hemingway protagonists seek vitality in the climactic moment of crisis "by substituting courage and discipline for the lost beliefs and comforts," according to Matthew Bruccoli in Scott and Ernest: The Authority of Failure and the Authority of Success.[1] The Fitzgerald protagonists, on the other hand, seek vitality by responding with "a heightened sensitivity to the promises of life."[2]

Facing the adversities of war, the Hemingway characters, Frederic Henry in A Farewell to Arms, Robert Jordan in For Whom the Bell Tolls, and Jake Barnes in The Sun Also Rises, suffer substantially from the loss of control, order, and meaning in their lives. As Jackson J. Benson notes in "Ernest Hemingway as Short Story Writer," "A familiar character in the fiction of . . . Hemingway . . . is the lonely figure who is distraught and dislocated, but . . . is attempting to adapt to circumstances beyond his control."[3] The Hemingway characters' proximity to war helps them adapt because they experience frequent moments of intensity, allowing them to form romantic illusions. They question the meaning of life and are angry at having lost control over their own destinies. The daily struggle to survive another bullet, grenade, or more artillery fire remains a perpetual reminder to the characters of their lost control and validates the continual uncertainty of life and death. Such conditions present numerous opportunities for the protagonists to feel totally alive. The Hemingway characters learn to survive by focusing on the intensity of the climactic moment of crisis: "there is only now, why then now is the thing to praise. . . . Now, it has a funny sound to be a whole world and your life."[4] The characters' closeness to war aids them in redefining their value system. The crucial nature of war demands that one be adaptable to a constantly changing set of rules if one is to survive. Such extreme uncertainty creates stress but provides strong motivation for the characters to seek individual sets of values. Reflecting the traditional critical viewpoint, Harlan Hatcher in Creating the

Modern American Novel contends that Hemingway "was spokesman particularly for those whose lives had been deprived of meaning by the War."[5]

Hemingway depicts the manner in which war destroys both spiritually and emotionally through Frederic Henry, the protagonist in A Farewell to Arms. Reflecting Hemingway's own personal choice, Frederic chooses to cope with life under the stress of battle as an officer in the Italian army during World War I, but not surprisingly, the war is disruptive as it creates a void of meaning and value. So, as a defense, Frederic determines that only tangible things have any meaning or value:

> There were many words that you could not stand to hear and finally only the names of places had dignity. . . . Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates.[6]

With respect only for "concrete names," Frederic hardens himself to all of life's intangibles, including love. John F. Callahan in The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald refers to Frederic's philosophy as "the lesson written in the blood and bones of the physical casualties of the war. . . ."7 Under such conditions during a time when life and death were so uncertain, to love someone is to risk the pain of loss. However, needing a relationship to fill empty hours, Frederic pursues his encounter with an attractive, young British nurse, Catherine Barkley. Initially, his relationship with Catherine holds little value to him. Protecting himself from additional pain, Frederic likens any involvement with her to a

game. Yet the relationship brings something to him which he soon recognizes as valuable. "I had treated seeing Catherine very lightly, . . . but when I could not see her . . . I was feeling lonely and hollow."[8] The relationship fills the emptiness, a basic human need and one Frederic has had since the war's intervention in his life. Frederic drops his defenses when he finally acknowledges his love for Catherine. "God knows I had not wanted to fall in love with her. I had not wanted to fall in love with any one. But God knows I had. . . ."[9] He has found someone to cherish and values the time with Catherine; so the harsh realities of the ongoing war become more difficult to deal with.

Faced with constant spiritual and emotional hardships, Frederic allows the relationship with Catherine to provide him shelter from the chaos. Catherine is his refuge; however, the relationship shelters him too much as he loses himself both intellectually and emotionally in Catherine, setting himself up for defeat. He cannot think about the periods of separation from her while he engages in active combat. The pain of having no control over whether he returns to her or not is too great. Consequently, as a guard against the realities of war, Frederic protects himself by denying abstractions. He wants only to appreciate simple, momentary pleasures. "I was not made to think. I was made to eat. . . . Eat and drink and sleep with Catherine."[10] Wishing to live moment by moment, Frederic relies on the relationship to sustain him emotionally. Soon, however, he begins to lose all sense of identity as his emotional dependency on Catherine grows. "'I'm no good when you're not there. I

haven't any life at all any more.'"[11] He feels, without her, that his entire existence is nullified.

With Catherine as his lifeline, Frederic's vulnerability to destruction increases should anything happen to her, for his emotional wounds from the war are deeper than the physical one that Catherine has nursed. Therefore, the couple flees from Italy to neutral Switzerland to escape from the chaos and find peace. Once there, they plan their lives and await the arrival of their unborn child. However, fate deals Frederic a shattering blow. Stripped of any control again, Frederic's test actually begins when he faces a double loss: a stillborn son and Catherine's death from the birth. Frederic thinks that his son "had never been alive. Except in Catherine."[12] Ironically, Frederic describes himself, for without Catherine, he thought he had no life at all. Having lost that which he most valued, Frederic is vulnerable to destruction. He suffers the double pain of Catherine's death and, from it, the possible loss of his identity. The novel ends here as Frederic leaves the hospital in the rain, a scenario Catherine feared greatly for she associated rain with death: "'I'm afraid of the rain because sometimes I see me dead in it. . . . And sometimes I see you dead in it.'"[13]

Yet, Frederic is not dead, even though he appears temporarily defeated. He must respond to life's imposed circumstances through escape and fantasy, or he must face reality, redefine his values, and go on living. Though Frederic's responses to the tragedy are unknown, Hemingway suggests that survivors are individuals who continue to function in the face of defeat and grow from it.

Throughout the novel, Frederic presents observations and feelings which indicate his ability to change and survive. One factor that precipitates change is the actual war experience. The devastations of war serve to "make one or break one," and in Frederic's case, he is strengthened. "The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills."[14] Frederic observes that destruction occurs ultimately if one does not risk vulnerability; the state of being "broken" is valuable, if one can withstand the painful recuperation out of which healing evolves. Frederic recognizes that salvation is linked to defeat. He has seen wisdom in some soldiers during the war. The soldiers

> "were beaten to start with. They were beaten when they took them from their farms and put them in the army. That is why the peasant has wisdom, because he is defeated from the start."[15]

Therefore, if Frederic can learn from the soldiers, then he should profit from his suffering over Catherine's death, for she, too, was "beaten to start with." Also, Frederic gains more insight about values from a mentor, Count Greffi, an old man with whom Frederic shoots pool. During the game, the two exchange ideas about life and its meaning. The Count indicates that, from all his years of experience, he has learned to value life "'because it is all [he has].'"[16] So, with first-hand war experience and the wise advice of an old man, Frederic's insights will aid him in overcoming the tragic deaths of Catherine and their son.

As Frederic learns of the stillbirth, caused by an umbilical cord wrapped around the baby's neck, Frederic thinks, "Maybe he

was choked all the time. Poor little kid. I wished the hell I'd been choked like that. No I didn't."[17] Shocked by the tragedy, Frederic desires escape, but only momentarily. From his life experiences, he has gained wisdom to face the loss. Opting to face life, Frederic finds the strength to go on in the wake of his child's death. Immediately, though, he is confronted with death for the second time when Catherine dies. Truly, "the world has broken" him, but Hemingway suggests that Frederic possesses the stuff of which survivors in such a world are made. As he leaves the hospital, there is hope. He has enjoyed a satisfying relationship unknown to most, but more importantly, he still has his own life. Frederic's hope and salvation are suggested in the end by his walk in the rain. He has been defeated; however, he does not fear the rain as Catherine did. Although he valued her, he must hold his own life more dear. Frederic once observes, "'It is in defeat that we become Christian. . . . I don't mean technically Christian. I mean like Our Lord.'"[18] Recognizing that salvation and quality evolve from defeat and destruction, Frederic is equipped to overcome his despair. He has been strengthened through his war experience and has gained the wisdom that will enable him to restructure his value system.

