T.C.

YUZUNCU YIL UNIVERSITY

INSTITUTE OF SOCAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

THE INTEGRATION OF HISTORY AND FICTION IN TERMS OF ANTI-WAR-ISM IN ERNEST HEMINGWAY'S *FOR WHOM THE BELL TOLLS,* STEPHEN CRANE'S *THE RED BADGE OF COURAGE*, KURT VONNEGUT'S *CAT'S CRADLE,* NORMAN MAILER'S *THE NAKED AND THE DEAD*

M.A. THESIS

Prepared by

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Advisor

Assoc. Prof. Dr. Bülent Cercis TANRITANIR

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YÜZÜNCÜ YIL ÜNİVERSİTESİ
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ABSTRACT

The postwar traumas and sufferings of people in the United States that has been engaged in many wars for years have an impact on the literature and brought about the rise of a great corpora called American War Literature. Many authors in this literary genre who are known for their antiwar poses do not only fictionalize their stories but also they enrich them with historical emphasizes and refer to many historical events or figures in their novels. Therefore, through the literary works they produced, they aim at reminding people of their history and historical pains revealing the fears and destruction that the wars leave on humanity. Reviewing four remarkable novels written by the significant novelists of American War Literature, this study's ultimate aim is to analyze these four novelists' way of integration the historical events in the history of humans with their fictionalized stories and eventually to reveal the reasons together with their effects that lie behind the historical attributes of each novelist in their novels.

Key Words : American War Literature, anti-war-ism, historical fiction, antiwar novelists

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ERNEST HEMINGWAY'İN *ÇANLAR KİMİN İÇİN ÇALIYOR*, STEPHEN CRANE'İN *KANLI MADALYA*, KURT VONNEGUT'UN *KEDİ BEŞİĞİ* VE NORMAN MAILER'IN *ÇIPLAK VE ÖLÜ* ESERLERİNDE SAVAŞ KARŞITLIĞI AÇISINDAN TARİH VE KURGUNUN BİRLEŞKESİ

ÖZET

Tarihi boyunca birçok savaşa katılmış olan Birleşik Devletlerin savaş sonrası sarsıntıları ve insanların çektiği acılar edebiyatta da yansımasını göstermiş ve Amerikan Savaş Edebiyatı adında büyük bir külliyatın doğmasına sebep olmuştur. Bu edebiyat türünün içerisinde savaş karşıtlığı ile bilinen pek çok yazarlar romanlarında anlattıkları öyküleri yalnızca kurgu olmaktan çıkararak tarihsel vurgularla zenginleştirmişler ve birçok tarihi olay ya da kişilere atıflar yapmışlardır. Böylece ürettikleri edebi eserler insanlara tarihi ve tarihsel acıları unutturmamayı hedefleyerek savaşların insanoğlu üzerinde bıraktığı korkuları ve yıkımları gözler önüne sermişlerdir. Bu çalışma, Amerikan Savaş Edebiyatının dört önemli romancısının en göze çarpan romanlarından yola çıkarak bu romancıların savaş karşıtı seslerini yükseltmek için insanlık tarihinde yaşanan tarihsel olayları kurguladıkları öyküleriyle bütünleştirme biçimlerini analiz etmeyi ve sonucunda her bir yazarın tarihsel atıflarının altında yatan sebepleri sonuçlarıyla birlikte ortaya koymayı amaçlamaktadır.

Anahtar Kelimeler : Amerikan Savaş Edebiyatı, savaş karşıtlığı, tarihi roman, savaş karşıtı romancılar

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CHAPTER 1

INTRODUCTION

The United States has been involved in many wars throughout its relatively short history and American army has remained at the top in the list of the biggest and strongest armies of the world thanks to its technological power and equipment. An average American person who lived in the 20th century may probably witness more than one war in his/her lifetime. Americans have been told to live with the reality of wars while they have already been suffering from the devastation and destruction due to the wars in which their country has engaged. The United States is defined as "a country made by war" (Limon 7) and therefore its history has been marked by wars and international conflicts. Like many other people from different countries in war, American nation has been affected with the influence of wars and many have lost their relatives, fathers, husbands, sons through these wars. Apart from the international wars, the US has been exposed to many terrorist attacks and lost many citizens. While the grief and sufferings of wars, pain and loss are occupying the agenda of common people in the US, it's inevitable that American writers have frequently mentioned the war and the sufferings of soldiers and people in their works: "However, as the war receded into history, American writers gradually become more outspoken and more overtly anti-war works began to appear in print" (Wachtell 100).

Most of the authors, especially the ones who experienced the war personally have produced antiwar literary works in order to remind of the sufferings and horrors of wars. However, there were many American authors in the past who glorified and dignified the welfare and narrated the heroic stories of being a soldier in the battlefield: "Depending on the historical monument and the inclination of the writer, violence has been rationalized, romanticized, and minimized. But in the hands of war critics, violence has often been highlighted and used as the basis for a vigorous and vehement protest against armed battle" (Wachtell 5-6). These wars, pains and tense political environment have brought out both the people who support the decision of war because of the welfare of the country and the anti-war activists who think nothing is worth the loss of human lives and these activists have triggered an anti-

war movement which is globally gaining popularity day by day. The American writers contributed to this movement have increased in number so that they have left a great corpus called American War Literature and this corpora has still been growing progressively. In fact, it's been thought that these wars have determined the history of literature just as it has predestined the history of the country: "For an American novelist to miss war is to miss, apparently, America" (Limon 7). This corpora of American War Literature is significant because not only it gives the wonderful fiction of the greatest American authors but also it enlightens the historical, political and social background of the United States, which enables us to have a deeper understanding of the war atmosphere or political tension which were experienced during the war periods in the US. Because of their touch not only on the literary history but also the political and historical atmosphere of the country in a specified period, these literary works in American war literature have been studied by many scholars and students in different departments: "Antiwar novels should be studied by political science, sociology, and psychology students, as well as students of American literature" (Lawhon 241). This great corpora includes many genres including novels, short stories, poetry, drama, diaries, personal narratives, letters etc. It is very hard to analyze all of the literary works in American War Literature in only one study; thus, only anti-war novels are going to be dealt with in this study with the help of four examples from this genre. However, it can be said that reading and interpreting these novels are harder compared to the other genres because the aim of the narratives of the war novelists is to create questioning the logic of war and violence on the basis of human life rather than tell the historical dimension and reality of war. Even though most of the anti-war novels are set on a real battlefield, the real war in which the soldiers encounter the real enemy that they have to fight with are not the real or historical ones. Rather, the soldiers have to face with many other personal or psychological wars and their enemies are often themselves or their fellow fighters apart from the real enemy. In those novels, war is just a metaphor (Vernon 29) to demonstrate the internal conflicts and psychological struggles of soldiers in the warfare. While doing it, most of the authors have chosen to integrate the historical accuracy with their fictions with various purposes, which provides

reader to read the historical background together with the fictional characters and events in only one novel:

> Readers may tend to be more comfortable when fiction explores episodes in the past through the lives and experiences of people not well documented, or through on imaginary, but plausible character. Fiction allows people not well represented in the archives to have a voice, to have a presence in the events of past. (Kammen 3)

In this study, revealing their purposes behind their choice of setting and other literary elements, my purpose is to analyze the historical and fictional elements in each novel of four American antiwar authors, Crane, Hemingway, Mailer and Vonnegut, and how they integrate their fiction with the historical truths in order to raise their antiwar voices and to create awareness for the horror of wars in the American society. In accordance with this purpose, this study firstly tries to enlighten the background of the rise of antiwar novels in American literature analyzing the United States' warlike attitudes throughout its history and the results of that attitude as an antiwar movement in society as well as in its literature and eventually reveals the reasons for these novels' reputation and popularity in the United States. In the next chapter, the antiwar authors' choice of integration history with their fictions has been profoundly analyzed in order to have a deeper understanding of antiwar novels and the historical content they involve.

The literary works and authors are also chosen deliberately. Ernest Hemingway, Stephen Crane, Kurt Vonnegut Jr., Norman Mailer are among the most well-known American novelists of war frequently in their works. Some of these novelists make use of their own war experiences while some of them choose to exhibit the horrors of war by making use of the soldiers themselves as the protagonists. Though each author mentions different wars as settings in their novels, they have many similar properties in common. First of all, they set their stories on a real war in the world history even if they also make use of some fictional elements. Instead of including completely fictional war in their novels, all of them present the war environment, the traumas and internal questionings of soldiers sometimes through some opposite themes such as death and life, love and war, courage and cowardice. Another similarity is all of these writers had, of course, an anti-war stance. Hemingway's *For Whom The Bell Tolls* that mentions a Spanish guerilla band during Spanish Civil

War, Crane's *The Red Badge of Courage* which debates some terms like courage, honor, heroism and manhood during the rise of American nationalism in American Civil War, Mailer's *The Naked and The Dead* which questions the indifference of the government to the lives of soldiers in the cause of a fictionalized island, Anopopei, that has no strategical importance during the Japan landings of America and Vonnegut's *Cat's Cradle* in which the author fictionalizes an entirely changed world order after two atom bombs during World War II are among the best novels to display the anti-war stance of the aforesaid American novelists.

The significance of four American authors chosen in this study is beyond any dispute with respect to their importance for American literature; however, there is another important reason for that choice rather than other magnificent antiwar authors including Dos Passos, O'Brien and so on. Even though all of them included one real war in their fictional novels, each of them integrated history with their fiction in a very different and remarkable way. Stephen Crane is chosen to be the first novel to study in accordance with the overall aim because of its significance of being the first examples of antiwar writings in many aspects in American war literature (Miller 81). His most famous and controversial novel, *The Red Badge of Courage* reveals the psychological development of the protagonist, Henry Fleming during the American Civil War and the novel negates the traditional beliefs related to wars including heroism, courage and manhood asserting the idea that there is nothing heroic about wars: "Crane's style turned war into a real thing and placed the reader directly on the battleground in the midst of mad cries, explosions, smoke, raw violence, and bloodshed" (Mariani 158).

Ernest Hemingway, one of the globally-known antiwar authors, has been chosen to study because of his talented style to integrate history with his fiction. *For Whom the Bell Tolls* is an important example for the aim of integration in order to reveal the authors' antiwar pose because it includes a guerrilla war originating from the historical *Spanish Civil War*. Being a war reporter during that war, Hemingway criticizes the wars asserting the beauty of life and the vainness of death and fictionalizing the story of a bomb expert, Robert Jordan, and his love affair with a guerilla, Maria in the middle of all the madness and horror of the war. The importance of the novel stems from the fact that, in contrast to many American

authors who criticize only the opposite ideas, Hemingway criticizes the Spanish Communist guerrillas' war even though his world-view and ideology is not far from communism: "Politics and guerrilla warfare are equated in *For Whom the Bell Tolls*" (Walsh 102). In doing so, he shows us there is no difference between wars and all kinds of wars and conflicts are horrible.

Norman Mailer and his first novel written at the age of 25, *The Naked and The Dead* is of critical importance because Mailer is appraised as the first to be produced exactly out of the World War II (Goldstone 113). With a distinctive characterization, the novel is set on the Pacific Theatre during the World War II but the real war and real enemies of soldiers are various. Mailer integrated the historical and social background of the United States which experienced the Great Depression at that period with his fictional army fighting with Japanese troops in a fictional island in the Philippines, Anopopei: "Mailer's early fiction clearly warns that modern man is in danger of losing his dignity, his freedom, and his sense of self before the enormous power of politics and society" (Sreejith 2). Mailer mainly focuses on the dangers awaiting the American society in the postwar period because the reflections of the strict order of military and the loss of individual will on the society are at an alarming rate. In this sense, *The Naked and The Dead* can be qualified as a warning for the future of the United States. While including history in his fiction, he sets on a journey to the past and shows the time before the Pacific war. Besides, he also includes many historical figures criticizing the political tendencies of the period and the politicians as well as other historical figures in his novel.

Lastly, Kurt Vonnegut's *Cat's Cradle* has been included in this study to analyze the American antiwar author's tendency to the integration with history and fiction in order to reveal their antiwar pose because it is a utopian novel. This novel is different from the other novels in this study because it narrates the situation of the world after two atom bombs are dropped on Hiroshima and Nagasaki by the US air forces in 1945. Even though, this utopian world is quite fictional, Vonnegut preferred to include historical truths including nuclear threats in the postwar period instead of creating a complete fictional novel set on a utopic world. Being a veteran, he included many historical events and figures in his utopia in order to criticize people

lack of learning lessons from the history and raise awareness against the nuclear weaponry in the American society.

While analyzing these four novels, the main focus or the main antiwar themes of each novel are given right after the general information that enlightens the intellectual process of writing which enables us to have a clearer insight into the authors' purposes and reasons for writing such a novel. Under the last subtitle of each chapter which belongs to one novelist or novel, the historical accuracy lying behind the fiction of the novel has been given together with the analysis of the author's way of integration one of the real wars in the world history with his fiction. The significance or the distinctive qualities of the war included in these four novels have been ignored because all the wars are the same; there is nothing brave or heroic about any of them. In order to analyze the antiwar pose in the novels, to me, it is not important to analyze the war itself; rather, one should look deeply into the choice of language, setting and historical accuracy behind the novels together with the reasons why the author chose some literary elements rather than others. However, the novels are ordered in this study according to their chronological orders of time when they were written. This order is thought to enlighten the process of the antiwar writing in American literature as well as it provides efficient information about the literary period at which each novel was written. With all these characteristics, this study presents four examples from antiwar novels in the American literature in order to demonstrate the significance of and reasons for the authors' preference of not separating history completely from their fictions as a means of showing the atrocities of wars and raising voice against warlike propagandas or war supporter governments and people. Apart from its primary aim to analyze these four antiwar novels in terms of the integration of history and fiction included in them, this study holds the qualification of a reminder of the history of war and its secondary aim is to remind people who are still struggling with various wars of the historical sufferings and to demonstrate that nothing on earth is worth one human life.

CHAPTER 2

AMERICAN MILITARY HISTORY

Learning the American military history has significant importance in terms of evaluating the anti-war movements that mostly upheavals during the state of wars and also in order to get deeper understanding of anti-war writing in the USA correspondingly. Having a relatively short independence history, the United States of America has a pretty long military history which begins with the independence war with Great Britain and continues with a chain of wars leading the USA to be the world's mere superpower of the late 20th century and early 21st century. Within the military history consisting of over two centuries, the Civil War, perhaps the most bloody and serious war of the USA, introduced the age of total war to all American citizens. The perpetual chain of wars and victories have affected the most of Americans so positively that they have begun to define their national identities, power and welfare with the military activities, achievements and ideals. Andrew J. Bacevich, a veteran in the Vietnam War, defines this situation as:

> Today as never before in their history Americans are enthralled with military power. The global military supremacy that the United States presently enjoys-and is bent on perpetuating-has become central to our national identity. More than America's matchless material abundance or even the effusions of its pop culture, the nation's arsenal of high-tech weaponry and the soldiers who employ the arsenal have come to signify who we are and what we stand for. (17)

Due to the state of continuous war and conflict, the passionate supporters of war and the warlike rhetoric of politicians, wars have become the indispensable part of avarage American citizen for many years and yet, it was and is inevitable that this state of enduring conflict and political tensions affect many aspects of life range from economy to the social life and national literature. Therefore, it is vital to know the military history of the United States in order to have some knowledge about its social, historical and economic background as well as its present.

Initially, Native American tribes only fight for survival between the years 1620 and 1774 when they had not have a national identity yet. They relied on the regular British army and later, they would involve in more serious wars between Great

Britain and France over having control of the North America. Queen Anne's War in 1754 and French and Indian War in 1763 are among the most important ones of these wars. Britain won these war eventually and completely gained the control of the North America. Meanwhile, the colonists had the sufficient experience of war in order to gain their own independence.

The famous George Washington, one of the most important figures in American history and the founders of the USA, appeared on this exact era and led the newly created Continental Army as a commander by having been appointed by The Continental Congress which was a convention of the delegates of the thirteen colonies. The crisis between the colonists and Great Britain reached its peak in 1774, which led to the war known as The American War of Independence or simply the Revolutionary War. The army led by George Washington expelled British army and the colonists declared their independence on the day which is still celebrated as a national independence day in the USA, July 4, 1776.

It was just the beginning of the great chain of serious wars in which the USA involved. The years between 1783 and 1812 can be called as the early national period of the United States. After the Independence War, the US had a military conflict on the high seas; however, because it has a minor military power during this period, it generally preferred to remain neutral against some domestic conflicts on a small scale as well as the international conflicts. In this period, George Washington was asked to lead a provisional army in case of an invasion by France but President of the period managed to negotiate and France agreed to cease its attacks on the US vessels. In 1812, the US declared war on the UK for the UK wished to create an Indian state in the American Midwest and supported the Indian revolts. A peace treaty was signed after the war and it was the last war in which the US and the UK declared against each other.

In the following years, the American government followed an expansionist policy because of the rapid expansion of farming population. This expansionist idea cannot be read thoroughly without mentioning the phrase "Manifest Destiny" which can be explained as the United States' destiny to overspread the continent (Pratt 798). According to the narration of Pratt, the editor of *Morning News* of July, 9, 1845

speaks of this idea as “our destiny to overspread this entire North America with the almost miraculous progress of our population and power” (798). Having the idea of “Manifest Destiny”, the US government looked for the new lands and a war broke out between the US troops and Texas, the settlers of which had declared independence, in 1846 over boundary problems. This war is called as the Mexican-American War and it was one of the most important conflicts the US had before American Civil War.

Between the years 1800 and 1860, a number of political disagreements began between the North and the South of the US, which led the country into a civil war. The reasons for political tensions were various but the most important issue was over slavery. Slaves were part of American agriculture and they are the main labor source of cotton industry which was a difficult plant to gather and process. Slavery was more acceptable in the South because slaves formed a great workforce to run big farms or plantations for the landholders in the South. For most of the northerners, slavery was unacceptable because it was inconsistent to civilization and humanity, so it should be abolished. That’s why these people were called abolitionists. On the other hand, for the southerners, the institution of slavery was part of life and also it was the most important part of cotton industry and economy as well. Slaves were viewed as properties in the South and thus, the issue of slavery caused a great controversy among the people living in the North and the South. Abraham Lincoln, who was elected in the 1860 presidential election and became the first Republican president, was one of the most important names among the abolitionists in the US. He supported abolishing slavery and he also wanted the North and the South to be united over this issue. His stance can be easily observed in one of his speeches given before the election in 1858 and quoted by W. J. Bryan in 1900: “A house divided against itself cannot stand.’ I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved; I do not expect the house to fall, but I do expect it will cease to be divided. It will become all one thing or all the other” (755).

However; seven states supporting slavery had formed the Confederacy before his inauguration on March 4, 1861. They didn’t seem to compromise on banning slavery. Indeed, hostility began soon after the presidency of Lincoln and the Civil War began

in 1861 and continued over four years between the states and military powers of the North and the South of the continent. In other words, the war broke out between the Union founded by abolitionists led by Abraham Lincoln and the Confederacy founded by the southerners against the abolitionist movement and the government in the North. The consequences of the war that had continued for four years were horrible for the both sides. According to the numbers given by the online publication of the US army, *American Military History* (1989), 359,528 people were killed in the North – 138,154 men died in the battlefield and the others died of other causes like disease during the war. For the Southern part, this number is not obvious but at least 194,000 people died during the war – 94,000 men killed in the battle and the others died of disease and in the North prisons (279).

The US army was comprised of volunteers in general but following the Civil War, it became regular and professional once again. After the Civil War, the army coped with the French threat in Mexico, some domestic conflicts and Indian troubles. Following some small wars with Indians, Spain and Philippine in the post-Civil War era, the army was modernized and equipped with state-of-art technology. After the minor intervention in Latin America, Mexican revolution movement was raised and it also caused a civil war with hundreds of thousands of deaths. The set of wars that continued between 1910 and 1917 concluded with the victory of Mexican nationalism, in that, Mexica secured its borders in 1917 and America troops were withdrawn by the President Wilson.

Remaining neutral during World War I which broke out in 1914 was very important to the US. However, American government got involved in the late stages of the battle on the side of allied powers and played a great role in winning the war against Germany. During the war, the Bolshevik Revolution broke out in Czarist Russia in October, 1917. Until World War II in 1941, the US preferred to keep away from any domestic or external conflicts and refused to be a member of the League of Nations. In this process, the US army gave a great importance to air power. Before Japanese attack on Pearl Harbor, Hawaii, American troops did nothing but only supplying war material to Britain, the USSR and The Republic of China during WWII. However, the attack on Pearl Harbor on December, 7, 1941 changed everything about the US and its war strategies. Japan’s unexpected attack on the

navies in Pearl Harbor was one of the greatest national and military disasters in American history. According to the numbers based on *American Military History* (1989), about 170 aircraft were destroyed and 102 damaged, all 8 battleships were sunk or badly damaged, besides many other vessels and total casualties came to about 3,400 including 2,402 service men and civilians killed (424). However, the US recovered quickly and fought back to Japan navy in 1942 at the Battle of Midway and the Battle of Okinawa 1943-45 after six months later than the Pearl Harbor attack. The US completely defeated Japanese Empire in August, 1945 when the US dropped atomic bombs on the Japanese cities of Hiroshima and Nagasaki. At the end of the war, the US raised as one of the two superpowers of the world along with the USSR and developed a strong diplomatic relations with Britain.

Right after the WWII, The United States encountered with a new period called as Cold War which refers to the political tension mainly between the USA and Soviet Union and between their allies. It is called "cold" because there were no direct fighting between these two forces but instead, there were a series of regional wars also known as proxy wars in war terminology. It was also a war between capitalism represented by the US and socialism represented by Soviet Union around the world. During this era, the United States also played a major role in Korean War and Vietnam War which ended up with a great devastation throughout the country. In these wars, several countries and capitals including Grenada, Beirut, Libya and Panama had some trouble with the US forces. After the collapse of the Soviet bloc in 1991, a coalition force led by the US started the Persian Gulf War against Iraq. This process including the terrorist attack on Twin Towers, the famous trade centers of the US, on September 11, 2001 and the invasion of Iraq in 2003 refers to a series of wars against terrorism by the US critics and this era is currently in progress.

After a close look on or a deep analysis of the military history of the US, one can easily conclude that the country and its people have had a great martial spirit throughout its short national history. According to Possner, "a martial spirit includes respect for military values like deference to authority, controlled and directed aggression and extreme nationalism" (1). In obtaining this militarist stance, the American people also play a major role, in that, after the history of great wars, they have become aware of their country's military power. "To state the matter bluntly,

Americans in our own time have fallen prey to militarism, manifesting itself in a romanticized view of soldiers, a tendency to see military power as the truest measure of national greatness, and outsized expectations regarding the efficacy of force" (Bacevich 2). Even though there are minority groups that are suspicious about the wars in which the US has participated and their consequences, their number is not enough. Therefore, militarism has never been a matter which is debated seriously among neither the Americans nor the American press but it has been a reality for both the US army and people. Apparently, this military stance and idea and the martial spirit of the people are unlikely to disappear soon. However, this military approach has also created its opposition countrywide and the people opposite to wars and violence have united around the idea of 'anti-war-ism' which can be called pacifism. This idea has also been strengthened with the efforts of some writers, singers, politicians and so on and its reflections on literature, politics and music can easily be observed in the USA.

CHAPTER 3

ANTI-WAR-ISM IN THE USA

The term anti-war-ism, as is evident from its name, can be roughly described as the opposition to war and any kind of violence. This understanding of anti-war-ism also refers to pacifism as Jenny Teichman suggests: “Let us take pacifism to be the name of a theory with several branches or varieties of all of which share as a common feature a principled opposition to war. Pacifism is indeed anti-war-ism” (168). Because the notion and understanding of anti-war-ism and pacifism are the same in this sense, these two terms can be used interchangeably from time to time.

The term pacifism was coined by a French lawyer and peace campaigner, Emile Arnaud, in 1902 and is widely accepted by other peace supporters in an international peace conference. Related to this conference and talking about Arnaud, Teichman quotes: “pacifism, he said, is anti-war-ism” (167). According to him, the term pacifism was coined to refer to specifically to only anti-war-ism (167). Although these two terms substitute each other, using the term “anti-war-ism” will be more appropriate in order to emphasize the main focus of pacifist idea because it is not the individual right of self-defense which is questioned in pacifist approach but rather, it is the use of military forces by the states and finding the solution in only wars during conflicts: “It is not violence in all its forms that the most challenging kind of pacifist objects to; rather, it is the specific kind and degree of violence that war involves to which the pacifist objects” (Orend 146). In this study, using the term “anti-war-ism”, instead of pacifism, has been preferred in order to reflect the main focus of the study which is related to the novels written by the American novelists who have anti-war stances.

In order to understand anti-war-ism and pacifist people deeply, one must know about just war tradition or theory against which anti-war-ism has emerged as an alternative way. Just war theorists defend the opinion that war is evil, yet, it is necessary. This theory includes a series of norms and its aim is to make the war morally justifiable: “Just war theory, in essence, tries to make the best, morally, out of precarious and undesirable situation” (Orend 271). There are two types of criteria: *jus ad bellum* which refers to the judgements about the reasons for starting a war and

right of self-defense and *jus in bello* which is related to the morality within the war. With these criteria, just war theory regulates the laws of warfare and even though there are different perspectives within this tradition, all of them see war as a necessary phenomenon: “The truth is that one of the things most of us want, even in war, is to act or to seem to act morally” (Waltzer 20). Although some treaties were signed or a number of regulations are made in accordance with this tradition, they could not prevent wars from creating great devastations for both sides. That’s why pacifism is and must be an alternative approach to just war theory.

Gregory C. Elliott defines Mohandas Gandhi as the major proponent of pacifism (28) and suggests four distinct but related components of pacifism which are based on Gandhi’s works. These components are physical nonviolence, psychological nonviolence, active value orientation and internal locus of control (28). According to him, violence does not merely refer to the physical use of force against someone but psychological pressure is also a kind of violence and it is equally important for conflict resolution (28). Active value orientation, the third component of pacifism, is defined as “the willingness to perform behaviors designed to achieve a situation commensurate with one’s own norms, values, and goals (34). According to this definition, being a pacifist does not mean being passive but the term itself calls for action in order to realize its objectives. Finally, locus of control refers to the belief in the effectiveness of pacifist action: “The pacifist can be characterized as having an internal locus of control” (34).

There are many types of pacifism which can be roughly divided into two groups: secular and religious pacifism. Orend divides the secular pacifism into two groups: the first group is a more consequentialist form of pacifism which “maintains that the benefits accruing from war can never outweigh the costs of fighting it” (Orend 146). The second group is a more deontological form of pacifism which “contends that the very activity of war is intrinsically unjust, since it violates foremost duties of morality and justice, such as not killing other human beings” (146). Both consequentialist form and deontological form of pacifism support each other and even though they have different norms and values, they share the same aim which is putting an end to wars and stopping every kind of violence. Just as these two types have their own strengths and weaknesses, there are also mixed combinations of these

two types of pacifism and the number of pacifists who support this combination are not few. Apart from secular reasons for being a pacifist, there are also religious reasons especially for Christian world and these reasons are as important as the secular ones in the defense of pacifism. Teichman asserts these reasons and their basis:

> Anti-war-ism is a characteristic form of renewal of Christianity. (…) Only a minority of Christians have been pacifists but historically most Western pacifists have been Christians. Their anti-war-ism was, and still is, inspired by certain passages in the Gospels, and by what has been taken to be the general tone of Christ's teachings, and by His non-resistance to the soldiers who came to arrest him. (Teichman 165)

Gandhi, Martin Luther King Jr. and Christ are among religious pacifists known by almost everyone in the world.

Anti-war movement in the modern history of the US dates back to the period which is also known as Antebellum Era and begins with the election of George Washington as the first president of the US in 1789. During this era comprising of the end of War of 1812 and the beginning of American Civil War, some writers, scholars and intellectuals such as Ralph Waldo Emerson and Henry David Thoreau raised public attention against wars with their literary works and writings. In the same period, American Peace Society which maintained a stance against only wars between states was founded by a group of people led by William Ladd in 1828. However, significant reflections of anti-war movement on society and literature began with American Civil War. In this sense, Stephen Crane's *The Red Badge of Courage* which narrates the fear and horror of battlefields and negates the widely accepted notion of wars can be counted as one of the pioneers of these reflections on literature.

