

**Journalism, Fiction, and the First World War:
A Study of
Charles Yale Harrison's Generals Die In Bed
and
Ernest Hemingway's A Farewell To Arms**

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ABSTRACT

As early as the sixteenth century, journalism and realist fiction were beginning to emerge as distinct categories of prose. The line that divided these prose forms was often drawn as a means for maintaining a distinction between writings that were factual and true, hence journalism, and writings that were creative and invented, hence fiction. However, as writers sought to find the most effective form of prose that could sustain fact and fiction together within either a journalistic publication or a literary genre, the line between journalism and literature, fact and fiction, often became almost invisible. In the twentieth century, with the emergence of literary journalism, writers and critics alike have become increasingly aware that the stylistic and thematic concerns of journalism and literature have been, and continue to be, combined. As a result, both journalistic and literary publications continue to manipulate the two forms of prose to depict various aspects of our world's events. If we look to one particular world event, the First World War, and two novels that came out of this event, Generals In Bed and A Farewell To Arms, we shall see how journalistic and fictive aspects of representation affect the depiction, both stylistically and thematically, of fact and reality within the genre of the novel.

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INTRODUCTION

The Literary First World War

The First World War, or the Great War as it was soon called, had a profound impact on the literature of those men and women who, whether directly or indirectly, had participated and who, in the years that followed the war, became its greatest commentators. For those who had survived the war even for the generations that followed, the horror of the First World War consumed practically every aspect of their lives. In The First Casualty from the Crimea To Vietnam: The War Correspondent as Hero, Propagandist, Myth Maker (1975), Philip Knightley offers an explanation as to why this had such a monumental effect on the world:

The First World War was like no other war before or since. It began with the promise of splendour, honour, and glory. It ended as a genocidal conflict on an unparalleled scale, a meaningless act of slaughter that continued until a state of exhaustion set in because no one knew how to stop it (80).

While Knightley's description of the First World War may seem zealous, the First World War was still without a doubt one of the most fatal events in modern history. In fact, as Holger Klein remarks in the introduction to The First World War In Fiction: A Collection of Critical Essays (1976),

Many factors made this war different from the wars preceding it, made it the First World War: the number of countries engaged, the range and extent of the battles that were fought simultaneously on several vast land fronts, as well as at sea and in the air, the duration

of continuous fighting, the advanced technology employed, resulting in a mechanisation of killing as unprecedented as the overall number of dead and wounded, the hardships and sufferings inflicted on the non-combatant populations, and above all the 'mobilisation', no longer of relatively small numbers of soldiers, mainly professional, but of entire nations (1).

in, who asserts that, "The war fundamentally affected not only the course of modern history externally, but also man's outlook on the world" (1-2), notes:

[A]lthough it has become the First World War, the Second surpassing it in the scope of fighting, the volume of killings and the scale of destruction, 1914-18 continues to be called the Great War. This name, even more than the numeral 'first', indicates its unique position in the modern consciousness (2).

First World War, then, was for its contemporaries the Great War. Today, literary response to this war continues to occupy our attention and imagination and is a major part of World War I studies.

As Klein's description of the Great War suggests, never before had the world experienced such carnage. William E. Matsen, in The Great War and the American Novel: Versions of Reality and the Writer's Craft in Selected Fiction of the First World War (1993), describes the war as "the most horrendous four years of concentrated bloodletting that the world has ever known" (1). Faced with mass death and destruction, it is interesting, then, that many sought through literature a way to both communicate and learn

at the war. What particular aspects of the war needed to be communicated, however, proved problematic. Similarly, how to write about the war was an equally troublesome question. Nonetheless, the Great War did dominate literature during and after its four years. In fact, literature played an enormous role during the war itself that many critics, like Matsen, have defined the Great War as "the most literary war ever waged" (Matsen

In his critically acclaimed The Great War and Modern Memory (1975), Fussell speaks of the high rate of literacy among the soldiers that, as a result, led to "an astonishing number [taking] literature seriously" (1). That a large number of troops were proficient readers is not, however, solely responsible for the literariness of the war for, in addition to a large reading public, the war also saw "a large number of men and women with literary talent, or at least literary aspirations" (Matsen 3), join its ranks. Matsen, too, remarks on the literariness of war, describing the importance of literature to the World War I experience:

The hallmarks of [World War I] literature are its vast bulk and its strong commitment; both arose from the unprecedented character of 1914-1918. 'Total' war entailed a massive involvement of intellectuals. It had profound repercussions on those who did not actively participate. Moreover, a link emerged between war and literature unknown before, in that thousands of established and potential writers were directly engaged in the fighting (2).

Both soldier and civilian were affected by the war, as their literature reflected. How such effects were represented, especially in the genre of the

el, is the concern of this study.

Peter G. Jones, in War and the Novelist: Appraising the American War (1976), says of the war novel:

[T]he term "war novel" provides a rather general term of reference, almost as broad in scope as the word "novel" itself. The genre has grown far beyond a simple narrative of experience to become a flexible vehicle well suited to exploring a wide range of human situations (160).

as argues further that the genre of the war novel "accommodates a wide range of individual reactions to a collective national experience encompassing memorialization, reportage, analysis, critical commentary, outrage, and "expressions of the absurd" (225). It is important to note that, as Jones maintains, the war novel does not necessarily fulfill one function, that the war novel may incorporate a number of functions, be they reportorial, memorial, and the like. Similarly, the war novel may also include a variety of themes or employ different modes of representation. This is especially true of many World War I novels.

Of the many aspects of the war novel that Jones details, there is one in particular that I wish to examine: reportage. This aspect of the war novel illustrates an interesting facet of literary studies, that of the relationship between journalism and literature, not as it applies to what critics define as "New Journalism," but to works of fiction that employ both realistic and fictive techniques in their fictional representations. World War I novels that illustrate this are Charles Yale Harrison's Boys Die In Bed and Ernest Hemingway's A Farewell To Arms. The following

ussion, then, will deal with the implications, both stylistic and
natic, of incorporating journalism and fiction in the genre of the novel,
1 Generals Die In Bed and A Farewell To Arms as examples of this
phenomenon.

CHAPTER ONE

The Emergence of Journalism, Realist Fiction, and Literary Journalism

In The Great War and the American Novel: Versions of Reality and the
Author's Craft in Selected Fiction of the First World War (1993), William
Matsen suggests that "there is a development within the sub-genre of the
novel from narratives that are strongly mimetic and near-journalistic
more finely crafted works of fiction" (10-11). Matsen argues that
works...written during the height of the First World War and soon after
relied on the mimetic presentation of event, on 'witness and testimony,'
as a response to the Allies' propaganda war" (10). "Later works on the war,
written during the late 1920s and 1930s," writes Matsen, "are more concerned
with the craft of fiction" (10).

Matsen is correct in suggesting that some war novels read more as
journalism, as authentic and realistic reports, while others appear to be
more finely crafted, more attuned to the stylistic and thematic conventions of
fiction. However, the tendency of war narratives to be both journalistic
and fictive is equally apparent. In fact, it is precisely this tendency
that is an engaging aspect of not only the World War I novel but also of
the genre of the novel as a whole. To fully appreciate how both modes of
presentation operate in our chosen novels, however, we must first examine
the stylistic, structural, and thematic implications of employing both a
journalistic and fictive mode of discourse within the genre of the novel.

Most critics would agree with Lennard J. Davis' definition of journalism
in Actual Fictions: The Origins of the English Novel (1983) as a "discourse

is supposed to report on facts and events in the real world" (76). This definition, however, is rather vague and simplistic. Teun A. Van Dijk, in News As Discourse (1988), provides a much more detailed analysis of journalism that, for our purposes, will prove important in terms of understanding the different concerns and techniques associated with, on the one hand, journalism and literature as separate and distinct categories of discourse and, on the other hand, with the merging of both discourses within the novel. Moreover, Van Dijk's study of news discourse is primarily focused on news as "a type of written discourse" (74), and because our interest is with the influence and effects of journalism in literature, Van Dijk's discussion of the stylistic and thematic elements of news discourse will be useful.

Van Dijk identifies five general characteristics that govern the style of news discourse. First, he maintains that the style of news discourse is controlled by its communicative context":

As a type of written discourse, it must meet the general constraints of monological, written, or printed text. Readers as communicative partners are present only indirectly and implicitly in news discourse. They are not even addressed, as may be the case in written manuals or textbooks....There are no reader-addressed speech acts....If they do occur, they are addressed to third parties. Hence, stylistically, we may expect distance towards the usually implicit reader (74).

Secondly, news is a public discourse whose "readers are large groups, sometimes defined by similar political or ideological allegiance, but usually differentiated at a more personal level" (74). Van Dijk writes further

:", "Socially and cognitively, this means that a considerable amount of generally shared knowledge, beliefs, norms, and values must be presupposed. Without such taken-for-granted information, news would not be intelligible".

The third characteristic of news discourse is that it is "impersonal" because it is not produced and expressed by a single individual but by institutional organizations" (75). However, Van Dijk is careful to point out that, while the prevailing news ideology suggests that the absence of "I" and "you" in the news report secures the impersonal and impartial reporting of fact, there are still instances when "underlying beliefs and attitudes are not so easily suppressed, and they may appear indirectly in the text in many ways: selection of topics; elaboration of topics; relevance hierarchies; use of schematic categories; and, finally, in style, such as the words chosen to describe the facts" (75).

Of the fourth and fifth characteristics of news discourse Van Dijk

:

Fourth, news style is controlled by the possible topics of news discourse....Topics, by definition, control meanings and hence possible word meanings and, therefore, lexical choice. The boundaries of topics and of possible lexical variation are set in advance, even when there is personal and newspaper variation in the description of the same things....Fifth, news style displays the usual formal communication styles...This means that everyday colloquialisms, spoken language style, and specific lexical registers are inappropriate and admitted only with quotations. Indeed,...quotes are a powerful strategy for the journalist

to avoid the constraints on impersonality, opinions, point of view, and formality....Formal style is associated with long and complex sentences with frequent embeddings and selected lexical registers featuring technical words, jargon, and in general the language of the elite that are the prime news actors in our newspapers (75-76).

In addition to the stylistic characteristics of news discourse, Van Dijk analyzes the rhetorical effects of news discourse. Van Dijk maintains that "the use of rhetorical structures in the news depends on the goals and intended effects of communication" (82). One of the intended effects of news discourse is persuasion:

Persuasion has a very specific aim and function for news discourse. Unlike advertising in the press, news does not primarily aim at promoting goods or services coming from a special firm or institution.... Ideologically news implicitly promotes the dominant beliefs and opinions of elite groups in society...[H]owever, it is not primarily the type of global speech act that pertains to the actions of the speaker...or to those of the reader. Rather, the bulk of our everyday news is an instance of the speech act of assertion. For such speech acts to be appropriate the writer must express propositions that are not yet known to the listener/reader and which the writer wants the listener/reader to know. The perlocutionary or persuasive dimension that sustains such intentions...is the formulation of meanings in such a way that they are not merely understood but also accepted as truth or at least possible truth (83).

Of this last aspect, that news discourse is often sustained by projecting

stance of truth, Van Dijk writes: "If propositions are to be accepted true or plausible, there must be special means to enhance their appearance truth and plausibility" (84). Van Dijk argues that news discourse does use a number of strategies that promote the appearance of truth. They are:

(A) Emphasize the factual nature of events, e.g. by

1. Direct descriptions of ongoing events.
2. Using evidence from close eyewitnesses.
3. Using evidence from other reliable sources (authorities, respectable people, professionals).
4. Signals that indicate precision and exactness such as numbers for persons, time, events, etc.
5. Using direct quotes from sources, especially when opinions are involved.

(B) Build a strong relational structure for facts, e.g. by

1. Mentioning previous events as conditions or causes and describing or predicting next events as possible or real consequences.
2. Inserting facts into well-known situation models that make them relatively familiar even when they are new.
3. Using well-known scripts and concepts that belong to the script.
4. Trying to further organized facts into well-known specific structures, e.g. narratives.

(C) Provide information that also has attitudinal and emotional dimensions:

1. Facts are better represented and memorized if they involve or arouse strong emotions (if too strong emotions are

involved, however, there may be disregard, suppression and hence disbelief of facts).

2. The truthfulness of events is enhanced when opinions of different backgrounds or ideologies are quoted about such events, but in general those who are ideologically close will be given primary attention as possible sources of opinions (84-85).

Van Dijk's analysis of news discourse illustrates that news discourse governed by certain stylistic and topical concerns. Moreover, news discourse also has a particular agenda, be it persuasion or the assertion of truth, that is achieved by various strategies. There are, of course, several other elements involved in news discourse analysis. However, the information offered by Van Dijk does provide an interesting place from which to begin our investigation into the use of both journalistic and fictive modes of discourse in the World War I novel.

The next step in our analysis, however, is to explore the difference between news discourse and the discourse usually associated with fictional literature. Since the late nineteenth and early twentieth centuries, critics have been struggling to establish and maintain strict lines of demarcation between the two prose forms, journalism and literature. The demand for separating journalism and literature raises questions as to why critics, past and present, have been so preoccupied with constructing precise categories of either journalism or literature, categories that negate the possibility of journalistic and fictive modes of discourse operating together in either journalistic or literary works. Moreover, another question that

arises is what precipitated the emergence of journalism and literature as two distinct prose categories. Such questions bring us to the history of journalism and realistic fiction, a history that reveals how these prose forms differ from each other, how writers grappled with sustaining both discourses in their writings, how the use of both prose forms has led to a number of interpretative problems, and, finally, how critics have insisted on maintaining their separation.