Similar to Frederic Henry, Robert Jordan, the protagonist in For Whom the Bell Tolls, learns much about life from his war experience. Involved in the Spanish Civil War, Robert suffers similar pain to Frederic Henry's. War causes chaos; men lose control over their destinies. Such a loss requires great strength and an ability to re-examine the meaning of life if one is to

survive. Robert Jordan seems the most spiritually fulfilled of all the six characters, even though the war ultimately costs him his life. Writing the novel eleven years following *A Farewell to Arms*, Hemingway has developed fully a character who truly faces a tragic end, and by all rights, could die a bitter man. Yet Robert Jordan does not. The novel traces its protagonist's growth farther than does *A Farewell to Arms*, but the basis for Robert is founded in the previous protagonist, Frederic Henry. Robert survives spiritually as he redefines his value system, something he is able to do more readily because of the crisis of war. Having found quality and new meaning in life, Robert is able to deal with the stress of war. Even upon his death, he knows that the moments of quality in his lifetime have surpassed those which most people ever experience.

Robert Jordan's survival can be attributed to his war experience. The critical moments hold romantic possibilities, and the overly stressful environment negates old notions of personal control, values, and time. Survival requires the ability to replace the previous notions with meaningful ones, as well as find quality within such limited replacements. Robert realizes that his fate, along with everyone else's, cannot be determined through any personal choices. Life for him becomes an unpleasant "merry-go-round":

> a vast wheel, set at an angle, and each time
> it goes around and then is back to where it
> starts. . . . There are no prizes. . . .
> and no one would choose to ride this wheel.[19]

To maintain sanity with so few choices, Robert must make his life as simple as possible, and much like Frederic, protects himself

from emotional vulnerability. Initially, the war is all he has and all he wants. Things are simple. To involve anything or anyone else only serves to complicate matters. He accomplishes simplicity by including just enough in his life to have some semblance of control, order, and meaning and by excluding relationships that would create complications. As a defense from the chaos, he dedicates himself to a cause:

> a duty toward all of the oppressed of the world. . . . It gave you a part in something that you could believe in wholly and completely and in which you felt an absolute brotherhood with the others who were engaged in it. . . .[20]

The war provides Robert with something in which to believe. Even in the adversity of battle, Robert is fortunate. His commitment to the cause is stabilizing because he gains companionship and an initial set of values. Therefore, equipped with companionship and a set of values, Robert has enough to feel some satisfaction.

Therefore, Robert determines not to think about his circumstances in order to maintain a level of satisfaction in life. He must concentrate on the task at hand. Much like Frederic Henry, Robert decides, "if you keep on thinking . . . , you won't be left either. Turn off the thinking now. . . . You're a bridge-blower now. Not a thinker."[21] Thinking only heightens Robert's frustration and sense of powerlessness, thus leaving him more vulnerable to the havoc. Consequently, if he does not think, he simplifies life by only dealing with the present moment. Robert determines that only the here and now matter because, as long as the war continues, now is all there can be. Therefore, the value and quality of the present moment begin

to have significant meaning: "So if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it."[22] Thus, Robert functions satisfactorily amid the chaos. He accepts his lack of control and commits himself to the war's cause. The commitment yields some value which justifies his existence in the midst of battle. Having chosen to commit, Robert finds companionship in comrades who share similar circumstances. By thinking little about anything other than the present moment, he simplifies his life to a manageable degree, but values each moment as if it were his last.

However, war's very nature imposes change, and Robert's simplistic formula is challenged. In the last four days of his life, he allows himself to experience an entirely new level of emotion when a woman complicates and enriches his life in much the same manner as Catherine does for Frederic. Ordered to dynamite a bridge, Robert must implement the plan with a group of Spanish guerilla loyalists. In the group is a young girl, Maria, a victim of the war's atrocities. Reminiscent of Frederic Henry, Robert believes that "'there is no time for girls. . . . I have enough to think about without girls.'"[23] Trying to keep matters simple and his mind on the task at hand, Robert initially negates any value that a relationship with Maria could yield. However, Robert discovers that although he has traded his simple existence for a more complex one, the inclusion of Maria in his life has brought him a degree of happiness that he never knew was possible. He and Maria quickly acknowledge their love for one another. As his life becomes more complex, its quality increases. Robert tells Maria:

> "Do you know that until I met thee I have never asked for anything? Nor wanted anything? Nor thought of anything except the movement and the winning of this war? . . . Now I have thee . . . and I am happy."[24]

The quality of life improves as the relationship solidifies. Both feel that they are part of the other, similar to Frederic's and Catherine's feelings. Robert and Maria draw comfort from their knowledge that, although the war may separate them, they still have each other. Maria assures Robert, "'I will be thee when thou are not there. . . .'"[25] Permitting Maria to enter his life, Robert experiences a cherished richness never before known to him.

Robert experiences quality over a very brief period of time. The entire novel encompasses the last four days of his life, the time period when he meets Maria. The war teaches Robert to look no farther than the immediate moment, so he is quick to appreciate the quality of each moment with Maria. Their relationship develops with urgency because their future is so uncertain:

> "It is because of the lack of time that there has been informality. What we do not have is time. Tomorrow we must fight. . . . But for the Maria and me it means that we must live all of our life in this time."[26]

Their relationship has not developed in the context of the old, socially acceptable values. Fortunately, Robert's ability to let go of old codes permits the relationship to grow unconventionally. He is not concerned with the watchful eyes of his comrades. Robert has found something precious with Maria, and he values each moment highly. Clearly, he is wise to set his priorities and ignore the opinions of those tied to old, meaningless value

systems. Sadly, those people are the ones who will miss the best of life and not survive spiritually. Robert thinks:

> What you have with Maria, whether it lasts just through today and a part of tomorrow, or whether it lasts for a long life is the most important thing that can happen to a human being. There will always be people who say it does not exist because they cannot have it. . . . You are lucky even if you die tomorrow.[27]

The quality Maria has brought to Robert's life helps him to accept the uncertainty of his future. Death would not be his choice, but no longer must he dread the possibility of a shortened life.

Robert matures and integrates himself fully having experienced the past four days. He has spent much time in thought since he met Maria, an indication of his growth since he previously had refused to think. Wisely, he faces reality and reasons through the situation: his circumstances, the two possibilities for the future, and the quality of life he has found with Maria. His situation certainly holds some very disconcerting realities, but he comes to accept life's uncertainty and is thankful for the quality of life he has attained. "But you weren't supposed to live forever. Maybe I have had all my life in three days . . . ."[87] If indeed he has experienced a lifetime of true peace and happiness, even if only for four days, he need not fear death. Although he would choose to live, he is able to face the likelihood of death as he begins to ready the bridge for detonation. Concerned about carrying out his orders accurately, he endangers himself to do the job with precision. Once the job is finished, the band of loyalists must escape from the oncoming enemy. Robert unselfishly protects the group from enemy-fire.

Maria and the group escape unharmed, but Robert, who brings up the rear, is shot in the leg. His wound is too severe to continue on; he would place a burden upon the others and slow them down, endangering their safety and thus, their lives. Nobly, Robert sacrifices himself to insure Maria's safety as well as the others. Telling Maria that she must go on and leave him to face his death, he instructs her that dying is something "'that people cannot do together. Each one must do it alone. But if thou goest then I go with thee. It is in that way that I go too.'"[29]

In facing death, Robert's strength and spiritual salvation carry him through to the end. As he lies on the ground awaiting the approaching enemy and his impending death at their hands, Robert displays a mature, realistic, but fulfilled attitude. He has found that his life has value, and he has chosen to sacrifice himself for the sake of the others. Rather than deny the joys of the past four days and negate their value, he fully acknowledges his circumstances. "There isn't any need to deny everything there's been just because you are going to lose it."[30] Robert does not escape through denial or fantasy. To escape would be to negate Maria, and she has been his link to spiritual salvation:

> This was the greatest gift that he had . . . , that ability not to ignore but to despise whatever bad ending there could be. . . . He knew he himself was nothing, and he knew death was nothing. . . . He had learned that he himself, with another person, could be everything.[31]

Robert displays dignity and courage through the difficult last moments of his life. Watching the enemy approach, Robert truly knows the ugliness of war. He could dwell on his impending tragic

destiny and sink into self-pity. Yet as he faces death, he can see the beauty of the surrounding countryside. At such a crucial hour, Robert displays an understanding of his new value system, for he accepts that the reality of life includes both a dark and a bright side. He envisions the city of Madrid

> rising white and beautiful. That part is just as true as . . . the blood down at the slaughterhouse. There's no one thing that's true. It's all true.[32]

Robert has discovered a human truth in the atrocities of war as well as in his surroundings. He has learned the truth about his and Maria's roles in mankind, and "he had never thought that you could know . . . a woman if there was battle; . . . But it was true. . . ."[33] Thus, Robert prevails over the destruction of war by integrating beauty and ugliness, chaos and order, emptiness and meaning. He truly dies a more fulfilled man than most, and upon his death, "he was completely integrated. . . ."[34] Robert Jordan must credit his war experience, for without it, he never might have known the possibilities for quality that life holds.