Opposition to wars became more visible during WWI and WWII in the US and became stronger among some groups led by communists especially during the period of Hitler and Stalin conflict. Peace campaigns and anti-war protests gained even much more popularity during Vietnam War. At the very beginning of the war, American people thought fighting against communism and communist aggression was a justified reason and thus, most of them supported the war. However, like the

rest of the world, they witnessed a great devastations for both sides as a result of this war. Many Vietnamese defended their country to get rid of foreign invaders and that might be counted as a patriotic war rather than proxy wars or wars of ideologies. Moreover, thousands of innocent people were killed in Vietnam like many young American soldiers during the war. All of these scenes and lessons learned from the Vietnam War started an inevitable force of anti-war movement in the US, especially on moral grounds. The protests and campaigns were peaceful and nonviolent at first. However, through the end of 1960s, peaceful demonstrations turned violent because the protesters thought they were ignored by the government. Many protesters most of whom are college students continued their campaigns and demonstrations by radical actions such as blocking the roads and traffic, occupying various buildings and cancelling the classes, which generally resulted in interventions of police forces and arrestments. Though there were still many Americans who thought military withdrawal from Vietnam was impossible and illogical, these protests and peace campaigns created a great public awareness in the US.

The renewal of anti-war movement in the US which was not effective during the period of Afghanistan War in 2001 dates back to the invasion of Iraq in 2003. Opposition to Iraq War has judged Bush administration with many arguments. Caffentzis describes anti-war movement in the U.S. during Iraq War as "fledging anti-interventionist"(1) and explains two of the most important arguments put forward by anti-war supporters in his essay titled *Respect Your Enemies-The First Rule of Peace: An Essay Addressed to the U.S. Anti-War Movement* :

> Two of the most important (arguments) are: 1) an invasion of Iraq will lead to the death of many innocent civilians (on the top of the hundreds of thousands killed in the last decade directly or indirectly by the sanctions) and that is immoral; 2) the important principle of national sovereignty will be violated by such an invasion (even if it is done with UN approval), and that threatens to bring the world back to a Hobbesian "state of nature" where nations will war against nations with the excuse that they do not like each other's treatment of their populations. (Caffentzis 1)

The demonstrations and campaigns against the war in Iraq created a widely accepted opinion in the US and it can be said that the movement is still alive and it seems to continue as long as the US continues to involve in wars and invasions.

CHAPTER 4

AMERICAN WAR LITERATURE

American literature contains social and political reality of American society as well as historical records of the United States. It will be impossible to think and write about American literature without the war theme because its history is full of political conflicts, international tensions and of course, wars. The reasons for the popularity of the war theme among the American writers are diverse. Maybe the most important one is that wars have always been an inevitable reality and even a routine in American people's life and to Limon, "for an American novelist, to miss war is to miss, apparently, America" (7) and in return, he also defines the close relationship with the military history and literary works: "War makes possible, or helps make possible, literary history" (4). Not only the soldiers or veterans, wars have affected almost all people in the United States including the families, friends of the soldiers as well as common people in the country. Apart from the common themes such as slavery, racism and capitalism, war and violence take their significant place among the most popular themes in American literature, which leads a new tradition to come up: war novels. A war novel is a novel whose setting is generally a battlefield and the characters are engaged in war in one way or another. Many war novels are historical novels and most of them include real historical events of the nation which it is written about. However, the scope of the themes in these novels ranges from heroism and patriotism to the sufferings of soldiers and horror of battlefields, depending on the aim of their authors. One of their aims is to perceive the war in all its parts and reflect it in their literary works as Vernon asserts:

> Both military fiction writers and their critics, however, want to understand the war from these several perspectives. Both parties often want to capture war accurately. Yet war fiction, even when written by a veteran, does not always primarily concern war, as writers frequently employ war as a metaphor for something deeper about human nature and human institutions. The metaphoric effort potentially obstructs a faithful, authentic portrait of war and the military, and it severely complicates the task of interpretation. (29)

American literature of war consists of many genres including poems, drama, novels, short stories, essays, letters, personal narratives which especially dominated the Civil

War era and diaries. These literary products have a historical importance in the US because all of them have a value of being a protest against war. They put a stance against the wars and any conflicts by marking the brutality of warfare with their narratives or figures of speech that they contain. War novelists are described as "literary warriors" (Walsh 7) because they aim to stop wars, especially the ones that their country had engaged. However, their success in anti-war writing has not matched with their ultimate goals and they have never been able to stop any wars. Among many other kinds of war writing in American literature, except for the novels and the novelists, the other kinds of anti-war writing are beyond the scope of the study. Only the novels and novelists are going to be dealt with in this study because of their relation to overall content.

4.1. Anti-War Novels in American War Literature

Having a great amount of audience may be counted as one of the reasons why war novel is very popular in the US as well as it is all around the world. According to the sales figures, the appraisal of American audience and the popularity of American war novelists clearly show that the genre is one of the favorite genres for American literature. No matter how hard it will be to analyze the reasons of its popularity among readers, a few has been indicated at the very beginning of the introduction part of *Encyclopedia of American War Literature* printed in 2001:

> People read war literature for many reasons. For some, it provides a high level of excitement. These readers enjoy the details of combat: the emotions of anger and fear, the physical challenges, the employment of soldierly skills. Other reads war literature for the historical knowledge it may impart. Few forms of historical fiction have a greater following than fiction about war.

The author writing about a war, no matter if she/he is a supporter or an opponent, generally wants readers to feel what she/he feels or what the characters feel in the novel, which requires a quite descriptive way of writing. That's why, they use an authentic language, setting and try to create a real-like battlefield atmosphere by using a number of literary devices. However, according to the famous saying of Walt Whitman, one of the most important anti-war writers in American literature: "The

real war will never get in the books" (Whitman 81). He implies that the real war can be understood by only the people who really experience it. So, it also suggests the questions how far an author can go in describing a real-like war when she/he only writes about it and how well a reader can understand the feelings of young soldiers when she/he only reads about it.

When writing about war, authors have different aims. While some of them dignify the war and the soldiers by using the words like hero, patriot, flag, honor, courage and the others may use "cowardice, horror, absurdity, nonsense etc. in order to express their opposition to war, violence or the death of young people in battlefields. Sometimes, they may put forward a neutral stance and only narrate the events and describe the atmosphere of the battlefield as truly as possible:

> Much of the best war literature was simple reportage. John Hersey, Ernie Pyle, and other correspondents described the war in unembellished prose, satisfied to let American fighting men appear as neither saints nor heroes but merely as persons doggedly determined to win the war and return home" (Lundberg 384).

Whether to support or condemn the war is all related to the author's attitude towards the idea and ideology of war, which means that writing about a war fundamentally demands an interpretation (Wachtell 2) because "everything in war literature depends on an individual's point of view. (…) What to one chronicle indicates a heroic sacrifice, to another suggests an appalling waste of life" (Wachtell 5). Therefore, one can find various content and ideology in a war novel especially in American literature because war theme has not been more popular in another literature than it is in American literary works. Although common theme or common idea cannot be suggested for all of these works; they may show a common perception related to the war in some particular periods in the history. Taking the reality that literary tendency has been a great role in determining the perception of the society towards the wars into consideration, American war novels should be studied according to the periods in which they were produced and the particular war period that is the subject matter of each literary work.

Beginning with the writers such as James Fenimore Cooper and Walt Whitman, The United States has as long literary history in terms of war writing consisting of

almost four hundred years. It is a common misperception that anti-war ideology always consists of the main theme of the works in American war novels, because even though it is a dominated subject of the literary works produced after World War I, American authors tended to idealize the war and attributed a romantic view to it. That's why they often glorified and dignified the battlefield together with the soldiers fighting on it with all their heroic and patriotic approaches especially during and after the Civil War era. Even though they also described the battlefield as a terrible place, they do not have any anti-war stance because the soldiers and the veterans were patriots so that they must be respected and the war was seen as a necessary and a noble phenomenon by the authors in this period. This tendency of supporting war among American authors continued even until after World War I during which the thought that the victory had been gained not by bravery and courage but rather by mechanization and weaponry was spread among common people and war critics. According to Lundberg, the alteration of perception has also changed the understanding of war technology:

> War literature of 1920s and 1930s frequently condemned the mechanized, impersonal nature of modern war produced by the application of science to the techniques of killing. Yet before 1914, many Americans and Europeans believed technology might shorten wars, make them less bloody, and perhaps even eliminate them altogether. Although World War I seemed to discredit such naïve views, casting a pall over science, it did not shake the public's faith in the benefits of aviation. (381-382)

However, anti-war stance reached a non-negligible level at the very beginning of the World War I and anti-war writing along with the perception began to dominate both literary works in the US and the public's understanding of war as well. The novels written in the period after World War I have also been affected by the people's experiences and observations about the war:

> Propaganda was a stimulant, but young men at the time of World War I were often looking for a stimulant and were bored for lack of it. Their idealism was real enough, whether or not provoked by opinion campaign; but their idealism of war was embraced all the more enthusiastically because it sanctioned a release from a world increasingly set and materialistic. And novelists of the next decade recalled and recreated the quality of this idealism. (Cooperman 44-45)

The famous American authors including Ernest Hemingway and John Dos Passos produced many literary works about World War I and they explicitly showed an anti-war stance in their novels. The concept of war was described as a cruel, absurd and horrible thing by anti-war novelists during this period and they also presented an absolute and antithetic position against mechanized and dehumanized effects of wars. They changed the traditional perception of wars which was seen as a noble and heroic concept and put an immoral and dishonorable view of warfare:

> By attacking the viewpoint of war supporters and the accepted practices of warfare, these opponents attempted to force the nation's readers to reconsider the morality of armed conflict during a period when combat itself was quickly changing. (…) These authors challenged the standard readings and representations of battle. (Wachtell 6)

The popularity of anti-war writing can be said to continue during the World War II when the United States used all of its military force and implemented cruel policies against the nations especially by dropping atomic bombs on Nagasaki and Hiroshima in 1945. The literary tradition, even though it still had an anti-war stance, was different from the ones written during the World War I because the literary works produced during this era generally covers the role of the United States in the war and questions what has been gained after winning the victory (Lundberg 385). The American writers including Kurt Vonnegut Jr., Norman Mailer and Joseph Heller embraced the World War II as their subject matters and formed their narratives by taking this war as the setting. Being another different feature from the works produced after the World War I, the ones in this period consist of many other social and political problems and reflect the society's daily concerns. Among these concerns, racism, anti-Semitism, misuse of technological advancement were the most popular ones and they also consist of the main themes of the works produced in this period. However Marsalek suggest that the literary works in this period do not always contain the negative themes or contents: "Books, or rather authors are able to 'offer' also the other and not so negative side, containing such motifs and symbols as friendship and trustworthiness, faith in skills and determination of an individual, importance of family representing the basic social unit, love and fellow feelings, humanity, etc." (Marsalek 17). However, she also accepts that the war novels in this era truly reflects the war conditions and negative sides of the war:

> The Second World War is considered the worst and the most ferocious conflict of the 20th century. (…) Terrible crimes against humanity, such as holocaust or genocide, were committed. (…) these cruel facts, without any exception, appear in all war novels as historical complements to the author's fictitious lines and make the reader realize what the period covering the years from 1939 to 1945 was like. (Marsalek 52)

The time when these works were written also refers to the postmodern period in American literature. Therefore, the literary works produced during the World War II period and post-war period frequently have also some specific characteristics of the postmodern literature like irony, metafiction and black-humor. For example, the readers suddenly may encounter a really humorous joke in the middle of the description of a great awful atmosphere of a battlefield. Apart from the Civil War, World War I and II, the other wars in which the United States engaged have been the subject of American anti-war writing. Vietnam War about which the authors including Tim O'Brien and Michael Herr write and Pacific War can be given as other wars which have been the setting and the subject matter for some American authors. In the introduction part of the great *Vietnam Anthology: American War* Literature edited by Nancy Anisfield, the general properties of the works produced during the Vietnam War have been explained with these lines:

> The American Literature of the Vietnam War is vibrant, forceful, and often raw. The words spoken by fictional characters and used to create the images of Vietnam are, by necessity, by reality, strong and vivid. We can never learn about this war or any war if we shut our eyes to the horror and open them only for the valor. This literature offers us both, honestly, creatively and in a true spirit of hope and caring.

While the absurdity of war dominated as a theme during this era, the conflict between socialism and communism became highly popular among literary works during the Cold War which is defined as a 'proxy war', the war in which none of the countries are actually involved, mainly between the most powerful countries of the world, the United States and USSR.

One of the concepts which dominates the American war novels is the team spirit. Because a war is not a thing which can be won alone, soldiers develop a collaborative sense among them and in fact, they generally have to act in this way in order to survive. In a very harsh situations and dreadful environment of the

battlefield, soldiers have close relationships with each other, which bring up a common theme for nearly all of the war novels. Friendship or team spirit is one of the most common motifs used in this kind of literary works. “The war conditions, which a great number of soldiers was forced to go through, would be completely unbearable unless there happened to be someone capable of giving a helping hand; someone who could be trusted and relied on” (Marsalek 31-32). Cruelty and violence along with the very vivid, and sometimes even disgusting, description of battlefield are also the themes included in American war novels. In order to create a real-like battlefield with words and phrases and sometimes to make his/her anti-war ideology, the authors of these novels try to reflect all the realities of war. Furthermore, they prone to use oxymoron in their novels with the same goals. They implicitly narrate the natural contradictions like life and death or love and hate. Using this literary technique, they put one of these concepts while condemning the other to glorify the former while cursing the latter. They also try to negate the conventional understanding of war: “(…) literary history progresses by inverting rather than internalizing the lessons (formal, narratological, technical) of contemporaneous warfare” (Limon 7). Moreover, the absurdity of war and illogical deaths of young are among the common themes in the works produced especially after the Civil War era. These themes dominate the literary works during the World War II as well. In this period, the author questions the military system and reasons for fighting between nations and makes the reader reconsider the absurd results of the war by using irony, metafiction or black humor. Alienation which many soldiers experience during the war and dehumanization are also the most popular themes which dominate this period, along with the common motifs such as pain, sorrow, desperation and sufferings of soldiers.

Even though the themes and subjects frequently changed in American war novels, their language or the way of writer’s using the language in these novels sometimes share many common features with each other. As mentioned before, one of the main aims of the war novels is to generate a real-like atmosphere of a battlefield and convince the readers to believe in his/her ideas and thoughts about the concept of war, which requires a great importance which needs to be given to the language in these novels: “Obviously, violence is inherent in war, so too is it inherent in war

writing. The disjunction between war's violence and language has received considerable attention in the field" (Wachtell 4). Therefore, using the language of the soldiers in the battlefront and reflecting the real rhetoric of these soldiers are essential for the authors of this genre: "the language of the war novels often follows the way real soldiers usually speak for the purpose of giving a true picture of a harsh military setting" (Marsalek 18). Description, definition and fictionalization are the center of war novels and that's why they contain many detailed information of environment and surroundings as well as they include highly descriptive portrait of characters in a very detailed way. Apart from physical description of the characters, the feelings of them are narrated also in a detailed way. In order to complete the overall picture of the battlefield and to describe the psychology of the soldiers in the battlefront, the authors of war writing put a great emphasis on description and details in their works: "A perfect portrayal of the environment can be regarded as one of the writer's major goals. In this sense everything looks very vivid and close to reality" (Marsalek 28). Creating a real-like portrait of battlefield and soldiers, authors want the readers to put themselves into the characters' shoes. As mentioned before, these novels have a real war and a real battlefield as settings for themselves. Instead of creating a fake war and fictionalizing it, the authors of war novels have almost always preferred to narrate a real war, which makes these novels a record of the history as well. This reality integrates American war novels with the historical fiction genre, which will be dealt with in the next section of the story.

4.2. The Integration of History and Fiction in American War Novels

Being two separate branches of social sciences, history and literature have always been two disciplines that supply each other in terms of the content of some scientific studies, literary analysis and teaching. Even though this close relationship between two disciplines still visible today, the situation was not different in the past. Even in England and Europe, they were not two separate fields in the seventeenth century; history was accepted as a branch of literature (Curthoys and Docker 11). One of the reasons why history was accepted as a sub-branch of literature or why

they are thought and dealt with conjointly is that they are both based on narrative tradition. Before the human beings had the databanks, computers, many kinds of static systems, the history of human beings was told orally and it was transmitted from generation to generation in the same way. Initially, historians, even the contemporary ones, learned the ancient times of our ancestors when there were no written sources available. Lacking of more truthful sources, the scientists and historians have relied on oral narratives, short stories and various kinds of mythologies in order to unearth the thousand years of existence of human beings. Today, in a really improved technological world, historians, of course, have more reliable sources like museums, historical ruins and many means of unearthing those, documents that belong to the relatively near past, computers, databanks and so on. That's why literature and history have become two separate branches of modern social science both of which must be studied and analyzed deeply and separately indeed. Comparing these two disciplines with each other, Lebow draws attention to the difference of literature from other branches of social sciences including history: "In contrast to good social science, good literature tells stories that draw readers in, emotionally as well as intellectually. They provide macro level insights by placing readers in micro level encounters, relationships and situations. Literature and its analysis accordingly have the potential to contribute to social science in important ways" (Lebow 67). However, neither technological developments and nor separating them into two different branches has prevented them from being a reciprocal source to each other. Literary is studied within history in order to have a better understanding of the culture, tradition and literary inclination of ancient people. A historian or a history student cannot analyze an ancient culture without a look into its literary corpus. Similarly, history still comprises of a really significant subject matter for authors and their appealing work: "History cannot escape literature because it cannot escape itself" (Curthoys and Docker 11). All over the world, many literary authors narrate their stories integrated with historical events, characters or settings, which means history still has a great impact on the world literature.

Mentioning historical characters or setting the story on a historical place has caused a new genre to come up: historical fiction. By using fictional characters accompanied with the historical ones and sometime also narrating the real historical

events along with their fiction, many authors have contributed to the genre as well as they contributed to both history and literature disciplines. Kammen says that historical fiction writers "bring richness to history, they appeal to modern readers, and they jump beyond what a historian can or would do" (Kammen 4). A historical fiction writer uses history and fiction together to realize some literary aims. According to the definition of historical fiction, Jonathan Nield suggests, "a novel is rendered historical by the introduction of dates, personages or events to which identification can be readily given" (3). He also adds, "But it is not only this introduction of personalities which constitutes a novel 'historical': the mere allusion to real events, or the introduction of dates, may give us sufficient ground for identifying the period with which a novel deals" (3). According to this definition of historical fiction, historical fiction authors should enrich their story with some real historical personalities and/or events in order to create a fiction fed up with history as well. This reality reveals some questions about the scope of trueness and authenticity of historical part of historical fiction. It is obvious that an author has analyzed or searched well the history in order to create a well-developed historical fiction. He/she should know the chronological events, the real characteristics of historical personalities or the authentic structure of historical settings that he/she wants to use in the novel. An ideal historical novel "should be accurate and the historical cause and effect approximately so. (…) A few, at least, of characters should take part in action which has resulted in the making of history" (Kendrick 3). However, if a historical novel were full of historical realities, chronological orders were given completely accurate, it would be a historical documents, not a literary work. An historical fiction writer creates his/her story not to give a historically accurate documents for the next generations; rather, he/she wants to entertain and appeal readers with it. The main aim of a historical factionalists is to create a satisfactory fiction, not a historical perfection: "the truth the novel seeks is poetic rather than historiographical" (Slotkin 225). It also indicates the biggest diversion between literature and history. Even though they share a common past and both are based on narrative tradition of human beings, literature and history have different impulses. The former one aims to meet the expectations of readers by using an attractive language, rhetoric and various kinds of figures of speech while the latter one's only

concern is to reveal the truth and realities of past in an objective way. Therefore, it is nonsense to look for completely true history in historical fiction works because all historical fiction authors are willing to sacrifice factual imperfection in order to capture overall authenticity and reality (Dekker 20). Nevertheless, it is impossible to talk about a specific template for historical fiction writing. Historical fiction writers is much freer than historians because they have the right of choosing any period from historical past or fictionalizing any historical characters and using it according to the inclinations or ideologies they have. Only for readers to make the distinction between what is fact or fictional, authors prefer using some kind of literary devices and they make the factual items more noticeable.

The importance of history in literary works prompted with the rise of realist novel. Talking about real events and reading the stories of fictional characters in a historical setting have been appealing to many readers all around the world and historical fiction still remains popular as a genre in world literature. Searching historical records in order to get an understanding of their past is much more difficult for an ordinary person, not a historian, than reading a fictional story including that historical period. That's why, beginning from its first appearance of the genre, "historical fiction often becomes the way people understand the past" (Kammen 3). Supporting the idea of using historical fiction to understand the past and to learn history, Kathy Nawrot, as a teacher, asserts, "while teaching history, historical fiction is the most effective way for many reasons" (345). One of the main reasons for this suggestion has been revealed by Kendrick: "The novel will impress a period of history upon the mind of most students more vividly than a text-book" (Kendrick 5). This point of view, especially coming from the educators, is also explanatory for the reasons why historical fiction has spread all over the world and has become one of the most popular genres in world literature. The tradition of historical novel, or broadly speaking, the integration of history and fiction in one literary work is accepted to be invented by Sir Walter Scott. He is still one of the most significant authors in American literature and he has been a model for many famous American writers such as Washington Irving, Nathaniel Hawthorne, and James Fenimore Cooper. Scott prefers using history integrated with his fiction in order to present the cyclical situation at the material time because historical fiction is one of the most

effective way of presenting an authentic situation: “Scott’s invention of the historical novel in order to deal with political issues demanding a new conception of what was ‘realistic’ and what was illusionary in a moment of profound historical disruption. Instead of viewing Scott as someone who romanticized history, we might rather think of him as one who brought a new kind of realism” (White 150).

Invented by Scott, historical fiction growing up with the realistic novel and including real historical characters or historical events has changed many views about history as well: “The influence of the historical novel, as conceived by Scott, helped take history away from the study of politics and power” (Hamnett 33). Beginning with this genre, history has also been a subject matter of literature and many literary works have included history in one way or another. Not only the politics, but also the authors have something to say about the history of their country and they also have the right of expressing their opinions as well as criticizing the historical events or moves of the governments. Therefore, advances in the field of one have contributed to another; the progress of history and literature as a science has always influenced and supported each other. In addition that history got rid of being only a matter for historians or politicians, it has revealed many appealing and noticeable subjects for authors. As mentioned before, historical fiction authors use plenty of historical materials and while doing this, they put forward their thoughts and views about the historical events or characters sometimes on purpose and sometimes not. It is inevitable for an author who uses history as a subject matter or a part of his/her fiction to escape from evaluating it from her/his point of view, which means that their readers also learn the authors’ ideological or political tendency while reading the story he/she narrates. Authors, like politicians, generally make us of history as a political and ideological stance: “Historical novels are always political in their implications- that is a given form. But the politics is of two kinds. There is, of course the politics of content, the political perspective and values that shape the writer’s choice and mode of treatment. (…) But there is also politics implied in the choice of the novel form” (Slotkin 231).

This choice of form, event or character brings us the main focus of that study: the integration of history and fiction in American war novels. In nearly all war novels, American novelists have created their fictional settings and characters in a

historical background, in other words, they have never used a completely fictionalized war context. The fact that a great majority of war novels are historical novels makes these novels categorized in also the historical fiction genre. In fact, one also can go further by saying modern historical fiction has progressed mainly with war novels in American literature because the popularity of war novels among other genres in American literature has also determined the popularity of historical fiction. Another reason for American historical fiction to include mainly war novels is that American history has been determined mainly by war in which the US engaged. Therefore, it is inevitable to mention wars for an American historical fiction author. The extended list of historical fiction novel in American literature books from colonial times to 1960s prepared by A. T. Dickinson, who says "history moves inexorably and fiction follows close behind" (6) even divided the books into some chapters categorized by one of the wars in which the US had engaged. Including nearly all historical fiction novels, the list of Dickinson implicitly shows that the genre mainly comprises of war novels. Like many other historical fiction works, the genre in American literature has focused on entertainment primarily and even sometimes they have anachronism as George Dekker implies most of well-known historical factionalists in American literature have consented to give up factual perfection in order to create an overall truth (220).

In this sense, James Fenimore Cooper's *The Spy* can be accepted the first historical fiction novel which narrates a war in his point of view: "not until the publication of James Fenimore Cooper's *The Spy* does there appear an important piece of fiction that might be termed a military novel" (Miller 8). Apart from him, the pioneers of war novels range from Stephan Crane to Tim O'Brien have always used historical materials in order to create an authentic battlefield and real-like soldier characters with different aims. None of the wars which are included in the works of war authors in American literature has a completely fictionalized settings but rather, the flows of events are narrated in a historical setting such as the Civil War, World War I-II or Vietnam War. If it does not have a real war setting, it probably includes the causes or effects of one of the real battlefield. However, even if the majority of war novels in American literature was shaped around anti-war writing and anti-war impulse is very spread among the American authors, Cooper's

work reflects the situation in which the US was and tries to become a nation. Therefore, James Fenimore Cooper, who was once an officer, generally glorifies and dignifies the battlefield and never encourages his readers to justify the reasons and ultimate shortcomings of wars:

> Cooper envisions the military structure as one in which everyone is happy, obedient and willing to sacrifice for his leader; he oversimplifies the common man in the name of romance, and avoids such issues as the problem of justice within the military. He pays no attention to the political consequences of his idealization of the benevolent dictator, and generally seeks to entertain his reader rather than to enlighten him. (Miller 20)

His romanticized view of wars and nostalgically narration have set a model for the followers of historical fiction in American literature and that stance of him may be a necessary literary tendency of the period because it helped the US become a real nation: "By blending official and vernacular discourses at a time when both were vying for a stake in an emerging national identity, early historical fiction was able to express the conflicts of the present and help shape the national future" (Letter 32). Of course, the main focus of Cooper is to satisfy his readers with his fiction rather than an accurate flows of history. Beginning from Crane, anti-war writing and anti-war stance among historical fiction writers have become popular and by contrast with Cooper, many war novelists present an anti-war stance on their historical background of a battlefield. Although they have a lot of difference in terms of ideas or ideologies, both early historical fictionalists leading with Cooper and the following anti-war authors who can be considered as historical fictionalists have still some properties and characteristics in common:

> He [Cooper] became the first and the greatest of a long line of American writers of the historical romance, extending from 1821 to the present. The genre has altered in some important respects- witness the new methods employed by Kenneth Roberts and others- but its essentials remain the same; a tale of high adventure set in the past, centering in a situation crucial in the life of a nation or a people, involving persons, places, and actions partly invented and partly historical. (qtd. in Miller 21).

How the anti-war authors fiction a real war setting or how they narrate a historical event or character in a fictionalized story are the issues that require to be analyzed

separately and deeply. Because the way of their fictionalizing their novels and the historical elements that they choose and how to integrate history with fiction are important to see clearly as well as analyzing their anti-war stance and thoughts. The fact that all war novelists have chosen a war which has a historical truth wholly or partly may have many reasons. Maybe one of the most important reasons for their using historical events, personalities or a real war setting is their desire to create real-like war atmosphere and an authentic setting. As mentioned in the previous chapter, the authors with anti-war impulse in American war novel genre want readers to experience a war as real as possible. They try to realize this aim by using many kinds of literary means as well as using history itself. Marsalek indicates her view while talking about a novel that sets on World War II: "The author mix their personal experiences from battlefront with made-up stories and figures which perfectly fit real events that occurred during the Second World War" (28). Another reason may be that all war novels need to be interpreted by their authors in one way or another like many other historical fiction works. If authors of historical fiction genre want to create a novel rather than a historical record or document, they have to express their own opinions and specify their reasons within the fictionalized story, which ends up a total interpretation of a battlefield. According to Miller, "beginning with Cooper's work, one is exclusively depended upon the historical novel for fictional interpretations of the war" (9). Taking a real war as the setting for their stories, the war novelists in American literature have always been in need of historical background in order to fictionalize their novels.