Davis argues that the origin of the realistic English novel is owed, in part, to the "splitting of the news/novels discourse into news on the one hand and novels on the other" (84). Before the advent of modern journalism and realistic fiction, Davis maintains that both writers and critics of prose lacked both the compositional skills and critical discourse to effectively establish categories of news and novels and, consequently, fact and fiction, in prose narratives. As a result, prose often employed or was defined as a news/novels discourse, that is, prose narratives could be and were a stylistic and thematic amalgamation of truth and falsehood, fact and fiction, and news and novels. Davis calls the problems of composition and interpretation of the news/novels discourse an "undifferentiated matrix" in that neither writers nor readers were able to differentiate between journalistic or fictive modes of discourse. It was not until the establishment of journalism, the discourse that is marked by factuality, and realistic fiction, the prose form that is fictional yet is often as factual as journalism, that efforts began to be made to define journalism and fiction as two distinct prose categories. However, such efforts proved problematic since many prose narratives resisted such either/or categorizations. In fact, it soon became apparent that the incorporation

of journalism and literature proved to be an effective way for writers to represent the "real and the fictional" (Davis 119) in works of both journalism and fiction.

In "A Third Way to Tell the Story: American Literary Journalism at the Turn of the Century," Thomas B. Connery discusses the beginnings of literary journalism. Earlier it was said that this study is not primarily concerned with literary journalism or "New Journalism" as it is often called. Nevertheless, the stylistic, thematic, and aesthetic concerns of the writers of literary journalism provide a background against which to analyze the significance of journalism and fiction in the genre of the novel. Furthermore, the fundamentals of literary journalism point to some of the questions that will be addressed in our investigation of journalism and fiction in Generals Die In Bed and A Farewell To Arms.

In his article on literary journalism, then, Connery states that "modern journalism and realistic fiction both emerged in the second half of the nineteenth century" (4). With the emergence of these two prose forms came the need to establish ways to differentiate between journalism and realistic literature. This need to distinguish journalism from literature was based primarily on the notion that, because journalism was a discourse concerned with reporting fact whereas literature dealt mainly with fictitious subjects, these prose forms were incompatible and, therefore, must be maintained as separate. Thus, as Connery notes,

a line was...drawn between two distinct prose categories, with the news (facts/nonimaginative writing), that world of real people and actual events, the legitimate offspring of printed prose on one side, and the

novel or short story (fiction/imaginative writing), that realm of created people and events, the illegitimate sister, on the other (4).

Furthermore, as Connery's statement reveals, journalism, because of its function as a discourse of fact and truth, was deemed a more significant prose form than fiction, the discourse that, because of its association with the world of imagination and make-believe, was not to be regarded as factual or even true. However, in the nineteenth century or even earlier, writers of journalism and fiction began to experiment with ways to make their narratives sustain "the intersection of the real and the fictional" (Davis 119). One of the ways that writers attempted to achieve this was to create a new category of prose - literary journalism.

What is now considered literary or "new" journalism is not, as Matsen quite rightly points out, "a unique innovation that began with the literary journalists, or 'New Journalists,' of the 1960s and 1970s" (11). Tom Wolfe, who most critics credit with establishing the tenets of literary journalism, notes in the Appendix to The New Journalism (1973) that the "early days of this new journalism...look like an absolute rerun of the early days of the realistic novel in England. A slice of literary history was repeating itself" (37). Wolfe remarks further that,

The very same objections that greeted the novel in the eighteenth and nineteenth centuries were starting to greet the New Journalism. In each case the new form is seen as "superficial," "ephemeral," "mere entertainment," "morally irresponsible" (37).

What was it about this new form of prose, as found in the earliest days

of the realistic novel or in the literary journalism of the second half of the twentieth century, that created such resistance, such dislike? This question is perhaps best explored by describing the intentions of writers, both past and present, who incorporate journalistic and literary modes of representation or, as Davis would say, who make use of the news/novels discourse in either their works of fiction or in their works of journalism. However, most descriptions of the news/novels discourse tend to focus on its implications within the field of journalism. Hence, there are numerous studies that deal with the influence of literary techniques on journalism. Nevertheless, an examination of literary journalism reveals that literature has been equally influenced by the techniques and thematic emphases of journalism, particularly in the short story and the novel. Defining literary journalism, and establishing its stylistic and thematic concerns, then, will reveal that journalism has found its way into literary genres.

Michael L. Johnson, in The New Journalism: The Underground Press, The Artists of Nonfiction, and Changes in the Established Media (1971), offers this definition of new journalism:

New Journalism, as the term is properly used, usually refers to the writing of a new class of journalists, including such people as Tom Wolfe and Norman Mailer, who have broken away from traditional journalistic practice to exercise the freedom of a new subjective, creative, and candid style of reportage and commentary (xi).

Johnson goes on to say that, "as popular usage of the term suggests, it is the writing itself - its style and technique, its expression of the writer as a person, and its record of human events - that is central" (xii). Thus,

in addition to issues of style and technique are those concerning the topical or thematic interests of literary journalism which, as Connery suggests, have made literary journalism "a significant form of cultural expression in the twentieth century" (6). In terms of style, technique and theme, then, the history of literary journalism reveals the new concerns of writers, whether of journalism or literature, fact or fiction, to report or comment on "the rapidly changing world" (Connery 4). But how was this made possible?

Connery offers an interesting explanation as to why literary journalism developed into a new form of prose:

The realistic movement that had made the common and ordinary legitimate topics for writers had been partially fueled by a cultural need to know and understand the rapidly changing world, and by a staunch faith that reality was comprehensible through printed prose. Around the turn of the century...a belief that reality could be identified and objectified came to literary expression in its purest form in the journalistic news story, in magazines through the crusading, fact-filled articles of the Muckrackers, and in fiction through stories that claimed to mirror life being lived (4).

Furthermore, "At least since print technology made relatively rapid and widespread dissemination of information and narrations possible, writers have grappled with finding the most effective form of prose discourse to make life comprehensible" (Connery 5). Thus, writers sought ways to "relate language and text, and...to discover the limitations of the printed word in recording and depicting reality" (Connery 5).

In the field of journalism alone, the use of literary techniques opened

up new possibilities for the reporting of events, people, places, and the like. For the journalist, this meant that the combining of literary conventions and journalistic reporting provided new opportunities for writing factually about the world. Stylistically and thematically, writing that took on a journalistic-literary perspective created a different way of ordering reality.

Connery describes how such writing took form and, in addition, what such writing was attempting to do:

[A] literary journalistic account did not just record and report, it interpreted as well. It did so by subjectively placing details and impressions no longer considered appropriate for the standard newspaper article into a story-telling form that was also being cast aside by the institutional press. In this way, it gave readers another version of reality, an interpretation of culture different from that of either most conventional journalism or most fiction that contained elements of both (6).

Connery remarks further that,

Like its descendant of the 1970s and 1980s, literary journalism in the late nineteenth and early twentieth centuries often contained factual information common in conventional journalism, but focused on presenting impressions, details, and description not central to the typical conventional newspaper report. In the process this created a different context as well. That is, such writing did not simply present facts, but the "feel" of the facts (6).

Lastly, Connery maintains that,

the essence of this writing...can be captured by stating its primary characteristic: Such writing attempted to go beyond journalism's facts but stopped short of fiction's creations and sought a fusion of the role of observer and maker into a literary journalism that presented a third way to depict reality (18).

Literary journalism, then, became this "third way" of writing about facts.

Journalism "appropriated the narrative conventions of realistic fiction and storytelling to portray daily life as observed by the writers" (Connery 6). However, to account for the emergence of realistic fiction, or "factual fictions" as Davis calls it, it stands to reason that fiction must have "appropriated" from journalism techniques to depict fact and reality. This brings us back to Matsen's contention that many World War I narratives appear to be more journalistic than others. However, Matsen still recognizes that many of these narratives "possess features of both non-fiction, or journalistic reporting, and fiction" (190). It is the use of a journalistic discourse in the fictional accounts of the First World War, then, that the next section will explore.

CHAPTER TWO

The Journalistic Novel

Citing such authors as Defoe, Richardson, and Fielding as innovators of the novel, Lennard J. Davis illustrates how the novel, "through [its] reportorial function...arrived in its privileged position of observation and commentary" (212). Davis also suggests that the development of both prose forms was made possible by the legacy of the news/novels discourse, and that far from splitting into separate categories both forms have retained several key characteristics from their counterpart.

Davis' study of the evolution of journalism and fiction in Factual Fictions, involves an in-depth analysis of the social, cultural, political, legal, and ideological circumstances that precipitated the "splitting of the undifferentiated matrix of news/novels into novels on the one hand, and journalism and history on the other" (71). Furthermore, Davis examines the origins of the English novel, origins that he maintains began in the division of news and fiction into different categories of prose. However, it is Davis' theory of the news/novels discourse, his remarks concerning journalism's role in the stylistic and thematic concerns of fiction, and, finally, his conclusions about the representation of fact in the novel, that will help us understand and identify the role of journalism in Harrison's Generals Die In Bed and Hemingway's A Farewell To Arms.

Davis argues that as early as the sixteenth century prose was a "double or reflexive discourse" (74). This doubleness or reflexivity can be defined as the news/novels discourse. Davis characterizes the implications of the

news/novels discourse, its formulations as found in its earliest days, and the subsequent separation of news and novels into separate discourses:

The characteristics...of the news/novels discourse are an insistence on recentness as well as on factuality (despite the fact that the works might be neither new nor true). In addition, the news/novels discourse is characterized as one which historically has answered the needs of the lower classes to be informed about public events. The tensions at work in the ballad - claims to truth and recentness and the simultaneous inability of the narrative to support factuality - point in the direction of the later use of "news" and "novel" as two words which define fairly clearly their respective allegiance to fiction and fact. This line of thinking leads also to the tentative theory that the news/novels discourse is a kind of undifferentiated matrix out of which journalism and history will be distinguished from novels -that is factual narratives will be clearly differentiated from fictional ones (67).

Furthermore,

during the late sixteenth and early seventeenth centuries it was an extremely unusual, if not impossible thing, for a reader to consider a narrative as being purely factual or actually recent. The news/novels discourse had been inaugurated as a result of a technology which permitted, but did not guarantee, a text of recentness. Likewise, with the beginning of the report of recent events came the problem of proving the truth of that report. The readers of...novels, ballads, 'newes,' and so on clearly valued the idea that a narrative might have been true, but they bought the narratives whether true or false (Davis

70).

What all of this suggests is that the use of both a journalistic and fictive discourse or, more specifically, the appearance of writings that attempted to achieve factuality and invention, has historically shaped our attitude toward and concept of factual and fictional prose. Moreover, the news/novels discourse has continued to develop from its "undifferentiated matrix," to its eventual separation as two prose categories, to its reappearance in contemporary journalism and literature, and, finally, to its role in influencing the style, shape, tone, theme, and function of the novel.

Davis points to the "intermixing of fact and fiction" (106). But, as Connery argues, even though "there would appear to be an intersecting of journalism and fiction..., the desire to keep journalism objective, noninterpretative, and noncreative in form and content remain[s] ascendant, and storytelling [has] increasingly [become] synonymous with fiction" (4). By setting up distinct and separate forms of prose, marked by what are perceived to be appropriate topics and styles for the reporting of fact and the writing of fiction, boundaries were and continue to be set in place for prose narratives that are either factual or fictional. Yet, as Davis suggests, the separation of factual and fictional prose points to the very fact that a prose form that was both factual and fictitious had to have existed in order for such a separation to have taken place. Furthermore, "despite the enormous cultural pressure to classify and separate prose into creative and noncreative categories, resistance to such sharp demarcations was salient at the turn of the [twentieth] century" (Connery 5). In fact,

such resistance continues, and "the writing that [has] resulted can be identified, characterized and analyzed as part of this on-going news-novels discourse" (Connery 5).

Another important aspect of the news/novels discourse that needs to be understood is its influence on and manifestation in the genre of the novel. Although Davis' analysis of the news/novels discourse is concerned primarily with the role it played in the genesis of the English novel, the following conclusions that Davis arrives at would appear to hold true for the novels of North America:

[N]ovels are framed works (even if they seem apparently unframed) whose attitude toward fact and fiction is constitutively ambivalent. The frame, context, and pre-structure serve to place the narrative in a complex attitude toward "lived" experience - whether or not novels openly claim they are true, disavow particular authorship, or act as pseudo-allegories. Verisimilitudinous writing or techniques of creating a pseudoreal textuality increase this complexity. In this sense, the novel is a factual fiction which is both factual and factitious. It is a report on the world and an invention that parodies that report. This double stance toward experience can be traced in part to the predisposition of the news/novels discourse to comment on and report on the world by virtue of its connection with journalism. It is through the reportorial function that the novel arrived in its privileged position of observation and commentary (Davis 212).

Perhaps it is not surprising, given the complexities identified in this passage, that Davis pronounces the legacy of the news/novels discourse as

a "complex blessing" (212) on the novel in that it is often difficult to establish with any certainty what is fact and what is fiction in the novel.