Similar to the two previously mentioned Hemingway protagonists, Jake Barnes in The Sun Also Rises survives because of his direct involvement in war. Jakes's responses to war and its effects come the closest to approaching those of Fitzgerald's characters because, unlike Frederic Henry and Robert Jordan who are thrust in the midst of an ongoing war, Hemingway writes about Jake Barnes after World War I in a setting containing elements similar to those of Fitzgerald's settings. The major difference governing the Hemingway and Fitzgerald character responses lies in each character's degree of involvement with war as he searches for

meaning in life. While Jake has been affected directly by the war, he is more fortunate because his world still contains elements from the war which allow him to romanticize his situation more easily. Jake has been wounded in the war and currently lives in Paris during the aftermath. He initially copes through escaping pain because he has no control over his environment or the conditions imposed upon him by the war. His choices are to accept the reality of his life and environment, or to reject reality through escape. Jake responds initially by trying to escape the pain from an existence void of values and quality. Surrounded by friends who cannot cope with the post-war chaos, Jake easily could succumb to destruction by escaping reality. However, the war's direct influence on him seems to have equipped him with an ability to define quality differently, thus permitting him to cope with the realities of life constructively. Clinton S. Burhans, Jr., in "The Complex Unity of In Our Time" discusses a very similar situation in Hemingway's short story, "A Soldier's Home":

> Hemingway is saying, here are the world and the human condition with the masks off, with all the fraudulent illusions stripped away. It's not a pretty world and certainly not a very safe or comfortable one for men to live in; but, taken as it really is, it's a world men can live in with meaning and value if they look in the right places for them.[35]

Therefore, Jake "looks in the right places" when he lets go of the old formulas for life prior to the war and seeks new ones to provide peace and happiness. He relinquishes the notion that life has to be "picture perfect" to have quality and value. At least there are moments of vitality and quality that provide enough

meaning to sustain him and fill the emptiness. Jake suffers, yet deals with the chaos by redefining his value system and finding quality in life, even if only for the moment. Like Frederic Henry and Robert Jordan, Jake is fortunate, for his personal past (which includes direct involvement in war) helps him develop a new set of values which can bring peace to his life.

Jake Barnes lives with the devastating effects of war on a daily basis. Jake's condition is profound for he suffers both spiritually and physically from war injuries. Jake's wound has rendered him physically impotent and denies him the opportunity for a total relationship. The war has barred earthly pleasures from him, and he is powerless to change his circumstances. The acceptance of spiritual and physical incompleteness requires great strength, and the temptation to escape such conditions is inviting. During the peak of the expatriot movement, Jake's friends congregate in Paris to nurse their spiritual wounds. The war has left them with disillusionment and unsatisfying lives. Their prevailing attitude reflects their total loss of vitality and control, so they "might as well get what there was to get while there was still something available."[36] Jake is torn between his desires to find value and meaning and to escape the pain by grasping whatever "there was to get." Though the latter desire is understandable, it cannot bring quality to life, and Jake recognizes the fact. He understands because he has tried to run away from his pain, but his escape has not changed anything. "'Going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from

one place to another. There's nothing to that.'"[37] Clearly, Jake has an intellectual understanding of his choices, but emotionally, his impotence creates an unrelenting drive to deny reality.

The difficult choice Jake must make between coping or escaping is embodied in his relationship with Brett Ashley, a woman who loves Jake but never can be faithful to him. He wants Brett totally and finds difficulty accepting the impossibility. He romantically casts the blame on Brett for not being able to accept reality. "I suppose she only wanted what she couldn't have. Well, people were that way. To hell with people."[38] Clearly, Jake has yet to accept his fate: he wants that which he cannot have. So, at the moment, he deals with fate by trying to deny his need for people. If he refuses to become emotionally involved with anyone, then he will not have to hurt. But the escape is a trap. Cutting himself off emotionally from people hinders the healing process of his spiritual wound. So Jake approaches Brett and suggests they live together. She responds realistically to the suggestion, recognizing that Jake would be destroyed by her openly acknowledged intent to be unfaithful. He rationalizes that since he tolerates her behavior now, "'Couldn't we go off in the country for a while?'"[39] Jake knows running away to another place is fruitless, but neither choice can satisfy him fully. He either must accept his condition and the limitations inherent in it, or be doomed to the constant frustration of trying to obtain total satisfaction. Thus, his chance to attain ultimate happiness has been shattered by the war.

Jake's ability to survive the destruction develops as he learns to accept his conditions by redefining quality. He admits that "there is no reason why because it is dark you should look at things differently from when it is light."[40] Even with such harsh limitations, life surely still holds moments of perfection, vitality, and quality. Ironically, Jake's physical wound helps him adopt the perspective more readily than his friends who have not suffered equally. A mentor, Count Mippipopolous, a man also physically and emotionally scarred by war, prepares Jake for the realization. Through vast experience, the Count has learned to find quality in each moment. "'You see, Mr. Barnes, it is because I have lived very much that now I can enjoy everything so well . . . . That is the secret. You must get to know the values.'"[41] So, Jake's direct war involvement becomes a factor which prompts a change in values. Though the change is gradual, it nevertheless leads Jake to peace.

The change begins as Jake learns to formulate new values to help him survive the chaos. While Brett and his friends are escaping their pain through frivolous relationships and alcoholic stupors, Jake maintains his openness and hopes that there must be more to life than he sees currently demonstrated by his friends:

> Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about.[42]

Jake learns "what it was all about" by accompanying his friends to the fiesta in Pamplona, Spain. There he observes what he knows life could not be. His friends' lives are empty, their behavior

wreckless, and their escapes disgusting. They exhibit no self-control or regret for the consequences of their actions:

> The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences.[43]

Consequences are irrelevant to Jake's friends, and such an assumption facilitates their destructive escapes. However, Jake understands the relevance of consequences: he is a victim of the war's effects. Unlike his irresponsible friends, he recognizes the relationship between self-control and consequences. Jake decides that "nobody ever lives their life all the way up . . ."; and those who try become careless and spiritually empty.[44] A meaningful life must contain elements of self-control. Therefore, accepting the relationship between self-control and consequences is a key to understanding "what it was all about."

The acceptance of consequences leads Jake to an understanding of life in the post-war period. Confusion prevails, and no two choices ever may be satisfying fully. Therefore, Jake must accept the value of quality moments. Quality and value exist in life's simple things: beauty, decency, and self-control. Now, Jake learns to derive pleasure from moments of beauty. He is able to stop running from reality, slow down, and appreciate things which never before held any value:

> Walking across the square to the hotel everything looked new and changed. I had never seen the trees before. I had never seen the flagpoles before, nor the front of the theatre. It was all different.[45]

Such a new perspective permits Jake to enjoy moments of quality and accept his limitations. Away from the hysteria of his friends

and the fiesta, Jake has chosen to enjoy his own quiet company, an indication that he is growing and attaining quality and peace. "It was pleasant to be drinking slowly and to be tasting the wine and to be drinking alone."[46] He now appreciates wine for its taste rather than its anaesthetic qualities.