With many books and readers also with many literary works produced as a historical fiction, American war literature has a lot of works as a model for historical fiction genre. With the four samples from American war novels each of them can also be categorized in historical fiction genre, the anti-war writing and the historical preferences of the authors will be examined in the next chapters in a detail. Especially, nearly all of the contemporary American war novels with their anti-war stance as well, have had at least a historical character or a minor historical setting. This tendency of historical fiction in war novels shows that history and fiction, even in war novels, have always had an impact on each other: "The common approaches of either focusing on a single armed conflict or examining the literature produced

over a much longer historical period, despite their limitations, are valuable in helping us see the ways in which literature and history inform each other" (Vernon 32). The close relationship between history and literature also shows that as long as the history of human beings proceeds, the literature always follows and it continues to use it as one of the major subject matter. Because as John Hersey foresees: "the superior novel of contemporary events will in time come to be regarded as a historical novel" (qtd. in Dickinson 10), as long as we live, history does not terminate or stop to proceed. We create new stages of history every day we live and also we lay the foundations of new literary and tendencies and historical content of the future.

CHAPTER 5

STEPHEN CRANE AND *THE RED BADGE OF COURAGE*

Born into a well-educated and religious family, Stephen Crane is one of the most significant figures in American literature and he is known as a novelist as well as a poet and a short story writer. He wrote many of his most important works in realist tradition; however, he is also famous for his naturalist and impressionist works. Though Bible reading is one of the most important daily routines for the family, they had always supported the literary career of him. Having a very careful and family, his writing ability was already visible even when he was a young child. He began writing when he was only 4 years old and when he became 16, he had already have several articles. His parents had 14 children, the youngest of whom was Stephen. Happy and prosperous life did not long last and the father of the family died in 1880, which caused an abrupt shift of the lives of all of the family members. They moved to New Jersey where Stephen Crane wrote his short stories including his first one, "*Uncle Jake and the Bell-Handle*" and "*King's Favor*". Some of his other short stories are "*The Open Boat*", "*The Blue Hotel*", "*The Veteran*" and "*The Monster*". His literary skills and tendencies were still supported by his beloved mother. In New Jersey, he enrolled to the college where he continued writing as well as playing baseball in which he always had an interest. According to some scholars and biographers, that great interest in sports, especially in baseball, has been effective on his writing skills:

> His experience of sports brought Crane knowledge, and attitudes consequent on that knowledge, important to his point of view. It gave him the experience of testing his courage and thence personal knowledge of pain and fear, victory and defeat. From that vantage point, he commanded the cosmic gambler's stoic outlook: despising the petty, safe and comfortable; prizing the chance-taking, the enterprising, the seeking, aggressive and tough. (Cady 381)

In 1893, he wrote his first novel called *Maggie: A Girl of the Streets* as a result of his first-hand observation in New York City where he maintained a Bohemian lifestyle and had a chance to meet street artists and poor people living on the streets. *Maggie: A Girl of the Streets* focuses on poor and isolated life of a young prostitute, Maggie and it is accepted as a novel bearing many signs of realist tradition. Reflecting harsh

lifestyle of New Yorker suburbs and describing an abused girl, the novel had been refused to be printed by many publishers at first. Yet, it has turned into the most remarkable masterpieces of American literature and it is still counted as one of the most important works of Stephen Crane.

At the age of 23, he wrote another novel called *The Red Badge of Courage* in 1895 with which his literary reputation became worldwide. In the novel, he narrated the psychological development of a young soldier, Henry Fleming and the harsh and cruel environment of American Civil War. There are also many arguments about the inspiration of Crane in writing a war novel like *The Red Badge of Courage*. Within these debates, many critics point different sources of inspiration; but to me, two of the most remarkable and interesting resemblances are the ones of Wachtell and Webster. Webster resembles Crane's work to the novel about Civil War memoirs of Wilbur F. Hinman's *Corporal Si Klegg* and he forges numerous links between two novels. He supports his idea that Crane was inspired by Hinman with many examples taken from two novels. However, he also remarks that the effects of two novels on readers are different totally (Webster 291). Furthermore, Wachtell says he is inspired by Tolstoy, who wrote about the Crimean War in the middle of 1850s (Wachtell 11). She also adds Crane himself also inspired many other writers including not only Americans but also French and British writers (11). The one of the most interesting thing about this novel is that when he wrote this novel, Crane had not involved in any war before. In fact, he had never been in a real war but he only went to the Hudson River Institute, a military school, for a really short time. However, having met with a veteran of the Battle of Chancellorsville in the military school may have become an impulse for him to write about the American Civil War where the particular battlefield is exactly in the same place, Chancellorsville. Even though, *The Red Badge of Courage* is accepted to be a realist narrative with the vivid description of the battlefield and the first-hand description of mental development and maturity of a young boy, it also has a wide description of nature, which causes that some of the critics refer it as a naturalist novel. The novel's original title was "Private Fleming: His Various Battles" and taking into consideration that Henry Fleming has been engaged in only one war, the various battles of him may refer to the psychological struggles through which Fleming passed throughout the novel whose protagonist,

Henry, was a young and immature boy evolving into a veteran who knows the realities and cruelness of the battlefield at the end (Nagel 467). Even though, it is known the novel is settled on the battlefield during an American Civil War, it lacks of the indication of the exact time and place; however, many scholars have suggested that the geographical description of the battlefield is matched with the one of the battle of Chancellorsville (Nagel 473). The reader is given only one exact information about the regiment or the placement, which is that they are from 405th New York regiment during the American Civil War. Yet, it will be a mistake to define *The Red Badge of Courage* as a novel which only focuses the various fights during the war because it is mainly concerned with the internal conflicts, mental struggles, fears and the instinct of self-preservation of a young soldier.

The period when *The Red Badge of Courage* was written was right after the process of being a nation for the Americans. Therefore, the tradition of war novel in American literature led by some famous authors such as James Fenimore Cooper and Nathaniel Hawthorne was shaped around the themes like glorification and dignity of battles. The wars were seen as necessary phenomenon and patriotism, heroism and nationalism dominated the war novel genre. Not until Stephen Crane wrote his famous novel *The Red Badge of Courage*, had any American authors questioned the other side of warfare. With this quality, it may be counted as a revolution within its own genre because the protagonist in Stephen Crane's novel is unlike to the familiarized protagonists of war novels: he was not a hero. Rather, he was an ordinary boy in the battlefield who is scared of dying and couldn't help himself thinking of escape from the battlefield. In fact, it is not the only thing that had never been done before Crane throughout the tradition of war novel in American literature. Miller asserts that: "Stephen Crane, in *The Red Badge of Courage*, is the first American novelist to present war as chaotic and absurd, an experience without meaning: he is the first to present the plight of the average man amidst such circumstances; and he is the first to debunk the conception of traditional heroism" (81). Clearly, Stephen Crane started a fire for people to question the moral and humanistic dimension of warfare and the light of this fire has become a pathfinder for many other American authors especially led by Ernest Hemingway who is seen as the most important inheritor of Stephen Crane in American war novel genre.

Although one easily feels that she/he is reading an anti-war novel while reading *The Red Badge of Courage*, some critics disagree with the idea that the novel is a significant example of American anti-war writing. Lundberg asserts that even though Stephen Crane creates a real-like and grim description of the battlefield, he didn't do this for any pacifistic reasons (376). Similarly, George Mariani says: "From an anti-war novel, one would expect some insight into or contestation of the logic of war and this, as I shall argue, is not what *The Red Badge of Courage* has to offer" (142). However, he also adds:" Of course if we cannot read *Red Badge* as a pacifist novel, nothing prevents us from reading it from a pacifist viewpoint" (142). Due to the traditional narrative of war novels in the period when it was written and maybe because of its being first example of its kind, it is quite fair to say that Stephen Crane does not put forward an overt opposition to wars and also he does not explicitly question the justice of warfare as many war novel authors following him. Perhaps, it would be very radical uprising if we consider the time period when it was written. Yet, many people see it as an anti-war writing which clearly alludes its protagonist soldier as a coward and timid boy. One of the probable reason for this feeling of readers has been offered by Herbert Mitgang in one of his book reviews on *New York Times* written in August, 18, 1998: "he [Crane] proves that any authentic war novel – in any country's literature- is perforce an anti-war novel". According to this point of view, if a war novel is written realistically and truthfully, it is inevitable for it to be evaluated as an anti-war novel because no one, no matter what nationality he is, can defend the legitimacy of the existence of wars.

Between the years of his two novels, he involved with a problematic trial, thus, he accepted to go to Cuba as a war correspondent. However, the ship sank off in the coast of Florida before they could reach the island. Afterwards, he managed to write some reports on Turkish-Greece War in 1898 and Spanish-American War. Stephen Crane had never been married but he had a lover whose name is Cora Taylor. She was a nightclub owner but she was also a journalist and writer and also she was counted as the first woman war correspondent. They met in 1896 during a journey to Cuba to observe the Spanish-American war and they never broke up until Crane was dead and left all of his fortune to his lover who later took his surname even though they were not married. In those years right before his death, he was one of the

remarkable figures in American literature together with his equally famous friends including Joseph Conrad, Henry James and H. G. Wells. Yet, his health was deteriorating and even though *The Red Badge of Courage* made him earn much, he had soma financial problems, though. When he died of tuberculosis, the plague of that period, in Germany in 1900 Crane was only 28 years old. In the biography of Stephen Crane written by Paul Sorrentino, his literary life and Bohemian lifestyle are summarized with these lines:

> In one sense, Crane died incomplete. He never resolved the opposition of his double-sided literary life, balancing hackwork with serious art, and he never reconciled his conflicted persona: bohemian rebel and irresponsible lover, chivalric knight and country squire. Yet he died with the certainty that he had lived in the moment. (…) He was comforted by knowing he had fought his own good fight, had finished his own race, had kept to his own faith, and would be granted his dying wish: to be buried with his mother and father. (369)

No matter how important author he was for the history of American literature during his lifetime, he was about to be forgotten for almost two decades following his death but then some publishers and scholars have awoken the interest in him once again within the literary circles. Living a life which he describes as a "life of fire" (Sorrentino 4), Stephen Crane's literary legacy including five novels, numerous poems and three short story collections has remained one of the touchstones of American literature.

5.1. Courage, Heroism and Manhood in *the Red Badge of Courage*

Having a distinctive narrative style, reflecting the very realistic description of warfare, *The Red Badge of Courage* is accepted to be one of the most prominent works of American war novel genre and it consists of 24 chapters. It presents real-like speeches of typical soldiers in the United States, most of which are composed of slang words, which subtly shows most of them come from lower-class families in the American society: ""What th' thunder-we-skedadlin' this way fer?", "Billie – keep off m' feet. Yeh run- like a cow." (…) "What th' devil they in sich a hurry for?""(Crane 24). The story has a limited third person point of view, which leads reader to be informed of only the protagonist's, Henry Fleming's, experiences,

feelings and thoughts during the American Civil war. It was not a common way of writing about a war because most of the American authors had depicted the war with more epic and large point of view in which the narrative comprised of at least several soldiers and external environment was depicted in a more detailed way. In this sense, *The Red Badge of Courage* can be said to be a distinctive work due to its unique qualities. Crane emphasizes on his protagonist's youngness by frequently referring him as "youth", "young boy" or "young soldier" in the novel. The novel includes a wide description of nature which is emphasized to stay calm even in the midst of noisy collisions and therefore it is sometimes dealt with as a naturalist novel. However, most critics sometimes conflict with this idea:

> Naturalism will never adequately define the temperament and genius of this man, so keenly aware of his ancestors' honorable service during the Revolution and the War of 1812. Here a distinction must be made between author and protagonist. Henry Fleming never advances in his conscious thinking beyond the first impression of the regiment as a moving box, constantly enclosing him within its four sides that were built of tradition and law. (…) Crane's own belief reinforced by personal knowledge of wars and shipwrecks, does not find a fully articulate voice in his writing until the end of his life had drawn near. (Anderson 84-85)

Crane uses oxymoron as motifs of the novel such as cowardice and encourage, youth and maturity and noise and silence while he also questions some traditional themes associated with wars such as manhood, heroism and humanistic instinct for surviving. Broadly speaking, as a revolutionary kind of novel within its particular genre, *The Red Badge of Courage* mainly focuses on the maturity steps Henry takes within a relatively short time during the American Civil War and his psychological conflicts and fears about warfare. With this quality, the novel is considered as a *Bildungsroman* in Peter G. Jones' study on the American war novel called *War and The Novelist.*

The novel opens with the information that a young boy, Henry, has enrolled to the army and they are about to move. The protagonist, Henry did not believe that "he was about to mingle in one of those great affairs of the earth" (Crane 3). At the very beginning of the novel, he thought that being a soldier means to be hero; he was filled with patriotic feelings: "As he basked in the smiles of the girls, and was patted and complimented by the old men, he had felt growing within him the strength to do

mighty deeds of arms" (7). Apparently, these patriotic feelings were a kind of outcome of the appraisal of societies or the reflections of the war on newspapers or on the gossips of people. In this sense, rather than internal will, Henry has some external impulse for aiming to be a dignified soldier: "Henry thinks of heroism in terms of a crown beginning in the first chapter when his romantic concept of war is linked with his thought images of heavy crowns and high castles" (Binder 14). Sometimes he had also a conflicting feeling, yet "he finally concluded that the only way to prove himself was to go into the blaze, and then figuratively to watch his legs to discover their merits and faults" (Crane 13). Then, Henry immediately finds himself get engaged in the conflicts eventually and now the roars of the battlefield can easily be heard even from a long distance. His regiment has been ordered to march into the front and we, as readers, are given the information that Henry is questioning himself, the atmosphere of warfare and his military skills: "He told himself that he was not formed for a soldier. And he mused seriously upon the radical differences between himself and those men who were dodging implike around the fires" (19). It is also the first time when he thoroughly begins to think about running away from the battlefield and giving up his dreams of being an honorable soldier.

Soon after, while walking together with the regiment, he encountered the dead body of a soldier covered with ants. It is one of the critical moments of the novel because it is the first time when he faces with the cruel and villainous side of the war. From this moment, he begins to think that he has right to flee, at least, he should have. He wants to have a right to choose between life and death. Also, he should warn his friends and not let them "be killed like pigs" (26). His feelings and thoughts about the realities of the real battlefield are also the realization and confrontation of him to the fact that soldiers are not superheroes, but they are only physical matters composed of flesh and bones and vulnerable to death and decay in the battle (Meredith 209). However, he gave upon his idea because he thought that they would laugh and not listen to him even though they all tremble with fear, as he supposes. As time passes by, his fear and desperation get so deeper that he thinks death may be his salvation. Suddenly, the regiment hears the roars of war once again and sees the flashes of the rifles. His friend, Wilson, the loud soldier in other words, gives a box

for him to return it to his family because he fears that he wouldn't be able to survive and it would be his "first and last battle" (Crane 30). Their enemies start to charge his regiment once again and it is the most terrific moment Henry has ever seen. He decides to run away because there is no chance for his regiment to be able to win this war: "the battle reflection that shone for an instant in the faces on the mad current made the youth feel that forceful hands from heaven would not have been able to have held him in place if he could have got intelligent control of his legs" (35). When they jump in the middle of the war, he runs away back to the forest in a great hurry without any shame: "he ran like a rabbit" (47). The simile "rabbit", even though it is a quite cute animal, is generally perceived to be the implication of cowardice. In the novel, Henry's resemblance to that animal has been used to show the antiheroic and dehumanized aspect of his character (Nagel 469). However, he soon finds out that his regiment has managed to win the battle and he tries to justify himself by thinking that he is more intelligent and foresighted than other soldiers and that's why he has fled. After everything seems to calm down to him, he starts to look for his regiment and encounters another regiment which is full of wounded and dead soldiers. There he meets a "tattered man" asking him where he is injured, which makes Henry feel guilty and uncomfortable. He looks wounded soldiers and their wounds and envies them. He refers their wounds as "the red badge of courage" (Crane 63) and he would like to have one at least because to him, their wounds are the symbols of their courage of which he lacks: "Upon this highly ironic red badge, Henry builds his courage" (Dillingham 196). Meanwhile, he has to witness the death of his friend, Jim Conklin, who is also known as a tall soldier in the novel. He and the tattered man see all the dying process of badly wounded, Jim whom Henry gives promise to take care of. Shocked deeply, Henry leaves the tattered man who doesn't give up asking questions about his wound and begins to look for his own regiment by himself. He seems to give up his dignity and faces with his betrayal to his friends: "Henry's cowardice is of much less concern now that he has fought well on the second day of battle, but his betrayal of the tattered man haunts him as a sin more serious than his violation of conventional codes of heroism" (Binder 29). While walking in the forest, he is also concerned with the meeting with his friends because he is pretty sure that:

“he would truly be a worm if any of his comrades should see him returning thus, the marks of his flight upon him” (Crane 76).

While wandering in the forest and trying to come closer to the battlefield in order to see the happenings, Henry encounters one of the blue regiments that are withdrawing from the front and asks one of the soldiers what is happening. However, the soldier doesn’t answer because he is in a hurry; instead, he hits Henry on his head with his rifle and runs away. When he finds his own regiment accompanying by another soldier, his companions think he has been wounded in the battle. From this moment, the narrator talks about the abrupt psychological shift of both Wilson and Henry after the battle: “Indeed, when he remembered his fortunes of yesterday, and looked at them from a distance, he began to see something fine there. He had license to be pompous and veteran-like” (102). He tells lie to his friends and says he has been shot on the head even though it is a little wound but now he begins to look down his friends, even to Wilson, and he thinks he has more courage than any men in the regiment: “he remembered how some of the men had run from the battle. As he recalled their terror-stricken faces, he felt a scorn for them. They had suddenly been more fleet and more wild than was absolutely necessary. They were weak mortals, as for himself, he had fled with discretion and dignity” (103). The issue of being courage is very confusing in the novel and therefore, it is frequently questioned through the experience of young Henry Fleming:

> Through witnessing his actions and changing situations we discover the emerging paradox of courage: human courage is by its nature subhuman; in order to be courageous a man in time of physical strife must abandon the highest of his human facilities, reason and imagination, and act instinctively, even animalistically. (Dillingham 194)

In the next battlefield, Henry fights well and has been praised both by the lieutenant and his friends. Now that he begins to be seen as a real hero; however, the narrator implies that is only an illusion (Crane 115): “Henry lives his romantic adventure in a realist setting that is incompatible with his illusions” (Jones 26). Just as he feels that he has been engaged in the war completely, he and Wilson overhear a small speech between an officer and the general. Officer calls the soldiers in the regiment as “mule-drivers” (Crane 119), which offends the young soldiers a lot. In the next

battle, he greedily fights better and carries the flag up front but the officer says, they fought like “mud-diggers” (147). Henry feels to have been insulted once more. In the last battle of the novel, they fight with a group of soldier behind a fence and eventually, they win the battle and capture the fence and the soldiers behind it. When the fights and rifles disappear, they see each other as normal people and talk friendly. At the end of the novel, all the battles have ended and only then, peace and tranquility spread over.

One of the most striking points throughout the novel is that Crane negates the traditional perception of heroism together with the courage and dignity of being a soldier. Even at the very beginning of the novel, after having registered to the army, Henry Fleming thinks that “he must be a hero” (7). However, we, as readers, encounter different event in which the negative perception of heroism and heroes are narrated. Henry is scared of the cruel atmosphere of the war as soon as he is engaged and then he is so shocked and shattered that he even flees away from the battlefield. According to Solomon, Crane was extremely concerned with the issues of courage and fear in the battlefield (Solomon 113). His fear of battle gets deeper in the process of the novel and eventually he sees death as a choice or a way of getting rid of the battle and the fear it brings. Also, he describes the battle with some fantastic words such as “monster”, “dragons”, “reptiles” reflecting his dread of it. After he finds out his internal fear, he accepts that he will never be a hero and begins to blame on other soldiers who are not scared as much as him. He calls them “methodical idiots! Machine-like fools!” (Crane 48), just because they do not flee and they continue to fight, in other words, they are more courageous than him. However, Fleming who is narrated as coward and timid has been seen as a war hero after a course of chance events. After he gets wounded on his head because of a rude soldier, his fellow-soldiers respect him and they see him as a war veteran. In a kind of funny way, Henry also believes his own lie and he looks down on others who do not get wounded and regard them as cowards. His thoughts and feelings completely change and he sees himself as a veteran. Looking at the great chance of his protagonist, Crane shows that he does not learn anything despite his fearful and painful experiments of war (Miller 80). Henry who has felt fear and since the beginning of the novel and who is narrated as a coward is seen as hero because he has incidentally

carried flag at the front of the regiment. This psychological development of Henry progresses together with the development of his friend, Wilson. At the beginning, like Henry, Wilson is depicted as a coward and he was scared of the harsh atmosphere of the war. Through the end of the novel, these two soldiers are seen as heroes. About them, the soldiers talk among themselves:

> Ahem! Ahem! He is, indeed, a very good man t' have, ahem! He kep' th' flag 'way t' th' front. I saw 'im. He's a good un', ses th' colonel. 'You bet,' ses th' lieutenant, 'he an' a feller named Wilson was at th' head 'a th' charge, an howlin' like Indians all th' time,' he ses. 'Head 'a th' charge all th' time,' he ses. (Crane 141)

Thanks to the chains of some incidental events, Henry depicted as a coward finds himself as a hero at the end of the novel, which also surprises him: "They had fallen like paper peaks, and he was now what he called a hero. And he had not been aware of the process. He had slept, and, awakening, found himself a knight" (115). With these lines, the author also simplifies the concept of heroism, especially its significant meaning in the minds of civilian people, and he also implies that everyone can be a hero, even after several simple steps or some coincidences without taking any risks: "In these concluding chapters when Henry actually does perform heroically, he is often in the state of battle-madness with no time for contemplation" (Binder 40). As it was said before, this abrupt shift of thoughts and feelings may show that Henry learns nothing; however, some group of critics say that these two reflections of heroism, one of which is narrated at the beginning of the novel and the other is narrated at the end, may result from the real confusion of the author himself and he also confuses the readers' mind because of his limited writing skills and uncertain ideology (Mariani 144). Apart from heroism in *The Red Badge of Courage,* being a man or manhood is also questioned:

> It must be asked whether this means that in Crane's view personal heroism can no longer exist. If so, his novel is to that considerable extent anti-heroic. But such heroism is a real and respected quality among Fleming's officers and fellow-soldiers, despite the unpretentious language they use to describe it. He himself is quietly proud of what he has achieved and feels that his experience has made him a man, ready to face the world. (Anderson 84)

As Anderson points, manhood is emphasized more than once in the novel. The general belief of the civilian world that becoming a man requires determination, courage and being fearless and cruel is questioned by Crane referring Henry as "man" a number of times. Firstly, Henry is said to be man right after he escapes from the battlefield but turns back to his regiment with a wound on the hand. Although he is worried that he would be mocked by his fellow soldiers because of his escape, he tells a lie and persuades them that he has been wounded on the battlefield. However, he forgets his cowardice and escape and judges his friend Wilson because he gives Henry a box to deliver it to his family if he dies. He looks down on Wilson by canonizing himself. He also did a mistake but it doesn't count because no one knows the fact. So "he was still a man" (Crane 102) but Wilson wasn't. He "allowed no thoughts of his own to keep him from an attitude of manfulness" (102).

One of the most powerful arguments of feminism is that they link militarism and masculinity to each other. According to the argument, "historically, military service afforded decisive proof of manhood and constituted a claim to citizenship" (Peterson 23). Militarism glorifies masculinity to justify itself and put forward aggressiveness, cruelty, rudeness and superiority to woman as symbols of manhood. In this aspect, two lines in the novel must be examined in terms of the reflections of the relationship between manhood and war:

> *A dog, a woman, an' a walnut tree,*
>
> *Th' more yeh beat 'em, th' better they be!* (Crane 115).

These two lines sung by the soldiers in 405th New York regiment after a really important victory on the battlefield are another emphasis of manhood in the novel. As seen in the lines, a woman is said to be equal to a dog or a tree and if a man wants a woman to be better, he should beat her like a dog or a tree. With this meaning, it seems like a masculine approach to the very existence of women and because it was sung by soldiers, in other words, by men. They are soldiers and they are men, so it seems normal for them to sing a song like this to show their supremacy and glory. Crane seems to have no intend to reflect his feelings or thought about womanhood here but he only tries to reflect the realities of being a soldier as he reflects many other aspects of a real battlefield. Another time in which the manhood of soldiers is

highlighted in the novel is the beginning of a new crash between two opponents. “They were become men again” (124) when they hold their rifles and rush into the battlefield again. With these lines, manhood is implied to be a must for soldiers once again. Likewise, enthusiasm for fighting and concern on rifles and weapons are also necessary for men: “They gazed about them with looks of uplifted pride, feeling new trust in the grim, always confident, weapons in their hands. And they were men” (135). Lentz interprets these lines emphasizing manhood and also clarifies this intentional emphasis:

> Thus, then, their “manhood”: it is a “new trust” in their weapons and in their own abilities, and one that will “always” be resident in the weapons in their hands, a self-confidence upon which they know they can always rely, and a new “pride” that is thoroughly warranted, because both the self-confidence and the pride are based upon their sure knowledge that they have faced and overcame they ultimately “grim” truths of the world. “And they were men”: at last capable, through the new knowledge garnered through this brutal experience, of facing and dealing with whatever else “reality” may yet have in store for them. (Lentz 242).

Manhood is even featured at the very last page of the novel. Henry feels himself a man because he has witnessed the death of people and he has experienced the cruelty of a real battlefield at first hand. Manhood, expressing a gender in its own right, is glorified and considered equal to some harsh experiences. When Henry evaluates all the events that he has been through and make a final judgement of himself, he concludes: “He felt a quiet manhood, non-assertive, but of sturdy and strong blood. (…) He had been touched the great death, and found that, after all, it was but the great that. He was a man” (Crane 159). Manhood is judged by the some negative concepts like blood or death once again in these lines and once again, “masculinist qualities remain key to military life” (Peterson 23).

Though some universal concepts such as hero, courage, manhood are frequently used by Crane in the novel, they are not dealt with their well-accepted meanings. On the contrary, Crane negates their meanings in the minds of an ordinary people and tries to show their emptiness. Because he seems to glorify these concepts at the beginning, one may easily assume that he is about to read a novel about the glorification of the novel. However, the course of events that Crane has built step by step and ornamented with the negative point of view over these well-known concepts

demonstrate that they are not so difficult to reach and they do not include any sanctified meanings. He shows that everyone can be a soldier, thus a hero, but one cannot do this without losing his mental health or psychological well-being. While doing this, he also reflects the horror and terror of the real battlefields and reverses all the beliefs about being a soldier and being on the battlefield. In this sense, the novel can be said to owe its reputation among American war novels to its unique and anti-heroic descriptions of its protagonist (Pratt 9), which makes it the pioneer of anti-war writing in American war literature.

5.2 The War Narratives by a Non-Veteran: American Civil War

Like many war novels, *The Red Badge of Courage* is set on a real war in the American history and it contains many qualities of this war in it. Crane chose American Civil War as the setting of his novel and created one of the most famous war novel of American literature. However, the questions that must be asked are why he chose a real war rather than fictionalizing a fake one or why he chose American Civil War particularly. Likewise, the subtitle of the original book *The Red Badge of Courage* is that "An Episode of American Civil War". As Lentz also asks (1), why isn't it about any war instead of American Civil War? In order to answer these questions, to examine the war itself is the first important thing to do.

As mentioned before, American Civil War broke out mainly due to the issue of slavery between the Union and the Confederacy forces and it lasted for four years between 1861 and 1865. The Confederacy which is known as South was in the request of maintaining slavery and they want to become independent, while The Union or North forces wanted to maintain unity and also stop slavery. Like the Union forces, Henry's regiment wears blue uniforms: "He and some of his fellows who had donned blue were quite overwhelmed with privileges for all the afternoon, and it had been a very delicious thing" (7). On the other hand, the uniform of enemy forces is described as "dark-hued" (143) which is considered to be an implication of the gray uniforms of the Confederate forces. Another clue for the fact that the novel is set on

American Civil War is the references to Yankees and Johnnies (Hungerford 521) and to the forces of the North and the South. Similarly, the novel includes many historical accuracy and match with the events and situation during American Civil War. Even though some critics claim that the novel does not include much historical truth but rather it focuses on the psychological development of Henry and the concepts such as cowardice (Nagel 467), it is undeniable that many events match with the ones during American Civil War.