Thus far, we have established that the emergence of journalism and literature as separate prose forms, "not merely marked by one being fact and the other fiction, but by strictures of style and substance as well" (Connery 5), occurred as early as the eighteenth century. As early as the sixteenth century, however, writers faced the problem of how to "justify a new relationship between language, text, and 'lived' experience" (Davis 213). While this "usually...signified a persistence in discovering ways to relate language and text, and a desire to discover the limitations of the printed word in recording and depicting reality" (Connery 5), the belief that only a journalistic discourse could objectively depict fact and a novelistic discourse could not still arose. Moreover, the position that prose narratives could not effectively sustain the combination of the factual and the fictional was taken. In fact, this position persists even today, as the criticism of literary journalism reveals. Furthermore, use of the news/novels discourse did not cease with the establishment of journalism and literature as distinct forms of prose. Journalism and "realistic" fiction owe much of their development to the news/novels discourse. Yet such a development has not, as critics like Davis and Connery suggest, meant a total separation between the two prose forms. Rather, a relationship between journalism and literature was forged and continues to flourish, as the writings of the literary journalists of today illustrate, and as the novels of the First World War demonstrate.

This brings us back to Matsen's thesis that many American novels based

on the First World War are either "journalistic" or "fictive." Matsen argues that the early novels about the war were more journalistic while those written several years after the war appeared to have abandoned the journalistic discourse by employing more conventional fictional techniques and relying less on the faithful rendition of facts. Matsen sees the intervening years between the more journalistic novels and those that are more "polished literary works" (192) as evidence of a development from journalistic novels of witness and testimony to works which master "literary craftsmanship" (192). Of the more journalistic novels about the war, Matsen writes:

The first American novels based on World War I and written by participants in the conflict tended...to be near-journalistic renditions of autobiographic experience. Their primary concern was with reporting the war as event, with telling the "truth" as their veteran-authors had experienced and perceived it (75).

Matsen argues that "the most important element of their war literature is its reporting of the war as event, the mimetic recreation of their personal experience in narrative" (75).

Focusing on the American novel of the First World War, Matsen cites, among others, John Dos Passos' One Man's Initiation and Thomas Boyd's Through the Wheat as definitive examples of journalistic narratives or as novels of "witness and testimony." In these novels, Matsen suggests, the actualities of the war "tend to be presented with a certain distant objectivity, a sense of journalistic distance, and this would seem to result from [their] need to provide testimony, to demonstrate what the Great War was like" (91). However, Matsen concludes that war narratives "developed

from the nearjournalistic narratives of 'witness and testimony'...to the final, more carefully crafted war literature of the late 1920s and 1930s" (16).

According to Matsen,

The novels with which the...reading public found itself faced in 1929 and soon after were far different from the narratives of witness and testimony, such as those of Barbusse, Dos Passos, and Boyd, available during and immediately after the Great War. Novels such as Ernest Hemingway's A Farewell To Arms and William March's Company K, although still employing mimetic re-creations of the Great War experience, are polished works of fiction, exhibiting control over narrative techniques and often a considerable degree of innovation (111).

With the "movement away from narratives of witness and testimony," Matsen suggests, "novelists be[came] concerned with the more literary aspects of the war novel [and thus] the journalistic quality is diminished" (134).

It is interesting to note that Matsen views Hemingway's A Farewell To Arms as a "polished work of literary craftsmanship" (111), and argues that Hemingway

demonstrated in A Farewell To Arms that there is more than one way to reproduce fact mimetically in fiction: that the only source for fictional verisimilitude need not be direct participation, the tradition of the eyewitness, but that historical research and the use of experience of others can effectively be employed to accomplish the same ends (122).

In fact, Matsen credits Hemingway with having "expanded the concept of the World War I novel beyond the narrow witness and testimony limitations of writers such as Thomas Boyd" (122). Furthermore, Matsen also suggests that "Hemingway successfully transcended the sub-genre of war literature with [A Farewell To Arms] in his plot, characterizations, and theme, converting the war narrative into something both better crafted and more enduring" (123).

Although Matsen does not include Charles Yale Harrison's Generals Die In Bed in his study, it would be safe to assume that Matsen would have categorized Harrison's novel as a near-journalistic narrative of witness and testimony. However, Generals Die In Bed was published in 1930, and "[a]s early as 1928 portions of the manuscript had appeared in several magazines" (Nielsen, "Introduction" to Generals Die In Bed). A Farewell To Arms appeared in 1929. While Harrison's novel may, at first glance, appear to be more journalistic, it may also be said that Harrison "made brilliant use of the 'literary frill' of imagery, the richness and power of which helped to communicate the reality of the Front" (Nielsen). Generals Die In Bed, then, is both an accurate testimony of the realities of the war and a sophisticated literary achievement. Similarly, Hemingway's A Farewell To Arms shows that, far from "diminishing" the use of journalistic techniques, Hemingway clearly relied on the techniques of both journalism and literature in his depiction of the First World War. Thus, both Harrison and Hemingway made use of the news/novels discourse in their novels about the Great War.

However, the end result of incorporating journalism and literature, fact and fiction, in each of these texts differs dramatically from both a stylistic and thematic point of view. Moreover, that only one year separates

the actual publication of both novels (although the time separating their composition is difficult to ascertain), and that each novel does indeed vary in its reliance on journalistic modes of representation, illustrates that the difference between the two novelists' depiction of the war is not, as Matsen suggests, evidence of a development away from more journalistic writings to those that are more "polished" or "crafted." Nevertheless, Generals Die In Bed and A Farewell To Arms are still very different examples of how the news/novels discourse can operate within the genre of the novel. Therefore, it is to this difference, in terms of style, theme, and intent, in the use of journalism and fiction in Generals Die In Bed and A Farewell To Arms, that we now turn our attention.

CHAPTER THREE

Depicting the First World War: Why the Fictional Novel?

Much of the scholarship and criticism of First World War literature has attempted to explain why many writers chose fiction as the most effective way to depict the war. Paul Fussell suggests that First World War writers recognized "the necessity of fiction in any memorable testimony about fact" (311). Peter Buitenhuis, in The Great War of Words: British, American, and Canadian Propaganda and Fiction, 1914-1930 (1987), remarks that "fiction was an attempt to set the record straight for future generations" (151). Holger Klein states that "prose narrative...is especially suited to the full re-creation of historical events and states of society" (4). As for the Great War, Klein illustrates why fiction was so important for the depiction of this particular historical event:

In the case of...the First World War...[f]iction here had an immediate, factual correlative of which millions were intensely aware. And the overriding criterion applied to war fiction was truth. The tradition of Realism had created the expectation that fiction would be a convincing mirror, would be true to life. With regard to war novels, however, quite a different demand was made which exacted not versimilitude, but truth to facts (4).

Consequently, the criticism of war fiction is often concerned with scrutinizing both the depiction of facts and the claims of truth found in such fiction.

For the novels that strove to recreate or represent the Great War,

several factors existed that drove novelists to turn to fiction as the means for "setting the record straight." For example, the experience of war brought into question the capability of prose to describe such experience. As Modris Eksteins notes in Rites of Spring: The Great War and The Birth of the Modern Age (1989): "How was one to assemble and order the experience of the war, even for oneself alone? Traditional modes of expression - words, pictures, even music - were clearly inadequate in this situation" (215). Out of this climate emerged the war novel that, on the one hand, attempted to combat, among other things, the Allied propaganda and that, on the other hand, experimented with fiction's ability to express the facts of the war. Thus, novels like Generals Die In Bed and A Farewell To Arms are examples of fictional accounts of the war that, by combining journalistic and literary modes of discourse, responded to the need for a "truthful" account of the war while at the same time offering a commentary on the Great War's moral, cultural, social, and political effects, not only the individual, but also on the entire world.

As already indicated, the use of propaganda in the First World War had an enormous impact on the World War I novel. Such an impact can be seen in the structure, style, and theme of many war novels. In Generals Die In Bed and A Farewell To Arms, the use of propaganda, especially by the press, is criticized. Even more so, the use of propagandistic language created a "mounting suspicion...toward language" (Eksteins 218) that, as a result, had profound consequences for the way language itself was to be used in the novel. Furthermore, the use of propaganda during the war had so distorted and hidden the reality of war that novelists felt that they had little choice but to discredit those who had "led the propaganda effort" (Eksteins 235).

Propaganda, then, affected the war novel to such an extent that its use needs to be further examined if we are to understand its effect on Generals Die In Bed and A Farewell To Arms.

What was it about the Allied propaganda campaign that caused writers such as Harrison and Hemingway to respond to it in their novels? In The Myriad Faces of War: Britain and the Great War, 1914-1918 (1986), Trevor Wilson writes: "The First World War, it is generally agreed, was the first conflict in which the techniques of propaganda were widely employed" (731). Wilson describes the use of propaganda during the Great War as "any form of communication - be it conversation or public speech, private letter or publication, photograph or poster or moving film - that dealt with the war in such a way as to propagate the cause of one side and discredit its opponents" (731). While propaganda "might consist of strictly factual information...[,] [a]ll propaganda, whether true or false, was slanted" (Wilson 731). It was against the false or "slanted" propaganda of the Allies that novelists directed their pens.

Buitenhuis, who describes the First World War as the "great war of words," states that the Allies' "propaganda activities had profound consequences for post war literature" (xviii). Buitenhuis suggests that many recognized and accepted "the necessity of telling lies in war time as a means of confusing and demoralizing the enemy and protecting the Allied forces" (151). However, "[t]he trouble was that the lies were also used to cover up incompetence and waste and old army elitism, while the troops were uselessly being slaughtered" (Buitenhuis 150).

Eksteins explores the damaging effects of propaganda "lies" and writes: Censorship and propaganda played a major role in...blurring, as was their purpose, the reality of the war. The home front never knew with any precision how the war was progressing. Defeats were presented as victories, stalemate as tactical maneuvering. Truth became falsehood, falsehood truth. As euphemism became the official order of the day, language was turned upside down and inside out. Atrocity stories were invented, and real atrocities blurred. The intention of war leaders, civilian and military, was of course to bolster morale, to give the impression, within and out, of societies wholeheartedly dedicated to the "cause" (233).

Eksteins also notes:

The press led the propaganda effort, but churchmen, educators, artists, musicians, and authors buttressed it. All the belligerents were involved in the creation of myth and the distortion of reality. Reality, a sense of proportion, and reason - these were the major casualties of the war. The world became a figment of the imagination rather than imagination being a figment of the world (235-36).

As a consequence of Allied propaganda, then, writers "stroved to demythologize the war" (Buitenhuis 174) in their accounts of the war. Ironically, while these very writers were attacking the propagandistic language and activities of the Allies, especially as used in the press, many war novels attempted to "set the record straight" by using many of the same techniques as those of journalism.

The use of Allied propaganda, however, was not the only aspect of the Great War that novelists were reacting against. Earlier it was mentioned that war writers were struggling to find the most effective way to express the experience of war. Such struggles often involved the search for the most effective style and the most appropriate words that would be able to depict both the actuality and the meaning of the Great War. Eksteins illustrates the attitude toward language that the post war novelists had:

A mounting suspicion...toward language, toward the implications of the "great rolling phrases," was another response to the war. Honour, Glory, Patriotism, Sacrifice, began to lose their capital letters....Traditional language and vocabulary were grossly inadequate, it seemed, to describe the trench experience. Words like courage, let alone glory and heroism, with their classical and romantic connotations, simply had no place in any accounts of what made soldiers stay and function in the trenches. Even basic descriptive nouns, like attack, counterattack, sortie, wound, and shelling, had lost all power to capture reality (218).

For many war novelists, the truth about the war appeared to be "enshrined...in language full of sonorous platitudes and romantic cliches" (Buitenhuis xvii). In addition, many novelists felt that such language was abstract, that when "words move away from the world of things and begin to represent abstract concepts, then language becomes imprecise and dangerous" (Davis 81).

In addition to protests against propagandistic language, it soon became apparent that "language [itself] became more centrally the focus of questions about truth and falsehood" (Davis 83). Consequently, writers made efforts to strip language back to its essentials (Buitenhuis 181). Writers

adopted the "plain style" of writing where "prose is concrete, the syntax simple, and the direct speech is colloquial" (Buitenhuis 181). As Davis remarks: "According to the plain style, language should embody in itself the object it names or describes" (82). The plain style advocates "language that represents things, that embodies those things itself" (Davis 82). It is interesting to note that this "plain style" is often considered a characteristic of news discourse.

Reactions against propaganda and abstract language, then, often decided the theme and style of the war novel. Because of the novel's apparent reportorial and commemorative function, and because of the ability of fiction to allow writers to explore more deeply the significance of certain facts or truths, many World War I novelists appear to have found it effective to incorporate journalism and literature in their accounts of the Great War. Often, however, novelists were simply struggling to find the "words for what they had to say, to give form to the inchoate anger which they felt, and to expose the lies to which they had been subjected" (Buitenhuis 149).

In Representing War: Form and Ideology in First World War Narratives (1993), Evelyn Cobley discusses the various ways that accounts of the war found expression in the novel. Like Matsen, Cobley suggests that war writers either wrote journalistic novels of witness and testimony or more fictionalized accounts. Cobley, however, makes the distinction between these types of narratives based on the assumption that novelists who had directly participated in warfare tended to rely on journalistic modes of discourse while nonparticipants exhibited more "artistic imagination" (12) in their accounts of the war. Thus:

The main impulse of those who had witnessed the First World War was to set the record straight, to tell it as it had been. The suspicion of First World War writers was that official accounts distorted what the soldiers knew to be happening. Added to the indignity of being reduced to "cannon fodder" in what was perceived as a senseless war of attrition was the awareness that morale-boosting propaganda and press censorship combined seriously to distort the experience of the front (Cobley 12).