Jake further demonstrates his growth by choosing to rescue a desperate Brett from a self-inflicted emotional collapse in Pamplona. Before, Brett's mere presence and attention created pain and frustration for Jake, but now he accepts the aspects of their relationship that have quality and releases those that realistically can not. Returning to Spain, he enjoys an evening of dinner, wine, and conversation with Brett, having accepted the impossibility of a future with her. Jake suggests an evening ride through Madrid and deals with her physical closeness. He is in control and has found his peace. As Brett mourns the reality of a relationship that could have brought mutual satisfaction had it not been for the war, Jake responds, "'Yes. . . . Isn't it pretty to think so?'"[47] He is able to enjoy Brett's company because he accepts the fact that he will never have her completely, for his condition will not permit him. Jake does survive the pain by learning to treasure things which he never before valued. Even though Jake's condition is devastating, he finds salvation because his proximity to war has provided opportunities for him to gain wisdom to deal with the war's personal effect on him.

Thus, war plays a major role in shaping the responses of the three Hemingway protagonists. Frederic Henry, Robert Jordan, and Jake Barnes, all victims of war's destruction, respond to their

emptiness and pain in the only manner possible. They deal realistically with the meaninglessness and lack of control their unique world presents by learning to live moment by moment and romanticizing their devastating experiences. Learning to release old values and seeking to define new ones, the characters find quality in their present moments of life rather than in future ones. The Hemingway characters are fortunate as such a philosophy is readily adoptable in the uncertainty of battle. Also, their environment allows the characters to hold on to illusions about their situations, thus softening reality's harshness. So, the protagonists accept their conditions more easily. Thus, the war environment does become a catalyst for the protagonists to change and finally attain salvation. Their choices in life are not satisfying fully; however, their circumstances force the men to accept reality more readily and move onward, rather than succumb to self-pity and escape, a natural response in an environment removed from war.

In contrast to the Hemingway characters, the Fitzgerald protagonists, Amory Blaine in This Side of Paradise, Jay Gatsby in The Great Gatsby, and Dick Diver in Tender Is the Night, suggest the disillusioned, lost souls "left behind at home," a condition familiar to contemporary society. The war is not fought on "home turf." Life holds little about which to romanticize. The characters are at a disadvantage because they do not experience the crisis of war directly; therefore, they do not share the same opportunity to experience moments of intensity as do the Hemingway characters. The war's subtle effect on society is the economic,

social, and spiritual malaise which prevailed in the aftermath, a situation beyond any individual's ability to re-order or romanticize for long. The protagonists wish to escape from lives having little or no meaning. Removed from the war, they tend to glorify it and search for "the promises of life" because the realities of life are too devastating and do not fill the void where order once was. The protagonists want to recapture the perceived happiness, control, and order from the pre-war era to escape the pain of the chaotic present. Their attempt to recreate the past permits limited spiritual growth. When their attempts fail, they are left miserable and/or destroyed. The Fitzgerald characters may lack the nobility of the Hemingway protagonists, but Fitzgerald's world requires escape because "the strongest guard is placed at the gateway to nothing. . . . Maybe because the condition of emptiness is too shameful to be divulged."[48] The "strongest guard" for the Fitzgerald characters is their quest for "the promises of life," the only "guard" they know to use against such adverse conditions. The attempt to gain that which never may be or to recapture the past leads to a condition which fosters the characters' sense of isolation, loneliness, misery, and emptiness; thus, salvation remains unattainable.

The Fitzgerald characters display a more modern type of human response to the effects of war's chaos. The sense of dislocation is so great that the characters cannot look in the present or to the future. So, they can turn only to the nostalgic comforts of the past. Only the past has elements about which they can romanticize, for the present is too confusing, empty, and unknown,

and the future entirely too frightening. In Fitzgerald's earliest novel, Amory Blaine, the protagonist in *This Side of Paradise*, cannot find quality in the realm of reality, so he turns to the vitality of his dreams from the very beginning. "He would dream one of his favorite waking dreams. . . . It was always the becoming he dreamed of, never the being."[49] From the start, Amory prefers "the promises" rather than the realities of life. Amory's naive fantasies about himself, war, and manhood are based upon romantic notions that he proudly believes set him apart from the rest of society. When the war begins, Amory's nature does not allow him to perceive the war and its atrocities realistically. Instead, as is typical of youth, he romanticizes and glorifies war before he enlists. In a discussion between Amory and some college friends, Tom D'Invilliers says, "'I feel as Amory does. . . . Infantry or aviation--aviation sounds like the romantic side of the war, of course--like cavalry used to be. . . .'"[50] The untarnished fantasy of war remains when Amory experiences little action on the front lines. Serving in Europe solidifies Amory's romantic, glorified notions of war, manhood, and himself. While Amory is stationed in France, he writes Tom at Camp Gordon in Georgia and refers to the war as "the much-advertised spiritual crisis."[51] Truly, Amory does not know the real horror of war, so he believes that the "crisis-inspired religion is rather valueless and fleeting at best."[52] However, the "spiritual crisis" caused by the war does affect Amory, though he remains unaware of any influence. In the same letter to Tom, Amory proudly proclaims his individualism from the masses when he writes "that the war instead

of making me orthodox, which is the correct reaction, has made me a passionate agnostic."[53] Amory's pride reflects his naivete and sophomoric attitudes. Sadly, he does not realize his admission to a belief in nothing, one which will leave him ripe for suffering the disillusionment shared by all in the post-war years.

Immediately after the war, Amory pompously continues trying to "become" one who is set apart from society. In his superior fashion, he prides himself on his perceived individualism. Unable to see reality in his observations, he notes the war's mass effect upon society, but blindly fails to see any individual effect upon himself:

> "I'm not sure that the war itself had any great effect on . . . me--but it certainly ruined the old backgrounds, sort of killed individualism out of our generation. . . . I'm not sure it didn't kill it out of the whole world. . . ."[54]

Ironically, he sees the war's devastation across society's entirety, but he denies his membership in that society. Barry Gross contends in "*This Side of Paradise*: The Dominating Intention" that "while chaos may be the given condition of a society's life, it cannot be the condition of an individual's."[55] So, to negate any personal effects of war's chaos, Amory denies his individual "condition" and continues to dream, wanting to become more lofty. Amory's desire for social elevation is empty and without purpose, so he must satiate "his hunger for faith . . . with the nearest and most convenient food."[56] Always seeking to fill the void through life's "promises," Amory turns to a past experience that at the time brought him pleasure, comfort, and meaning. He relies on the past, hoping to find solace by

regaining the period in his youth when love was a "promise of life." Hoping that the past holds the key to filling the present void, he claims, "I don't want to repeat my innocence. I want the pleasure of losing it again."[57] His dream to recapture the childish joy cannot be fulfilled.

Amory's attempts to attain salvation fail. Life has little meaning as he comments, "'If life isn't a seeking for the grail it may be a damned amusing game.'"[58] Amory's choices are empty ones that lack any moments of vitality. In his world, life is a mere "game," and his "grails" are equally trite and unfulfilling.[59] Since all of Amory's "grails" are unattainable, his dream to capture "the promises of life" fails, too. Wanting to elevate himself above what he perceives to be an inferior society and attempting to recapture the past, Amory continues to focus his energies on fulfilling empty dreams and a desire to "become." Never has he striven for self-awareness; so with great irony and self-deception, Amory's story closes as he naively proclaims, "'I know myself, . . . but that is all.'"[60]

Amory Blaine is the least substantive of the six characters. Since the novel is set during the first World War, Amory has had little time to experience fully the disillusionment of the post-war period, and neither has society. Within this setting, Amory confronts his initiation into manhood. He is concerned about the typical questions asked by all who undergo the passage to adulthood regarding identity, values, meaning, and purpose in life. The novel primarily focuses on Amory's sophomoric attitudes that are rather superficial and trite. Consequently, the war

plays a minor role in shaping Amory's responses, and he does not fit strongly into the pattern of the later Fitzgerald protagonists. However, the value of examining Amory Blaine's character and _This Side of Paradise_ should not be discounted as he lays the groundwork for subsequent Fitzgerald character development. Amory is a prototype for Jay Gatsby in _The Great Gatsby_, a dreamer and one who pursues vitality in life. Therefore, Amory's trite and superficial character traits become significant as they initiate the development of very significant traits seen in Jay Gatsby, a man thrust into the middle of the post-war chaos.