Even in the name of the novel, there lies a historical truth. Red badges were used during the Civil War by General Philip Kearny to recognize his men in the Union Army and these badges were also known as Kearny patch (La Rocca). Crane used the red badge as a metaphor which implies the wounds that a soldier must receive. Even though readers are not informed about the war in the novel and the name of the war is never mentioned, some signs show that it sets on American Civil War and many critics accept that the specific location of the conflicts Henry and his regiment had is the war at Chancellorsville. Crane's short story *The Veteran* which narrates another battle in which adult Henry Fleming participates and was published a year after *The Red Badge of Courage* also says so (qtd. in Hungerford 520). Also the study carried out by La Rocca and his students on determination of the specific location of the war mentioned in the novel shows the similarity between the description of the war in *The Red Badge of Courage* and the real war at Chancellorsville. Moreover, there are many other clues of that fact: "Numerous details of the story, such as the references to the pontoon bridges, the plank road, and the Rappahannock, obviously support the traditional view that Crane had Chancellorsville in mind" (qtd in Pratt 8). La Rocca and his students also found out two red badges that belonged to Private James Conklin of the 124th regiment. The interesting fact here lies under the real James Conklin's name because it resembles to the fictitious character in the novel named Jim Conklin (La Rocca). He mentions many other martial similarities between the novel and the real war at Chancellorsville as well. All the similarities reveal the historical accuracy that Crane sets his fiction on.

Judging by only looking at these similarities, one can easily wonder how Stephen Crane fictionalized such a historical novel although he was not a veteran, in other words, he didn't have any experiences of war. Three options for this questions

may be given. First of all, he is said to have talked to the real veterans and he got the information he needed (La Rocca). He sat down at Memorial Park which is also known as the veterans' park and talked to the veterans daylong. Second option is that he is known to enroll a military school in Claverack, which may be the real inspiration of him. He met General Van Petten there and learned so much from him (Pratt 2). The last option is that Crane might be inspired by Hinman's *Corporal Si Klegg* written eight years earlier than *The Red Badge of Courage* because there are many similarities between two novels as Webster gathers under the four topics (288-289). These options are supported strongly by their masterminds but no matter what, Crane managed to create one of the most striking novels of his time by filling it with historical truths and matches without any war experiences of his own.

Another historical accuracy included in the novel and observed by Crane is the mass use of machinery as war tools beginning from the period when American Civil War had broken out. American Civil War can be counted as the first war in which machinery and machine guns were used for the first time in American history. In that period, Europe and American had faced with the great industrial development in many fields, which is recalled as Industrial Revolution having begun in 18th century but reached at its peak in 19th century. Machine tools developed with the development in cutting metals to make machines, which caused larger machines and engines to be built. This revolution brought many innovations and new methods to war techniques and mass use of machinery during the wars was spread. Crane commented on this development in his novel and created a vivid description of a war in which machinery was used more than ever:

> Crane description of Civil War soldiers loading their guns reads like a description of busy industrial laborers. There is the noise of clanking steel. There are rows of men bent over their work. There is repetitive, pounding, mechanical motion and an emphasis on speed. (…) The men might be mistaken for iron mill workers pouring molten metal into molds, rather than soldiers pouring bullets into guns. Indeed, at one point, Crane draws an analogy between his farm boy-soldier and the enemy charge. (…) In other words, after his initiation into battle, Crane's protagonist looks not so much like a soldier as like a man who has been toiling in a metal mill. (Wachtell 148)

However, being a poor villager, Henry isn't aware of this gigantic development in the world and at the very beginning of the novel he dreamt about a nostalgic and romanticized war. The narrator describes the war and reveals Henry's feeling and thoughts about this new sight of the war: "The battle was like the grinding of an immense and terrible machine to him" (59). To him, his friends and everyone who fights in that battle are dehumanized and they themselves have turned into machines. That's why he uses some adjectives such as "machine-like" (48) and "mighty blue machine" (79) to describe his fellow soldiers and the other soldiers in his regiment. Likewise, the narrator describes his regiment as "a machine run down" (131). The emphasis on machinery can be seen in many lines in the novel. Crane also describes the war with these lines: "The torn bodies expressed the awful machinery in which the men had been entangled" (60) and "It was the whirring and thumping of gigantic machinery, complications among the smaller stars" (145) by observing the destructive sides of the war. Similarly, Henry comments on his rifle by having no idea about its power and destructive sides: "His fingers twined nervously about his rifle. He wished that it was an engine of annihilating power" (112). Crane's emphasis and observations on machinery and use of machine guns reveal one of the most remarkable qualities of that period comprising 19th century and do its duty as a historical fiction by informing the readers about the technological advancement of the period.

The last scene of the novel gives us information that the both sides of the Civil War are alike and the soldiers are no one but brothers. After seizing a fence behind which the Confederate soldiers are fighting, the regiment goes to the fence to capture the enemies. The soldiers in Henry's regiment begin to talk to other soldiers and they realize that they are alike. The concept of enemy is not appropriate to describe two sides of the Civil War. Crane describes these opponent as "viewpoints" (153) and suggests: "They spoke of battles and conditions. There was an acute interest in all their faces during this exchange of viewpoints. It seemed a great satisfaction to hear voices from where all had been darkness and speculation" (153). Due to all these historical matches in the novel, Henry's questioning of cowardice or flight from the battlefield has no relations to the historical records of the Civil War. Similarly, there is no information about any other fleeing as well. These details cannot be seen as

anachronism but they are just fictitious elements or the part of fiction of a “historical fiction” novel (Pratt 9).

On the contrary to some critics who see Crane’s *The Red Badge of Courage* as an unhistorical but an only fictitious novel, it is full of historical accuracy and it gives information about many important details about the period on which it is set. If examined historically, it will be clearly seen that American Civil War has been reflected with many realistic and accurate qualities as well as the fictitious ones in *The Red Badge of Courage.* All these properties not only make this novel one of the most realistic war novels among American war literature but also place it in the most important place of the tradition of historical fiction in American literature.

CHAPTER 6

ERNEST HEMINGWAY AND *FOR WHOM THE BELL TOLLS*

Born in July, 1899 in Illinois, Ernest Miller Hemingway is admittedly one of the most famous American authors in the world, maybe even the most famous one. He was a novelist as well as a short story writer and a journalist. He began his writing career at a very young age. However, his first job was journalist because right after he graduated from the university, he began working as a journalist in a newspaper. When he was a journalist, he liked writing about real experiences of real people including politicians, prostitutes and servants that can always be seen everywhere (Wagner-Martin 9). At the age of 27, he wrote *The Sun Also Rises* and had great appreciation from the critics. It was not his last success; he published seven novels including *Men Without Women* in 1927 and *The Old Man and The Sea* in 1951, six short story collections and two non-fiction books during his lifetime. Besides, his three novels more the most famous of which is *A Moveable Feast* and four short story collections was published posthumously. He won Pulitzer Prize in 1952 and Nobel Prize in Literature in 1954. According to the description of Benson:

> Ernest Hemingway was a fighter. He fought to discipline himself, he fought to purge himself and his readers of the illusions, the sentiments, and the slogans of a genteel America. (…) Hemingway put himself on the firing line. His reaction to the world he found beyond the reaction; his books are emotional books. When Hemingway wrote, he put his whole soul in hock. (Benson 14).

He married four times but only had one children whose name is Jack Hemingway. He was also friend with many famous American and British authors such as James Joyce, Ezra Pound and Gertrude Stein. During his lifetime which was marked by success and reputation, Hemingway's first privilege had always been his work and his self-improvement as a writer. Nothing or nobody could prevent him doing something that he wanted: "As a young men in Paris, Hemingway dedicated himself to his writing, and let nothing interfere with his goal, not parents nor wives, not friends nor children. He created a public persona to match his prose, becoming the person he wanted to be" (Reynolds 15). It is an undeniable reality that he had a very distinct characteristics. He was in favor of spending time alone by doing his favorite activities such as fishing and watching bullfights.

As a journalist in favor of mentioning real people, he also mentioned real events and real-like people in his literary products. He mentions the most recurring themes of American literature such as life, death, war and love between man and woman in American literature are also among the themes of his works. However, his approach to these themes differed from his contemporaries or the next generation of writers in America. Contrary to general belief and knowledge, his literary character was not marked by his political view. His novels do not include any exact political reflection or propaganda but he only reflects the reality of life. He went to Europe in 1944 as a war correspondent and supported the liberation movement in Paris because he had always been an anti-war person. However, he had been opposed to reflect any political views on literature and he severely criticized communist and anarchist movement as well. He expressed his thought about socialism in an interview: "Not socialism, in any form, but the golden rule (…) was the logical cure for the ills of the world" (qtd. in Oliver 293).

One of his remarkable characteristics is that he was a war novelist who experienced the war at first hand. He engaged in World War I with Italian forces as an ambulance driver but when he got injured badly in the war, he had to turn back home. His experiences in World War I resulted that in 1929, he wrote one of the most well-known anti-war novel, *A Farewell to Arms* which on Italian front in World War I. It narrates the story of an American ambulance driver and a British nurse and is described by Michael Reynolds as a "thinly veiled autobiography" (31). It was "destined to become pioneer in American war novel" (Reynolds 31) and had great public attention. His adventurous life was not limited to wars. He also went to Africa for a safari and involved in two serious plane crash but survived. Wagner-Martin says he was afraid of nothing (1). The accidents occurred in the same year when he gained Nobel Prize in Literature.

A Farewell to Arms is not the only novel which contains Hemingway's real war experiences. Being inspired his own experiences as a war reporter during Spanish Civil War, he wrote his another masterpiece, *For Whom the Bell Tolls* published in 1940. Hemingway began writing it in Cuba and completed it in 1939 in The United States. It was turned into the movie directed by Sam Wood in 1943. Together with his previous two novels, *For Whom the Bell Tolls* gained him a great reputation as an

American war novelist. The novel is dedicated to his third wife, Martha Gellhorn with whom he married in 1940 and divorced in 1945. Besides, it opens with an epigraph taken from the book published in 1624 and written by the British metaphysical poet, John Donne. Implying the bells tolling in funerals, the epigraph gives the main focus of the novel and Hemingway but in this study, this issue will be dealt with later with its profound meanings and details. Its setting is Spanish Civil War that broke out Fascist Rebels supported by Germany and Italy and Communist Republicans supported by Soviet Union between the years 1936 and 1939. It narrates the story of an American young Spanish professor at an American university. Robert Jordon, the protagonist of the novel, is also an experienced dynamiter and he is ordered by a Russian General, Karkov, to blow a strategic bridge in order to prevent the enemy forces from responding to a possible attack. With this mission, Jordan participated in a Spanish guerrilla group which is also known as Pablo's group. The novel sets on only four days because Jordan has only three days to prepare for blowing the bridge. His guerrilla group consist of 10 people two of whom are women named Pilar and Maria. The characters of whole novel are different in terms of fiction. There are simply fictitious characters as well as real characters that are fictionalized and real characters. In creating the protagonist, Robert Jordan, Hemingway was inspired by his own experiences as a war reporter during Spanish Civil War.

During the war, Robert Jordon who says he does not have time for girls (Hemingway 10) at the very beginning of the novel, falls in love with nineteen-year-old Maria whom he called his "rabbit". Other people in the guerrilla group call her "guapa" which means "beauty" in English to dignify her physical appearances as well as her heroic manners and choices. The oxymoron between love and death is composed within the progress of this relationship. Among other themes of the novel, mysticism, mortality, individualism, brutality of warfare, duty, masculinity and man can be named. Furthermore, readers learn the stories of different people with their own narratives thanks to the omniscient narrator. His frequent use of Spanish words arouses a feeling of reality which contributes a lot to the novel:

> In any case, it can be said that in its use of narrative perspective, *For Whom the Bell Tolls* is a competent novel, enjoying the advantage of a

> technique well-chosen in the light of its theme, and applied with sufficient attention to the demands of realism to create, on the whole, a steady and powerful artistic illusion. I feel that for all its variety and excitement it does not give the reader the realistic sense of having "been there". (Halliday 216)

In the early pages of the book, Robert Jordan indicates that he is not communist but just an anti-fascist (Hemingway 69). This point can be considered as one of the remarking points that match with Hemingway's ideology and world-view because he also hates any government including socialist ones and he was simply opposed to fascism (Reynolds 26). The novel does not support one exact ideology including communism or anarchism but one easily conclude that it is an anti-war and anti-fascist novel after having finished it. Hemingway severely criticizes the communist movement that were carried out by the Republicans during Spain Civil War with the characters in the band of Pablo. Like Pablo, the other guerrillas seem to be peasants and are not educated, in that, they lack of both liberal knowledge or military training. They have difficulty in toeing the line, which displays an ill-disciplined army which aims to revolutionize in Spain. Their undisciplined behaviors damaged to the guerrilla movement as well as Robert's mission to blow the bridge. For example, Pablo, who is supposed to be the leader of the guerrilla band, steals some of Jordan's eruptive equipment one night before the sabotage. Claimed to be a socialist and a defender of communism, Hemingway equates the guerrilla movement and government (Walsh 102) and criticizes harshly both of them raising his antiwar pose against all kinds of wars including communist or guerilla war as well.

The father of many classics of American novels and spending his life in a very adventurous, enjoyable and active way, Ernest Miller Hemingway committed suicide in April, 1961 but saved by his fourth wife. However, after two days when he was released from the hospital in June, he committed suicide once again and shot himself with his favorite gun at the age of 62, just like his father who had also killed himself in 1925. When he died, he left behind many novels, numberless short stories and four non-fiction books. His reputation and writing skills still affect many people all around the world. His contributions to the tradition of American literature cannot be ignored and also he inspires many people with his narrative techniques as well as his

life-style. Benson summarizes his contributions to American literature with these lines:

> Hemingway certainly has a valid claim to being one of the authors who has contributed most to identify and combating the most pressing literary problems of our age: the bankruptcy of our language, and the growing superficiality of our literature- a fiction weighted down with romantic historical novel and nostalgic stories of childhood on the one hand, and with a naturalistic devotion to the times on the other. (Benson 200)

He is also one of the most effective American authors who used the tradition of historical fiction while opposing to any wars and any conflicts. He had an internationalist identity which means that he didn't have any concern on races, religions, languages, colors or any other discriminative concepts. His only concern was the life itself. He lives with the people from all around the world, talks to them, laughs at them and writes about them. Moreover, he left a great literary corpus with his unique narrative technique and his approach to the events, people and concepts.

6.1. The Love Between Life and Death

Each American authors put her/his point of view in terms of anti-war-ism in different ways. Hemingway, one of the most effective ones, also pieced the oxymoron like life and death together to display his contrast to the killing any living beings. In *For Whom the Bell Tolls*, many questions are put forward to the minds of readers and some of them are especially questioned in a very detailed way. The profound meanings of some concepts like the value of life and the meaningless of death compose one of the main themes of the novel. Hemingway chose these concepts in order to reveal his position against wars and conflicts. Even though Hemingway placed his protagonist among "The Reds" knowns as the Loyalists or The Republicans during the Spanish Civil War, the novel itself cannot be viewed as an explicit defender of any ideology or inclination. As mentioned before, Hemingway preferred to create a neutral novel in terms of the ideology involved. This reality can be easily and clearly seen his point of view to the Fascists in the novel. On one hand, the novel depicts the barbarities of Fascist sides, especially with the narratives and experiences of his lover, Martha who was raped by the Fascists as

the daughter of a Loyalist mayor. On the other hand, it also mentions the atrocities of the Reds, emphasizing the cruel behaviors and thoughts of Pablo: "Hemingway has achieved a high degree of honesty and artistic neutrality by emphasizing Loyalist as well as Fascist atrocities and by showing the humanity of various characters on the Fascist side" (Slatoff 142). Robert Jordan's confession about his side's manner demonstrates the equality in terms of their shared cruelty during the war and reveals his desire for affirmation of their behavior: "I know that we did dreadful things to them too. But it was because we were uneducated and know no better. Bu they did that on purpose and deliberately" (368). Reader, as well as Jordan, are informed about the villain implements of the Republicans through the narratives of Pilar who tells them about what they did during an irruption on a Fascist village. That moment is a great step in Jordan's mental development and change (Adair 435) and maybe the most important perception of his duty and placement in the Spanish Civil War.

The criticism of themselves and establishing an objective way of looking at Fascist side are not the unique events in which killing is debated. The meaningless of killing is frequently questioned during Hemingway's one of the most significant war novels, *For Whom the Bell Tolls.* At the very beginning of the novel, the protagonist Robert Jordan questions killing a man or an animal in the company with his friend, Anselmo. When Anselmo express his opinion about hunting, he says he does not like killing a men (Hemingway 43). To him, "to kill is a sin" (44). Jordan agrees with him but he also adds: "But I feel nothing against it when it is necessary. When it is for the cause (42). Similarly, after the night when Jordan argues with Pablo who betrays him by stealing some of his explosive stuff, Rafael insists him on killing Pablo. However, Jordan describes this action as "assassination" (64) and no matter how badly he is angry with him, he always emphasizing the human side of Pablo especially by talking frequently about his love for horses. Hemingway "emphasizes that Pablo, despite his weaknesses, is a feeling human being whose life is a matter of importance" (Slatoff 144). Furthermore, Anselmo and Jordan condemns killing by mentioning the gypsies and American Indian's love for even the nature. Jordan says the Indians perceive bears as brothers of them (43). Robert Jordan, who says killing is a must if it is necessary, changes his mind after he killed a young cavalryman and found his letters in his pocket. He asks himself a couple of questions by revising his

decision to kill that young soldier. He asks if he has a right to kill anybody and if he knows killing is wrong or not (314).

The epigraph given at the very beginning of the novel by Hemingway is another important point in terms of reflecting the equality of men and meaningless of killing. The epigraph which originally belongs to the metaphysical British poet, John Donne is given without any correction:

> No man is an *Iland*, intire of it selfe; every man is a peece of the *Continent*, a part of the maine; if a *Clod* bee washed away by the *Sea*, *Europe* is the lesse, as well as if a *Promontorie* were, as well as if a *Mannor* of thy *friends* or of *thine owne* were; any mans *death* diminishes *me*, because I am involved in *Mankinde*; And therefore never send to know for whom the *bell* tolls; It tolls for *thee*. (Hemingway)

This epigraph also reveals the meaning of the novel's title. Hemingway's ask for whom the bell tolls and John Donne answers saying it tolls for you. It is even referred as one of the dominant themes of the novel (Halliday 215) and it gives the implication of equality of human race. Bodistean explains the importance of the epigraph for the novel: "the entire novel relies on the symbolism of the island and the continent announced in John Donne's poem, of solid and broken relationships, of the passing and the mediation. The bridge is a two-edged symbol: die and become" (290). Hemingway explains his epigraph in looking at the humanitarian sides of people, even of their enemies. His point of view is very clear in his protagonist's definition of Fascists:

> The fascists are warm, he thought, and they are comfortable, and tomorrow night we will kill them. It is a strange thing and I do not like to think of it. I have watched them all day and they are the same men that we are. I believe that I could walk up to the mill and knock on the door and I would be welcome except that they have orders to challenge all travelers and ask to see their papers. It is only orders that come between us. Those men are not fascists. I call them so, but they are not. They are poor men as we are. They should never be fighting against us and I do not like to think of the killing. (201)

Hemingway emphasizes the humanity of both sides and he reminds of the equality and similarity of all men in the world. He implies that without any orders, neither of two sides would harm each other. His approach to even his enemies emphasizes the significance of the epigraph once more. As John Donne says, every human

being is a part of life. Even the enemies of his guerrilla group, the fascists whose bridges he intends to blow are defines as “not as fascists but as simple soldiers who have no particular interest in their cause” (Slatoff 145). Hemingway goes much further by defining the fascist lieutenant, Berrendo, as a disciplined man who condemns war as well. After they attack on El Sordo’s camp and kill all the men there, the lieutenant talks to himself: “What a bad thing war is” (333) by subtly providing the similarity between himself and Jordan. Through this similarity done by Hemingway on purpose, he reveals a “new moral questioning” in the light of searching for an answer for the title of the book (Thorne 533) which makes the title as well as the epigraph more meaningful. Hemingway’s use of narrative perspective gains importance at this point. He uses an omniscient narrator, which makes reader inform the thoughts of many characters in the novel. He uses the advantage of his God-like narrator for the display of his themes (Halliday 216). Through his narrator, we are enabled to see clearly the different point of views as well as the different events and to evaluate all of the happenings and thoughts in our own minds and logic. Jordan equates all humanity more than once in the novel. After listening the painful story of Maria and the murder of her family by the Fascists forces, he thinks that: “There is no finer and no worse people in the world. No kinder people and no crueler” (368) and he also makes a clear division between the abstracts thoughts of people and he equates all of the ideologies on earth by highlighting the beauty of planes seen as an absence of dignity by the guerrillas: “There is no one thing that’s true. It’s all true” (486).

Death, generally defined as one of the most dominant themes of Hemingway’s novels (Bodistean 285) is another theme for Hemingway who alludes it to glorify life and condemn wars. At the beginning, the protagonist of the novel, Robert Jordan feels ready for his duty to blow the bridge. However, he never denies this duty may be result in his and the other guerrillas’ death. Although the bravery of them is emphasized continuously, the fear of death is always among them like a shadow. When they barely know each other, Pilar looks at Jordan’s palms with the intention of foresee his future. Despite her denial to speak about what she saw, it is implied that she saw the death of him because she asks bitterly in fear: “the bridge is very difficult you said?” (36). The concept of

death is frequently questioned by the guerrillas and they interrupt each other when someone talks about death relentlessly because they fear that brings them bad luck (35): "Cathartic language as a denial of future or potential reality also operates throughout the novel. The guerrillas are constantly aware of the danger of a carelessly spoken allusion to death: they fear being killed by their own words" (Stephens 158). However, Jordan tries to consulate himself by considering that he will die for a noble reason. Death will be his dignity and honor because he has a good reason for it. When he falls in love with Maria, his minds completely change. He notices the beauty of life and desires a happy future for him and his lover. When he is about to die, he confesses that he doesn't want to die: "I have fought for what I believed in for a year now. If we win here we will win everywhere. The world is a fine place and worth the fighting for and I hate very much to leave it. And you had a lot of luck, he told himself, to have had such a good life" (485). According to Thorne, these lines can be regarded as the summarization of the idea that the novel intends to give (Thorne 531). Narrated as "not give any importance to what happened to himself" (6) at the beginning of the novel, Jordan does not want to leave this world and his lover, Maria because he has just noticed the value of his time during the four days he spends with Maria. He calculates there is only seventy hours left to share with Maria:

> So if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it. And if there is not any such thing as a long time, nor the rest of your lives, nor from now on, but there is only now, why then now is the thing to praise and I am very happy with it. Now, *ahora, maintenant, heute*. *Now,* it has a funny sound to be a whole world and your life" (174).

His decision about the life itself is mainly affected by his relationship with Maria and it is reflected through his passionate love for her. He expresses his new vision of life to Maria by saying he finds life very interesting (397). Jordan glorifies life against death making the diversion between these two contradict concepts through his love and passionate for Maria. Both Hemingway and Robert Jordan want Jordan to live because he has many things to share with Maria and they emphasize life and love while condemning death. It is "the implication of Jordan's thoughts about the importance of enjoying his time with Maria while it is still possible"

(Hewson 175). Jordan's perception of life as well as time develops in the course of events and he finds enjoy in life. The diversion or the hard choice between life and death can be given as another explanation for the epigraph. In the epigraph, Donne implies the death of one single person affects him and it should affect everyone. He glorifies life and condemns killing by emphasizing the brotherhood of human race: "It has more often been seen as an affirmation of the unity of all those working for freedom and liberty in the world and more generally, as an affirmation of the unity of all mankind-of all those involved in the business of living and dying. It is such a unity, presumably, that the title of the book and its epigraph point to: And therefore never send to know for whom the bell tolls; It tolls for thee" (Thorne 532).

A pleasure of living and its glorification can be founded in the thoughts of another character who shares a similar destiny with Robert Jordan in the novel. Thanks to the omniscient narrator, readers could get the impression of El Sordo's thoughts about death as well. El Sordo is the leader of a guerrilla band like Pablo and these two bands' camps are close to each other. That's why Robert Jordan finds a chance to meet with Sordo when he arrives at his camp. When Sordo's camp is attacked by the Fascist soldiers, we read the thoughts of Sordo in regard to death and life:

> Dying was nothing and he had no picture of it nor fear of it in his mind. But living was a field of grain blowing in the wind on the side of a hill. Living was a hawk in the sky. Living was an earthen jar of water in the dust pf the threshing with the grain flailed out and the chaff blowing. Living was a horse between your legs and a carbine under one leg and a hill and a valley and a stream with trees along it and the far side of the valley and the hills beyond. (323)

Hemingway glorifies life with many metaphors and similes in these lines and someone easily concluded that life is invaluable thing. He also shows the perfection within every living thing on earth and challenges the idea of death and killing by putting life itself against them: "Hemingway tells us that much of life can be savored- particularly in basic things" (Tillinghast 38).

Love is effectively used by Hemingway mainly as a means of praising life and cursing death in *For Whom the Bell Tolls*. Robert Jordan who accepts his fall in love with Maria with many poetic lines in the novels continuously calculates the remaining time before he blows the bridge and gets close to death: "Love and war, like life and death, are clearly separated. The Eros does not consume the time of war, it consumes only the time of convalescence or desertion" (Bodistean 287). The day when they are ready for blowing the bridge, Robert Jordan, despite his determination to carry out his duty and keep his promise, questions his approaching death once more and complaints about his lack of time by also confessing the significance of four days which he spend with Maria in Pablo's guerrilla band:

> How little we know of what there is to know. I wish that I were going to live a long time instead of going to die today because I have learned much about life in these four days, more, I think, than in all the other time. I'd like to be an old man and to really know. I wonder if you keep on learning or if there is only a certain amount each man can understand. I thought I knew about so many things that I know nothing of. I wish there was more time. (396-397)

These lines also imply Robert Jordan's psychological development and his unstable perception of life and death. Until he meets and falls in love with Maria, there is no difference between living and dying for him. However, the four days he spend with Maria teach him many things related to love in accordance with life. His development is promoted by his love and his approaching day of death (Adair 441). Actually, it is the love itself which changes Jordan's mind and his attitude toward life and death because his love makes him find enjoy in life. Because he gives many promises to Maria in relation to their future in Madrid if they survive in this war, the meaning and the thought of death gets even worse for him and his fear of death gets even deeper. That's why Jordan, destined to death at the end of the novel feels sorrowful mainly because he cannot keep his promises to Maria and he labels himself as liar and he cannot even dream about Madrid no matter how badly he wants (489).

6.2. The Republican Guerrillas in Spain and Spanish Civil War

Hemingway's world-embracing famous novel, *For Whom the Bell Tolls* is mainly based on the historical Spanish Civil War. Hemingway personally involved in this war as a war reporter and he reported all the events on stage to Americans. In fact, it was not the only event in Spain that appealed Hemingway. He was closely interested in Spain as well as Spanish people, their language and culture. He wrote many short stories including "*The Undefeated*" and a play named "*The Fifth Column*" set on Spanish Civil War and also, there is the movie accepted as a propaganda movie "*The Spanish Earth*" the script of which is written by Hemingway and his close friend John Dos Passos. Some of his novels and short stories have Spanish characters even though they do not have Spain as the setting. He was also very interested in Spanish language and one of his favorite activities was watching the bullfights. According to some critics, Americans learned Spanish Civil War mainly thanks to the efforts of Ernest Hemingway (Seidman 157). In addition his use of Spanish language frequently, Hemingway also reflects his interest in the history of Spain in the novel. While his protagonist is considering about killing and forgiveness, he talks about the history of Spain and underlines the irrelevance of the country with their religion. While reading these lines, we also learn about Hemingway's thoughts and interpretation of Spanish history:

> To understand is to forgive. That's not true. Forgiveness has been exaggerated. Forgiveness is a Christian idea and Spain has never been a Christian country. It has always had its own special idol worship within the Church. *Otra Virgen mâs.* I suppose that was why they had to destroy the virgins of their enemies. Surely it was deeper with them, with the Spanish religious fanatics, than it was with the people. The people had grown away from the Church because the Church was in the government and the government had always been rotten. This was the only country that the reformation never reached. They were paying for the Inquisition now, all right. (Hemingway 368)

Among the outputs of his profound interest in Spain, *For Whom the Bell Tolls* can be accepted as the peak for his career. He was in Spain during the war and he reported the events in the war to Americans but he was not personally involved in war because he was staying at a relatively expensive hotel in Madrid with his

fellows and it shows that he didn't write his experiences in *For Whom The Bell Tolls* or his experiences did not have any relation to the experiences of Robert Jordan with other guerrillas in the novel. Even though he was not personally involved in the war, he never moved away from it and he always watched it closely. He raised money for the ambulances in Spain in 1937 and he constantly criticized the leader of International Brigades, André Marty, even after the war (Sanders 133). As it was said before, the setting of the novel is Spanish Civil War and the specific location of the events in the novel is the battle of Guadarama in 1937 (Molesworth 98). The structure of characters of the novel is also important because it includes historical characters as well as the fictional or semi-fictional ones. Besides, the historical match-ups and references are not few; on the contrary, it includes many historical events as well, which may easily make someone who reads it get informed about Spanish Civil War. In the light of the main focus of the study, it is important to know about historical background of the war and International Brigades in which Hemingway was closely interested as well as some references to historical characters in order to study the integration of history and fiction in *For Whom The Bell Tolls* and understand how Hemingway constructed it in his novel.