Cobley maintains such writers had a motivation "less to produce literature than to provide an alternative history which was scrupulously accurate in its depiction of everyday events" (12). Moreover, these writers' "primary impulse is documentary; their narrative strategies reveal a desire to recover or restore the authentic story of life at the front" (Cobley 11).

Of writers who, as Matsen has suggested, exhibit more "regard for the normal concerns of the novelist's craft" (10), Cobley says the following:

First World War writers [who] chose to give their war experience a more obviously fictionalized shape [were] less troubled by the fear of distortion through artistic imagination than the documentary writers....Not satisfied to explain merely through "objective" descriptions, these more modernist novelists accentuate both thematically and structurally whatever significance they wished to attribute to events (12).

Whether more journalistic or documentative, crafted or fictionalized, Cobley maintains that the "war account's primary aim is...to inform the uninitiated

reader about the way 'it really was'" (33). However, Copley also, like Matsen, acknowledges that many war accounts were both journalistic and fictive but that because of such "mixed modes of representation" (11) the interpretation of such narratives as either factual or fictional is often problematic.

Copley does raise an interesting point about the difference between narratives written by those who had direct experience or who had witnessed the war at the front and those who had limited knowledge and experience of the war. Copley suggests that this difference ultimately affected the style and theme of war accounts. Thus, those who had direct experience of the war, most notably those who had participated in trench warfare, adopted "various life writing conventions" (Copley 11) by structuring their war accounts into memoirs, autobiographies, and diaries. Such writers also tended to use their works to "tell it as it had been," to commemorate the dead, and to insist on documentary realism.

Interestingly, Copley maintains that "Harrison's Generals Die In Bed...has no generic distinction but seems to be either a real or fictive autobiography" (11). Copley seems to have based this conclusion on the fact that Harrison's role in the war and his subsequent account of the war in his novel justifies the reading of the text as an autobiography. However, because Harrison relied on fictional techniques, Copley does not seem to come to a definite conclusion about whether Generals Die In Bed is a "real" autobiography or whether it has been shaped to create the illusion of being an autobiography.

Cobley sees Hemingway's A Farewell To Arms as "imbuing apparently realistic details with symbolic depth and significance" (57). It has become a widely known fact, thanks in part to Michael S. Reynolds' study of Hemingway in Hemingway's First War (1976), that "Hemingway lacked first-hand knowledge of the events [A Farewell To Arms] recounts" (Cobley 58). Hemingway's extensive research has resulted in critics mistakenly treating this novel as "an unmediated recuperation of lived experience" (Cobley 59). However, what Hemingway's research techniques really illustrate is that far from "being a convincing reflection of reality, [A Farewell To Arms] reveals a manipulation of the facts no documentary text [can] equal" (Cobley 58). While Harrison appears to have relied on personal experience in his construction of Generals Die In Bed, Hemingway had a wealth of secondary material at his disposal for the background of A Farewell To Arms.

Despite the fact that Harrison and Hemingway may have approached their depictions of the war from different perspectives, it is nonetheless clear that both authors made use of journalistic and fictive modes of representation. While Harrison's Generals Die In Bed does appear to be more "journalistic" than A Farewell To Arms, this does not mean, however, that Harrison's novel does not exhibit use of literary conventions and techniques. Similarly, while A Farewell To Arms seems to have "emphasized [its] fictional techniques and limited [its] objective reporting" (Matsen 205), the novel nevertheless does rely on the techniques of journalism.

The next two chapters will explore the use of both journalistic and fictive techniques in Generals Die In Bed and A Farewell To Arms. In these sections, several passages from each text will be isolated in order to

establish how the news/novels discourse operates, both stylistically and thematically, in the novel. The analysis of the news/novels discourse in Generals Die In Bed and A Farewell To Arms is not, however, concerned with judging the accuracy of their factual representations. Rather, the interest of this study lies in the examination of how both texts were able to sustain factual and fictional modes of discourse. Chapter Four begins, then, with Harrison's Generals Die In Bed.

CHAPTER FOUR

Generals Die In Bed: *The Journalistic Novel*

Neither the life nor the work of Charles Yale Harrison has received much critical attention. Apart from the reviews that his novel, Generals Die In Bed, received after its initial publication, interest in the novel since that time has been meagre, and critics who have mentioned Generals Die In Bed usually do so in a limited fashion. In fact, of the critics this study has turned to thus far, only Peter Buitenhuis and Evelyn Cobley acknowledge Harrison's novel about the Great War. However, other writers who have written about Harrison's Generals Die In Bed are David M. Poloniato and Robert F. Nielsen; both of these writers have written M.A. theses on fiction in the First World War. Nielsen is the writer responsible for the introduction to the 1975 republication of Harrison's novel. The biography of Harrison and a list of his other writings can be found in Neil Besner's brief sketch of the author in the Dictionary of Literary Biography, vol. 68.

In speaking of Harrison's writing career, Besner writes:

In the course of his varied careers in Canada and the United States as a journalist, theatre manager, real-estate salesman, public-relations consultant, radio commentator, and housing expert, Charles Yale Harrison wrote fiction, biography, autobiography, and several pamphlets on public housing - the first of their kind. But it was his shattering experience in World War I that inspired his major achievement, the novel Generals Die In Bed (1930) (164).

Besner tells of how Generals Die In Bed was "[c]ompared in the 1930s with fictional and autobiographical classics of World War I literature such as Erich Maria Remarque's All Quiet on the Western Front (1929), Ernest Hemingway's A Farewell To Arms (1929), Robert Graves' Good-Bye to All That (1929), and Siegfried Sassoon's Memoirs of an Infantry Officer (1930)" (164). Furthermore, "Generals Die In Bed was generally well received, not only in the West, on both sides of the Atlantic, in German, French, Czechoslovakian, and Spanish translations, but also in Russian and Chinese" (164-65). Besner also remarks that, "In its style and its stance, Generals Die In Bed is one of the bleakest of the antiwar novels to appear in the 1930s in any language" (165).

Born in Philadelphia in 1898, Harrison had only a grade four education, worked for the Montreal Star at the age of sixteen, enlisted in the Royal Montreal Regiment, saw active combat in the Great War, and was wounded in the foot in 1918. After his wounding Harrison returned to Montreal and then moved on to New York where his "chief occupations were as a housing expert and public relations consultant" (Besner 165). Besides Generals Die In Bed, Harrison's other works include a biography of a lawyer, Clarence Darrow (1931), and the novels A Child Is Born (1931), There Are Victories (1933), Meet Me on the Barricades (1938), Nobody's Fool (1948), and Thank God For My Heart Attack (1949). Harrison died of heart disease in 1954.

Harrison's experiences of the First World War found expression in Generals Die In Bed. Harrison's role as a front-line soldier and his participation in the battle of Amiens seems to justify the reading of Generals Die In Bed as an honest, accurate account of trench warfare in World War

I. It seems more than coincidental that Harrison's dedication at the beginning of the text - "TO THE BEWILDERED YOUTHS - BRITISH, AUSTRALIAN, CANADIAN AND GERMAN - WHO WERE KILLED IN THAT WOOD A FEW MILES BEYOND AMIENS ON AUGUST 8TH, 1918, I DEDICATE THIS BOOK" - cites the same day that Harrison himself was wounded in, apparently, "that wood." Moreover, the events of the last section of Generals Die In Bed take place in "Midsummer, 1918" (241) where the narrator is wounded in the foot and sent home, just as Harrison himself was.

Van Dijk speaks of the significance of direct description and eyewitness reports to news discourse:

One of the basic conventional conditions of truth is direct observation: "I have seen it with my own eyes" is the ultimate warranty of truthfulness....The immediacy of the description and the closeness of the reporter to the events is a rhetorical guarantee for the truthfulness of the description and, hence, the plausibility of the news (86).

There is the belief that Generals Die In Bed is a testimonial, that the events of the text are described through the eyes of an eyewitness, that the depiction of the war is factual, and that Harrison, as a soldier himself, must be a reliable source. In addition, Harrison's experience as a journalist may have influenced the journalistic style of the text. However, such comments about the novel's accuracy and about Harrison's intentions are really only speculations. What can be said about Generals Die In Bed is that, stylistically and thematically, the novel is an interesting mixture of journalism and literature, fact and fiction.

In the introduction to the novel, Nielsen describes Generals Die In Bed as a "shockingly frank portrayal of the experiences of a group of Canadian soldiers on the Western Front." Nielsen declares that, "no Canadian soldier, with the exception of Philip Child in God's Sparrows, approaches Harrison's power to evoke with complete authenticity the conditions in the trenches on the Western Front." Moreover, Nielsen promises the readers that they will discover in Generals Die In Bed "its startling economy of style, its unity of impression, its sophisticated techniques, and its complete freedom from sentimentality and jingoism." Nielsen also praises Harrison's "brilliant use of the 'literary frill' of imagery, the richness and power of which helped to communicate the reality of the Front." As already mentioned, then, Generals Die In Bed is both an accurate testimony of the realities of war and a sophisticated literary achievement. For the novel to be both, however, both a journalistic and fictive mode of discourse must have been employed. This is precisely the case, that Generals Die In Bed contains elements of both the journalistic and fictive in its style and content, as the remainder of this chapter will illustrate.

The opening passage of Generals Die In Bed reveals the text's exact attention to physical detail:

It is after midnight on pay day. Some of the recruits are beginning to dribble into the barracks bunk-room after a night's carousal down the line.

"Down the line" in Montreal is Cadieux Street, St. Elizabeth Street, Lagauchetiere Street, Vitre Street, Craig Street - a square mile of dilapidated, squalid red brick houses with red lights shining through the transoms, flooding the sidewalks with an inviting, warm glow. The

houses are known by their numbers, 169 or 72 or 184 (3).

The accumulation of detail in the first chapter continues with the description of the barracks, the other "recruits," and of Anderson, the "Methodist lay preacher in civilian life" (4). At first, these descriptions (the houses, the barracks, Anderson) seem to be limited to physical detail and presented through the objective and keen eye of the reporter. As the first chapter proceeds, however, the journalistic quality of the passages becomes interconnected with the fictional.

The introduction of Anderson in "Recruits" serves an important foreshadowing function. The evangelical Anderson, as presented in the first chapter, remains steadfast in his religious convictions despite the jeers he receives from the other soldiers. Although at the beginning of the text the soldiers' ridiculing of religion is in defence of their trips to prostitutes, trips Anderson describes as "sinning in the eye's of the Lord" (6), it soon becomes clear that the experience of war leads to a real loss of religious faith. In fact, in "Over the Top," the soldiers' loss of religious faith begins to turn into suspicion of and hatred for religion altogether. This is best seen in the exchange between Anderson and Broadbent during a retreat:

Anderson begins to pray in a subdued, scared voice:

"O Lord, look down upon me. Search me out in Thine infinite pity..."

Broadbent turns on him in disgust.

"For the Lord's sake, Anderson, don't tell God where you are or we'll all get killed" (194).

The introduction of Anderson at the beginning of the text, then, foreshadows the eventual loss of faith that the other soldiers come to experience. Anderson also acts as a contrast to the soldiers; he remains true to his religious convictions while the others either turn against God or, like the narrator, simply "do not believe in God" (26).

What is interesting about the theme of religion in Generals Die In Bed is the way that the Harrison chooses to present it. Like a reporter, the narrator "[i]ntroduces participants as speakers [which] conveys both the human and the dramatic dimension of...events" (Van Dijk 87). In other words, the use of dialogue in the novel allows the narrator to quote the thoughts and words of other characters thereby offering additional perspectives in the novel and exploring certain themes, such as religion. Of course, the use of dialogue, like other literary conventions, points directly to the fictional element of the text. That is, unlike the newspaper reporter's use of dialogue or quotations as "[p]rimary sources [of] immediate participants, both for the description of facts...and for the formulation of opinions" (Van Dijk 87), the novelist's use of dialogue is selective.

In Generals Die In Bed the instances of dialogue are recounted by the narrator as though he were a reporter. At the same time, however, the way that the dialogue is structured and the subjects that are presented through such dialogue illustrate the power of fiction to highlight or explore issues that the novelist finds particularly significant. While this is true for the exploration of certain themes, such as religion, the use of dialogue is also important for the novel's depiction of events and for characterizations.

Before discussing the novel's depiction of events and characters, a

few more things need to be said about the novel's first chapter. As already mentioned, the narrative is both journalistic and fictive. The description of the soldiers' departure also illustrates the mixture of what is reported and what is fictionalized or, more specifically, what the narrator offers in terms of direct observation as well as what is offered as elaboration or foreshadowing.

In "Recruits" the narrator describes the citizens of Montreal as they celebrate the departure of the soldiers:

The city has been celebrating the departure of the battalion....We are heroes, and the women are hysterical now that we are leaving. They scream at us: "Good-by and good luck boy-y-ys" (9).

Amidst the tossed flowers and fireworks a woman approaches the narrator. Her physical appearance and actions are described in minute detail. However, in the middle of this description the narrator's thoughts are interjected revealing his true feelings about going off to war:

A befurred young woman puts her arms around my neck and kisses me. She smells of perfume. After the tense excitement of the day it is delightful. She turns her face to me and laughs. Her eyes are soft. She has been drinking a little. Her hair shines from under a black fur toque. **I feel lonely. I do not want to go to war.** She marches along by my side. The battalion is no longer marching. It straggles, disorganized, down the street leading to the station (9) [my emphasis].