Jay Gatsby, the protagonist in _The Great Gatsby_, is very similar to Amory Blaine in nature, though not in social background. The war, however, plays a significant, but subtle role in Gatsby's life. Like Amory, Gatsby is a dreamer. Sidney H. Bremer observes in "American Dreams and American Cities in Three Post-World War I Novels" that "Fitzgerald poses Gatsby's story as an attempt to resurrect the nation's pastoral dream, whose final collapse the war apparently signaled."[61] Gatsby's dreams have overtaken him to the extent that they dictate his actions and behavior, create his "romantic readiness," and evoke his "heightened sensitivity to the promises of life."[62] Gatsby is an older, more experienced Amory Blaine, one who lives through dreams and illusions to attain the vitality missing in the reality of life. Also like Amory, Gatsby has served in the military. During the war, Gatsby's service overseas forces circumstances beyond his control that delay his return home. The delay costs

him a cherished relationship, and Gatsby dedicates the remainder of his life to recreating the past in the hope that he can regain his loss. Unlike the Hemingway characters, Gatsby has no cause to which he can commit that has meaning. With no alternative, "he had committed himself to the following of a grail," and like Amory, his "grail" is empty.[63] Perhaps, Gatsby suffers total disillusionment when he cannot recapture the past; his dream has perished, and ultimately, he is destroyed.

Gatsby's destructive path begins during the war. He can exercise no control over the fact that he must go to war and have his life disrupted. The war causes a separation between Gatsby and Daisy, an attractive, upper class young woman. Gatsby's singular desire is to have her. He meets Daisy while stationed at Camp Taylor near Louisville. Immediately enamored with her, he desperately tries to impress her; reflecting Fitzgerald's own sense of inadequacy, Gatsby is aware that his social station is beneath the rest of Daisy's suitors. However, their developing romance is interrupted by the war when Gatsby is sent overseas:

> The afternoon had made them tranquil . . . , as if to give them a deep memory for the long parting the next day promised. They had never been closer in their month of love, nor communicated more profoundly one with another. . . .[64]

Daisy remains at home, vulnerable to all the many young men who pursue her. At the war's end, miscommunication delays Gatsby's return to the States, and he is sent to Oxford, England, a situation completely out of his control. Gatsby becomes extremely anxious for

> there was a quality of nervous despair in Daisy's letter. She didn't see why he couldn't

> come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her. . . .[65]

As Gatsby is unable to return home quickly enough to re-establish the relationship, Daisy becomes impatient and marries Tom Buchanan. Consequently, Gatsby loses Daisy because the war imposed circumstances upon him over which he had no control. Finally, when Gatsby returns to Louisville and finds Daisy gone, just as her letters had indicated, "he knew that he had lost that part of it, the freshest and the best, forever."[66] Therefore, the war deals Gatsby a terrible blow, for not only does he lose Daisy to Tom, but he dedicates the rest of his life to a destructive pursuit: reconstructing the past when his life had meaning, vitality, and joy--all encompassed in Daisy.

The turn of events caused by the war leaves Gatsby with pain and despair. When Daisy and Tom re-enter his life five years later in and around New York City where the story is set, Gatsby seizes the opportunity for happiness through re-establishing the relationship with Daisy. Having Daisy again becomes his only dream. In retrospect, he comments to his neighbor, Nick, "'Then came the war, old sport. It was a great relief, and I tried very hard to die, but I seemed to bear an enchanted life.'"[67] Understandable is his desire to die since he lost Daisy; however, he foolishly believes that he survived the war because of some higher, more lofty quality which, to him, surely demonstrated his worthiness to attain the unattainable. Daisy's illusion grows in magnitude over the five years. By the time the Buchanans and

Gatsby are re-acquainted, he magnifies Daisy's importance and perfection unrealistically:

> There must have been moments . . . when Daisy tumbled short of his dreams--not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything.[68]

Thus, Gatsby's desires have no basis in reality, and he truly is searching for something nonexistent. He cannot perceive Daisy or himself in realistic terms, and in the aftermath of the war, the chaotic conditions make accepting reality too difficult. So, like Amory Blaine, Gatsby continues to dream of "the becoming, never the being," and his dream leads to destruction.

Sadly, Gatsby's dream starts to crumble when he insists that Daisy reveal her love for him to Tom. Gatsby expects her to erase five years of a marriage and family. When Daisy cannot do so, Nick warns Gatsby not to expect so much from her. Unable to accept the truth about Daisy's love for Tom, Gatsby finds comfort in the belief that he can recapture his earlier relationship with Daisy. "'Can't repeat the past?' [Gatsby] cried incredulously. 'Why of course you can!'"[69] Gatsby cannot accept the present conditions. Daisy's values and priorities have changed over the past five years. Tom Buchanan has provided her with many material things that increase her social status and provide her security; she will not forfeit her exciting lifestyle for Gatsby because he does not generate the equivalent excitement nor guarantee her security. Rather, he prefers to impress Daisy with wonderful promises of the future. After all, Gatsby's philosophy is, "'what was the use of doing great things if [he] could have a better time telling her

what [he] was going to do?'"[70] Reminiscent of Amory Blaine, the strong denial of "being" is a trick of self-deception as a defense from the adversities of post-war life. Gatsby's attitudes and actions are shaped by his unwaivering commitment to the realm of "becoming" and "the promises of life." Such an escape from self leads only to emptiness and doom.

Gatsby falls as a tragic chain of events plays on his vulnerability. When he loses Daisy for the second time, the illusion of her is so great that he refuses to release it, and "the dead dream fought on."[71] In a desperate attempt to maintain his fantasy, Gatsby foolishly chooses to lie and protect Daisy's identity when the two are involved in a fatal hit-and-run accident. Daisy accidentally kills her husband's mistress, Myrtle Wilson, while driving Gatsby's car. Rather than divulge the truth that Daisy was driving, Gatsby accepts responsibility for Myrtle's death. Unknowingly, he places himself in the middle of a second lovers' triangle between Myrtle, George, and Tom. And, once again, Gatsby's behavior reflects his philosophy, and his sense of nobility lies in an imagined heroic deed. So, he indicts himself to protect a woman who has rejected him. Thus, his consummate desire--to hold on to an illusion--is Gatsby's downfall. Finally, dazed by anger and grief, George Wilson, Myrtle's widower, seeks revenge and kills Gatsby, who "must have felt that he had paid a high price for living too long with a single dream."[72] Gatsby's world possesses few opportunities for quality, and consequently, he must seek vitality through the spiritually destructive quest for the past. As Sidney H. Bremer notes, "In Fitzgerald's view,

the antipastoral world of New York City can neither sustain nor tolerate the individualism of such a dreamer."[73] Indeed, Gatsby's dream has cost him fulfillment and his life.