Spanish Civil War broke out between 1936 and 1939 and in which the Republican and the Nationalist sides had fought for almost three years. The Republicans that were mostly composed of anarchists and communists are also known as the Reds or the Loyalists while the Nationalists' side soldiers including Falangist people and led by General Francis Franco are also called as the Whites or the Fascists. After three years of fight, the Nationalist side won the war and Spanish people were ruled for almost 36 years by General Francis Franco. Many other Spaniards who were participated in the Republican movement or were the supporters of it in one way or another were exiled. The both sides of the war were supported on an international scale. The Republican side was mainly supported by the Soviet Union in terms of both psychologic and logistic ways while the Nationalists side led by the Fascist leader, Francis Franco, were supported by Germany and Italy. Moreover, these countries were not only external forces who were non-Spaniards but engaged in the war anyway. Many people all around the

world including communists and socialist people joined the war under the name of International Brigades. It was a military unit which was made up of thousands of people from various countries including the USA, Italy, France, Germany, the Soviet Union, Cuba and Yugoslavia. These people involving many important figures of specific countries and intellectuals were mainly anti-fascists and they believed the rightfulness of the war which broke out against the fascist idea and government: "For them, the Republic was not merely a matter of parliamentary democracy or progressive economic and social reforms but was essentially a populist community" (Seidman 158). Hemingway was also a part of this unit as a famous writer of his country. As mentioned before, he had always supported the Republican side in the Spanish Civil War; however, his novel whose subject-matter is the Republican guerrillas during the Spanish war is regarded as nonpolitical by the most of the critics. The novel even forbidden in the Soviet Union even though the story is narrated from the same side which was supported by the USSR allegedly because it violates the reality of the events during the Spanish Civil War (Krzyzanowski 73). The reason for this difference between Hemingway's attitude towards the war and his novel and its subject matter can be best described by the shift of his point of view to the war itself. From the beginning of the war to the end of it, Hemingway's views of the war as a result of his experiences and observations seem to have changed substantially. Molesworth summarizes this change:

> I think there were at least three possible stands for an American faced with the Civil War. He or she could support Franco; support the Republicans; or take the stand of a defeatist individualism. (…) Hemingway began with the second position and moved towards the third. (…) Hemingway's novel is poised between the second and third position, and this is what made it attractive to many liberal intellectuals at the time. (Molesworth 95)

That's why *For Whom the Bell Tolls* must be considered as a realistic novel rather than a propaganda in spite of the fact that it includes the story of the real Republican guerrillas and its protagonist, the American Robert Jordan, seems to be a member of International Brigades because he sends messages to the leader of the unit, André Marty (435). It has been evaluated as a convenient realistic writing

in which “Hemingway’s characters, his description of places and events, and his use of plot to move the action toward climax clearly serve a dual function. The individuals come alive but they also embody essential characteristics of the Spanish people” (Stoltzfus 186). Its realistic tone and narrative result from its descriptions of places and characters as well as its historical setting with which the novel has many in common. However, it is undeniable and obvious fact that *For Whom the Bell Tolls* relies largely on history and reality while the fiction in it is in the second rank. Having been praised precisely for its real and real-like properties, descriptions and characters, the novel has been criticized by some people because of the love story included in it as “the intrusion of fiction on reality” (qtd. in Stoltzfus 181). With the real characters as well as semi-fictional or total fictional ones, the novel can be evaluated in terms of its dependence on the history of Spanish Civil War and its fiction which is completely far away from the real setting and atmosphere of the war. Michael J. B. Allen makes difference between the various levels of the existence of the novel and he explains this difference:

> *For Whom the Bell Tolls* operates then two levels. One is concerned with the war in Spain, with the actual inefficiency of the Republican army, with the reality of the guerrilla experience, with a specific terrain. The other is parabolic: Spain is an abstract landscape, the loyalists’ high command something fantastic and absurd, the guerrilla band a symbolic family, Maria so many things she is hardly a real person. (Allen 211-212)

The metaphor of “family” for the Pablo’s guerilla band in which Robert Jordan has to be engaged in to carry out his duty to blow the bridge has been seen appropriate to use the Robert Jordan’s attitude towards the band by many other critics as well. Besides, the relationship of Robert Jordan with Maria was totally fictionalized by Hemingway, the two women in the novel, Maria and Pilar was vividly described and they reflect the traditional domestic culture of Spain. Especially thanks to the narratives of Pilar, Spain’s moral system is reflected effectively, which helps the reader locate the happenings during the war (Stoltzfus 186).

Another historical origin of the novel comes from more than one character who are said to be inspired by the real people. The most remarkable and

significant one of these characters is the protagonist, Robert Jordan, of course. As well as Hemingway reflects some of his own experiences while creating the character of Robert Jordan, he was also inspired by Robert Merriman (Molesworth 97) who was one of the most significant volunteers joined in International Brigades during the Spanish Civil War. Depicted in details, the protagonist is said to be another existence of a real character in Spanish Civil War. Robert Hale Merriman was personally involved in the war and was chosen to lead one of the battalions of International Brigades. Before having participated in the war, he was a professor in the field of economics at the University of California just as Robert Jordan is a professor at university in the Spanish department. The partnership between fictional Robert Jordan and real Robert Merriman is so obvious that they even share the same name. Merriman was a part of International Brigades similarly Robert Jordan is assigned to blow the bridge by the Generals leading International Brigades in the novel. He is assigned to his duty by General Golz from the Soviet Union and it is a well-known fact that International Brigades was mainly organized by Soviet Union (Stoltzfus 182-183). Another resemblance or association between fictional Robert Jordan and real Robert Hale Merriman, who was also the highest ranks among Americans in International Brigades, is their way of death. After having badly injured during his mission, Robert Jordan is not able to run any longer and collapses on the ground and then he says goodbye to his fellows including his lover, Maria. However, before we are informed that he is died, the novel ends while he was waiting for the enemies to shoot with his gun. So, the reader is never informed about what happened to him afterwards but instead, they are only allowed to guess that he may be died. Similarly, Robert Hale Merriman's death was also complicated and was never learnt explicitly: "Robert Hale Merriman was never seen again. As a prominent officer of the hated International Brigades, he was undoubtedly executed by the Nationalists. His death occurred offstage and by implication, as does the death of Robert Jordan in *For Whom the Bell Tolls*" (Eby 384). Despite all of these similarities, Jordan's and Merriman's way of fighting for the Republican sides is quite different. While Jordan was involved in a guerrilla group to carry out the duty which may be called as a sabotage act, Merriman was one of

the leaders of the volunteer fighters seen as a regular army in terms of their logistics and strategies. The reason for this difference can be clearly seen in the way integrated with the Hemingway's main aim of having written of the novel:

> The most striking difference between the historical Robert Merriman and the fictional Robert Jordan is found in the nature of the war each man fought. (…) Hemingway's reason for this shift is obvious enough. The backdrop of a guerrilla action, in which the combatant retains at least the illusion of free will and independence not only suited his own anti-associational temperament but also was necessary for the romanticized version of war which he intended to write. Hemingway's novel centers upon an atypical phase, the isolated mission of partisans with a clear-cut target. (Eby 384)

The parallelism between the protagonist and Robert Hale Merriman demonstrates that Robert Jordan cannot be considered as only fictional character but rather; his personality considerably relies on the historical figure, Merriman.

Another male character, Pablo has been also associated with or compared to two historical figures in the history of Spanish Civil War by Hemingway. With the analysis of the characteristics of Pablo, Hemingway refers the two leading figures during Second Spanish Republic: Alejandro Lerroux who was the president of Radical Republican Party and Indalecio Prieto who was one of the most significant figures in the Spanish Socialist Workers' Party (PSOE). Pablo was the leader of the guerrilla band and he was frequently criticized by his lover, Pilar to be sick and tired of the war. He was described as having a rude, alcoholic and selfish being. He was compared to these two historical figures by Hemingway himself:

> He would have to talk with Pablo about politics. It would certainly be interesting to see what his political development had been. The classical move from left to right, probably; like old Lerroux. Pablo was quite a lot like Lerroux. Prieto was as bad. Pablo and Prieto had about an equal faith in the ultimate victory. They all had the politics of horse thieves. He believed in the Republic as a form of government but the Republic would have to get rid of all of that bunch of horse thieves that brought it to the pass it was in when the rebellion started. Was there ever a people whose leaders were as truly their enemies as this one? (Hemingway 170-171)

These lines bear another remarkable importance except for the resemblance Hemingway makes. He also criticized the major figures, namely leaders, by calling them "horse thieves" and comparing them the leader of the band, Pablo. He gives historical information to his leaders and expresses his own opinions about these two leading figures of two important organization during the revival of the republic in Spain between the years 1931 and 1939. This historical reference that he made makes the novel more realistic as well as other references it includes. However, according to some critics, Hemingway's comparison Prieto to Pablo is not obvious because Prieto "was probably a believer in total victory, at least outwardly" (Molesworth 98) so he doesn't have any resemblance to Pablo. Taking the betrayal of Pablo just before blowing the bridge into account, his criticism and opinions about the leaders of the movement and the Republic will become even more obvious. Therefore, these lines should also be evaluated in the light of history especially by considering their relation to the political realities of the period.

Another historical figure involved in the novel is the leader of International Brigades, André Marty. The message sent by Jordan in order to report the progress of the duty is received by André Marty who is called as Comrade Marty by the soldiers (Hemingway 434). Similarly, General Golz and Karkov, the two characters for whom Robert Jordan feels intimacy, are said to be inspired by the historical figures as well. Krzyzanovski suggests that one of the techniques Hemingway used is the transformation of historical or real characters into fictional ones (70) and he also reveals allegedly the resemblance of Golz and Karkov to real important figures of Spanish Civil War. He asserts that General Golz is inspired by "General Walter" who was one of the commanders of International Brigades in 1936 and Karkov is inspired by the Russian journalist and author, Mikhail Koltsov who was also a close friend of Hemingway during the Spanish Civil War (Krzyzanovski 73). He gives many reasons for his comparison and he also has a remarkable amount of evidence for his allegation: "One may suppose that Hemingway, who knew a great deal about the Russians in Spain, proceeded with caution when portraying people he liked. Probably this is

why he changed Walter to Golz and Koltsov to Karkov, even though both of them preserve in the novel easily recognizable physical features" (Krzyzanovski 73).

Pilar and Maria, the mere two female characters in the novel, are the representatives of historical women position during the Spanish Civil War. The women fighters, nurses and political supporters from both Spain and all around the world served for the Republican side in one way or another. They marked the most significant historical aspects of the war with their courage and political position as well as the men. However, the two women characters in the novel are depicted in different ways. Maria's character was marked by her rape by the Fascist soldiers and she is protected by Pilar in the guerrilla band. However, Pilar is stronger figure who fights personally in the war and criticized the laziness of men but she still cooks the meal and serves the men:

> In some ways, Hemingway's female characters are stereotypical. They cook and tend camp. If Pilar is a warrior, Maria often seems more domestic. She remains in the background while Robert Jordan draws diagrams and considers how best to destroy the bridge. She is often sent away -generally by Pilar- when military operations are discussed (Engle 948).

However, these stereotypical characters bear more important property in the novel. They reflect the women's position during the Spanish Civil War and they can be evaluated as Hemingway's respect for the raising power of Spanish women during the Spanish Civil War (Guill 8). Many women figures in the history of Spanish Civil War emerged and maybe the most famous of whom was Dolores Ibárruri. She was also called La Pasionaria and she "offers a fascinating, as well as internationally recognized, example of the revolutionary woman and her self-representation" (Byron 138). Pilar is described as non-attractive woman and she behaves like men, which overlaps Hemingway's thoughts for Ibárruri's physical appearance. When examined carefully, these two women's physical appearance resemble to each other. Furthermore, Pilar is a strong woman and she believes the Republican cause as well as Ibárruri does and both of them bear the revolutionary spirit of the women fighters during the warfare:

> In Pilar and Maria, Hemingway has condensed his respect for the "New Women of Spain", who during the Spanish Civil War assumed their newfound autonomy and directed it towards defending their land and freedom against Franco's overwhelmingly superior equipment and forces. Their stories suggest how Loyalist women coped with loss and bereavement, and how they demonstrated their strength and stamina. In *For Whom the Bell Tolls*, Hemingway honors their courage and sacrifices through Pilar and Maria –"two fine women" who embody qualities of the New Women of Spain. (Guill 16-17).

Although Pilar and Maria serve for men, they are depicted as strong and brave women reflecting the women's position in the Spanish Civil War. Therefore, these two female characters in the novel mark one of the most important historical references which Hemingway made to compose his novel on a more realistic and historical ground. He also included many historical figures in the novel as well as he referred to the real people in the depiction of his fictional characters. With all these qualities, he wrote the arguably one of the most important war novel of his time and his novel depends on historical accuracy and truths blended with fictional and semi-fictional events and people.

CHAPTER 7

NORMAN MAILER AND *THE NAKED AND THE DEAD*

A veteran and one of the leading men of war writing, Norman Kingsley Mailer, born to a Jewish family in New Jersey, the USA in 1923 is regarded one of the best American authors and maybe the most influential one. Even though he was born in New Jersey, he raised and spent most of his youth in Brooklyn, New York and he attended to Harvard University where he completed his education in aeronautical engineering and graduated with honors. Despite his undergraduate department, he had always been interested in writing and he won a prize at the age of 18 for first time in his life thanks to one of his short stories. His country was shaken by the harsh atmosphere of wars at those times and the daily lives of an ordinary citizens of the USA were ruined by it. All young men were enlisted to the US army, which is one of the members of the Allied forces during WWII, in order to fight at the front of the World War II in the fight against fascism in general, Hitler Germany in particular. While many of his college friends were joining the army, Mailer didn't want to enlist and he expressed his feelings about that issue: "I was a little frightened of going to war, and a great deal of ashamed of not going to war" (qtd. in King 827). However, after he graduated from Harvard University in 1943, he enlisted in the army.

His experiences in the war were collected in order to provide him the necessary material for his first novel written by Mailer at the age of 25. However, he seemed to get prepared for writing long before he went to the war. He decided to write a war novel immediately after he had watched the news about the Pearl Harbor attack and he said: "I was worrying darkly whether it would be more likely that a great war novel would be written about Europe or the Pacific" (qtd. in Brower 106). He participated in the war in the Philippines with the 112th Cavalry Regiments and although he serves as a cook and not engaged in the combat personally, his experiences were enough for him to write a war novel called *The Naked and The Dead* which is still seen as his best (Goldstone 114) even after all those years and novels.

During his lifetime, he wrote 11 other novels including *The Deer Park* written in 1955 to which Mailer referred as better than *The Naked and The Dead* (Brower 96)

and *Barbary Shore* written in 1951 which shows his developing concern on Marxism (Beha). Moreover, he devoted his last years to non-fiction and eventually he left 13 non-fiction books including *The Armies of the Night* written in 1968 and *Of Fire on the Moon* written in 1970. His last novel's name was *The Executioner's Song* and he wrote it in 1979; however, although he called it a novel, it is said by some critics that "it was the most meticulously documented of his reported narratives" (Beha). He won National Book Award twice and similarly he was considered worthy for the Pulitzer Prize twice in the years 1969 and 1980 for his novels, *The Armies of the Night* and *The Executioner's Song*. He is appraised to be a very impressive American author and his importance as one of the anti-war authors in the USA is accepted by many critics for more than one reason: "It is appropriate to look at Mailer because he is not only the first to have written a major novel about World War II, but he is perhaps the first novelist produced by the war who has written enough to warrant such an evaluation" (Goldstone 113).

Of all his huge literary legacy, his first novel which he wrote at the age of 25 and named *The Naked and The Dead* can be considered as his most impressive and successful novel. Referred as an "autobiographical novel" (223) by the editors of *Encyclopedia of American War Literature* and written in 1948, it was very successful in terms of both literary and marketing aspects. It has maintained its first place in the bestseller book list in the year when it was written, it was sold two hundred thousand times (King 827). That numerical results may be partially the results of a successful marketing campaign (Kinder 191) but its literary value is absolutely beyond any discussion because it was the first anti-war novel to manage to be the top in the best seller list in its first year in 1948 (Lawhon 234). In *The Naked and The Dead* based on his experiences in the warfare, Mailer narrates the stories of 14 soldiers in a fictional island in the Philippines, Anopopei, during the Pacific war as a part of World War II between the USA and Japan. Even though the time setting is real and it is set on the Pacific War, the location is fictional because it has no strategical importance but because it is held by Japanese, the USA launched a campaign for it and besides, Mailer said in the novel "What difference did it make? All islands looked the same" (Mailer 14). Although the island is a fictional one, Mailer gives a detailed topographical and geographical description of it together with a picture at

the very beginning of the novel. The novel was dedicated to his mother and his first wife, Bea who indirectly contributed to that novel. Mailer wrote many letters to her when he was in the war and then he used them as a source for his novel (Brower 106). Moreover, the setting is a rather limited area and the reason that lies behind Mailer's choice of a small island rather than a battlefield in a big city or a country is his main concerns such as "individual in combat, the army and society" (Lister 16) rather than the setting itself. Mailer composed one of the great samples of American anti-war novels and he weaved his anti-war position around "the antiwar theme of the defeat and dehumanization of the individual by the army" (Lawhon 122). These themes are among the most popular themes of him and can be seen in his other novels such as "*Why Are We in Vietnam?*" written in 1967 and apart from them, among his favorite themes are God and the Devil, violence, the harms of technology and science and gender issues (Beha).

The Naked and The Dead was divided into four parts whose names alternately are "Wave", "Argil and Mold", "Plant and Phantom" and "Wake" and these names signify the main focus of each chapter (Lister 16). The first and the last chapters are rather short while the main story is shaped in the second and third chapters. It focuses on a rather small platoon as a part of the division led by General Cummings. The reason for Mailer's choice of that small platoon instead of a large army has been explained by Goldstone with these lines: "(…) by choosing an I&R platoon rather than an ordinary company or larger unit, Mailer can make it sufficiently mobile so that its experience is representative of that of a much larger group, and he can use the platoon itself as a cross section of American life" (114). It has the third-person narrative, in other words, omniscient narrator, which provides a wide range of observation and information about nearly all members of the division for readers. Being an impersonal narrator, the use of third-person narrator is mainly observed in the authors in whom Mailer had found a great admiration and inspiration: Tolstoy and some of the realistic fiction writers in the USA such as Hemingway and Dos Passos. It is very hard to tell that there is only one protagonist of the novel because all the characters are depicted deeply with the flashbacks of their past frequently. However, General Cummings, depicted as "one of the most impressive creation in Second World War fiction" (Walsh 116), Sergeant Croft, Lieutenant Hearn and

soldier Red Valsen are the most controversial as well as significant member of the army depicted in the novel. The characterization is the most remarkable and splendid part of the novel with the long lines and pages defined both past and present times of the soldiers just as Mailer said one of his interviews: “My plot comes last. What I look for are the characters. I want a conception of my characters that’s deep enough so that they will get me to places where I have to live by my wits” (Lennon, “A Conversation with Norman Mailer” 148). However, his characters are simple and ordinary people who live in poverty like the most of the civilian world in the USA during the Great Depression years. They are realistic and they don’t have intriguing properties even though they are defined in deep and separately with a great attention. They are simple soldiers who swear a lot and mock each other sometimes in a very inappropriate way: “Instead of making philosophical declarations, Mailer’s characters are left mute, dispirited, and defeated” (Lawhon 121). Mailer uses an ordinary soldier’s language so effectively that the novel is full of swears and slangs. This situation was not appropriate for a publisher at those times and it caused a crisis and in the end, Mailer had to censor some words owing to the publisher’s demand (Beha). General Edward Cummings is the intelligent, talented and authoritarian commander of the division fighting in the fictional island against the Japanese forces. He was a defender of fascist thoughts in contrast with his intimate friendship with Lieutenant Hearn for whom he seems to have deeper feelings. Despite a tender mother, he has a strict father who sent him to military school when he was only 9 because he thinks “at nine years old a boy has to start thinking how to act like a man” (Mailer 347). He has a successful career in military and has fascist thoughts. Lister depicts him: “Cummings is a fascist theorist who puts his ideology into practice in both the military and industrial spheres of activity” (41). On the other hand, Lt. Hearn, who comes from a liberal leftist family, is the only figure who opposes Cummings’ manners and thoughts even if he usually does it subtly. Because of his conflict with Cummings and his tragic death in the novel, he is one of the most significant characters in the novel although he is also one of those who are killed by Japanese in the battlefield. Apart from the one between these two officers, the conflict between two soldiers, Serg. Sam Croft and Red Valsen, are another resolution for the main theme of the novel. Red Valsen is more significant than other

soldiers even though he is narrated as much as the rest of the soldiers, because he is the only one who rejects the insists of Croft to climb the Mount Araka in order to complete the investigation. Croft threatens him with a rifle and says he will shoot him if he keeps on his rejection. Calling the soldiers in his platoon "Japbait", Serg. Croft is a tough and cruel man whose interests are hunting and fighting. He is the only cause of the most striking events in the novel; he kills a Japanese prisoner of war immorally, breaks a young bird's neck causelessly, and misinforms Lt. Hearn about Japanese-held location on purpose, which eventually leads Hearn's death. He also nonsensically insists on keeping the climb on Mt. Araka causing the two soldiers' death. His characteristics is best described by Lawhon:

> The scope of war and the size of armies make them unwieldly as specific agents of harm to characters in antiwar fiction. (…) anti-war novelists present the primary threat of harm through characters who personify both the mindless violence of war and the dehumanizing influence of the army. Mailer creates one of the worst of them in Sergeant Croft in *The Naked and The Dead*. (52-53)

His insists on completing the almost impossible mission and authoritative behaviors toward the soldiers cost the platoon a lot and in the end of the novel, readers are informed that climbing is unnecessary and "their sacrifices are for naught" (Kinder 191). At the end of the novel, the island was mopped up until no Japanese has been left on it and the platoon's climbing mission has no contribution to that affirmative end. The splendid war between Gen. Cummings and Lt. Hearn together with the conflict between Serg. Croft and Red Valsen refers to the conflict between liberalism and fascism in a sense (Lister 41) reflecting the political controversies at that period, which will be dealt with later when examining the integration of Mailer's fiction with the historical situation of the USA in the third chapter in this study.

The readers are informed about the characteristics of the soldiers in the army so well because of the Time Machine parts in the novel. Except for the story itself, Time Machine parts tell the former lives of the soldiers before they enlist to the army and thanks to these parts, the readers also learn their reasons for enlisting. Besides, these parts also emphasize that each soldier has a private life before they join the army and each of them is an individual who has disappointments in his life just as Lister underlies: "Mailer, through his Time Machine passages, makes clear that control of

the enlisted men's lives did not begin with their enlistment, but rather had been with them throughout their lives" (15). While writing Time Machine parts, Mailer's inspiration comes from another great author of American War Literature: John Dos Passos (Goldstone 114). He used the similar technique for flashbacks as Dos Passos did in his *USA*. Mailer mentioned his admiration for Dos Passos's in one of his interviews and said that his novel, *USA* meant much more to him than other writer's works which inspire him (Lennon, "A Conversation with Norman Mailer" 141). He went further and implied Dos Passos wrote the greatest war novel with his *USA*: "I'm not sure the Great American Novel can be done anymore. Everything's gotten so complicated, and you have to know so much by now. I think John Dos Passos came as close as anyone with *USA*" (Lennon, "Norman Mailer: Novelist, Journalist, or Historian?" 94).

Another important figure in American historical romance genre, Herman Melville and his *Moby-Dick* is another source for inspiration for Mailer while writing *The Naked and The Dead*. One may have difficulty in finding out the similarities with or attributes to *Moby-Dick* in *The Naked and The Dead* because these two novels belong to very different genres of American novel. However, Bernard Horn discussed there are seven ways of existence of Moby-Dick in *The Naked and the Dead* and to him, the four ways are overt while the rest of three ways are rather indirect (381). Also, Lawhon mentions about this inspiration emphasizing the similarity between two characters in the novels, Ahab and Sergant Croft in terms of their obsessions:

> The influence of *Moby-Dick* on *The Naked and The Dead* has been well-documented, and the Croft's inability to join any version of Melville's joint stock company of man could induce one to dismiss the Texa Sergeant as a minor Ahab figure- somewhat like Ahab's pursuit of the whale, Croft feels compelled to climb Mt. Anaka. (118)

Besides, Mailer also accepted that he took the figure of Moby-Dick into consideration while creating the Mountain Anaka and he related it to the white whale (Gutman 27), probably because of its representation of the nature's power and control over human beings. Apart from John Dos Passos and except for his inspiration by *Moby-Dick*, some other American novelists including Ernest

Hemingway, William Faulkner and John Steinbeck also had impact on Mailer and one of his essays, he said that he held two novels, Tolstoy's *Anna Karanina* and Thomas Wolfe's *Of Time and the River* on his desk in case of his need for inspiration while writing *The Naked and The Dead* (qtd. in Scotchie 114).

Frequently referred as "the best antiwar novel of World War II" (Lawhon 8), *The Naked and The Dead* has various themes and messages, the most significant of which is the questioning the causes and effects of war while reflecting the terrors of war (Goldstone 113). Also, the novel includes the fear of death as one of the major theme, which can be easily seen even at the first lines of the book. It opens with the information of a campaign on the Anopopei Island to capture it from Japanese and the soldiers' fear of death is explicitly given: "All over the ship, all through the convoy, there was a knowledge that in a few hours some of them were going to be dead" (Mailer 7). Among other themes are "war and peace, gender wars, and crime and punishment" (King 827). The soldiers in the novel frequently ask themselves the reason for their existence in the battlefield and questions the aim of the war (Kinder 194). They often ask why by themselves just as one of the Japanese soldiers does in his letter found in his pocket by the soldiers in American platoon after his death: "I am going to die. I am born, I am dead. I ask myself- WHY? I am born, I am to die. WHY? WHY? What is the meaning" (Mailer 212). One of the soldiers, Red Valsen, also expresses his opinion that the war is not their war and they don't care about the causes of it: "What I have got against the goddam Japs? You think I care if they keep this fuggin jungle? What's it to me if Cummings gets another star?" (Mailer 111). Moreover, one of its main messages is given with the very name of the novel. The adjectives, naked and dead, refer to the condition of soldiers in a warfare and it is implied in the novel that the soldiers are left without any dignity or personal will like a naked man without any possessives and it seems that the only thing they deserve is to be dead: "As the title implies, they [soldiers] are left without any covering grace; theirs is neither a virtuous cause nor a legitimate exercise of courage, bravery or patriotism" (Lawhon 115). Moreover, the adjective 'naked' is used recurrently in order to implicate the vulnerability and fragility of men (Siegel 294). The two forces, society and nature, frequently challenge the soldiers

together with the conflict between the subordinate-superior relationship in the army and personal will of soldiers but these conflicts are going to be dealt with later in the second chapter in this study.

The novel mainly debts its popularity and success to the reality in the reflection of American society in these periods of war. Thanks to the journey with Time Machine parts to the past lives of soldiers, readers are well- informed about the World War II period in the US and its outcomes to the American society. Most of the soldiers lived in poor conditions before they enlisted to the army because the effects of the Great Depression are still visible in the USA at that period. It also contributed to the shaping the culture and morality of American society (King 827). That's why it is frequently referred to be "a microcosm of the United States" (qtd. in Lister 37) and one can easily see the economic, social and cultural condition of people and find answers for what moral and virtuous things were in that period were and how the people's daily lives or how people's financial situation were like. Reflecting the future in a way, *The Naked and The Dead* also gives some clues about how American life would be in the post-World War II period and highlights the most important American values or perhaps problems in the future such as nationalism and patriarchal system.