In a passage that begins as direct observation of the woman's physical appearance and her actions, it soon becomes apparent that the narrator, caught

up in the frenzy of the parade and the attention of a woman, is not feeling heroic but "afraid" (Harrison 10). The fear of the narrator, first expressed in this section, dominates the rest of the novel.

The first chapter stands as a painful contrast with what is to come for the boisterous and naive soldiers. The "heroic phrases" (10) that send the boys off to war are later discredited by the narrator's descriptions of the horrors of battle and trench warfare. The depiction of the straggling, disorganized battalion in the parade foreshadows the disorganized troops and their incompetent superiors during combat. The trainsick soldiers, who become "green under the gills" and "whitefaced" (11), alludes to the gas sickness that the soldiers will soon experience in war. The image of the "green under the gills" soldiers and the "slimy and wet" floor (11) of the train is continued at the very beginning of the next chapter where the soldiers are now in the trenches: "I hear [Fry] slither into a waterfilled hole. It has green scum on it. Brown and I fish him out" (15).

It is clear from these examples that this section goes beyond a simple recording of the soldiers before they go off to war. The choice of such images illustrates Harrison's awareness of the power of contrast and the technique of foreshadowing. In the first chapter alone, then, Harrison shows how evocative and powerful the journalistic attention to detail can be when combined with fictional techniques.

Nowhere in Generals Die In Bed are the journalistic and fictive modes of representation seen more clearly than in the passages that depict the trenches and the events of combat. Matsen describes the conditions of the

trenches during the First World War:

No war since November 1918 has duplicated the conditions found in northern France and Belgium during much of the Great War where millions of French, British, Belgian, Colonial, German, and later American soldiers huddled in foul trenches beset by discomfort, cold, disease, a penetrating stench, and hordes of vermin - from clouds of flies and packs of rats, which fed on the dead, to lice, which feasted on the living (142).

Life in the trenches, however, was not the only aspect of front-line experience that writers sought to depict. As Matsen notes:

Despite the fact that...trench life no doubt made up the majority of the front-line experience of the World War I soldier...[,] it was active warfare with its bombardments, advances, gas, grenades, and machine guns which attracted the attention of commentators on the Great War, historians and novelists alike. The most distinctive feature of the First World War was its extensive use of artillery, and after April 22, 1915, artillery with poison gas, which reached a level unparalleled anytime since in the twentieth century (148).

Not surprisingly, then, a large majority of war writers who had themselves experienced the trenches and active combat were intent on recreating their horror, and the truth for that matter, of this aspect of the war in their narratives.

Much of Harrison's Generals Die In Bed is devoted to describing the trenches and combat. In fact, Harrison's depiction of the trenches and the

"phantasmagorical intensity of the bombardments and hand-to-hand combat" (Besner 165) is one of the most remarkable and yet brutal aspects of the novel. In "In the Trenches," the condition of the trenches and its effects on the soldiers is depicted with vivid detail. The narrator describes the lice:

We are supposed to be resting, but rest is impossible; we are being eaten alive by lice. We cannot sleep for them. We sit and talk, and dig feverishly in our chests, under our arms, between our legs. Our rambling conversation is interrupted by sharp little cracks as we crush the vermin between our thumb-nails. A tiny drop of blood spurts in one's face as they are crushed (28).

We are going insane with scratching. My chest is a raw wound. When I awake I scratch as little as possible, but when I sleep I scratch until I bleed and the pain wakes me up (30).

And the rats:

It is a rat. It is as large as a tom-cat. It is three feet away from my face and it looks steadily at me with its two staring, beady eyes. It is fat. Its long tapering tail curves away from its padded hindquarters. There is still a little light from the stars and this light shines faintly on its sleek skin. With a darting movement it disappears. I remember with a cold feeling that it was fat, and why (23).

In this last passage, the narrator does not need to tell us that the rats are fat because of their feasting on dead bodies. Instead, the narrator describes the appearance of the rat and the reader is left to figure out the

significance of the narrator's "cold feeling."

The first description of an attack in Generals Die In Bed is one of the most horrific passages to be found in the text. The narrator soon discovers that no image of war can equal the actual experience of battle. The narrator describes how, "from veterans and from newspaper reports," a completely inaccurate image of warfare is planted in the minds of unsuspecting and naive young soldiers:

From the stories I heard from veterans and from newspaper reports I conjure up a picture of an imaginary action. I see myself getting the Lewis gun in position. I see it spurting darts of flame into the night. I hear the roar of battle. I feel elated. Then I try to fancy the horrors of the battle. I see Cleary, Fry and Brown stretched out on the firing-step. They are stiff and their faces are white and set in the stillness of death. Only I remain alive (21).

The narrator's day-dream, however, is immediately followed by the real events of battle where no one is "elated:"

In that instant there is a terrific roar directly behind us. The night whistles and flashes red. The trench rocks and sways. Mud and earth leap into the air, come down upon us in heaps. We throw ourselves upon our faces, clawing our nails into the soft earth in the bottom of the trench. Another! This one crashes to splinters about twenty feet in front of the bay. Part of the parapet caves in. We try to burrow into the ground like frightened rats. The shattering explosions splinter the air in a million fragments. I taste salty liquid on my lips. My nose is bleeding from the force of the detonations. S O S flares go

up along our front calling for help from our artillery. The signals sail into the air and explode, giving forth showers of red, white and blue lights held aloft by a silken parachute. The sky is lit by hundreds of fancy fireworks like a night carnival. The air shrieks and cat-calls. Still they come (23-24).

The fear that the narrator felt before going off to war is nothing compared to the fear that the narrator describes as he and his fellow soldiers come under attack:

I am terrified. I hug the earth, digging my fingers into every crevice, every hole. A blinding flash and an exploding howl a few feet in front in front of the trench. My bowels liquefy. Acrid smoke bites the throat, parches the mouth. I am beyond mere fright. I am frozen with an insane fear that keeps me cowering in the bottom of the trench. I lie flat on my belly, waiting...Suddenly it stops. The fire lifts and passes over us to the trenches in the rear. We lie still, unable to move. Fear has robbed us of the power to act (24-25).

Nothing about this attack is heroic, nothing makes the narrator feel elated. Instead, he and his fellow soldiers throw themselves "face downward on the bottom of the trench and grovel like savages before this demoniac frenzy" (25).

战场

The descriptions of the trench conditions and of battle illustrate Harrison's journalistic attention to detail. The narrator acts as a reporter who describes the lice and rat-ridden trenches and the sound and fury of the shell attacks. However, Generals Die In Bed is not only concerned with

reporting the sights, sounds, and smells of war and the physical realities of trench warfare. The narrator's role as reporter is also coupled with that of critical commentator. This is seen in the first description of attack where the narrator begins to pray:

I begin to pray. "God - God - please..." I remember that I do not believe in God. Insane thoughts race through my brain. I want to catch hold of something, something that will explain this mad fury, this maniacal congealed hatred that pours down on our heads. I can find nothing to console me, nothing to appease my terror. I know that hundreds of men are standing a mile or two from me pulling gun-lanyards, blowing us to smithereens. I know that and nothing else (26-27).

Here, the narrator's thoughts are an echo of many of those who had survived the trenches and warfare. The war is nonsensical, indiscriminate, and brutal. Nothing, not even religion, can appease the soldiers' suffering and fear. The narrator steps out of his role as reporter by offering his thoughts about the way the war is making him feel. This step out of character, so to speak, where the narrator moves from reporter to commentator, happens throughout the novel.

In terms of the novel's content, Harrison tackles a number of themes apart from his portrayal of warfare. The theme of religion which, incidentally, is carried throughout the text, has already been explored to some extent. Another important theme in the novel that illustrates the focus on journalism and literature is found in the novel's passages concerning language, especially the propagandistic language used by the press. The first mention of the press, where the narrator describes how his first image

of battle was fueled by newspaper reports, has already been mentioned. However, there are several other instances in the text where the press is mentioned and, of course, criticized for its use of propaganda. Again, how such criticism is made illustrates the thematic and stylistic use of both journalistic and fictive techniques in the novel.

By the third chapter of the novel the narrator has already learned not to trust or believe the newspapers. He describes his and the other soldiers' reactions to "newspaper talk": "In the week old newspaper which comes up from the base we read of the enemy and the Hun, but this is newspaper talk and we place no stock in it "(44). (Such distrust of "newspaper talk" is not only directed towards the stories being told but also the language being used: "Camaraderie - esprit de corps - good fellow-ship - these are words for journalists to use, not for us.) Here in the line they do not exist" (91). When on leave in London the narrator has tea with an Anglican curate whose views on the war sound "like a newspaper story" (171). The narrator soon realizes, however, that "it would be useless to tell him of Brownie, of how Karl died, of the snarling fighting among our own men over a crust of bread" (172). The narrator realizes that the truth is powerless against the propaganda, and that those at home, like the curate, have been seduced by the tales of heroism.

In "Vengeance," the horrific consequences of the use of propaganda bring the novel to its close. The narrator recounts the general's speech about the Llandovery Castle:

". . .and after the Llandovery Castle was torpedoed, not a helping hand was offered to our wounded comrades . . . no instance of barbarism

in the world's history can equal the sinking of this hospital ship... think of it, more than three hundred wounded Canadians struggling in the choppy waters of the English Channel. . ." (245).

More of the general's speech is recounted but it is the narrator's comments about the speech that take the narrative beyond that of straight reporting. The narrator describes how the general "speaks calmly and dispassionately, which lends weight and authenticity to his remarks" (245). The way that the general speaks, the images that he recounts, leads the narrator to remark that "It is easy to believe this story" (246).

Added to the propagandistic newspaper reports and the reports of their superior officers are the rumours that circulate among the troops. Throughout the novel the narrator recounts the conversations that take place between the soldiers in the trenches and those "on rest." Just as the general's speech fuels the soldiers' fury at the enemy, so too does the story of the crucified Canadian soldier:

One of the latest arrivals, a First Contingent man, speaks up. He has been silent so far.

"Why shouldn't we kill the bastards? Sure, we ought to kill 'em. At Ypres in 1915 I saw one of our officers crucified to a barn door..."

We look at him with respect. He has a yellow, elongated face and deep hollow eyes. He looks like a man who has seen terrible things (251).

The narrator, while simply reporting the words of the general, the staff, and the soldiers, emphasizes the fact that the soldiers, including himself,

completely believe what they are being told. It is not until the narrator is wounded and on his way home that he learns the full consequences of such unconditional belief.

The narrator's description of the massacre of the German soldiers is one of the most brutal sections of the novel. The actions of both the Canadians and Germans are given in exact detail:

"Here they come . . ." we shout to each other. We bring our rifles to our hips, half on guard. The figures run with funny jerky steps towards us, holding their hands high above their heads. We open rifle fire as we advance. The silhouettes begin to topple over. It is just like target practice. We advance. They come closer. There are hundreds of them. They are unarmed. They open their mouths wide as though they are shouting something of great importance. The rifle fire drowns out their words. Doubtless they are asking for mercy. We do not heed. We are avenging the sinking of the hospital ship. We continue to fire (254-55).

The Canadian soldiers, seeking vengeance, do not respond to the Germans' pleas for mercy and continue to fire upon the unarmed Germans:

"Bitte - bitte (please - please)." Their voices are shrill. They are mostly youngsters. They throw themselves into the crater of a shell-hole. They cower there. Some of our men walk to the lip of the hole and shoot into the huddled mass of Germans. Clapsed hands are held up from out of the funnel-shaped grave. The hands shake eloquently asking for pity. There is none. Our men shoot into the crater. In a few seconds only a squirming mass is left. As I pass the hole I

see the lips of a few moving. I turn away (255-56).

In this scene the narrator includes the appearance of the Germans. They are "youngsters" and are "amazed" and terrified by the Canadians' refusal to be merciful. What is so startling about this passage is that the narrator does not just recount the actions of the battle but also includes the human responses of both the Allies and the enemies. This scene typifies how the journalistic reporting of events becomes interconnected with the fictional and, as a result, a human dimension is added to the reportorial narrative.

What is also interesting about this passage is that the narrator never uses "I" when describing the acts of battle. Instead the narrator speaks of how "We advance" and how "We continue to fire." In fact, throughout the novel the narrator describes the actions of the soldiers, himself included, as a collective. When the narrator becomes observer then he switches to the first-person voice when describing what he is seeing or doing. Thus, in the passage that we have been looking at in "Vengeance," the narrator moves from describing how they, the men, "shoot into the crater," and then to himself, "As I pass the hole I see the lips of a few moving. I turn away," and, finally, back to the collective, "We continue to advance" (256). Perhaps this switch in voice means that the narrator wishes to remain distant from the action, to retain his role as observer despite the fact that he is most definitely a participant in the massacre. However, it is clear that the narrator is not able to maintain his role as reporter. Whatever Harrison's reasons may have been for making his narrator change voices, however, the fact that the narrator does switch voices illustrates both the journalistic and fictive aspects of the novel.