Much like Jay Gatsby, Dick Diver in Fitzgerald's Tender Is the Night suffers from the post-war disillusionment, and he responds to his environment with romantic fantasies which finally do not yield a fruitful, satisfying life. Dick is destroyed spiritually and loses everything for which he has worked: his marriage, his profession, and his happiness. Dick Diver is a man seeking what he perceived to be the happiness and peace known to the previous generation, those whose formulas for quality in life once seemed valid. Yet the old formulas no longer yield answers in an era thrust into the middle of post-war chaos in 1925. John F. Callahan notes in The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald:

> As an event, World War I, in Tender Is the Night, divides modern from Victorian culture. The war shelled a society to death, and in the wake of its chaos was born a period without order and morality or--and here lies the real distinction--without pretense to those values. Fitzgerald, then, begins with Diver at that point, so we see him as full of illusions of innocence as was the American nation--see him, like America, a half-unconscious ally in the war and the new order that was coming into being.[74]

Unable to deal with "the new order" in which Dick exists, he relies on the formulas that worked for his father. The war leaves a void in society because all the known guidelines that shaped values, dictated behavior, and brought quality in life are no longer applicable. According to Matthew J. Bruccoli in Some Sort of Epic Grandeur, "Fitzgerald expressed his sense that trench

warfare had marked the termination of the old faiths. . . ."[75] He portrays his belief through Dick's acknowledgement that his entire "'beautiful lovely safe world blew itself up here. . . .'"[76] Now, he must find new ways to survive, but his romantic nature dispels any positive way of coping in the new environment. In order to protect himself from the pain, he clings desperately to old values, creates a romantic facade that generates excitement and vitality, and thrives on his powerful effect upon other people. Dick tries to control others in lieu of exercising any self-control. In doing so, he loses his identity and ultimately destroys himself.

Dick's loss of identity begins as he turns to the past and attempts to apply his father's model for happiness. Dick longs for a time prior to the war when life was perceived to be simple and manageable. "His father had been sure of what he was . . . , raised . . . to believe that nothing could be superior to good instincts, honor, courtesy, and courage."[77] Sadly, however, Dick's father's formula for a meaningful life is not applicable in the war's aftermath. Yet Dick continues to search in nonproductive ways to bring meaning to his life:

> He wanted to be good, he wanted to be kind, he wanted to be brave and wise, but it was all pretty difficult. He wanted to be loved, too, if he could fit it in.[78]

Dick wishes to possess all of these qualities, but the chaos of war's aftermath has nullified the previously known definitions of "goodness," "bravery," "wisdom," and "love." Those words hold little meaning now; so, in confusion, Dick wishes to be loved and adored, hoping to fill the emptiness. He mistakenly equates

"being loved" with being worshipped. His determination to create vitality becomes an empty quest. He wants to be an idol or saviour. Dick creates an exciting, romantic social mask and sadly, does not discover that he is a person worthy of love. Feeling powerless against his new and confusing environment, Dick inappropriately asserts himself, attempting to regain the lost control over his life.

Dick recognizes that the war has denied him any semblance of control over the environment. He is serious when he says, "'The silver cord is cut and the golden bowl is broken . . . , but an old romantic like me can't do anything about it.'"[79] Seeming to accept that which he can do nothing about, Dick is unwise in his approach to that which he can change. Living in a new world of confusion, he can find no comfort in reality. He turns to the only realm that is familiar: dreams and fantasy. Not surprisingly then, Dick perceives himself as "an old romantic," and like Jay Gatsby's "romantic readiness," Dick's approach to life is founded in dreams and facades. Dick's world has stifled all possibilities for real vitality, so he must create his own, even though the creative process is destructive. Projecting a romantic, exciting mask to generate quality in his life, Dick nurtures his ego by living through others. Even though many people surround him, there remains a painful hollow:

> The excitement that swept everyone up into it . . . was inevitably followed by his own melancholy. . . . This excitement about things reached an intensity out of proportion to their importance, generating a really extraordinary virtuosity with people.[80]

The ability to create such a vital atmosphere gives Dick a sense of importance, aliveness, worth, and control. His friends, whose lives are equally empty, cleave to him; thus, he remains important, for he is a perpetual reservoir to be tapped. Dick fails to realize that true peace and happiness come from within oneself. His facade crumbles, and he cannot alleviate the pain, emptiness, or depression. The "melancholy" will not leave him:

> The simplicity of behavior . . . , the nursery-like peace and good will, the emphasis on simpler virtues, was part of a desperate bargain with the gods. . . .[81]

So without peace, Dick maintains his course and continues to respond by living through other people in the hopes of gaining fulfillment.

Dick's strong desire to be loved and needed is manifested in two ways: his profession and his relationships. Strangely, he is drawn to a profession of service, yet he selfishly wants to be served. As a psychiatrist practicing in Europe, Dick has dreams of being a great doctor. However, he never will achieve greatness because his selfish motives are too destructive:

> The personalities had seemed to press up so close to him that he became the personality itself--there seemed some necessity of taking all or nothing; it was as if for the remainder of his life he was condemned to carry with him the egos of certain people, early met and early loved, and to be only as complete as they were complete themselves.[82]

Tricked by self-deception, Dick thrives on the initial therapeutic relationship because it nourishes his desire to be needed by the unhealthy patient. Yet, as his patients are restored to balance and health, Dick still needs the past symbiotic qualities of the

relationships. Once his patients regain their health, they develop independence and self-control and no longer are in need of his professional services. Thus, Dick's security and happiness remain linked with the past as patients outgrow their need for him. Drawn into personal relationships for the same selfish reasons, Dick seeks new relationships that possess the qualities of previous relationships to nurture him and fill the void. Pathetically, Dick's self-worth remains tethered to his facade. "Dignified in his fine clothes, . . . he was yet swayed and driven as an animal. Dignity could come only with an overthrowing of his past. . . ."[83] Dick builds friendships and relationships because of his strong need to be loved. He somewhat naively enters two relationships because both immediately serve him. Nicole, who is first his patient and then his wife, and Rosemary, a young actress, worship him: Nicole desperately needs Dick to restore her sanity, and Rosemary craves the excitement and romance he generates. Dick invests in these relationships because the two women idolize him. Such an elevated status falsely supplies his need for happiness and solidifies his identity.

Dick's selfish and unhealthy needs are met initially through his professional relationship with Nicole. He marries her as she fulfills his insatiable desire to be needed. So he invests fully in the relationship and subsequent marriage. However, in much the same manner as his previous professional relationships developed, Nicole begins to outgrow her dependency on Dick. But he refuses to acknowledge her growing strength for it threatens his very being. He clings to the belief that his "'relations with Nicole

are complicated. She's not very strong. . . . And this makes rather a mess.'"[84] Truly, Dick unknowingly describes himself, for he is "rather a mess." Currently, his marriage is not providing him with the happiness he wants, but outwardly he must project peace and satisfaction for fear of losing Nicole, his lifeline to sustenance. "Before her he must keep up a perfect front, now and to-morrow, next week and next year."[85] In order to maintain the charade, Dick turns to Rosemary, a young, impressionable actress who finds him magnetic, dynamic, and quite attractive. Vulnerable to Rosemary's advances and flirtations, he patronizingly permits the relationship to grow. Dick convinces himself that his interest in Rosemary is merely paternal, a rationalization he employs for fear of disrupting his marriage. Rosemary's infatuation and vitality nourish Dick and temporarily rescue him from his decreasing import to Nicole; however, his selfishness and irresponsibility lead to a deeper involvement than he had planned. Dick traps himself: he cannot afford the relationship with Rosemary because of Nicole, nor can he afford to do without someone who will give him an identity. Scared, Dick knows

> that this impulse was a loss of control--what would become of Rosemary's urge toward him if, for even a moment, he relaxed. He saw, not without panic, that the affair was sliding to rest; it could not stand still, it must go on or go back; for the first time it occurred to him that Rosemary had her hand on the lever more authoritatively than he.[86]

Sadly, Dick's identity remains embedded in others' needs for him. By anchoring his identity in those he has rescued, he becomes a momentary hero. Such stature gives Dick a strong sense of vitality and false control; however, its grip is fleeting at best.