It is quite clear and beyond-dispute that Mailer is one of the most remarkable American authors writing on wars and according to the information given by *Encyclopedia of American War Literature*, he became popular as "one of the nation's most promising young writers" (224) when he wrote *The Naked and The Dead*. However, he has been frequently criticized and provoked many negative feelings (King 827) due to some reasons. First of all, he was blamed of misogyny because of the male-dominated language he preferred to use in his novels. In *The Naked and The Dead*, he frequently emphasizes the distrustfulness of women: "There isn't a women you can trust" (Mailer 17). Similarly, most of the soldiers see a woman only as a sexual object. He responded the claim that he was a misogynist in one of his interviews with Michael Lee: "I adored women and I was spoiled by them to the degree where I would make ridiculous remarks about women once in a while for the fun of it. But the idea that I hated women-a man

who hates women does not get married six times" (Lee 212). Secondly, he has been criticized as he does not suggest a solution or gives a new impulse for the opponents of wars just as Goldstein said:

> In the final analysis Mailer has not described a big enough or rich enough world. His is too narrow and one-sided, for he does not have a view of human experience that does any real justice to man's potentialities for feeling and action. More than that, he has not been able to create, as good novelists do, his own world which encompasses all he sees in a personal vision. Mailer's neutral, uneven style is probably the most significant clue to his failure of vision, for it never vitalizes or individualizes. It merely records and analyzes. (121)

Furthermore, Mailer is said to have lost his creativity in fiction writing and that's why he oriented to non-fiction and lost his reputation when he died (Beha) but no matter how hard he is criticized, his literary legacy still enlightens and continues to be pioneer of American literature. When he died at the age of 84 on November, 2007, he left readers the most gorgeous masterpieces of American literature. Despite numerous negative criticism about him, Mailer's importance as an influential anti-war author in American War Literature is beyond-dispute.

7.1. Military Control over Individual Will and Society

Defending the vainness of warfare and affected by naturalism in his writings, Mailer wrote about the war in an anti-war position creating the various kinds of war and enemy of human beings except from the Pacific War in which the soldiers are engaged and Japanese soldiers who are seen the enemy to many people. Throughout the novel, the story is nothing but the soldiers' struggle to survive and in order to survive, they have to defeat their enemies. *Encyclopedia of American War* Novel suggests that: " War and individual survival lie at the root of *The Naked and The* Dead and are both products of a naturalistic literary tradition and the spiritual essence of writers such as Stephen Crane and Ernest Hemingway" (34). Indeed, the novel includes many effects of naturalism and the soldiers' try to survive by resolving their conflicts, and thus, defeating their enemies. Another naturalist tendency lies behind Mailer's main concern or focus

which can be depicted as the struggle of individuals with having control over their own will and freedom: “Such a discussion of the control of an individual’s will obviously brings to mind naturalism: the basic struggle in *The Naked and The* Dead is that between the enlisted man and external and internal forces which control his destiny” (Lister 15). However, in *The Naked and The Dead*, Mailer weaves many conflicts and also reflects the outcomes of these conflicts on the individuals and American society in a broad sense. His characterization including many different people coming from different social backgrounds is full of conflicts, which leads to a kind of presumption of American future in the postwar period. In the Pacific War setting, the soldiers that seem to fight with Japanese are fighting with themselves in their own rights. This fight is given against not only to Japanese to capture the Anopopei Island but rather it is given against totalitarianism. The small unit of the platoon he created is just the reflection of a broader concept: Mailer warns the American society in the disguise of platoon against the dangers of totalitarian regimes and ideas which are in an alarming rate in the USA: “Mailer hammers home the point—his use of a naturalistic method and style allows him to continually reemphasize this- that totalitarian tendency is basic to the military, and probably to the society for which the military unit is but a microcosm” (Gutman 8). The readers are informed about the future dangers and the political and social tendencies of American society through the ‘Time Machine’ parts. These parts not only give information about the process of each soldier’s decision of enlist, but also they provide the sufficient information about the background of American society. Thanks to these parts, Mailer connects the issues that seem to concern only army with the American society’s expected problems in the postwar period: “*The Naked and The Dead* depicts the army as such a hierarchical structure, and the novel suggests that the military is not an isolated aberration but rather a prototype, an advance warning of the direction American society is taking, driven by the myth of success” (Wilson 165). With these parts, Mailer uses flashbacks which narrate the origins of each soldiers it mentions and the typical American society. Moreover, there are more significant characters than the others even though many of them are mentioned equally. As the Time Machine parts proceed, their importance is revealed by the conflict they

had with society as well as each other in terms of reflecting the conflict which is the real focus of Mailer: the conflict between individual will and military control over soldiers. The traces of the causes of war and violence in the hearts of soldiers originate from their social background and thus, the immoral society becomes both their causes and warning for their future lives.

In order to analyze the power struggle on which Mailer focuses to raise his antiwar voice against militarism and nationalism, the concept of enemy in *The Naked and The Dead* must be examined at first. Being the counterforce of the Pacific War, the Japanese are visible only a few moments in the novel. Their scenes are so few that it may confuse readers which expect a war novel. Obviously, most of the struggle of soldiers are not given against Japanese; instead, the soldiers strive to other enemies. Lister also challenges the concept of enemy in *The Naked and The* Dead and he suggests the real enemies of the soldiers: "There are other very real enemies including the hierarchical structure of the army in general, the fascism of some of the individual American commanders and nature" (3). Among these enemies the last two of which are going to be studied in a more detailed way, the insight of nature as an enemy is very intriguing. It is more valid for Sergeant Croft who insists on completing the climb on the Mountain Anaka, which leads to three soldiers' death at the end. He is described as a very determined soldier which is in a search for power and control and despite the impossibility of the mission, he seems to be obsesses with the idea of climbing to the top of the mountain. The underlying reason of his obsession is his combat with nature because he sees the nature as an enemy (Gutman 27). His addiction to power leads him to fight with nature without giving any significance to his men and their lives because he hates everything that is superior to him or he cannot control. The soldiers talk about him and emphasizes his love of combat: "But Croft - I tell you Croft loves combat, he *loves* it" (Mailer 19). Similarly, he likes hunting as his Time Machine informs. He is described as "The Hunter" at the beginning of his Time Machine part. He is cruel and rigid; he has the capability of sacrificing everything and everyone at the expense of his ideals. He can be assumed as a kind of imagery of the prototypical soldiers in modern wars: "There

is nothing noble about Craft's savagery; he is modern war's parody of a soldier; well-suited to combat, but unfit for anything" (Lawhon 118).

General Cummings has more than one mission in this study: he is both an enemy of soldiers and humanity and he is the represent of some fascist thoughts and totalitarian ideas which, to Mailer, is the most dangerous threat for American society. In this sense, General Cummings and Sergeant Croft have a lot in common despite the difference of their ranks in the army. Regardless of Cummings's rank's superiority to Croft's, he continuously look for power and control just like Croft and in one of his conversations with Lieutenant Hearn, he defines the army as "the fear ladder" (Mailer 151) emphasizing the importance of hierarchical system within the army. The conflict between the ideas of Cummings and Hearn also represents the political diversion between them. Hearn, described as having a tendency to leftist liberalism, tries to fight with Cummings's ideas as well as his superiority. On the other side, Cummings tries to impose his thought upon Hearn. Hill implies that Cummings has an aim while perpetually striving to impose his thoughts and he calls his system of power as "army-society" emphasizing Mailer's aim to create the army in the novel as the shadow of American society: "In *The Naked and The Dead*, Cummings tries to instill Hearn two varieties of fear: the threat of reprisal by the army-society and the deeper threat of the army-society's omnipotence represented by Cummings' power" (Hill 139). Throughout the time which Hearn spends with Cummings before he is sent to the platoon, he tries to struggle with Cummings's fascist and dehumanized thoughts because he prefers to get along with the soldiers under the command of him, while Cummings believes in the existence of a fear ladder in army:

> I don't care what kind of man you give me, if I have him long enough I'll make him afraid. Every time there's what you call an Army injustice, the enlisted man involved is confirmed a little more in the idea of his own inferiority. (…) You aren't capable of understanding it, but I can tell you, Robert, that to make an Army work you have to have every man in it fitted into a fear ladder. (…) The Army functions best when you're afraid of the man above you, and contemptuous of your subordinates. (Mailer 151)

He considers himself equal to God revealing his passion of control and power exceedingly: “You know, if there is a God, Robert, he’s just like me” (157). His imitation of God is clear in his manners when he ignores any soldiers’ life and gives importance to nothing but power: “In *The Naked and The Dead*, the mechanical godhead to which Cummings aspires guarantees him power to regulate and control life through systems” (Hill 221). Despising his God-like thoughts and behaviors, Hearn is always in a search for overcoming his superiority and ego. It was a kind of inner war which he broke out against Cummings. It is also the point from which the major conflicts between these two men arises: to dominate one another. However, the loser of that tiny war becomes Hearn. When he deliberately leaves a cigarette on the floor of Cummings’s tent whose cleaning is in his charge, Cummings understands his intention to dominate and orders him to pick it up. Gutman suggests that the cigarette stub is a kind of “symbolic gauntlet” (7) which implies the gloves thrown on the floor by knights in the Middle Age in order to invite the other man to the duel. It is the first breaking point between two men as well as Hearn’s first acceptance of Cummings’s superiority. He picks up the cigarette but he cannot escape from sending to the platoon under the command of Croft. It would be the first step of another conflict of power which ultimately leads to his tragic end.

Intrinsically not accepting anyone’s superiority or loss of control, Croft is disturbed by Hearn’s arrival because Hearn is a lieutenant and above him fearing that he will lose control over his men. When Croft kills a young bird on purpose for no reason, it makes soldiers, especially warm-hearted Roth, sad and Hearn wants Croft to apologize him. When he does what he is required, Hearn thinks that he has won the competition over power; however, he immediately gets rid of that idea because of his experience with General Cummings: “He had some idea of how he had provoked Croft, and was amused by it faintly. Except that… Cummings had probably felt the same way when he had obeyed the order to pick up the cigarette butt. Abruptly, Hearn was disgusted with himself” (Mailer 450). Hearn’s desire for controlling is not like Cummings’s or Croft’s. He just wants to have the control over his own behaviors, destiny and freedom. That’s why he doesn’t like his superiority to Croft. However, his misperception of his power

results in his death which is planned by Croft deliberately. Croft tells lie about the location of Japanese camp, which leads to Hearn's being killed by Japanese soldiers while walking at the very front of the patrol team. His death implies the winners: Cummings and Croft which are the representatives of mechanized modern society and the system of centralized power in it. His death is seen as the collapse of liberalism against the tendencies of modern history: "The liberal philosophy of Hearn is rejected as insufficient to the challenges of modern history" (Sreejith 4). Cummings vividly defines modern society and he gives the definition of modern history while talking to Hearn. He emphasizes the importance of power and control while highlighting the importance of fear. While doing it, he uses the army as a metaphor just as Mailer does:

> I've been trying to impress you, Robert, that the only morality of the future is a power morality, and a man who cannot find his adjustment is doomed. There's one thing about power. It can flow only from the top down. When there are little surges of resistance at the middle levels, it merely calls for more power to be directed downward, to burn it out. (…) You can consider the Army, Robert, as a preview of future. (Mailer 277)

However, Hearn has difficulty in adapting the new society that Cummings depicts from the very beginning. He doesn't like the society whose only aim is to have power and have control over people: "The truth was (…) he wasn't ready for Cummings's brand-new society in which everything was issued and never owned" (Mailer 369). His struggle not to accept to be one of the members of that society, neither in the army nor in the real life, remains inconclusive.

Hearn is not the only one who suffers from Croft's obsession with dominance. Red Valsen, "the most independent men of Croft in his platoon" (Gutman 7), is another person who tries to use his individual will by defying the nonsense orders of Croft but fails. After Hearn's death, Croft wants the soldiers to climb to the peak of the Mountain Araka in order to complete their missions which Hearn gives up when he is still alive and at the command of the platoon. However, their mission is very hard, almost impossible, because the mountain is too high and compelling to climb. When they lose Wilson, one of the oldest and best soldiers, and Roth apart from Hearn in this mission, the soldiers become bad-tempered but they have no courage to express their disturbance and fear. When

Red attempts to say their opinions screwing up his courage, Croft threatens him with his riffle. Even though Red insists on for a while, he cannot find anyone else to support him and gives up with disappointment. In this sense, Red Valsen can be associated with Hearn in terms of their failure to exhibit their individual wills:

> Valsen, who like Hearn is an escapee from the machine, also like him finds in that escape a fragmented, unsettled, and lonely life. On the island he pits the only thing that life has left him – his jealously guarded individuality- against Croft's authority in an opposition that mirrors Hearn's challenge of Cummings. (Waldron 276)

Moreover, the conflict between Croft and Red which results in the failure of Red and the triumph of Croft using force against an unarmed men reveal another important thing about Croft's characteristics. He can be an appropriate soldier for the army, but he can be fitted to nothing else especially to humanity. He is so dehumanized by his own internal desires that he seems to have lost everything related to humanity. Taking his being a prototype of modern soldier in a modern warfare into account, it will not be wrong to say that Mailer's message is clear:

> When Croft threatens to shoot Red to make the squad continue their useless climb up Mt. Anaka, the antiwar message of *The Naked and The Dead* is reduced to its essence. Mailer occasionally narrates through Croft's eyes, but the character engenders no reader sympathy, because a biographical sketch reveals that he cannot join humanity as a partner. (Lawhon 118)

The conflict between Cummings and Hearn is very similar to the conflict between Croft and Red. There are two men seeking for power and control and they dominate other two men whose only desire to have control over their own behavior and to behave according to their own will. Hearn's and Red's resistances are just like the resistance of Mailer against the tendencies of the new century. However, the final situation when evaluated with Hearn's death and Red's indulgence to Croft's orders seems to be in favor of Cummings and Croft, the end of the novel implies that none of them gains the victory that he desires. When the USA army wins the war and destroys the Japanese troops in Anopopei, it becomes the Major Dalleson who has been praised for his endeavors and strategic successes. Cummings cannot get what he struggles for from the very beginning. Similarly, Croft fails to complete the patrol mission and has to turn back to the

camp because of the attacks of huge hornets on the mountain. His last words in the novel emphasize his greed of power, in that, he feels to be defeated because of his acceptance of the power of nature: “Croft keep looking at the mountain. He had lost it, had missed some tantalizing revelation of himself. Of himself and much more. Of life. Everything” (Mailer 599). Demonstrating the great scope of their power and ambition, Mailer fictions such an end which destroy all the glories of Cummings and Croft because of his naturalistic thoughts. Inherent to naturalism, nature and fate is seen as the only thing that can determine the actions and what will happen next (Gutman 36) and that’s why neither Cummings nor Croft can resist effectively to the naturalistic forces despite their passion and power.

The actual war in *The Naked and The Dead* is implied within the struggle of soldiers’ desire for having control over their own destiny though only a few of them can express his desire overtly. Being the second man of Croft and a member of Mexican minority within the dominant American society, Julio Martinez is also one of those whose will is taken by the army and his superiors. Defined as a hero of his poor family in his Time Machine parts, Martinez involuntarily has to kill one of Japanese soldiers when he sends to search out the exact location of the Japanese soldiers. After a short hesitation, his decided to kill the soldier whom he thinks: “What was to keep him from touching him, from greeting him? They were men” (Mailer 501). He obeys Croft’s command but then he regrets from what he did. He was psychologically affected by his decision because he could not resist to the orders. When readers explore his past through his Time Machine part, they find out that his subservience to the will of society and others come from his inferiority. He is another victim of the corrupted society who frequently humiliates the minority groups in it: “Because of his dual role as enlisted man and as member of a minority group, Martinez is the chief example of a man whose will is controlled by his society” (Lister 18). Apart from Croft, he is indirectly responsible for Hearn’s death because he cannot resist Croft’s order to keep the truth when he misinforms Hearn about the location of Japanese soldiers in the light of the information which is given by Martinez. Similarly, Mailer also emphasizes his subservience to the society, which enables us to understand his

manners: “Little Mexican boys also breathe the American fables. If they cannot be aviators or financiers or officers they can still be heroes. No need to stumble over pebbles and search the Texas sky. Any man can be a hero” (Mailer 59). He wants to be hero indeed. He wants to be an “aviator” and “make much money” (Mailer 56). When he fails to realize his other dreams, he choose to be hero by giving up his individual will and accepting the superiority of others.

Just like all the conflicts between men and the extraordinary attitudes to the society, the war in *The Naked and The Dead* is not just an ordinary war which American society is familiar with. The war in the novel has varieties and it is given in a much broader sense than usual: “War, as it is considered here, is both a struggle between a soldier and an enemy, and, in larger sense, a struggle between the will of the individual and two forces of totalitarianism and nature” (Lister 2-3). Similarly, the conclusive idea of the novel is pretty different from what is expected from a war novel. Weaving the web of various conflicts in his first novel, Mailer concludes that no matter how bad a person is, he is not the only one who should be accused. Just as he gives a clear clue about the dangers and fears of American society’s future, he also blames on society because of its morality and virtues. According to him, the pleasure of war and tendency to violence are inherent in human beings from the immoral society. Through the Time Machine parts which take readers to the past of soldiers and give the process of their participation in the army, Mailer shows that even the bad men, like General Cummings and Croft, are the fruits of the corrupted society: “While Cummings learns a mechanistic, industrialist philosophy from his father, Croft learns from his to love the guns that he uses, like the General, with strange masculine excitement” (Waldron 276). At this point, Time Machine parts have even more significance apart from reflecting the past. They also reflect the Mailer’s worries about the future and his warnings of Americans against the totalitarianism and fascism: “Through the use of flashbacks, Mailer makes the reader understand that the same forces wrap individuals also control American society and push it toward war and totalitarianism. (…) Modern society forces individual men into violence; it forces countries into war” (Gutman 10). Society’s nationalist tendencies are seen as the cause of wars, which is in need of examining in a deeper and more

detailed way by taking the political atmosphere of that period in the future. The political situation of the postwar period in the US together with the tendencies and causes that leaded the US to the World War II are going to be studied separately in the next chapter by clearly revealing Mailer's preference of integration the political situation of the US with his fiction in *The Naked and The Dead*.

7.2. The Pacific Theatre on the Stage of World War II

Norman's literary works can be seen as having been included in historical fiction genre as well as a war genre in American literature because of his interest in the historical and political events of his own country and his devotion to the historical accuracy while writing about the historical events integrated with his splendid fiction. Like most of his novels and non-fiction writings, *The Naked and The Dead* is also based on the Pacific War during the World War II and the novel opens with the campaign of a platoon on the fictional island, Anopopei, in the Philippines; however, with a real war in its background, what the novel is actually searching for is to explore the "social and political history of the Unites States" (Sreejith 2). Taking the Mailer's tendency to the historical background of the United States in the specified period, it can be said that he masterfully integrated history with his fictional story including fictional and historical characters. In fact, Mailer seems to have never separated the facts from his fiction. According to him, fictions should reflect the factual happenings. The fact that he included the factual events in his fiction as well as his non-fictions may be originated from his vision of fact and fiction. He thinks that fact and fiction are very similar because he does not think that these two phenomenon are too much different from each other. How he makes an analogy between such different, even opposite, concepts may be quite confusing but he explains his thought on this issue in one of his interviews with these statements:

> I was saying, in effect, that they're equal. When you write history, you're writing a species of fiction. What one's doing, ultimately, is giving one's vision of life. And how one arrives at one's vision of life is somewhat different in a history than in fiction, but they are much more alike than

> people recognize. (…) But for me, fiction and history are very much alike. (Lennon, "A Conversation with Norman Mailer" 145-146)

Similarly, he declares his opinions on the significance of facts especially in fictional writings. He frequently prefers to write on the factual events or to include the history in his fictional writing through a kind of integration. In the interview with Michal Lee, when the interviewer asks where he draws the line between his fiction and the factual events, he explains the importance of history or facts in a writing by expressing his thoughts in this way: "If you can create something that gives people a sense of a universe, a world which they can inhabit for a little while, it helps a lot, for them and for you, if you stay close to the facts" (Lee 207). Perhaps, these are the reason why he has generally remained close to the facts and history of the US while writing on different subjects, especially in his war writings. At this point, his way of view of history becomes more meaningful in order to understand thoroughly his interpretation or his reflection of history. Because of the contribution of the history to the insight into the future, he mostly favors of a Marxist interpretation of history (Zirakzadeh 627). According to him, the novels which are set on a well-known historical events are the "real novel" (Lennon, "Norman Mailer: Novelist, Journalist or Historian?" 97). Therefore, he remained faithful to historical facts and he never completely purified his fiction from historical accuracy or historical facts throughout his literary life; in other words, history has always been a main source and material for his literary writings, especially for his novels. His fictional novels including *The Naked and The Dead* absorb reality in various ways, in that, they either narrate an important historical events or they are simply based on it. Besides, some remarkable historical figures are also visible in his novels. To him, there are two kinds of novel and novelist and he traces the paths of some historical fiction writers:

> Mailer holds that there are two kinds of novel: those based on historical events that take place in recognizable settings, and those that are imagined. Dos Passos, Tolstoy and Dreiser vs. Kafka, Borges, and Calvino. He calls the former the panoramic novel; the latter, the kind with "paranoid perfection", are fables, fantasies or allegorical tales. The first type, although grounded in historical reality, is indeterminate in structure and plot; the latter, although unfettered from the everyday, is polished and closed, a jeweled box. Mailer favors the first type, but does

> so in part because history has provided him with the scaffolding of plot. Each of Mailer's nine novels is precisely set in clearly identified historical moments. (Lennon, "Norman Mailer: Novelist, Journalist or Historian?" 98)

Taking his opinions about fact and fiction and their relationship, it seems inevitable for him to involve a real war in his the most famous novel, *The Naked and The Dead*. The novel is full of historical accuracy and also some of historical figures of that period are also visible in the novel as a way of expression of Mailer's opinions on historical and political atmosphere of the period. Owing to the Time Machine parts in *The Naked and The Dead*, readers set on a journey to the history and social situation of the Pacific War (Gutman 9). Therefore, it is important to have some historical information about the Pacific War in order to analyze Mailer's preference of that war and his creative ways of integration history with his fictional events and characters.

The novel is based on the real war in which the US had engaged and that war is the Pacific War, also known as the Pacific Theatre, and broke out in 1941 between the Allied forces including some powerful countries such as the United States, the United Kingdom and the Soviet Union and the Empire of Japan. The war ended with the victory of the Allied forces in 1945 when the Japanese government declared its surrender after two atomic bombs were dropped by the US air forces on Hiroshima and Nagasaki. In the beginning, the Japanese attack on the US in spite of its logistic inefficiency and military inferiority was seen as an "insanity plea" (Sagan 894) by many scholars. However, Japanese strategists and government were not insane, of course. The cyclical situation of Japan in that period points the more profound reasons for the origins of the Japanese attack or dare:

> In order to understand the origins of the Pacific War and to draw appropriate lessons for the modern world, one must focus beyond the insanity plea and examine how the Tokyo government found itself in a desperate position in which starting a war that all agreed was not likely to end in victory was considered the least repugnant alternative. The origins of the Pacific war are best viewed as a mutual failure of deterrence. (Sagan 895)

The Allied forces had become even more powerful with the support of the Soviet Union at the last stages of war. It was the atomic bombs and their destructive impacts on Japan that eventually brought about the end of the war; however, according to William Courtenay's essay titled *The Pacific Theatre of Operations* in which he explained the chain of military operations carried out by the both sides in detailed during the Pacific Theatre, the victory was mainly due to "the novel use of air force" (115) of the Allied forces, the US in particular. Just as it did in *The Naked and The Dead*, the Pacific war ended with the defeat of Japanese troops and Japanese people drew from the Philippine islands.

One of the most important questions lie behind the historical background of *The Naked and The Dead* is why Mailer chose the Pacific war as the setting of his first war novel. That question may have more than one answer. First of all, many scholars agree upon the political and historical significance of the Pacific war when it comes to analyze the Unites States' military history: "The war in the Pacific, because of its significance in American and world history, deserves the best in historical scholarship" (Knoles 428). Indeed, the effects of the Pacific war on the world history as well as the United States' history are undeniable and that's why many people including Mailer produced numerous literary works comprising of or related to it. Moreover, Mailer was one of the millions of people who witnessed the war personally when they were still alive. In addition, Mailer was not only the witness, he was also engaged in the war as a member of the United States' army. Lastly, he chose to write a war novel on the Pacific war: "because it was and is easier to write a war novel about the Pacific –you don't have to have a feeling for the culture of Europe and the collision of America upon it" (qtd. in Lister 37). He did not only witness the political atmosphere of this specified period but also he was participated in it. All of these reasons may have contributed to his choice of the Pacific war as the setting of *The Naked and The Dead*. Except from the reasons for his choice of war, his approach to war in *The Naked and The Dead* is also remarkable and worth studying deeply. In the novel, the war is narrated as a dangerous phenomenon for individual will and the people who are purified from their own will and choices of their destiny and freedom are criticized together with the totalitarian pose of the military structure. In general, it

can be a broader criticism of the military system and its reflections on American society, which also explains Mailer's worries about the future of the Americans. In this sense, the novel can be accepted as an antiwar novel with all of these characteristics and messages. However, Mailer admits that he was not planning to write an antiwar novel at the beginning. The political situation in the US and the warlike rhetoric and attitudes of the US government at that period made him change his opinion, because in his opinion, the government was glorifying the war and being a soldier leading the country into the war once again (qtd. in Kinder 190-191). Therefore, his approach to the Pacific war in *The Naked and The Dead* was completely dissimilar with the government's attitudes. It was full of criticism on the American society as well as the feeling of insecurity and worries about the future. All of these feelings and thoughts were different from the government's expectations from American people. In *Encyclopedia of American War Literature*, the political attitude of people and toward the war and their visions at that period are summarized:

> In contrast to the situation of World War I, the Japanese attack on Pearl Harbor on December 7, 1941, created a general consensus in the United States about the moral and political necessity of fighting the Japanese military hegemony in Asia and its fascist European allies. Attitudes toward war itself had become, due to the experience of World War I, much more pragmatic and provided a little ground for the disillusionment of romantic expectations, war was seen an unpleasant obligation rather than an opportunity for individual heroism or male initiation rituals. (297)

In addition to the US government's attempts to remind of the good sides of wars, some journalists and scholars also support that warlike attitude with their writings or movies. All of them were glorifying the American nation causing the increase in the nationalist emotions as well as militarism among Americans. The fact that there was a tendency to nationalism and militarism during the Pacific war makes sense when one thinks of Mailer's criticism of American nationalism in *The Naked and The Dead*. Moreover, because of his attitude and criticism at the expense of annoying the government, his approach to the war is seen as more realistic (Goldstone 115-116) than other scholars even though he was only 25 when he completed the novel.