In Generals Die In Bed Harrison attacks the use of propaganda by illustrating its consequences in "Vengeance." After the narrator is wounded he learns the truth about the "Llandovery Castle" from an orderly. Even though the narrator does not directly express his terror upon learning the truth, his memory of the massacre and the telling of the story that led to it is proof enough of how devastating the use of propaganda was for both sides of the Great War conflict:

The Llandovery Castle - carrying supplies - war material - I see the general reading us the report of the sinking just before the battle of Amiens - I see the bright sun shimmering on his brass - I hear his cold, dispassionate voice - "couldn't swim, poor chaps - wanton act - must not go unavenged. . . ." I remember the funny jerky steps of the prisoners as they came running towards us with their hands held high above their heads - I see the clasped hands lifted over the lip of the shell-hole as we fired into it - clasped hands silently asking for pity (269).

In this passage the narrator uses exactly the same words that were used earlier to describe the general and the Germans. This echo serves as an important reminder of what caused the massacre. Moreover, the use of virtually the same words illustrates that the repetition of the general's words and the Germans begging for mercy is reported yet, at the same time, it illustrates the power of fictional techniques, such as repetition, to emphasize a particular image.

The next area to explore in Generals Die In Bed is how characterization, or the lack thereof, reveals the journalistic and fictive elements of the

text. For our purposes, M. H. Abrams' definition of "character" and "characterization" in A Glossary of Literary Terms will be useful for our assessment of character in Generals Die In Bed:

Characters are the persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say...and by what they do....A flat character (also called a type, or "two-dimensional"),...is built around "a single idea or quality" and is presented without much individualizing detail...A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us....A broad distinction is frequently made between alternative methods for characterizing...the persons in a narrative: showing and telling. In showing...the author presents the characters talking and acting and leaves the reader to infer what motives and dispositions lie behind what they say and do. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (23-24).

In Generals Die In Bed it is clear that the characters are "flat" and that most of the characterization is in the form of "showing." Far from making this a defect of the novel, what Harrison's use of character and characterization illustrates is the journalistic quality of the text.

Very few of the characters in the novel are given names and they are usually used to serve a particular function in the novel. For example, the curate whom the narrator encounters is brought into the novel to show

the ignorance, often as a result of propaganda, of those on the home-front.

As Eksteins notes:

A common feeling among soldiers was that their experience at the front had created an insurmountable barrier between them and civilians. Communication with home was no longer possible. People simply could not understand what the soldiers had been through, and the soldiers themselves could not articulate their experience appropriately (228).

Thus the narrator, as he sits and listens to the curate talk about his views on the war, feels "ill at ease" (171) because he knows firsthand that there is nothing "heroic" about this war. Moreover, the words of the curate, like those of the general, are recounted in such a way that reader is indeed left to make his/her own interpretation of their meaning. However, the narrator does hint at what the correct meaning should be, as in the case of the curate.

The narrator's fellow soldiers are named, although their being named does not necessarily result in their being more fully developed. Instead, the soldiers with names are character types and represent certain aspects of the soldier at war. For example, Anderson represents the God-fearing Christian soldier. Fry, who is constantly "suffering with his feet" (15), symbolizes the suffering soldier and, because of the inadequate supply of boots, the harsh conditions of the trenches, and the wet, muddy terrain on which the war is being fought, Fry's words and actions usually are centred on this aspect of the war. Brown, the "farmer's son" (39), is the soldier with muscles but no brains and, being the only married soldier, speaks often about his "brief few days of married life" (40). Other soldiers that the

narrator speaks of are Cleary and Broadbent, but it is Renaud, the "undersized French-Canadian recruit" (179), who reminds us of how all of the soldiers, now seasoned by the war, once were. As the novel progresses, all of these soldiers are killed "by snipers, shellbursts, or flamethrowers" (Besner 165).

In terms of the soldiers, any information about their lives outside of battle and any of their thoughts about war are given during their many conversations which usually take place when they are on "rest." Like a reporter, the narrator reports the soldiers' words that, understandably, are usually dominated by wishes for food, shelter, warmth, a clean bed, and, most importantly, for home. Interestingly, the narrator rarely joins in the conversations and even more rarely does he offer any personal information about himself, not even his name. What is known about the narrator in terms of biographical information is that he is an American and that he is around eighteen or nineteen years of age. However, in one scene in the novel the narrator's knowledge of poetry gives us an indication of his intelligence or, at least, his education:

I quote: "He who lives more lives than one, more deaths than one must die."

"What's that?"

"A line from one of Wilde's poems."

He looks at me for a moment in silence.

"Aw, crap."

"Who is this guy, Wilde?" Fry asks.

I start to tell him, but the words sound hollow and flat here (29).

In this passage the narrator's knowledge of poetry is not, however, the most

striking aspect of this scene. It is Fry's reaction to the language, his pronouncement of the words as being "crap," shows how the inflated rhetoric of the past has no place in a world of war and death.

In "London," the reader soon discovers how different the home-front is compared to the front-line. The narrator visits the theatre and again, with a journalistic eye, reports on the songs and dances of the performers and the enthusiastic cheers of the audience. The narrator's reaction to the performance, however, is not only a matter of reporting his words or actions, as it is with the audience, but also a rare instance in the novel where the narrator takes the reader inside his thoughts:

I feel miserable. The fat comic - the half undressed actresses - somehow make me think of the line. I look about me. There are very few men on leave in the theatre. The place is full of smooth-faced civilians. I feel they have no right to laugh at jokes about the war. I hear Gladys' voice.

"Don't you like it, boy?"

"No, these people have no right to laugh."

"But, silly, they are trying to forget."

"They have no business to forget. They should be made to remember"

(160).

The narrator then goes on to describe how the civilians make him feel:

I cannot formulate my hatred of these people. My head is fuzzy but I feel that people should not be sitting laughing at jokes about plum and apple jam when boys are dying out in France. They sit here in stiff shirts, their faces and jowls are smooth with daily shaving and dainty

cosmetics, their bellies are full, and out there we are being eaten alive by lie, we are sitting trembling in shivering dugouts. . . .(161).

After the performance the narrator goes outside and sees "Swarms of well-dressed men and women." He remarks: "I feel out of place in all this glitter" (162).

Interestingly, the narrator is only able to "forget" about the war in the arms of Gladys, another character type. Gladys can perhaps best be described as the prostitute with the heart of gold. The narrator describes his first meeting with Gladys and, like his companions in war, illustrates what kind of woman she is by reporting her words and actions. For example, when the narrator and Gladys go to a pub the narrator says that she tells him "amusing little bits of her life" (162). There is not, however, anything amusing about the tale she tells:

". . . so when he left me I decided I'd stay on in London. I didn't know what to do so I took rooms in Baker Street and make a living that way. But I'm not like other girls. . . ." (163).

Gladys is, however, like those "other girls" during the Great War. Like so many other young women during the war, Gladys is abandoned by a man and to survive she turns to prostitution or what she calls "that way." The narrator becomes one of her "boys" and Gladys has learned how to tend to all of their needs, emotional and physical. As the narrator remarks: "How well this woman understands what a lonely soldier on leave requires," and that, "She is that delightful combination of wife, mother and courtesan" (167). Moreover, it is clear that Gladys finds not only a way to support

herself with her "boys" but also receives as much companionship and comfort as she offers them.

As the title of the novel suggests, generals do die in bed. It is clear from the beginning of the novel that the Great War is very different for the soldiers than it is for the officers. This is perhaps best seen in the novel's depiction of Clark, another character "type." The first description of Clark occurs in "In the Trenches." Right from the beginning Clark's actions and words reveal the kind of captain that he is, and the narrator, in the middle of recounting Clark's actions, remarks that Clark "glories in his authority" (16). It soon becomes apparent that Clark abuses his authority and that he has total disregard for his soldiers' lives. In fact, Clark appears not to have any real idea that his orders are unreasonable and dangerous. Instead he revels in his power over his soldiers. This, of course, leads to his death at the hands of one of his own soldiers. And, as the novel's title suggests, generals, not to mention their staff, are not the ones dying on the front-line. They are the ones making all of the decisions, decisions that are made far from the front-line and based on military maps. It is not surprising, then, that the narrator says, "We have learned who our enemies are - lice, some of our officers and Death" (43).

Rather than present in-depth character sketches, the narrator instead chooses to report their words and actions. Except for occasional secondary remarks about these characters' personalities or backgrounds, the narrator rarely steps in to direct the readers' judgement of these characters. Furthermore, the narrator rarely offers information about himself. When something is learned about him it is either presented in dialogue or at a

place in the novel where attention needs to be drawn, as in the theatre scene in "London." Like the novel's reporting of places and events, then, the characters are also presented as if they are being observed by a reporter. However, this reporting of characters is also highly effective in the novel; by presenting their actions and words with hardly any commentary, the novel continues its "tell it like it is" stance. As a result, the reader soon comes to believe that the places, the events, and the people are what they are reported as being, although it is through the narrator.

In speaking of the style and structure of Generals Die In Bed, Besner writes:

The most remarkable aspect of Harrison's style - what one reviewer described as his "short, stabbing sentences" immerses the reader in the soldiers' viscerally immediate, present-tense, and yet eerily depersonalized experience. Arranged in twelve brief episodic chapters, the novel counterpoints the phantasmagorical intensity of bombardments and hand-to-hand combat with the soldiers' brief interludes of rest away from the front lines (165).

The twelve chapters could perhaps be described as a series of feature articles. Within each chapter there is a self-contained story. The chapters move from event to event, scene to scene, place to place. New characters are introduced as others disappear or, in the case of the soldiers, are killed. Nevertheless, there is one thing that connects each of the chapters - war.

The language of Generals Die In Bed appears, at first, to be used in

the manner of what was earlier described as the "plain style." However, it is also clear that Harrison was aware of the ability of words to be symbolic and metaphorical. That is not to say that the novel falls into the same use of abstract language as, for example, the press used in its propagandistic stories. What the language in Generals Die In Bed does illustrate is that, as Nielsen has remarked, Harrison does make use of "literary frill." For example, the "short, stabbing sentences" give the sections about combat an onomatopoeic quality. In addition, the way that the words are structured on the page is reminiscent of an imagist or symbolist poem, although one wonders if this was an intended effect by the author himself or if it was done by his publisher.

In summary, it can be said that Generals Die In Bed exhibits a reliance on journalistic and fictive modes of discourse in both its style and content. There is a sense that the novel serves a reportorial function in that it attempts to provide an accurate report of the events of the Great War. Instances of fact appear throughout the novel especially in the sections that recount the looting of Arras and the battle at Amiens. However, the concern for reporting the places, people, and events of the war is not always restricted to factuality.

Cobley discusses the use of description, narration, character, and plot in war narratives that are journalistic or, to use her term, documentative:

First World War documentary accounts tend to resort to description as their primary explanatory principle. Tending to assume that facts can speak for themselves so that his task is simply their objective transcription, the narrator's focus is mainly on the details of everyday

routines, and his approach is predominantly descriptive. Plot and characters frequently function as convenient devices to motivate descriptions. These narratives characteristically read like a series of photographs which are connected by a common theme (11).

The use of accumulated description, an episodic plot, flat characters, and "plain" language gives the war narrative the illusion of being factual. In Generals Die In Bed, the facts of the novel are really a matter of correct names, geographical accuracy, and real battle names, of which all are a matter of historical record. As illusory as the representation of facts may be in the novel, however, the novel's adoption of a journalistic mode of discourse indicates that, in many ways, the novel continues its reportorial function. By incorporating fictional techniques with those of journalism, Generals Die In Bed becomes not only a report but also a commentary on the Great War. And perhaps the most commentative remark in the entire novel comes from the narrator who says repeatedly, "So this is war." As we shall soon see, however, war in A Farewell To Arms is presented in a very different way.

CHAPTER FIVE

A Farewell To Arms: *More Than Journalism*

Ernest Hemingway is one of the most celebrated American authors of the twentieth century. From his colourful and adventurous life to his fictional and non-fictional writings, Hemingway continues to be the object of much critical attention both inside and outside of the world of literary academia. As indicated in the last chapter, Harrison's life and work has received very little critical attention. Although Generals Die In Bed was compared to A Farewell To Arms in the 1930s, such comparative studies have not persisted. In fact, on its own, Generals Die In Bed has been more or less ignored in studies of World War I literature. Based on the state of critical studies alone, then, the popularity and esteem of Hemingway places him apart from Harrison. What brings these two authors back together, however, is their novels about the First World War and, as this chapter will show, their use of journalistic and fictive modes of representation.

While both Generals Die In Bed and A Farewell To Arms exhibit a reliance on journalism and fiction, the way that each novel exhibits such a reliance differs greatly, not only stylistically but also thematically. Perhaps the greatest difference between the novels, however, is that the writing of each text appears to have been as a result of dissimilar experiences and attitudes about the First World War. Unlike Harrison, whose novel apparently chronicles his experiences as a frontline soldier, Hemingway's depiction of the war is not entirely modelled on personal experience. Generals Die In Bed seems more journalistic than A Farewell To Arms in that Harrison seems to be reporting about his own experiences of war, although in doing

so he uses an unnamed, seemingly objective, narrator. In contrast, Hemingway's reporting eye could not have seen all that his novel depicts.

The different levels of participation in the Great War of the two writers may perhaps account for the different degrees of journalistic modes of representation as well as the different thematic focuses in their novels. In the previous chapter, Harrison's involvement in the Great War as a frontline soldier with the Royal Montreal Regiment, his participation in the battle of Amiens, and his wounding on August 18, 1918 was mentioned. Hemingway's involvement in the war, however, was substantially different.