Interestingly, John F. Callahan contends that the war and a lack of any control remain major reasons for Dick's downfall:

> It is clear that . . . Diver's paralyzing division of self is triggered by a historical event far more rending (World War I) than any personal tragedy. . . . this idealist . . . will end up a prisoner of forces over which he . . . has no control, no shaping power.[87]

As Dick's relationship with Rosemary and his marriage to Nicole disintegrate, he responds to the situation by trying to gain control. In reality, however, Dick never has been in control. Both Nicole and Rosemary assert themselves and leave Dick behind. Since Rosemary has matured, her relationship with Dick has run its course, and she no longer needs him. Dick, then, must turn to Nicole and is "thankful to have an existence at all, if only as a reflection in her . . . eyes."[88] But Nicole, who has grown steadily stronger, asserts herself and pursues a relationship with an old friend, Tommy Barban. Dick has deceived himself into thinking that he was controlling Nicole all along. He has invested in the marriage because he needed Nicole to need him desperately, and because it assured him of a "god-like" stature, or so he thought. So, when Nicole wants to divorce him, he finally realizes that he is an empty shell and has nothing. Yet unequipped to rebuild himself and unable to acknowledge completely the depth of his devastation, he responds to Nicole's request: "'I can't do anything for you any more. I'm trying to save myself.'"[89] But his attempt "to save himself" is a misdirected one. Rather than channel his energies toward a personal restoration, Dick remains frustrated that he cannot control Nicole anymore. His marriage has failed because he is too

selfish to let go of the old Nicole, once desperate, dependent, and unhealthy. With the termination of his marriage, Dick must find someone else to fill the void. He must cling to someone who will justify his existence. Thus, his search for redemption yields nothing as it repeats the past again.

Dick falls as he repeats the cycle for nourishing his ego, his only means of "saving himself." He turns to an old friend for comfort and advice when he loses Nicole. Mary North reinforces Dick's behavior when she advises, "'All people want is to have a good time and if you make them unhappy you cut yourself off from nourishment.'"[90] Since Mary validates Dick's formula, he returns to the United States alone, sets up several unsuccessful medical practices, is "much admired by the ladies, and always [has] . . . an important treatise on some medical subject, almost in process of completion."[91] On the surface, Dick appears to have survived the loss of his European life. Yet, he is not a changed man. His aimless wanderings in upstate New York reflect a pitiful destiny. According to Callahan, Dick's "problem of existence [became] how to reconcile one's past with the intense changes of ongoing experience."[92] Failing to accomplish a "reconciliation," Dick Diver remains fixed in the past, believing he will find happiness. Sadly, Dick will continue to experience the same deep emptiness once momentary happiness and vitality dissipate:

> He had made his choice, chosen Ophelia, chosen the sweet poison and drunk it. Wanting above all to be brave and kind, he had wanted, even more than that, to be loved.[93]

He has chosen to exercise no self-control, preferring to try to control others, ultimately an impossible endeavor. Dick has

destroyed himself spiritually and emotionally and never will attain the quality of life he so desperately has sought. Thus, Dick is not redeemed and is spiritually dead and empty, as is the past.

The drive to recreate the past, the key to "the promises of life" for the three Fitzgerald protagonists, is a direct outgrowth of the war. Although the characters do not confront the war conflict directly, it definitely shapes the environment in which Amory Blaine, Jay Gatsby, and Dick Diver live. The post-war chaos has negated old values, behavior patterns, and meaning. Such an environment provides the characters with distractions from facing themselves, unlike Hemingway's settings in which the characters must face themselves minute by minute in order to survive. Life in Fitzgerald's world can not be romanticized, although the protagonists certainly try. There remain few moments that hold any "heightened sensitivity to the promises of life." The protagonists perceive that they have lost control, meaning, and value in their lives. They can find no constructive way to respond to their loss. Their only hope to feel totally alive and to find happiness and peace lies buried in the years prior to the war when the illusion of life contained simplicity and clarity. Much like life today, the Fitzgerald characters sense no discernible "promises of life," so they escape from the pain through their dreams and illusions of the past. No one can live in the past successfully, and the Fitzgerald protagonists are not equipped to survive the confusion in an environment that is not

conducive to salvation. Thus, the Fitzgerald protagonists cope the only way they can and unknowingly face doom from the onset.

Chapter Four
Conclusion

The backdrop of war provides a valid basis to consider the works of Ernest Hemingway and F. Scott Fitzgerald. Historically, man has sought ways to attain happiness, quality, and ultimate salvation in life. With the onset of World War I, a new era emerged which left man struggling against elements totally foreign to him. The human condition changed in the post-war years, and modern man faced an overwhelming dilemma unknown to his forefathers: finding salvation amid the chaos and the ruin. Both Hemingway and Fitzgerald write about modern man's dilemma, but from two different perspectives. The perspectives differ as each writer's experience with war differed. Hemingway sought the dangers of a war environment in order to be as close to the action as possible, while Fitzgerald never got the opportunity to fight. Yet, the effects of war remain significant in each author's works: Hemingway's A Farewell to Arms, For Whom the Bell Tolls, The Sun Also Rises, and Fitzgerald's This Side of Paradise, The Great Gatsby, and Tender Is the Night. They reveal two different types of human responses to war's chaotic environment as the six protagonists search for salvation. The characters live in two completely different worlds, however. Each setting helps determine the characters' success or failure in attaining quality in life. The Hemingway settings, ones that are close to war, provide crises, prompting the characters to face themselves more

readily. The protagonists also have the benefit of being able to romanticize the critical nature of their circumstances. Thus, the Hemingway characters' environment actually should be credited with the characters' success in attaining salvation. However, the Fitzgerald settings offer nothing to the characters but a sense of confusion, isolation, and fear which distracts the protagonists from facing themselves and their situations as readily. Also, in such subtle confusion, there is little about which to romanticize. Therefore, Fitzgerald's characters look to the past for solace. Tragically, the past fails them, and salvation is too difficult to attain. Therefore, the world known to the Fitzgerald characters is not conducive to their survival.

The protagonists who logically should have the most difficulty confronting reality are the Hemingway characters. These men's lives have been changed drastically by the injustices of war. Their wounds are physical as well as spiritual. But curiously, the closer to combat the characters are, the greater their chances become of surviving spiritually. The war environment creates such stress that the characters are forced to face constant uncertainty and change their values. Many opportunities exist for the men to feel vital and alive in such instability. War has romantic elements that help the characters rationalize their circumstances more easily. Thus, the protagonists are able to adopt new value systems that enhance the quality of life. Because each character's sense of personal defeat is so great, the protagonists cannot rely on their old notions about quality if they are to find meaning and salvation. Once they are able to formulate new

values, the Hemingway protagonists function successfully amid the chaos. Learning to move onward, both in the crisis of battle and their lives, they survive and prevail over war's insanity.

For the Fitzgerald protagonists, the war, too, has direct, personal influence; yet the effects are subtle because the characters are not faced directly with combat, a circumstance that appears favorable and certainly more secure. However, they are less fortunate because their world truly is far more difficult in which to survive. None are wounded physically. Their wounds of the spirit are less visible, but more debilitating. Since these characters are civilians back at home, they, like the rest of society, are victims of the war's chaotic effects. John F. Callahan describes such effects in The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald, commenting specifically about Tender Is the Night. The observation, however, certainly reflects the resounding theme throughout all three of Fitzgerald's novels:

> the theme seems to be the causes and effects, indeed the condition itself, of 'the broken universe of the war's ending' . . . both of general chaos and that chaos of identity plaguing almost everyone in this novel's world. . . . Fitzgerald renders and reflects on the break-up of an older world, of personality, . . . of form, and the coming of a new one-dimensional world of mere surfaces, a world in which depth and complexity of personality . . . are qualities to be annihilated, a world without mystery or sensibility, a world of barbaric technology.[1]

In such an environment, any emotional or spiritual healing is difficult, and opportunities for personal growth are limited. The protagonists must exist in a world that provides virtually no moments of extreme crisis, just constant confusion. While trying

to function in a stunned society, one that has lost its footholds in life, these characters, not surprisingly, turn to the peace and stability of the past for salvation. Yet sadly, the past does not hold "the promises of life" that are sought so desperately. The characters respond to their uncertain and unfamiliar environment by trying to escape. Their inability to confront reality and adapt to post-war life leads to failure and destruction.