Mailer frequently criticizes the American nationalism rising during the Pacific war and the postwar period describing the American people's attitudes toward Jewish people and some minority groups within the society in *The Naked and The Dead*. Especially, as a Jewish man, Mailer criticized the religious discrimination against Jewish people with two characters, Goldstein and Roth. They are frequently called by being cursed or with some vulgar words: "Get up, you Jew bastard!" (Mailer 558). The fact that the religious or ethnic discrimination is visible most in generalization can also be seen in the novel which includes some opinions about Jewish people like: "All Jews are noisy" (72). Furthermore, we also encounter a kind of Christian organization which is the opponent of Judaism when we go back to the Gallagher's past thanks to the Time Machine parts: "We gotta start mobilizing and get ready, the International Jews is tryin' to get us to war, an' we gotta get them first, ya see the way they take away all the jobs, we let it go an' we won't have a fuggin chance, they're high up but we got our friends too" (234). These thoughts are significant not only because of the criticism they contain but also the reality of them which reflects the real attitude toward Jewish people during that period. Goldstein and Roth are often exposed to the discrimination, which makes them have difficulty in their fellowships with other soldiers and feel inferiority as well as humiliation. According to Cameron, both Allied forces and Japanese government used racism as a means of rationalizing their behaviors and decisions during the Pacific war (550). Martinez, a Mexican soldier, is another example of soldiers who are subject to discrimination in the army: "He was always embarrassed at mentioning the fact that he was a Mexican. He thought it was bad manners as if he were blaming the man he told it to, implying that it was his fault there were no good jobs for him" (380). In addition, his poor life of which readers are informed through his Time Machine passage enlightens the minority group's economic and social situation in the US at that period. However, Mailer asserts that even though they are seen inferior to American people, they are equal in being affected by the war and by the war myths: "Little Mexican boys also breathe the American fables" (59) thanks to his narratives of the campaign reflecting almost all the social realities during the war: "His creation of a campaign in the Pacific Theatre in the Second

World War is in a large sense the creation of a myth which describes and perhaps explains the nature of reality" (Gutman 11). His "myth" also includes the various characteristics which was marked by the social and political atmosphere of that period. Each of his characters has different characteristics including poor and rich ones together with the Protestants and Catholics as well as Jews. His broad scale of characterization is also very similar with the real characteristics of that period because as Cameron quips, "The identities of soldiers in the Pacific war derived from their sex, socio-economic class, nationality, regional background, ethnicity, religion branch of service, rank, and military specialty" (553). All of these characteristics of the soldiers in that period are visible in *The Naked and The Dead* with the emphasis on the manhood as well as the misogyny among some soldiers, which reflect the sexist issues in that period. There are Ser. Croft from Texas and an Irishman, Gallagher and a Southerner, Wilson together with Goldstein and Roth who are coming from Jewish families. On the one hand, the platoon in the novel includes the soldier like Martinez who is an illiterate soldier having spent his life in a poor conditions; on the other hand, it includes Hearn whose family is rich and Cummings who is a very intellectual soldier. With its various characters, the novel is a perfect reflection of the real situation of the US army during the Pacific war.

Another criticism of political tendency in *The Naked and The Dead* is liberalism which, to Mailer, was doomed to death in modern world while the opposite ideology, fascism, was increasing. With his growing interest in Marxism day by day, Mailer was opposite to liberalism and in order to show his distance from liberalism and name his political understanding, he used the term "left-conservatism" (Zirakzadeh 625). The conflict between two ideologies is best visible within the relationship of Lt. Hearn and Gen. Cumming in *The Naked and The Dead*. With his tendency to leftist-liberal thoughts, Hearn represents the liberal ideas while it is obvious from Cumming's interpretation of history that he is one of the greatest representation of fascism: "You're misreading history if you see this war as a grand revolution. It's power concentration" (Mailer 152). After all the conversations he had with Cummings, Hearn begins evaluating their history as well but still doubts the truth in Cummings' words: "History was in the

grasp of the Right, and after the war their political campaigns would be intense. One big push, one big offensive, and history was theirs for this century, perhaps the next one. The League of Omnipotent Men" (334). However, this conflict, or the brainstorm which Mailer impulses through the opposite thoughts of Hearn and Cummings, comes to the end with the death of Hearn and the victory of Cummings at the end of the novel. Hearn's death is symbolically the bankruptcy of all liberal thoughts while Cummings' fascism keeps rising:

> The reader's sorrow at Hearn's impending death leads to a desire to see the young officer as an ideal throughout the novel, to want him to have remained uncompromised. Indeed, it is fruitful to see Hearn's death as a warning and harbinger to what was happening to the American liberal at midcentury, the enlightened characteristics conflicting with the authoritarian self. (Wilson 172)

The novel includes many historical figures and many reevaluations of historical ideologies such as Gandhi and his civil disobedience activities and some fascist leaders like Hitler and Mussolini. Mailer evaluates each of these historical characters and ideologies within the historical framework of the Pacific war. While doing it, he does not try to glorify the war or he does not romanticize it despite the warlike attitudes of the US government. Therefore, his novel, *The Naked and The Dead*, can be evaluated as an alternative vision of the Pacific War because of the themes and the messaged it includes. His alternative vision neither glorifies wars and soldiers nor it attributes some martial spirit to the some concepts associated with wars; rather, he envisions a dark future marked by totalitarian governments and utters his fear for the United States' future. He was not alone in this mission of providing the real portrait of the Pacific war instead of a glorified one; many authors, scholars or journalists who were opposite to the war did the same thing with Mailer and used their writing materials as a means of reflecting their antiwar position. However, it is difficult to say they managed to realize their aims because in spite of all the antiwar efforts and writings, American people continued to see the war as a necessary phenomenon during the World War II (Lawhon 173) especially after the Pearl Harbor attack. However, the most important thing is the honor in their mission rather than the ultimate success of their efforts. Like many other war novelists in that period, Mailer aimed at

deterring people from war, which makes *The Naked and The Dead* an antiwar novel at this point. No matter if he accomplished his goal, it is an undeniable fact that he managed to integrate history with his fiction in order to generate one of the greatest war novel in the American war literature: “If it is also his implicit purpose to demonstrate that, for a novelist in the time of our time, there is no real difference between fact and fiction, he succeeds” (Lennon, “Norman Mailer: Novelist, Journalist, or Historian?” 101).

CHAPTER 8

KURT VONNEGUT AND *CAT'S CRADLE*

Kurt Vonnegut Jr., is one of the most famous American authors in the world and he is especially famous for his literary works on war writing. Born in 1922 in Indianapolis, he had maintained a very productive lifetime and he left many popular works of literature including 14 novels, 5 plays, 5 non-fiction works and 3 short story collections when he died in 2007. He studied chemistry at Cornell University but he joined the US army in 1943 and fought within the borders of Europe during World War II. However, he was captured by Germans and he remained as a prisoner until the war finished. With these characteristics, he was also one of the war writers who was engaged in war personally. Throughout his life, he had never separated or gone further away from warfare because when he gave up fighting, he began writing about war. Moreover, his experiences as well as his thoughts and ideology contributed a lot to his creative literary legacy. He experienced the bombing on Dresden, once the capital city of Germany, at the first hand and after the war, he confessed his fear and admitted the terror of the war in an interview published in *The Nation*:

> I have a friend I went through the war with. We were scouts together, and then we were prisoners of war together. He's since become a distinct attorney in Pennysylvania; he's a guy named Bernie O'Hare. We came home on a troopship together and got off at Newport News. I said, 'All right, what did you learn from it?' meaning World War II. We were both privates. He thought a minute and said, "I'll never believe my Government again'. (Musil 131)

When he turned back from the war, he married a woman, Jane Marie Cox and he had 3 children with her. Later, he also adopted his sister's three sons when she died of cancer and her husband died in an accident. He began working on a research company named General Electric. Meantime, He published his first novel, *Player Piano* which narrates a utopia of mechanized world in 1952. However, he could gain recognition as a writer with his sixth novel, *Slaughterhouse-five* that is mainly based on Vonnegut's experience of bombing Dresden. He got many appraisal thanks to his sixth novel and his last novel published before his death was *A Man without a Country* in 2005. His another collections of short stories and other writings, *Armageddon in Retrospect* was published posthumously. Vonnegut was likened to

Mark Twain because of his continuous use of humor in his works and his sense of humor: “Vonnegut’s humor is of a cosmic type which, ultimately, enables the reader to smile at fate and perhaps even laugh” (Doxey 5). He was nominated for Hugo Award in 1964. He didn’t gain the reward but he was awarded with his master’s degree in anthropology by the University of Chicago in 1971 thanks to his fourth novel, *Cat’s Cradle*. Apart from the themes or ideology that his works involve, the distinctive narrative style of him has also been appraised by critics. He uses simple and short sentences which are full of ironies and humors, which makes his works comprehensible for most of reader: “Like a conversation with a neighbor across the backyard fence, the reading of a Kurt Vonnegut novel was as familiar as talking with the guy next door, yet as exciting as when this friend would present some surprising news” (Klinkowitz, “The Vonnegut Effect” 185). Among the properties which makes him so familiar to readers, there are also the subject matters which concern many people as much as their writers. With his pessimistic view of human future and the imaginary obstacles on the free decision of people, he seems to be very desperate about human nature and humanity even though he is frequently defined to be a humanist and he admits it: “Vonnegut’s pessimism about human nature and free will is overwhelmingly evident throughout all his novels” (Jones 222).

As a postmodern American novel, Kurt Vonnegut’s novels’ themes are generally shaped around the morality in the use of science, religions, wars and politics. Especially the use of technology has been a dominated theme or subject matter in nearly all works of him beginning from his first novel, *Player Piano.* His works also include black humor, irony and satire, which makes him a real postmodern author. He had been a pacifist throughout his life and even if he has always been regarded as a science-fiction writer because of the themes he used in his novels and short stories, he never accepted it and even mocked about it (Klinkowitz, “The Vonnegut Effect” 63). However, he never hided his anti-war pose; on the contrary, he had always reflected his pacifist ideology on his literary works and interviews. He said he would have been a pacifist no matter what he experienced or not (Musil 128). He put forward the absurdity of warfare and the mass use of mechanization in wars while all of the people were dehumanized due to the wars. Except for his works, he also reflects the anti-war thought of him to his family and advised his sons not to work for

people that think war machinery is a necessary thing and or companies that produce machinery for wars (Broer 69). His pacifist ideology mainly dominates his perception of literature and point of view:

> Yet his reunion with Grivetti and Bloomingburg, Vonnegut would be reminded once again how history itself offers no simple explanation, how as in his General Electric experience the fiction writer's synthesis is needed to contain such apparent contradictory as good and evil, hope and despair. Vonnegut's response had been to dedicate himself to a life of pacifism, speaking on its behalf and writing a novel considered to be a classic of antiwar literature. (Klinkowitz, "Vonnegut in Fact" 4)

He narrated war sometimes in a real setting but sometimes in a utopia or a dystopia. *Slaughterhouse*-five, for example, mainly includes most of his real war experience in Dresden and his other works generally works some citations of his first-hand experience of war even though they do not involve a direct experience. One of these experiences is conveyed by Klinkowitz: "There are also analogs Vonnegut can cite from his own experience, such as when at the end of World War II, he meets a dying SS officer who confesses, 'I have just wasted the past ten years of my life'" ("Vonnegut in Fact" 133). Of course, all of his narratives serve one purpose: putting the pacifist ideology forward. Like many other American authors of anti-war genre, he also reflects his ideology on his literary works and he sometimes criticizes anti-war writers in one way or another. For example, according to Vonnegut, *A Farewell to Arms* which is considered one of the masterpieces of both Hemingway and American war literature, included too much entertaining and drinking to be a serious anti-war novel (Broer 60). Apart from a passionate pacifist, he was also an atheist and he believes in only humanism. He did not have any superstitious or metaphysical beliefs. This characteristics of him is also visible in most of his novels including *The Cat's Cradle* in which he creates a fictitious religion called 'Bokononism' based on *foma* which refers to the innocent lies and he writes fictional religious books and depicts fictional people who believe in this fake belief. With this novel, he shows how easy to create a religion out of nothing. He also complains about his wife and her superstitious beliefs and he said that most of the quarrels his and Vonnegut had because of the divergence over the religious issues (Augustyn 27).

Although he didn't get much recognition and paid well until his sixth novel, *Slaughterhouse-five*, his fourth novel, *Cat's Cradle* is accepted one of his most famous literary works because of the theme it has and the narrative style. Jones asserts that among many other works of Vonnegut, *Cat's Cradle* is the most interesting work because of its independence from all other works of Vonnegut (Jones 204). Written in 1963, the novel is regarded as a utopian book and it satirizes military technology, morality of science and scientist in general. It opens with a warning, "Nothing in this book is true" and an epigraph quoted from a fictional books of Bokonon: "Live by the *foma* that make you brave and kind and healthy and happy". Looking nonsense and meaningless at the first time, the epigraph becomes more comprehensible when the meaning of *foma* is given below: "Harmless untruths". Likewise, the novel consists of many other fictional terms like *karass, duprass, wampeter* each of which is explained in it and all of them belongs to both the fictional utopia and the fictional religion, Bokononism and its books in this fictional world. The narrator, also the protagonist of the book, is a man named John but he wants to be called as Jonah. The novel begins with an imperative desire of the narrator: "Call me Jonah" (Vonnegut 1) referencing the opening line of another famous American novel written by Herman Melville, *Moby-Dick* (Mentak 197). He wants to write a "factual" (Vonnegut 1) book about the day the atom bomb was dropped on Hiroshima and his novel's title will be *The Day the World Ended* which implies that day was the last day of the world and humanity. He explains the content: "The book was to be an account of what important Americans had done on the day when the first atomic bomb was dropped on Hiroshima, Japan" (1). His title metaphorically depicts the usage and development of the atomic bomb just as its writer's intention (Klinkowitz, "Vonnegut's America" 43). With this aim, he begins to investigate one of the Nobel-prized scientists which is also one of the developers of the atomic bomb. His name is Dr. Felix Hoenikker but Jonah has to talk to with his children instead of him because he is died. He talks to his three children, Frank, Angelica and Newton who are also the inheritors of their father's last invention, a substance called Ice-nine. This substance is said to be a very effective especially militarist purposes because it has a higher freeze point than water and it freezes water in case of contact. Dr. Hoenikker's daughter is a clarinetist and his younger son,

Newton is a painter. His elder son, Frank is an architecture, which means that all of his children are related to one branch of art while their father is a successful scientist. Taking their jobs and interests into account, one can conclude that Vonnegut questions the collocations of both science and art (Jones 215). His intention of writing about the last day of the world resulted in his writing the *Cat's Cradle* about which readers are informed implicitly (Vonnegut 276) after he has been informed about the dreadful substance, ice-nine, which may mean the end to humanity and witnessed its effects on humans and earth at the first hand. Ice-nine was the only legacy left by Dr. Hoenikker to his children but none of his children use it with a good intention. Despite its dangers to humanity and environment, it is of critical importance because it is the only wealth for these three children's future. Eventually, they share ice-nine among themselves after Dr. Hoenikker's death, but none of them could use it for a good reason. The youngest child, Newton exchanges his ice-nine with a relationship with a ballerina in Russia. Angela, only daughter of Dr. Hoenikker, exchanges her share with her handsome and rich husband and that's why they're married despite Angela's ugliness and idiocy. Lastly, the oldest child, Frank gives it to the dictator of San Lorenzo called "Papa" in the novel in order to get the general rank in the army and to marry with Papa's daughter, Mona. At the end of the novel, ice-nine contacts all the water on earth and it ceases most of the life while a few people could survive and some others commit suicide including Dr. Hoenikker's daughter, Angelica and the narrator's lover, Mona.

The novel's name is derived from the children game, cat's cradle and the importance of that game is highlighted more than once in the novel. The narrator is informed that Dr. Hoenikker plays with a cat's cradle when his atomic bomb was dropped on Hiroshima by Newton who was only six years old that day. The novel's setting is a fictional world called The Republic of San Lorenzo which is said to be a "little island in the Caribbean Sea" (Vonnegut 2) and the science lab of Dr. Hoenikker is in the town of Ilium. It offers a new and fictional religion called Bokononism and the narrator frequently describes himself as a Bokononist. Interestingly there are 127 chapters in *Cat's Cradle* and each of which is named accordingly and sometimes humorously. Just as in his other novels, *Cat's Cradle* is also regarded as an anti-war writing but it has many other themes as well: "As a

thematic device, it allows Vonnegut to introduce and synthesize themes as dichotomous as war and peace, hate and love, absurdity and meaning" (Klinkowitz, "Vonnegut in Fact" 1). Likewise, it also includes black humor, satire and irony as much as his other novels and even the chapters of the book are full of ironies and humors reflecting the characteristics of its writer at the same time and balancing the really serious moral themes of the book (Klinkowitz, "The Vonnegut Efect" 61). The narrator is Jonah himself and readers see the events in the eye of him. He also comments on each event and person reflecting his own point of view and thoughts as well; however, Mentak brings a new perception to the narrative style of the novel implying that Vonnegut is the narrator himself:

> In *Cat's Cradle*, Vonnegut relies on different narrative voices that are grouped in one narrating subject. Some critics have tried to read the narrative through the eyes of John, others through the eyes of Jonah, and yet others through both. One may suggest another voice, through it is less explicit, which implicates Vonnegut himself: John or Jonah has decided to write a book entitled *The Day the World Ended*; he has changed his mind and ended by writing *Cat's Cradle*, the narrative of which is, one is surprised to learn, Vonnegut's. (Mentak 202).

If the thoughts of Vonnegut himself are taken into account, no one can resist or deny the idea that Vonnegut is associated himself with the narrator. In fact, he already wanted to name the narrator as Vonnegut (Klinkowitz, "Vonnegut in Fact" 41) but gave up his idea because the editors find it too extreme (111). Having all of these distinctive and sometimes interesting characteristics, *Cat's Cradle* is one of the most remarkable works of Vonnegut and its themes are still up-to-date because neither wars nor the use of machinery has been stopped. On the one hand, the novel questions the morality of science and the indifferent manners of scientist while it negates the common beliefs about religion, Christianism in particular, on the other. While doing this, it includes the historical truths and historical figures even though it is a utopian novel in its own right. However, it cannot be regarded as a plain historical novel as much as the other works of American war literature because it reflects the cruelty and terror of wars in very different point of views. In this sense, he created one of the most remarkable samples of American war novels and he integrated the immorality of warfare with the immorality of science and technology used to the detriment of humanity and nature. Meanwhile, he also put forward the

indifferent manners of positivist science and scientists by criticizing them not to care about humanity. To sum, Jones perfectly summarized the major themes of the novel and their relation and interaction with each other:

> Kurt Vonnegut's work displays uniquely the thematic fusion of technology (or science) and war. Both elements dominate: war consistently demands spectacular new achievements from science; and technology flourishes in the hothouse of conflict. In addition, war provides an immediate focus for all the ingenuity that science and "progerse" can muster. Finally, in a special way synonymous with science and the idea of progress, war provides a milieu particularly suited to Vonnegut's depictions of modern life. (203)

These are not the only reasons why this novel is so popular in the country it was written as well as all around the world and why it is counted as one of the best examples for the American war novels. The novel's distinct narrative style, the high-level humor and irony as well as satire it includes and the simple sentences it contains are among the reasons for its popularity as well. In order to examine *Cat's Cradle* thoroughly, the anti-war pose it impulses and historical background of it must be studied deeply.

8.1. The Morality of Technology and Science in Warfare

Having a pacifist pose throughout his lifetime, Vonnegut has always been in a close relationship with science and he had a chemistry education. His brother, Dr. Bernard Vonnegut was also a successful scientist. The fact that science and moral aspects of it are among his favorite themes is derived from his perception of science and scientist. He talks about that perception in his interview:

> I was studying chemistry at the time and was from a technocratic family. During the Depression we really believed that scientists and engineers should be put in charge and that a technological utopia was possible. (…) But for me it was terrible after having believed so much in technology and having drawn so many pictures of dream automobiles and dream airplanes and dream human dwellings, to see the actual use of this technology in destroying a city and killing 135,000 people and then to see the even more sophisticated technology in the use of nuclear weapons on Japan. (Musil 128)

It is necessary to be informed about his point of view in terms of the immoral use of technology and science in wars in order to understand his novels and themes thoroughly. *Cat's Cradle* is one of the most significant works in terms of reflecting his opposition to the indifference of scientists and use of technology in order to devastate towns and kill humans. The man who is one of the developers of atom bomb in the novel, Dr. Hoenikker is defined as a father with his children as well as his contributions to the science and invention: "father of a bomb, father of three children, father of ice-nine" (Vonnegut 114). When the narrator investigates his life, he encounters a horrible fact about him. One of his friends, Dr. Asa Breed known as Dr. Breed talks about ice-nine and its devastating effects in the future to Jonah: "When it fell, it would freeze into hard little hobnails of ice-nine and that would be the end of the world!" (50). However, Dr. Hoenikker does not concern about his inventions and he ignores the misuse of them: "'The little Dutch son of a bitch may have been a modern holy man.' he added. 'but Goddamn if he ever did anything he didn't want to, and Goddamn if he didn't get everything he ever wanted'" (69). His indifference is very central to the novel and the indifferent manners sharply criticized in the novel are not only his. Even the name of novel is derived from Dr. Hoenikker's indifference to killing people and demolishing Hiroshima with the atom bomb which has been developed by him. He played with the childish game named cat's cradle in the day when the atomic bomb was dropped on Hiroshima (11-12). Jones emphasizes one of the major themes in the novel and highlights Vonnegut's point over the indifference if scientists:

> Vonnegut shows one way that the unthinking, dispassionate curiosity of positivist science could end the world in the twentieth century, just incidentally, while employed in the service of technological war. (…) In Vonnegut's world all emotion is dead, and the key word might be indifference. Disinterested science, dead to moral responsibility and indifferent to the implications of the processes it develops, perpetrates monumental, indeed, the ultimate, fraud. (214)

His indifference is not only to the purposes of use his inventions but also to his family including his wife and three children. On the day when the atomic bomb was dropped, he was both playing cat's cradle and he cared about his youngest

child, Newton. Newton, as known as Newt in the novel, talks about that day with Jonah and he says he was afraid of his father's care and flees away in fear (Vonnegut 11-12). Cat's cradle seemingly meant a lot to Dr. Hoenikker and it was his unique toy with which he played even in the very important days of his life: "For Hoenikker, a man who read nothing and was amused by the antics of matter in motion, a cat's cradle provided the sole means of diversion" (Jones 216). His wife is also considered as a very elegant women and his indifference to his wife is also highlighted more than once in the novel. His friend, Dr. Asa Breed explains his abundant indifference to all people with these lines: "Sometimes I wonder if he wasn't born dead. I never met a man who was less interested in the living. Sometimes I think that's the trouble with the world: too many people in high places who are stone-cold dead" (68). Vonnegut defines a humanist as "someone who is mainly interested in people" (Klinkowitz, "Vonnegut in Fact" 72) and according to his definition, it is clear that Dr. Hoenikker is not a humanist, not even close to it.

Humanism had also been a critical aspects of Vonnegut's personality as well as his pacifist manners and thoughts. He is generally defined as a humanist and humanism is also at the center of Vonnegut's literary works many of which has this term as a major theme (Augustyn 28). He used that term as a sight into the ways of life of many people and he also criticized the dehumanization process caused by many factors and in which people do not notice themselves. In one interview with American Physical Society, he said that the best humanist he had ever known was his dog because he was interested in people all the time (Klikowitz, "Vonnegut's America 63). The dog as a symbol is also in the novel as Hoenikker's dog is the first victim of deadly hazardous ice-nine on earth. Taking the importance given for his dog into account, he might have implicated that the humanism or humanity is the first victim of Dr. Hoenikker's invention in *Cat's Cradle*. His profound concern on humanism and his passionate humanist thoughts are the most important impulses that caused him to be a pacifist and to produce the masterpieces of American war writing.

As a center theme of the novel, questioning the scientific developments and the morality and responsibility of being a scientist are the first focus point of the novel. While investigating Dr. Hoenikker's life, Jonah encounters a writing on Dr. Hoenikker's lab door. It is given as it is written in the book without any correction:

> IN THIS ROOM, DR. FELIX HOENIKKER, NOBEL LAUREATE IN PHYSICS, SPENT THE LAST TWENTY-EIGHT YEARS OF HIS LIFE. 'WHERE HE WAS, THERE WAS THE FRONTIER OF KNOWLEDGE. THE IMPORTANCE OF THIS ONE MAN IN THE HISTORY OF MANKIND IS INCALCULABLE (Vonnegut 55-56).

Vonnegut, through the disguise of the narrator in a way, focuses on the negation of this writing throughout the novel and make readers question whether his inventions should be counted as a contribution to mankind or he wants them to ask some questions about the evaluation of knowledge such as is pure knowledge enough to evaluate a person as significant or is it its usage which is more important or must have superiority? In Dr. Hoenikker's case, he criticizes him to have been a scientist who was indifferent to the people's need and whose only concern was to invent or discover something regardless of their usages. In his opinion, being a respectful scientist doesn't bring the morality with it. Dr. Hoenikker may be a stunning scientist or even he may be the best in his job but apparently, he lacks of moral aspects of science and technology. On the day when the atomic bomb was put to the test, one of the scientists says, "Science has now known sin" (Vonnegut 17) according to the letter received from Newton and he says his father response to that comment was that question: "What is sin?" (17). His father does not care whether his invention is a sin or not; rather, he questions the concept itself. Moreover, his question also indicates the most well-known clichés in the positivist science: to question everything, to be suspicious about everything and to trust only in experimental results: "Hoenikker is an archetypal positivist. His simple faith is that he recovers "truth" by experimentation; that the more truth science reveals, the wealthier and better the world will be. (…) Hoenikker is unconcerned with morals" (Jones 214). On the account of questioning morality in science and the virtue of scientist, of course there must be some criteria in order to determine the moral or immoral behaviors and results.

According to David Koepsell, “respect for persons, beneficence and justice” (124) are the principles which are also known as Belmont principles and they are most significant moral concepts for science and scientist. After he has talked about the explanation and profound meaning of these concepts, he concludes that:

> Ice-nine possesses the ability to turn any body of water solid given that a single molecule of it will “teach” all other molecules next to it to become ice-nine, creating a chain-reaction that freezes any body of water with which it makes contact. (…) In the book, ice-nine inevitably gets released into the environment essentially bringing about the end of the world, all life on it, and all but a handful of people who manage to survive. The research on, and discovery of ice-nine would have fallen under the purview of bioethical principles as enunciated in the Belmont Report. (Koepsell 125)

In the novel, we clearly see that the narrator is against the immoral usage of scientific inventions and technological devices, especially in the warfare. When he talks to the scientist friend of Dr. Hoenikker, Dr. Asa Breed, he asks Dr. Breed some questions about scientists and science. Although he doesn’t express it directly or overtly, the question he asks “implied that the creators of the atomic bomb had been criminal accessories to murder most foul” (Vonnegut 39). As well as Vonnegut himself, the narrator also criticizes Dr. Hoenikker’s moral tendencies towards the use of his inventions. In other respects, Dr. Breed gets angry at his questions and says: “All your questions seem aimed at getting me to admit that scientists are heartless, conscienceless, narrow boobies, indifferent to the fate of the rest of the human race, or maybe not really members of the human race at all” (39). His behaviors are definitely not surprising to the reader because he is also a scientist and his thoughts about science and scientists are clearly given in the novel and they are not so different than Dr. Hoenikker’s thoughts related to the science: “New knowledge is the most valuable commodity on earth. The more truth we have to work with, the richer we become” (41). He is a typical scientist and he also does not care anything except for the new questions about humanity or universe. At that point, the question the narrator intends to ask or wants readers to ask emerges once again: is the pure knowledge enough for humanity to take advantage of science and technology or should people concern more on their usage in their lives? One of the motivators of the novel emerges at that point:

"Same determination to keep human beings responsible for comprehending the nature of evil they may do motivates the author's next novel, *Cat's Cradle*" (Klinkowitz, "Vonnegut's America" 43). Being a successful scientist, Dr. Hoenikker as well as his friend, Dr. Breed, cares nothing but new knowledge and science itself and all of these manners can be regarded as God-like because they play with people's lives just as God does without worrying about anything further (Jones 205).

Not only Dr. Hoenikker himself but also his son, Frank Hoenikker who is introduced by the narrator as "Major General Franklin Hoenikker Minister of Science and Progress in the Republic of San Lorenzo" (Vonnegut 80) and is one of the inheritors of ice-nine together with his two siblings is also criticized because of his immoral attitude towards the responsibility of the scientific invention called ice-nine towards the humanity and the universe itself. The narrator describes Dr. Hoenikker's eldest son, Frank as "a chunk of the old man's magic meat" (82) referring his father and his invention and also criticizing the resemblance of him to his father. Ice-nine, alluded as "seed of doom" (53) by the narrator is the most powerful gun in the heads of Dr. Hoenikker's children and Frank was the less sensitive to its hazards among them. Vonnegut, as well as the narrator, describes Frank as "escaping human responsibilities and he is said to "going down a spiritual oubliette" (Ullrich 150). Ice-nine is also described as the gift ironically: "Ice-nine was the last gift Felix Hoenikker created for mankind before going to his just reward" (50). With the military background of him, Frank is also indifferent to the people's concerns and he only cares about himself and his future. As two major themes in *Cat's Cradle*, the relationship science and war is considerably obvious throughout the novel:

> Science and war, of course, are the agents of malevolent destiny. Hoenikker's research for the marines produces Ice-Nine, and the predestined path of one plane of the San Lorenzan Air Force precipitates the final disaster. The twin off-spring of technology and the idea of progress ride triumphant, for science is the strongest thing there is. (Jones 217)

In order to integrate the scientific inventions and the evil in them with the warfare or military, it is revealed that ice-nine has been invented as a need for soldiers

during war because they have always rolled in the mud and they want no more mud. Dr. Breed told Jonah the necessary of ice-nine within the army: "But suppose, young man, that one Marine had with him a tiny capsule containing a seed of ice-nine, a new way for the atoms of water to stack and lock, to freeze" (47). Furthermore, the close relationship between Dr. Hoenikker and soldiers are explicitly asserted at the very early pages of the novel: "Admirals and generals in particular. They looked upon him as a sort of magician who could make America invincible with a wave of his wand" (42).