The extent of Hemingway's involvement in the war as well as his treatment of facts in A Farewell To Arms have long been the subject of much debate. What is known about his service in the war was that he joined the Red Cross Ambulance Corps in 1918, and after his "shortlived tour" (Reynolds 3) in Italy he returned home as a wounded, and thus respected, veteran soldier. While many critics have remarked that much of Hemingway's experience in the war was myth, a great deal of which was made up by Hemingway himself, the fact that he had seen some part of the war profoundly affected him. What made Hemingway so eager to serve in the war, especially since eye trouble prevented him from serving the war effort as he would have wished? To answer such a question it is important to understand the desire that many had to serve in the Great War.

Eksteins describes how and why so many people were drawn to participate in the war effort. He writes:

From its start, the war was a stimulus to the imagination....Artists,

poets, writers, clergymen, historians, philosophers, among others, all participated fully in the human drama being enacted. Most intellectuals, notwithstanding proud declamations of independence and rational decision making, responded to ingrained national loyalties and conducted themselves accordingly. If they were not able to enlist because of age or health, they joined the effort in other ways, as propagandists, war artists, ambulance drivers, or orderlies. But beyond the loyalty to king and country, which with few exceptions were foremost, the war exerted a singular fascination by its very monumentality and, as it progressed, its staggering ineffability (208-9).

For Americans, the war held an unbelievable appeal:

For idealistic young Americans...the Great War represented a glorious opportunity for both adventure and the advancement of American idealism. And although the United States, like the other embattled nations, employed conscription in procuring a large portion of the two million souls who eventually made their way to the battlefields of Europe, an extremely large number of volunteers, many of whom circumvented personal physical limitations, made their way into, if not the American Expeditionary Force, then into support agencies such as the ambulance service of the Red Cross, or even foreign military organizations. For some this desire to serve, based apparently on both idealism and a wish not to miss what at that time appeared to be the new century's greatest spectacle, predates America's entry into the First World War (Matsen 50-51).

Thus Hemingway, the young, idealistic, intellectual American, found himself

in Italy serving this "greatest spectacle" as an ambulance driver. But as most critics and biographers have noted, what is most "stikingly evident about Hemingway's experience in Italy [was] that it was distressingly brief" (Matsen 57).

Even so, Hemingway came out of the war having learned an invaluable lesson about human nature and, most importantly, about the craft of writing. As Charles Fenton has remarked in The Apprenticeship of Ernest Hemingway (1975):

Hemingway...valued enormously his experience of war. Even at eighteen he sensed instinctively its potential utility as material and as an area for self-discipline as observer and student....The fact of [his] being wounded...had immense psychological implications for Hemingway; these implications quite naturally converge on his artistic position and work. The wound permitted him to assume the role of semi-professional soldierhood at the very least, with the privileges and responsibilities attending that role. His front-line service was brief and unmartial, but the wound qualified him as a combat man and deepened his absorption in war as a temporary arena for the study of men and the practice of his creative energy (64,67).

Despite his brief encounter with war, Hemingway still wrote about the war in A Farewell To Arms. Because the novel's style seemed autobiographical and true to life, many critics mistakenly believed it to be an accurate account of Hemingway's own experiences and that Frederic Henry was a "thinly disguised persona for Hemingway himself" (Cobley 58). Consequently,

it wasn't until critics such as Charles Fenton in his The Apprenticeship

of Ernest Hemingway (1954) revealed just how limited Hemingway's participation was [in the war] that a more accurate understanding of how mimetic elements are employed in the novel began to appear. Closer examination of the text, such as that of Michael Reynolds in Hemingway's First War, revealed that while Hemingway did employ some autobiographical incidents and persons in A Farewell To Arms he also researched the historic record to carefully provide accurate and minute detail on events occurring in Italy from 1915 through 1917 in which Frederic Henry takes part (Matsen 120).

Millicent Bell, in her article, "A Farewell To Arms: Pseudoautobiography and Personal Metaphor," also recognizes the combination of personal experience and research that went into the writing of A Farewell To Arms. She writes:

Ernest Hemingway's [A Farewell To Arms] is not the autobiography some readers have thought it. It was not memory but printed source material that supplied the precise details of its descriptions of historic battle scenes on the Italian front in World War I. The novel's love story is no closer to Hemingway's personal reality. He did go to Italy to see action, but not the action he describes; he did fall in love with a nurse, but she was no Catherine Barkley. A large amount of the book fulfills the principle expressed in the deleted coda to "Big Two-Hearted River": "The only writing that was any good was what you made up, what you imagined (107).

With regard to Bell's last statement, Ronald Weber, in "Hemingway's Permanent Records," also remarks on Hemingway's philosophy of writing:

As Hemingway saw it, fiction had its source in the recollected and

observed facts of experience, but if work was to last the material had to be intensified through invention into a new and independent reality....The same aesthetic principle applied to nonfiction: to escape the death of topicality fact had to be mingled with invention, what was true with what was made up (22-23).

In terms of A Farewell To Arms, then, it has become increasingly obvious that much of the novel is indeed "made up" and "invented."

Nevertheless, A Farewell To Arms does still contain some element of factuality. Moreover, the writing of the novel, the research of the facts that Hemingway needed to add to his own personal experience of the war, indicate that, like Generals Die In Bed, Hemingway's First World War novel does have a link with the world of journalism. The extensive research involved in the writing of the novel indicates that Hemingway's own personal experience in war, his training in journalism, his meticulous reading of history books, and his knowledge of early writers, such as Stephen Crane, had shown him how effective the coupling of journalism and fiction could be, despite his comments to the contrary.

In Ernest Hemingway: Journalist and Artist (1985), J.F. Kobler reiterates the well-known fact that "Hemingway always rated journalism as a less significant, more facile kind of writing than fiction" (2). Kobler suggests that it is "evident from a study of the criticism [of Hemingway] that Hemingway does not stand alone in seeing a basic conflict between the production of fiction and the non-fictional kinds of writing" (5). Noting that "Hemingway's writing career alternated regularly between the production

of fiction and [journalism and non-fiction]" (5), Kobler outlines the purpose of his study of Hemingway:

This work examines side by side the fiction, non-fiction, and journalism to determine precisely where and how the three kinds of writing are different or similar in three basic areas: content, ideas, and style. While doing so, it also examines the creative process by which factual events became fictional episodes and the nature of any changes Hemingway made between fact and fiction. However, it is concerned only with those factual events reported by Hemingway in his journalism or non-fiction, thereby avoiding the completely different question of the autobiographical background of fictional characters (6-7).

Focusing on "the similarities or differences in the portrayal of hunting scenes, in attitudes, and in style that exist between ["The Short Happy Life of Frances Macomber"] and Hemingway's book-length, non-fictional account of an African safari and the shorter magazine articles about hunting in Africa" (7), Kobler concludes that Hemingway's fiction is profoundly different from his journalism. Even in his analysis of A Farewell To Arms, Kobler sees Hemingway's fiction as "more complex, subtle, profound, [and] lasting than the journalism" (141). However, as this chapter hopes to show, A Farewell To Arms is, if not actual journalism, than at least journalistic in style.

Bell comments on how Hemingway's style, how his "realist pose," created a particular effect in A Farewell To Arms:

Hemingway's style, his realist pose, suggests, guilefully, that much more has been borrowed directly from experience than is actually the

case. Perhaps the testimonial incorporation of the real, which guarantees autobiographic realism, may also be mimicked. When the "real" is made up to become the "realistic," when the seemingly accidental detail appears to have been stuck into the narrative for no other reason than that it had happened, the writer has deliberately made it look as though he is yielding to memory and resisting the tendency of literature to subdue everything to a system of connected significance. In A Farewell To Arms, as elsewhere in his writing, Hemingway made the discovery of this secret of realist effect (108).

It was not, however, only this discovery of the power of realist prose that made it possible for Hemingway's A Farewell To Arms "to pass itself off as an unmediated reproduction of lived reality" (Cobley 58). In fact, "much of [A Farewell To Arms] is the result of Hemingway's imagination or the use of historic research" (Matsen 120) thus adding further weight to the reading of the novel as true, factual, and accurate.

In summary, it can be said that A Farewell To Arms is an intriguing mixture of autobiographical experience, imagination, and research. Unfortunately, because of the absence of any information concerning Harrison's writing of Generals Die In Bed, it is essentially impossible to assess how much of the novel's content is factual or fictional, to compare Harrison's thoughts on writing to his actual text, or to determine whether his career as a journalist influenced his writing style. Looking at the text alone, however, it is clear that Generals Die In Bed does exhibit the use of fictional techniques while at the same time employing a journalistic mode of representation. As for A Farewell To Arms, what is considered the novel's

realistic attention to description can also be interpreted as the novel's use of a journalistic mode of representation. In the discussion of Generals Die In Bed we analyzed the novel's structure, themes, characters, plot, and style. If we look at these same aspects in A Farewell To Arms we will see that, although not in the same way as Harrison, Hemingway also appears to be following in the tradition of the news/novels discourse.

In terms of the novel's structure and plot, A Farewell To Arms "consists of five major episodes with all the action but the first few chapters, which are set in 1915 and 1916, and the last three, which occur in the early months of 1918, taking place in 1917" (Matsen 126). Furthermore,

[e]ach of the five books...functions like a short story with a separate climax: Frederic's wounding, Catherine's pregnancy, Frederic Henry's escape from the carabinieri at the Tagliamento, the couple's escape into Switzerland, and Catherine's hospitalization in childbirth (Matsen 126).

The novel's five-part, episodic structure gives the novel the appearance of being a series of self-contained "short stories" or, to use another analogy, a series of feature articles. However, Hemingway maintains a sense of connectedness between the sections with his use of theme, the two identified most by critics as being love and war, and the tone of the novel - tragic irony.

Reynolds discusses the fact that "Hemingway was acutely conscious of place, and that he was painfully accurate in his geographic descriptions" (5). Reynolds remarks further that, "Hemingway himself said that his concern

was for 'the way it was,' which he loosely defined as 'the people, the places, and how the weather was'" (5). Added to Hemingway's insistence on writing about people, places, and the weather, A Farewell to Arms also includes a recounting of events, of which the most notable and factual one in the novel is the retreat at Caporetto. Hemingway's accuracy in the novel "reflects the journalist's bias for facts, and, once the reader is aware of it, he may account for...points in the novel on an historical basis rather than a literary one" (Reynolds 100). This is not to say that Hemingway turned his trained journalist eye towards reporting every fact, detail, place, or person in A Farewell To Arms. As Kobler writes: "Hemingway freely used his experiences, the facts that he accumulated, with little regard to whether he was writing factually or creatively. Clearly, it is not the facts themselves that matter, but what the writer did to those facts" (52). Reynolds makes a similar observation: "Hemingway was [not] a slave to historical fact. When the structure of the novel demanded, he could bend and stretch historical facts to suit his needs" (100). If we focus not on determining the accuracy of the facts in A Farewell To Arms but to the way in which Hemingway wrote about "the people, the places, and how the weather was," at least in terms of the novel's style, we can see evidence of Hemingway's use of both journalistic and fictive modes of representation.

In the previous chapter the opening passage of Generals Die In Bed was analyzed. The beginning of Hemingway's novel has the same attention to physical description:

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun,

and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves (3).

This passage illustrates Hemingway's "journalistic eye" and his attention to describing the people (the troops), the places (the house, village, mountains, river, road), and the weather (summer). This passage also illustrates, however, the effect of repetition. Using "and", Hemingway stresses the images of the leaves, the dust, and the soldiers marching by repeating these same images over and over, not just in this first passage but through to the end of the chapter. Moreover, in the very last passage of the first chapter the narrator combines his role as an observer of physical detail and events with his role as an interjecting commentator by providing information about the cholera outbreak: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army" (4). The narrator's use of "only" adds to the ironic tone of the narration, a tone that is carried throughout the novel.

Matsen suggests that, "The element that dictates most strongly the kind of novel A Farewell To Arms became was its narrator, Frederic Henry, who has experienced all that has happened in the novel and recounts those experiences from some point in the future" (123). Already we can see the

difference between A Farewell To Arms and Generals Die In Bed in terms of narrative voice and tense. At the beginning of A Farewell To Arms, as elsewhere, the narrator uses "we" and is not identified as being Frederic Henry until much later in the novel. The narration of the novel can be said to be using the median past tense which Davis defines as a narrative that mediates "between the past...and the present," and that "this tense [is] a uniquely journalistic one implying that what one [is] reading ha[s] only a slightly deferred immediacy" (73). This is a plausible reading of the novel's narrative tense since it is unclear at what point in time that Frederic is recounting his story. In contrast, the name of the narrator is never given in Generals Die In Bed, and the telling of his story is done in the present tense. As Besner notes, "this immerses the reader in the soldiers' viscerally immediate, present-tense, and yet eerily depersonalized experience" (165).

Like the narrator in Generals Die In Bed, however, Frederic Henry appears to be struggling with his role as objective observer or reporter and personal commentator. In fact, the narration of A Farewell To Arms alternates between a straight reporting or recounting of events, actions, people or words, and a commentary or interpretation of them. For example, in the last chapter of the novel Frederic, left to reflect on Catherine's impending death, interjects his thoughts in his description of the events at the hospital:

Poor, poor, dear Cat. And this was the price you paid for sleeping together. This was the end of the trap. This was what people got for loving each other. Thank God for gas, anyway. What must it have been like before there were anaesthetics? Once it started, they were in the mill-race. Catherine had a good time in the pregnancy. It wasn't

bad. She was hardly ever sick. She was not awfully uncomfortable until toward the last. So now they got her in the end. You never got away with anything (320).