All six protagonists exhibit normal human desires to escape from a painful existence. Apparently, the standard critical perspective determines that the Hemingway characters succeed by nobly and heroically facing their situations, thus finding value in their lives. The characters reflect Hemingway's own personal choice to confront the ultimate conflict. A war, according to Hemingway, was "'the . . . place where you could see life and death, i.e., violent death. . . .'"[2] Hemingway and his characters learn to deal with adversity because they have no other option. Such a position is fortunate because there are few decisions to be made. Therein lies the advantage of being in a war environment. The Hemingway characters demonstrate that survival in utter chaos is possible. Yet, their world is unique and temporary. The manner in which they survive is not applicable to the post-war world in which Fitzgerald and his characters lived. Although the standard critical perception accepts Fitzgerald and his protagonists as weak and tragic, the failure to overcome their environment should not be a discredit. Post-war life in America remains too subtly disconnected and ambiguous for man to adapt to such adversity.

Notes

Chapter One: Introduction

[1] Interestingly, the fact applies also to the short story, "A Soldier's Home," from Hemingway's In Our Time. Clinton S. Burhans, Jr. notes in "The Complex Unity of In Our Time" that the protagonist Krebs, "ironically, . . . is disillusioned less by the war than by the normal peacetime world which the war has made him see too clearly to accept." From The Short Stories of Ernest Hemingway: Critical Essays, edited by Jackson J. Benson (Durham, N. C.: Duke University Press, 1975), 24.

[2] Quoted from endnote 72 to Chapter 4 in John A. Higgins, F. Scott Fitzgerald: A Study of the Stories (New York: St. John's University Press, 1971), 195.

[3] Carlos Baker, Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1969), 161.

[4] Harlan Hatcher, Creating the Modern American Novel (New York: Russell & Russell, Inc., 1965), 223.

Chapter Two: Biographical Information

[1] For a complete analysis of each writer's respective feelings of failure and success, see Matthew J. Bruccoli, Scott and Ernest: The Authority of Failure and the Authority of Success (New York: Random House, 1978).

[2] William F. Lewis, "Masculine Inferiority Feelings of F. Scott Fitzgerald," Medical Aspects of Human Sexuality, 7 (April 1973), 67.

[3] Arthur Mizener, The Far Side of Paradise (Boston: Houghton Mifflin Company, Sentry Edition, 1965), 72. Here Fitzgerald appears to be dramatically bemoaning his fate. The war was over before he had a chance to go overseas. The club referred to is one at Princeton University from which he was denied membership. Given the quote's context, Fitzgerald apparently is blaming an ambiguous "everybody" when he stated that "they kept me out of it. . . ."

[4] Jeffrey Meyers, Hemingway: A Biography (New York: Harper & Row, Publishers, 1985), 161.

[5] Ibid., 554.

[6] Ibid.

[7] Jackson J. Benson, "Ernest Hemingway as Short Story Writer" in The Short Stories of Ernest Hemingway: Critical Essays, 273.

[8] Baker, 434-435.

[9] Ruth Prigozy, "A Matter of Measurement: The Tangled Relationship Between Fitzgerald and Hemingway," Commonweal, 95 (October 29, 1971), 109.

[10] Ibid.

[11] During the post-World War I years, a group of disillusioned American expatriots gathered in Europe to escape the devastations of the war's effects on American society and called themselves members of the the "Lost Generation," a phrase coined by writer Gertrude Stein. Hemingway chose to use Stein's quotation, "You are all a lost generation," as the first of two epigraphs in The Sun Also Rises. The "Lost Generation" believed that the emptiness of life was a result of a loss of values and meaning known to Americans before World War I. The prevailing condition of social, economic, and spiritual chaos created such disillusionment that post-war life in America became generally and ambiguously referred to as "The Wasteland," taken from the title of T. S. Eliot's poem, "The Waste Land" (1922).

[12] Meyers, 305.

[13] Sidney H. Bremer, "American Dreams and American Cities in Three Post-World War I Novels," South Atlantic Quarterly, 79 (Summer 1980), 281.

[14] Hatcher, 228.

Chapter Three: Literary Analysis

[1] Matthew J. Bruccoli, Scott and Ernest: The Authority of Failure and the Authority of Success, 157.

[2] Ibid.

[3] Jackson J. Benson, "Ernest Hemingway as Short Story Writer," 295.

[4] Ernest Hemingway, For Whom the Bell Tolls (New York: Charles Scribner's Sons, 1968), 166.

[5] Hatcher, 228.

[6] Ernest Hemingway, _A Farewell to Arms_ (New York: Charles Scribner's Sons, 1957), 184.

[7] John F. Callahan, _The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald_ (Urbana: University of Illinois Press, 1972), 162.

[8] _AFTA_, 41.

[9] Ibid., 93.

[10] Ibid., 233.

[11] Ibid., 300.

[12] Ibid., 327.

[13] Ibid., 126.

[14] Ibid., 249.

[15] Ibid., 179.

[16] Ibid., 262.

[17] Ibid., 327.

[18] Ibid., 178.

[19] _FWTBT_, 225.

[20] Ibid., 235.

[21] Ibid., 17.

[22] Ibid., 166.

[23] Ibid., 7-8.

[24] Ibid., 348.

[25] Ibid., 262.

[26] Ibid., 291-292.

[27] Ibid., 305.

[28] Ibid., 355.

[29] Ibid., 463.

[30] Ibid., 386.

[31] Ibid., 393.

[32] Ibid., 467.

[33] Ibid., 456.

[34] Ibid., 471.

[35] Clinton S. Burhans, Jr., "The Complex Unity of In Our Time," 18.

[36] Ernest Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1970), 5.

[37] Ibid., 11.

[38] Ibid., 31.

[39] Ibid., 55.

[40] Ibid., 148.

[41] Ibid., 60.

[42] Ibid., 148.

[43] Ibid., 154.

[44] Ibid., 10.

[45] Ibid., 192.

[46] Ibid., 232.

[47] Ibid., 247.

[48] F. Scott Fitzgerald, Tender Is the Night (New York: Charles Scribner's Sons, Scribner's Classics, 1934), 67.

[49] F. Scott Fitzgerald, This Side of Paradise (New York: Charles Scribner's Sons, 1970), 17-18.

[50] Ibid., 150.

[51] Ibid., 162.

[52] Ibid., 162-163.

[53] Ibid., 162.

[54] Ibid., 213.

[55] Barry Gross, "This Side of Paradise: The Dominating Intention," Studies in the Novel, 1 (Spring 1969), 56.

[56] TSOP, 263.

57 Ibid., 258.

58 Ibid., 278.

59 The same theme resounds throughout a Fitzgerald short story whose title documents the regret the author felt at having never served in the war. According to John A. Higgins, the story, "I Didn't Get Over," expresses the idea that when "the quest for values and meaning in life ends . . . life may be meaningless; or at least . . . if there is a meaning to life, it has not been found--a conclusion like that of *This Side of Paradise*." Quoted from John A. Higgins, *F. Scott Fitzgerald: A Study of the Stories*, 10.

60 TSOP, 282.

61 Bremer, 280.

62 F. Scott Fitzgerald, *The Great Gatsby* (New York: Charles Scribner's Sons, 1953), 2.

63 Ibid., 149.

64 Ibid., 150.

65 Ibid., 151.

66 Ibid., 153.

67 Ibid., 66.

68 Ibid., 97.

69 Ibid., 111.

70 Ibid., 150.

71 Ibid., 135.

72 Ibid., 162.

73 Bremer, 281.

74 Callahan, 69.

75 Matthew J. Bruccoli, *Some Sort of Epic Grandeur* (New York: Harcourt Brace Jovanovich, 1981), 244.

76 *TITN*, 57.

77 Ibid., 204.

78 Ibid., 132.

[79] Ibid., 57.

[80] Ibid., 26.

[81] Ibid., 20.

[82] Ibid., 243.

[83] Ibid., 91.

[84] Ibid., 75.

[85] Ibid., 165.

[86] Ibid., 84.

[87] Callahan, 76.

[88] TITN, 154.

[89] Ibid., 299.

[90] Ibid., 311.

[91] Ibid., 312.

[92] Callahan, 84.

[93] TITN, 300.

Chapter Four: Conclusion

[1] Callahan, 69.

[2] Joseph M. Flora, Hemingway's Nick Adams (Baton Rouge: Louisiana State University Press, 1982), 107.

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