Blending his own war experiences with the immoral aspects of science and technology in his utopia, Vonnegut overtly reminds of the responsibilities of scientist to humanity as the person who was also coming from a closely science-related family. In *Cat's Cradle*, the pacifist pose of him has been put forward with the criticism and questioning the science and technology, which overtly suggests that the immoral use of scientific inventions including bombs, chemicals and war machinery does not contribute anything to the humanity and the universe; in contrast, it damages them. We can clearly see the examples of that immoral use of science in near past and he also talks about one of these examples, dropping bomb on Hiroshima in 1945. This desperate and disgraceful event will be dealt with later within the context of integration Vonnegut's fiction with the historical truth in this study. Taking all the characteristics of Vonnegut himself together with the major themes of his novel, *Cat's Cradle* into account, it is quite clear that he wants us not to forget the sufferings of the past and the loss of humanity caused by the irresponsible behaviors of scientists in the past:

> Yet Vonnegut not only wrote about the trauma of his own hardly private (yet strangely public, even if not well publicized) holocaust, the firestorm of Biblical proportions which consumed Dresden and its people; he wrote about again and again, not permitting himself or his readers the luxury of forgetting. (Morace 155)

To Vonnegut, the event of having dropped atomic bomb on Hiroshima and Nagasaki during the World War II as a part of Pacific War which broke out mainly between the USA and Japan and included many great wars like the attack on Pearl Harbor was apparently such an event that humanity should never forget

and the authors should always remind as one of the greatest historical destruction throughout the history. Also, he harshly criticizes people who do not learn anything from their history and that's why he reminds of historical past frequently in his novels including *Cat's Cradle*.

8.2. Nuclear Weaponry and Learning from History in *Cat's Cradle*

In *Cat's Cradle*, Vonnegut created a utopian world which may be changed according to the points of view and defined as a dystopia as well; however, this utopic world does not only contain fictional characters and totally fictional events just as it does in many similar pieces of literary works. Those who read *Cat's Cradle* with the view of perceiving the fictional aspects only can have a sense of reading a total fictional world but just a little history knowledge is enough for someone to see clearly the real references and historical accuracy it includes. First of all, the novel bears a strong anti-war-ism with many opposing arguments including the immorality of using atomic bombs and nuclear weapons in wars together with the indifference of science and scientists to this issue. Vonnegut used a reality in order to talk about and highlight many issues relating to his humanism and pacifism. His pacifist voice came up with the existence with the narration of John or Jonah, the protagonist of the novel. At the very beginning of the novel, we are informed that he is about to write a novel titled *The Day The World Ended* and it would be about the day when atomic bomb was dropped on Hiroshima, Japan. He begins to investigate one of the developers of that bomb, Dr. Felix Hoenikker who was known as a respectful and brilliant scientists before the reality about him was revealed by Jonah. Jonah is also apparently a pacifist and he is against using weaponry or more specifically nuclear weapons during the war and we understand this fact because of both the title he intends to write and his manners towards what he has learned about Dr. Hoenikker, atomic bomb and ice-nine. He implicates that the atomic bomb has brought end to the world and we also learn that Dr. Hoenikker's last invention, ice-nine, has also caused the world in the novel at the end allowing only a handful of people to survive from it.

These events in the novel make people question the background of the atomic bomb at first. As far as we know from the history of World War II, many countries led by the US and USSR was in a competition to create an atomic bomb in the light of the innovation in the field of nuclear weaponry. It was the beginning of a nuclear era which was controlled by some remarkable scientists including Albert Einstein and Robert Oppenheimer who is mostly known as "the father of the atomic bomb" (Simes 17) exactly like Dr. Felix Hoenikker in *Cat's Cradle* (Vonnegut 114). Within the scope of famous Manhattan Project, the US managed to create the first atomic bomb of the world called *Trinity* and they tested it in Alamogordo, New Mexico on 16th July, 1945. This project was led by the US and also supported by Canada and the UK. With the result of its first rehearsal, this project was proved to be successful and after a shorter time than a month, the US was dropped an atomic bomb on Hiroshima on 6th August, 1945. That bomb was called "Little Bay" and the bomb whose name was "Fat Man" was also dropped on Nagasaki, Japan only three days after the first bomb. All these two attacks created a massive destruction in Japan and resulted in the death of thousands of people and the serious demolition of these two cities in Japan. The first rehearsal of these bombs were such a secret that neither Japanese government nor Japanese people knew about them until they were dropped on Hiroshima and Nagasaki (Morton 348). These attacks were seen as a respond to the Pearl Harbor attack carried out by Japan against the US and "as a symbol of power and prestige the bomb was welcomed by our people" (Jorgensen 435) in other words, by the citizens of the US. However, as a veteran, Vonnegut's approach to nuclear weapons and their usage in warfare was certain. He was definitely against the immoral use of nuclear weapons as well as other scientific developments and rifles. He clearly expressed his opinions about nuclear wars and nuclear weapons in one of his interview mainly on his literary works:

> As for nuclear weapons, I can't imagine who anyone wants them. I don't want my country to have them. I don't want anybody to have them. And there's no point in going country by country because if they exist anywhere, they threaten the entire planet. So I don't want my planet to have them, and I think the people who don't feel they are particularly dangerous must be imbeciles or hypocrites. Or again, perhaps they're sick enough to want an end to life. (Musil 130)

His reaction to atomic bomb or nuclear weapons in general is quite clear in *Cat's Cradle*. The protagonist, John or Jonah, is obviously against the nuclear weapons because he refers the day when the atomic bomb was dropped on Hiroshima as the day when the world ends. Moreover, the ice-nine invented by Dr. Felix Hoenikker who was also one of the developers of atom bomb is a metaphor used by Vonnegut to express his opposition to nuclear power. The ice-nine, "Vonnegut's stand-in for nuclear weapons" (Simes 44), is a chemical substance which has the power to be frozen at very high temperatures and to freeze all the water resources by revealing a chain of chemical reaction between the molecules. That fictional substance, whose existence has not been found or proved yet, mainly has the power to end the life on Earth and ultimately, it causes many people's death at the end of *Cat's Cradle* and lets only a few people survive. The narrator, as well as the protagonist, seems to be obsessed with the idea of atomic bomb and the event of having dropped it on Hiroshima beginning from the first pages of the novel and his obsession obviously foreshadows the tragic end of the novel. That conclusion is a clear reference to the results of using nuclear power which may bring about a total destruction of the Earth. In this sense, the novel can be said to deal with the threat of nuclear power or war implicitly without mentioning about a fictional chemical rather than nuclear weapons: "Rather than directly critiquing nuclear science and technology, Vonnegut criticizes a much simpler metaphor that is free from the complications that critiquing nuclear weapons directly" (Simes 38). However, Vonnegut's opinions about nuclear weapons and nuclear wars only remain as criticism and he never offers a solution for perhaps the greatest enemy of the world and humanity in *Cat's Cradle* as well as in our real world.

The concept of atomic bomb and the protagonist's obsession with it can be explained in another way related to the biography of Kurt Vonnegut in *Cat's Cradle*. As mentioned before, Vonnegut personally participated in World War II and fought in Germany as a soldier of the USA army. He witnessed the bombing on Dresden, Germany and then was captured by German forces. He reflected his experiences of World War II on his famous novel, *Slaughterhouse-Five* which has been counted as a semi-autobiographical novel by many critics. He also criticizes

the bombing on Hiroshima during the same war in *Cat's Cradle*, which may also be seen as the reflection of his trauma and experiences during the World War II:

> Creating a story that mixes autobiography with fiction helps to turn the overwhelming and hard-to-grasp experience into a structured and controllable one, without concurrently sacrificing detail and complexity. While the story is different from the one experienced, it is not simplified, as these narratives of personal trauma usually become when translated into language, because the fictional layer returns the complexity into the text. (Vees-Gulani 171)

Like many other American authors who were veterans and write on their experiences of war, Vonnegut retells his story during the World War II and as said before, he doesn't let humanity forget about their past. He reflects the traumatic effects of war on himself as a veteran to the literary works of him mentioning about war in a pacifist manner.

The chemical substance called ice-nine contains another reference to reality and real people apart from its usage as a metaphor for nuclear weaponry. As a man closely related to science and scientific research, Vonnegut explains the background of the idea of ice-nine. While carrying out a survey on scientists when he worked in General Electric Company, he used to meet many scientists and had a chance to observe their behaviors and learn their thoughts and opinions. One of the most special scientists that he met there was Nobel-Prize winner Irving Langmuir with whom his brother also worked. In the interview with him, Vonnegut says Langmuir was the inspiration for Dr. Felix Hoenikker because of his indifference to the ways of using scientific and technological advancements: "(…) Irving Langmuir was more or less the model for Dr. Felix Hoenikker. Langmuir was absolutely indifferent to the uses that might be made of the truths he dug out of the rock and handed out to whomever was around. (…) he didn't give a damn who got it next" (Musil 129-130). Another attribution to Langmuir was found in the very idea of the chemical substance called ice-nine. Langmuir was said to mention about a kind of substance totally resembled to ice-nine to one of the famous American authors, H. G. Wells and wants him to produce a literary works on it: "It was about a form of ice which was stable at room temperature" (qtd. in McGinnis 40). In fact, Langmuir who visited H.G. Wells in 1930s came

up with the idea of ice-nine as a joke. However, H.G. Wells apparently did not fulfill the Langmuir's demand and Vonnegut found his subject matter for his *Cat's Cradle* (McGinnis 40) by having been directly inspired by Langmuir's idea after Langmuir and H.G. Wells. That fact can also be seen his responds to the question about the reason underlying the subject matter of *Cat's Cradle* in his interview with Musil.

Apart from war experiences together with their reflection and the truth behind the idea of destructive chemical substance called ice nine, the semi-fictional characters as well as the real ones are also Vonnegut's way of relating his fiction to reality. First of all, even if the novel is based on a utopian world, it includes many historical figures by giving their names directly. One of the most controversial presidents of USSR, Joseph Stalin is remembered as "Joe Stalin" in the novel together with Fidel Castro, Hitler, Mussolini, Karl Marx, Kaiser Bill and Mao are attributed as targets in a demonstration of the fictional San Lorenzan Air Force (Vonnegut 229-230). It is hard to say the way of attribution to them is good because all of them are called "practically every enemy that freedom ever had out there" (Vonnegut 230). That group of real people including the most effective and famous dictators in the world and some of the philosophers having affected the course of political development in the world are told to be enemy of freedom attributing their political opinions and actions. What makes Vonnegut mention about the remarkable and well-known historical figures in a utopian world called San Lorenzo lies behind his purpose to remind people of their historical past. As said before, one of his main characters, Dr. Felix Hoenikker is a direct attribution to Robert Oppenheimer who was the leader of the group that created the atomic bomb under the Manhattan Project. From this aspect, he can be easily seen as a semi-fictional character rather than a completely fictional one. Apart from these real and historical figures as well as the semi-fictional one, Vonnegut also creates another semi-fictional character as a means of criticizing the Nazi policy led by Adolf Hitler and their actions in Germany during the World War II. That character is called Dr. Schlichter von Koenigswal and he is the famous physician of the dictator of San Lorenzo who is called "Papa". He is said to be a SS officer at Auschwitz during the World War II and he comes to San Lorenzo as a doctor in

fictional hospital "House of Hope" in *Cat's Cradle* to pay his price in the war. He is one of the direct attributions to real characters in the novel and he substitutes for Dr. Josef Mengele who was also a physician at Auschwitz during World War II (Simes 29). Dr. Schlichter's job is to save people's life in the hospital and relating to his job, Castle talks about him: "If he keeps going at his present rate, working night and day, the number of people he saved will equal the number of people he let die-in the year 3010" (Vonnegut 186-187), which implicates that he will never complete his mission to equal his savings and losings:

> The impossibility of the job indicates that Schlichter places some sort of value on human life, because Schlichter will attempt it regardless of the fact that his goal is impossible. However, Schlichter escapes punishment from the authorities for his war crimes and instead forces himself to help the less fortunate at the House of Hope and Mercy. Schlichter's punishment is far less severe than what he would have received had he stood trial after World War II. The lives that Schlichter might save will be forever overshadowed by those lives he took at Auschwitz. (Simes 30)

Another attribution to history is seen in the narration of what Dr. Hoenikker bought for himself with Nobel-Prize money given after he won it. Marvin Breed said that he bought "a cottage on Cape Cod and that monument" (Vonnegut 65) with the money he won and the narrator thinks that it is the money that dynamite brings initially because Nobel Prizes are given on behalf of Albert Nobel who invented the dynamite. The overt historical attribution here is done to emphasize the "chain of events that had brought dynamite money to that particular tombstone company" (65). The narrator also relates the atrocities of the atom bombs whose developer was also the winner of that Nobel Prize to the eruptive and destructive effects of dynamite: "I marveled, thinking of the violence of dynamite and the absolute repose of a tombstone and a summer home" (65).

All of these attributions to history and Vonnegut's fictional, semi-fictional and real but minor characters indicate the author's main aim which can be simplified as reminding humanity of its past and ensuring people not to repeat their mistakes within the political framework. That may be one of the most significant reasons for his repetitive attribution to history even in a utopian world because he "criticizes humanity's inability to learn from history especially when it comes to

power" (Simes 44). To Vonnegut, historical destructions have a lot to teach people the immoral sides of using scientific advancements as a means of killing people or destroying cities but people are too stupid to see that fact and learn from history. His opinions on people's stupidity are clearly given with the last lines of *Cat's Cradle*:

> If I were a younger man, I would write a history of human stupidity; and I would climb to the top of Mount McCabe and lie down on my back with my history for a pillow; and I would take from the ground some of the blue-white poison that makes statues of men; and I would make a statue of myself, lying on my back, grinning horribly, and thumbing my nose at You Know Who. (Vonnegut 287)

Vonnegut integrates his utopian world with the historical truths to question the morality of science and scientists by reminding the destructive results of the atom bomb on Japan in particular and on Earth in general. He never wants humanity to forget how science was used for cruel purpose in the wars and how much the scientists aware of or care about the results of their inventions. In *Cat's Cradle*, Vonnegut criticizes the scientists and gives them the historical responsibility even though they seem not to care about the fatal results of their inventions and patents.

CHAPTER 9

CONCLUSION

Antiwar writing in the United States mostly blended with historical fiction as well has had a long history in American literature. Its popularity and recognition derive from the historical and political dimension of the United States. The Unites States is the country having struggled with various wars throughout its history. Only a little glance at its history of wars, it is apparent that it has been involved in many wars both as a member of an allied forces or as a leading country in the war. Due to its technological superiority and developed military forces, the United States has been engaged in so many wars that the war has been a reality of an ordinary American individual. In the course of time, the American people who have suffered from wars in terms of financial or emotional aspects had to learn how to live with the reality of wars and how to strive to the destructions created by wars. In the midst of such a tendency to wars and violence, the reflection of these sufferings on the branches of art and literature. The reality of wars in the United States which has been a militarist country since it was founded has created a great genre called American War Literature in which most of the famous American authors have produced great literary works. Initially, the people in the United States were prone to militarist and nationalist feelings and they saw the war as a painful but necessary part of their lives; thus, the patriotic feelings and martial spirit dominated the literature of the late 19th century (Mariani 141). However, the rise of pacifist point of view and antiwar movement raised awareness among American people and antiwar writings became popular with the efforts of some American intellectuals including Ralph Waldo Emerson and Henry David Thoreau. It reached its peak during and after Civil War Period and thus, the literary works such as Stephen Crane's *The Red Cadge of Courage* which is set on the historical American Civil War was accepted to be one of the pioneers in this field. Apart from the historical and intellectual backgrounds of antiwar writing in American literature, there is another distinctive feature of that genre. The antiwar novels of American war literature is usually, even always, based on one or more historical events and thus, they reflect the political, social and historical atmosphere of the specified period at which they set. With this characteristics, antiwar novels are commonly accepted as the representatives of the

United States and they refer to “American society in microcosm” (Lawhon 240-241). Nevertheless, the antiwar novels of that genre carry out their mission to reflect the American society in various way and their authors’ choice of integration history with their fiction is different as well. They suggest an antiwar pose with their novels which include various themes and messages while also reflecting the political atmosphere enriched with historical accuracy in the period narrated in these novels.

Taking these characteristics of antiwar novels into account, this study has analyzed four distinctive novel chosen from American war literature in order to reveal their ways of blending fiction with American history as a means of their authors’ raising their antiwar voices lie and putting their criticism of warlike attitudes of people or the government. The first novel analyzed with those aims is Stephen Crane’s *The Red Badge of Courage* which is chosen because of its pioneer role as the first and the most famous antiwar novel written in the 19th century in the United States: “*The Red Badge of Courage* was the first novel to penetrate the mind of a fighting man” (Winterich 483-484). Not a veteran or soldier, Crane narrates the story of a unheroic hero, Henry Fleming, who fights against the Confederacy soldiers in the American Civil War. Like many other soldiers at that period, he is filled with patriotic and martial spirit at the beginning; however, he would find out there is nothing heroic in the real battlefield soon: “The chief purpose of the novel is to objectify the nature of heroism through Henry Fleming” (Dillingham 194). Not only Crane challenges the common concepts associated with wars and being a soldier and negates each one of them in his novel, he also enlightens the Civil War period in the United States by referring frequently the political and social background of the American society. His protagonist frequently complains about the machinelike sounds of the rifles and he resembles war to machinery, which envisions the post-Civil War period in the United States and its fears about the developing machinery use in the battlefield: “Crane’s novel is not far from the social and political atmosphere of the United States in 1890s” (Mariani 139). Thanks to his conversations with the real veterans of the American Civil War, Crane managed to represent the fears and worries of the American society creating one of the most vivid war novels in the American war literature: “Crane’s novel, read accurately and

imaginatively, can genuinely enrich a reader's understanding of human reality in general and of historical reality in particular" (Lentz 3).

Ernest Hemingway and his *For Whom the Bell Tolls* are of critical importance because of the sort of war it includes. Known by his closeness to communist ideology, the war which Hemingway criticized in *For Whom the Bell Tolls* is a guerilla war broke out against fascism in Spain in 1940s. The novel is set on Spanish Civil War and its protagonist, Robert Jordan, is an American which is one of the many scholars and intellectuals coming from different countries to fight against the fascist government led by Franco with the Republican guerillas in Spain. Although Robert Jordan, a bomb expert, comes to join the guerilla group in Spain in order to carry out a life-critical mission of blowing a strategically important bridge, he falls in love with Maria and questions his life and decision of death. The novel includes a lot of criticism for not only the fascism and fascist governments but also the guerilla movement and all the ideologies which prioritize wars to solve a problem. Not belonging to one ideology or idea of individuals, the novel puts forward a clear anti-war position that can be applied to any war (Welshimer-Wagner 539). Therefore, the novel is commonly accepted as a neutral antiwar novel purified from all ideologies. In order to catch the neutrality and raise his antiwar voice, Hemingway used two opposite themes, life and death, and his protagonist frequently glorifies life against death featuring his love affair with Maria and their common dreams of future, which end up with a great disappointment together with the historical deductions in its own right:

> If *For Whom the Bell Tolls* is the story of a man in history coming to grips with reality through a concern with constructing a narrative adequate to the complexity of the ethical-political situation, then Jordan's death as an end gives a retrospective structure to the narrative of his life in the Spanish civil war. This retrospective structure is the opening for the political criticism of the narrative. (…) The reality that the novel exposes through its narrative patterns is one of resistance to an overwhelming force. Because the pattern of the endings argues for historical reality of continuing resistance, it calls into question the apparent Fascist victory. (Kastely 550)

While weaving his main themes with his story, Hemingway also becomes one of the most impressive American authors who integrate historical events and figures into

their fictional narratives. He narrates the realities of the Spanish Civil War in which Hemingway was engaged as a war reporter so vividly that some critics suggests that Americans learned Spanish Civil War mainly through the efforts of Ernest Hemingway (Seidman 157). In the meanwhile, Hemingway also gives many information about the historical and cultural background of Spain, which is not surprising if thought of his interest in Spanish culture as well as its language. He also salutes the historically important woman resistance in Spain which rose with the anarchist movement led by the Republican guerillas with his two significant characters in the guerilla band, Pilar and Maria. Keeping himself distance from the guerilla movement in Spain that is known for their communist tendencies and thus, negating the allegations about him, Hemingway showed that all kinds of war have atrocities and violence and nothing is worth more than life producing one of the greatest antiwar novels in the United States and he enlightened the Spanish Civil War era helping the Americans interpret the period clearly and correctly.

The Naked and The Dead, first novel of the great American author Norman Mailer, has gone down in history of American war literature as one of the best novels produced by the World War II. Being a veteran in the 112th Cavalry Regiment during the Pacific War in the Philippines, Mailer negates the two concepts associated with war novels: the enemy and the conflict. The soldiers who are supposed to fight with Japanese people in a fictional island in the Philippines have to fight with themselves and the strict military system which dominates their own will over their destiny and freedom: "The central conflict in *The Naked and The Dead* is between the mechanistic forces of the system and the will to individual integrity" (Waldron 273). Mailer narrates the difference between two kinds of soldiers: the ones who resist to have their own will represented by Lt. Hearn and Red Valsen and the ones who surrenders the harsh rules of the chain of command. However, the result is the same for these two kinds of soldiers; in that, no matter how much they try, none of them could stand out against the system and ultimately are subjugated by the superior forces within the military. On the one hand, Mailer questions the chain of command together with the privileges or superiority of the officers to the common soldiers while on the other, he utters his concerns and worries about the future of American society which fails to cope with the totalitarian and militarist pose of the United

States in the postwar period. Thanks to the Time Machine parts that take readers back to the lives of soldiers before they join the army, Mailer mentions the social and political atmosphere of the United States during the World War II. In this sense, the novel is a perfect example of a historical fictions because "historical novel's concern is also with the relationship between present time and past event" (Hamnett 54). He blends the historical background of the period that is narrated in the novel with the current events of the Pacific War together with the concerns and sufferings of the soldiers in the platoon. He also frequently criticizes the nationalist pose of the American society which rose immediately after the Pearl Harbor attack in 1941 and he also emphasizes the outcomes of that nationalist tendency such as ethnic or religious discrimination. He challenges the martial and heroic attributes to the war emphasizing the negative returns of it for the American society. Rather than honoring the war or the soldiers, his novel "forecasts an ominous future, in which the US emerges from World War II as a totalitarian state characterized by military-style hierarchy and rigid social control" (Kinder 197).

Lastly, Kurt Vonnegut Jr.'s *Cat's Cradle* has been analyzed in terms of its antiwar pose and the integration of the fact and fiction included in it because of its difference from other novels as a utopian novel. With this novel which is accepted as more interesting than many other novels of him (Jones 204), Vonnegut showed that even in a utopic war novel, the history has an undeniable importance to utter the author's opposition to wars. In *Cat's Cradle*, Vonnegut discusses the morality of the science and the scientists suggesting that a scientist should be concerned on the future of his/her inventions. Calling the day when the atomic bomb dropped on Hiroshima and Nagasaki as the last day of the world, he criticizes the indifference attitudes of scientists who created the atom bomb by using Dr. Hoenikker who is one of the developers of the atom bomb as a metaphor or a reference: "As Apocalypse looms, the plot focuses on the domino effect of irresponsibility, with Dr. Hoenikker as its chief offender" (Pendleton 66). To the narrator with whom Vonnegut associated himself, the scientists' indifference damage the world more than anything on Earth just as the developers of the atomic bomb in 1940s. Moreover, Vonnegut talks about a dangerous substance called ice-nine which is produced for the army but has the danger of spelling the death of world. Coming from the family that is closely

related to science, Vonnegut's vision of science and scientist is rather remarkable because his fiction in *Cat's Cradle* is closely linked with his own experience and education. Using the ice-nine and atomic bomb as a metaphor for nuclear weaponry which raised questions about its morality after the United States dropped two atom bombs on Japan, the narrator criticizes the people's short-term memory and that they do not learn anything from their own history. According to Vonnegut, human beings' past is full of destructions and sufferings; however, people insist on ignoring their or their ancestors' painful experiences. At the end of the novel, the ice-nine which is used by irresponsible people as a sign of power ends nearly all the living creatures and nature in the utopic world in the novel, which is a kind of warning that Vonnegut wants to emphasize. While doing it, Vonnegut includes many historical figures in his novel some of whom are semi-fictional like Dr. Schlichter von Koenigswal who represents Dr. Josef Mengele, a physician at Auschwitz during the World War II and some of whom are real characters such as Fidel Castro, Joseph Stalin, Adolf Hitler, Mao Zedong and Karl Marx.

All these great authors in American literature have some common and different aspects in the aforesaid novels. The most important thing they share in common is that all of these antiwar novelists prefer to integrate history with their fictional stories in their novels. Therefore, their fictions become more realistic which is seen as a vital qualification for the war novels and their antiwar voice rise louder. All of these novelists are inspired by their pioneers and have inspired their counterparts as well: "War writers, especially antiwar writers, have always been aware of one another. They have felt the impact of writers whose mother tongues, allegiances, and war experiences were far different from their own" (Wachtell 12). It is difficult to say that Hemingway learned nothing from Crane or Mailer never thought of *For Whom the Bell Tolls* while writing his *The Naked and The Dead.* However, their techniques or main focuses on each novel may differ from one another. Taking the four novels in this study into consideration, one can easily notice the difference and similarity between them. First of all, Hemingway, Mailer and Vonnegut are veterans, which means that they could easily use their own war experiences as a material in their novels and therefore, their novels include many autobiographical match with their authors' own life. Yet, Stephen Crane was never involved in a war; his narratives

mainly based on what he listened from the old veterans while writing *The Red Badge of Courage*. Moreover, Crane's antiwar pose in his novel is not as obvious as it is in other novels due to the characteristics or tendencies of American societies at the period which it was written. On the other side, Vonnegut's *Cat's Cradle* is very distinctive work than other three novels because of the utopic world it includes. The impact on naturalism which can be defined together with individualism is visible in Crane's, Hemingway's and Mailer's works: "War and individual survival lie at the root of *The Naked and The Dead* and are both products of naturalistic literary tradition and the spiritual essence of writers such as Stephen Crane and Ernest Hemingway" (Coale 34). However, Vonnegut's *Cat's Cradle* is too far from being a naturalistic novel; rather, it is full of black humor, satires and irony as one of the most determinative qualifications of a postmodern novel. Another different point of *Cat's Cradle* from other three novels is that it is set on a utopic world while the others set on a real war in our world. *Cat's Cradle* is not basically the novel in which a battlefield and soldiers are available but it is indirectly related to the wars. Nevertheless, Vonnegut's and Mailer's novels share a quality in common which is the impact of *Moby-Dick* which was written by one of the most famous historical fictionalists, Herman Melville. In *The Naked and The Dead*, one of the cruelest characters, Ser. Croft is known by his obsession with Mt. Anaka which he is determined to climb but fail at the end. His obsession is equated with Ahab's obsession with the whale in *Moby-Dick* (Lawhon 118), while Vonnegut's novel opens with the narrator's introducing himself as: "Call me Jonah!" (Vonnegut 1) just as the opening of Melville's novel: "Call me Ismael".

Apart from their differences, four novels used history as a reminder of the past sufferings of the world and people and they want people not to forget about their past emphasizing the importance of learning from the past and applying them to the present, which is the main reason for their partnership in this study. These antiwar writers in American war literature and their literary works suggest that there is nothing more important than a human's life and none of wars brings anything but fear, devastation and pain. When the most part of the world is still shaken because of the international conflicts and the wars between states, their antiwar writings and voices maintain their importance more than ever. The historical truth and accuracy

behind these novels tell us not to forget the miseries of the past and they remind the today's world of the immediate necessity for peacetime. Thanks to their missions as a reminder of past wars, the antiwar voice must be much louder today in order to bring the peace and tranquility once again to our world.

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