Frederic continues his views on death when he learns the news about his son:

So that was it. The baby was dead....I had no religion but I knew he ought to have been baptized. But what if he never breathed at all. He hadn't. He had never been alive. Except in Catherine. I'd felt him kick there often enough. But I hadn't for a week. Maybe he was choked all the time. Poor little kid. I wished the hell I'd been choked like that. No I didn't. Still there would not be all this dying to go through. Now Catherine would die. That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo. Or gave you the syphilis like Rinaldi. But they killed you in the end. You could count on that. Stay around and they would kill you (327).

Here, Frederic is not only speaking of his son or Catherine. Like the chance of childbirth killing both the mother and child, Henry quite obviously is referring to the war killing anyone by any means who gets thrown in its path. In the end, no one escapes from death.

Another important aspect of the passage just mentioned is Frederic's comment that he had "no religion." However, this does not seem to stop his litany to God to save Catherine's life:

Don't let her die. Oh, God, please don't let her die. I'll do anything

for you if you won't let her die. Please, please, please, dear God, don't let her die. Dear God, don't let her die. Please, please, please don't let her die. God please make her not die. I'll do anything you say if you don't let her die. You took the baby away but don't let her die. That was all right but don't let her die. Please, please, dear God, don't let her die (330).

Catherine, however, does die and what is soon realized in the text is that religion does not and cannot save you from death. In fact, the "dirty trick" (36) of life and death that Catherine speaks of is not just played on her but on all of characters in the novel, especially those who are a part of the war.

Throughout A Farewell To Arms there is the feeling that Frederic "speaks for his author" (Cobley 58). In one humorous instance in the text, Frederic comments on the doctors who consult about performing surgery on his legs:

I have noticed that doctors who fail in the practice of medicine have a tendency to seek one another's company and aid in consultation. A doctor who cannot take out your appendix properly will recommend to you a doctor who will be unable to remove your tonsils with success. These were three such doctors (95).

When Dr. Valentini comes to look at Frederic, Frederic judges his capability as a surgeon by the fact that he is a major and, most importantly, that he agrees to have a drink with him. Based on Hemingway's own attitudes towards enjoying a good drink it would not be too much of an assumption to think that this is Hemingway's own voice in this passage.

The greatest example of Hemingway stepping into the narrative, however, occurs in the often quoted passage on language:

I was always embarrassed by the words sacred, glorious, sacrifice and the expression in vain. We had heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them on proclamations that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. Certain numbers were the same way and certain dates and these with the names of the places were all you could say and have mean anything. Abstract words such as glory, honour, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates (184-85).

As Eric J. Leed interprets this passage in No Man's Land: Combat & Identity in World War I (1979), "Hemingway recognized that the experience of war had collapsed all those words" (209). In reaction to abstract language, especially as it was used by the propagandists on all sides of the Great War conflict, and in reaction to the on-going change in attitudes towards language as "advocated by those who favoured the plain style" (Davis 144), language in A Farewell To Arms is dealt with thematically.

However, Hemingway's criticism of abstract words is not only found in the content of the novel but is also a factor in the style of the novel

itself. Buitenhuis suggests that because war writers had "lost confidence in the authority of the written word....[,] [t]he old rhetoric based on a widely held set of common values and aspirations collapsed to be replaced by a laconic, ironic, and often understated language" (xviii). In fact, this style of writing has become a trademark of Hemingway and has been called the "Hemingway style."

In the section where Frederic is wounded, we see Hemingway's use of "understated" language at its best. What is most striking, and perhaps ironic, about this section is that Hemingway is less concerned with recounting the events of the bombardment than with describing the aspects of the attack that Frederic sees and, once he is wounded, how he feels and reacts to his wound. Thus, in terms of the bombardment, very little is offered by way of description:

I looked outside, it was dark and the Austrian search-lights were moving on the mountains behind us. It was quiet for a moment still, then from all the guns behind us the bombardment started....A big shell came in and burst outside in the brickyard. Another burst and in the noise you could hear the smaller noise of the brick and dirt raining down....Outside we ran across the brickyard. A shell burst short near the river bank. Then there was one that we did not hear coming until the sudden rush. We both went flat and with the flash and bump of the burst and the smell heard the singing of the fragments and the rattle of falling brick (52-53).

Unlike the descriptions of combat in Generals Die In Bed, A Farewell To Arms spends very little time recounting the details of battle. The extent of

Frederic's description of the attack is to note, in an understated way, the sight, smell and noise of the shells. The passage describing Frederic's wounding, however, receives much greater attention.

In Generals Die In Bed, the narrator is wounded during combat and the events of the combat dominate the scene. His reaction to his wounding, however, is highly emotional:

Wounded, I say to myself again and again. Wounded - home - no more war now - no more lice - a bed. I am glad. I look gratefully at the torn boot, at the blood-soaked piece of earth on which it limply rests. I am glad - glad- soon I will see lights coming from houses and hear the voices of women and feel their cool hands on my face. Yes . . . I am happy. I begin to cry (261).

Frederic's account of his wounding is very different from that of the narrator of Generals Die In Bed:

I sat up straight and as I did so something inside my head moved like the weights on a doll's eyes and it hit me inside in back of my eyeballs. my legs felt warm and wet and my shoes were wet and warm inside. I knew that I was hit and leaned over and put my hand on my knee. My knee wasn't there. My hand went in and my knee was down on my shin. I wiped my hand on my shirt and another floating light came very slowly down and I looked at my leg and was very afraid. Oh, God, I said, get me out of here (55-56).

While both Frederic and the narrator of Generals Die In Bed express their feelings about being wounded, Frederic's focus is on graphically describing

what his injured leg looks like. Frederic's desire to "get out of here" does not appear to be a plea from home but is rather a plea to escape the immediate danger of battle.

Thus far, some of the themes of A Farewell To Arms have been identified - love, war, death, religion, battle, and language. Of course, A Farewell To Arms explores a number of themes but it is the way that these themes are expressed that belies the text's fictive quality. Kobler maintains that "the greater reliance on putting down exactly what people said, of showing them in the act of talking rather than indirectly telling what they said and did, is obviously one of the techniques Hemingway had in mind in setting forth his distinction between making and describing" (98). Dialogue is the chief carrier of the themes in the novel. However, as Kobler indicates, dialogue is also the greatest fictional technique employed by Hemingway for the purpose of characterization. Thus, with the themes mentioned in the course of this discussion - love, war, death, religion, battle, and language - dialogue in the novel does not just express these themes but it also, by presenting the characters acting and talking, "leaves the reader to infer what motives and dispositions lie behind what they say and do" (Abrams 24).

However, the use of dialogue in the novel can also be interpreted as being journalistic in that the conversations between the characters, including ones that Frederic himself participates in, often occur without any interpretation by Frederic. In this way, then, Frederic is quoting what he said and what others are saying like a reporter. Yet if we look at the dialogue between Frederic and Gino that takes place before the now famous passage on language, Frederic as observer and reporter still does not resist

the desire for interpretation or to interject his thoughts concerning the motivation behind Gino's use of patriotic language: "Gino was a patriot, so he said things that separated us sometimes, but he was a fine boy and I understood his being a patriot. He was born one" (185).

Perhaps the most important instances of dialogue that occur throughout the novel are the conversations that take place between Frederic and Rinaldi, Frederic and Catherine, Frederic and the priest, and Frederic and his fellow ambulance drivers. Such conversations not only express certain themes in the novel but they also serve as indications of character type. More importantly, however, these conversations establish the type of relationship that Frederic has with the other characters in the novel. For example, with Frederic and Rinaldi, their relationship as friends is established from the very beginning of the text:

"Ciaou!" [Rinaldi] said. "What kind of time did you have?"

"Magnificent."

We shook hands and he put his arms around my neck and kissed me.

"Oughf," I said.

"You're dirty," he said. "you ought to wash. Where did you go and what did you do? Tell me everything at once" (11).

As they continue to talk it is clear from their easy bantering that they are great friends, or as good friends as people can be in the setting of war. Interestingly, when their conversation moves away from visiting places and women and onto war the theme of disillusionment about the war is automatically brought into the text. Thus, from the dialogue between Frederic and Rinaldi alone, the tendency of the novel to alternate between the

journalistic and fictive techniques is shown. Frederic as reporter and observer "quotes" the dialogue of others and of himself but by doing so he introduces new themes and characters and, on occasion, he steps out of his role as reporter to become a commentator.

Like Generals Die In Bed Hemingway's novel mentions newspapers. As Reynolds remarks: "Throughout...A Farewell To Arms there is a motif of newspaper reading" (101). Frederic's reading of the newspapers, however, is not in the novel as a way to criticize the use of propaganda in the war. In fact, direct criticism or mention of the effects of propaganda occurs only twice in the novel. In the section where Catherine warns Miss Ferguson not to "write anything that will bother the censor" (25), the fact that what people wrote, even in personal letters to their loved ones at home, was read by the censors is placed on the novel. Furthermore, the way that such knowledge about censorship is introduced, like so much of the other information about the rules of war, is through dialogue.

The second mention of propaganda occurs in the section about language. Frederic makes a reference to "proclamations" which were, in effect, pamphlets or posters designed to circulate both Allied and enemy propaganda amongst the Italian citizens. Like the mention of censorship, however, the mention of the proclamations is not made as direct criticism but rather is an introduction of information to illustrate how such propaganda or censorship affected the actions and thoughts of those in the war, from nurse to soldier to civilian.

In terms of Frederic's reading of newspapers, however, Reynolds offers

this interpretation of their function in the novel:

Frederic's predilection for newspapers can be explained in several ways, but the most obvious service performed by the newspapers is a structural one. Through the papers Frederic and the reader are never allowed to forget the war; no matter how far removed Frederic becomes from the war physically, the fighting at the front continues to impinge upon his consciousness (102).

While Reynolds remarks that the presence of newspapers throughout the novel illustrates that "At every point Hemingway has gone to some lengths to insure historical accuracy, and [that] his accuracy always points up the war" (102), the use of newspapers as a source of accuracy seems a contradiction to the prevailing sentiment that newspapers "were closer to fiction than to fact" (Knightley 85). Nevertheless, as Wilson notes, "propaganda in the First World War [could] consist of strictly factual information" (731). In A Farewell To Arms the information that Frederic reads about the war is not what was considered "atrocious stories" and "invention" (Wilson 731) but rather news about the progress of the front. Even so, the news of the front that Frederic reads illustrates that the war was horrible. Thus, as Frederic realizes again and again, "The papers were bad reading. Everything was going badly everywhere" (292).

While any direct mention of the effects of propaganda is scarce in A Farewell To Arms, it is clear from the actions and words of the Italians that propaganda was a major cause of their unrest and complaints about the war. This is seen most clearly through dialogue where Frederic recounts the conversations amongst the "socialist" Italians and between himself and

the priest. Between Frederic and Rinaldi, however, Rinaldi's words are less a result of propaganda than a result of war weariness. Yet the dissatisfaction with the war, the disillusionment, and the weariness that the Italians express are articulated best by the priest who recognizes that the war cannot go on much longer: "...when I see the changes in men I do not think [the war] can go on much longer" (178). Frederic, however, knows too clearly that as long as someone is winning in the war nothing can stop the war from continuing.

In A Farewell To Arms it can be said that the novel employs a journalistic mode of representation in its descriptive passages, its quoting of dialogue, its use of understated or "plain" language, its narrative tense, and its narrator who at times functions as a "recording instrument" (Leed 37). Yet in this novel what is perceived as its journalistic quality could also be interpreted as realist fictional techniques. Moreover, the style and content of A Farewell To Arms is most definitely less journalistic than Generals Die In Bed. While Matsen suggests that, at least with A Farewell To Arms, this type of novel is evidence of a development away from journalistic modes of representation precipitated, in part, by the novelist's need to make a more lasting impression in his account of the war, there are more factors involved that seem to have determined the stylistic and thematic choices in representations of the war.

The writing of A Farewell To Arms, its use of "[h]istory, newspaper stories, first- and second- hand experiences" (Reynolds 138), and the philosophy of writing of its author, illustrate that Hemingway's interest was not so much in a "political, diplomatic, [or] social analysis" (Kobler

79) of the Great War but in its people. In A Farewell To Arms it is clear that the novel is more of a reporting of the words, actions, and emotions of the people involved in the Great War than a reporting of the actual war itself. Generals Die In Bed, on the other hand, forces the reader not so much into the minds of soldiers but into the very world of trench warfare itself. As a result, the reportorial stance of Generals Die In Bed is more dominant than the commentative one in A Farewell To Arms.

CONCLUSION

As indicated in Chapter Four, very little has been written about the life or work of Charles Yale Harrison. His novel, Generals Die In Bed, has for the most part escaped the attention of contemporary literary criticism and has curiously remained absent from extensive analyses of World War I literature. This lack of critical attention to Generals Die In Bed is both surprising and unfortunate. Harrison offers a powerful portrayal of the Great War, and his novel should be considered a valuable contribution not only to First World War literature but also to the literary genre of which it is part. Moreover, the social, cultural and historical importance of Generals Die In Bed is comparable to that of Ernest Hemingway's A Farewell To Arms, a novel that has achieved as much notoriety as its creator.

To date, much has been made of Hemingway's personal experiences, especially those of war or of his career as a journalist. Critics, like those mentioned in the course of this study, continue to speculate as to how much of Hemingway's work is autobiographical or how much of the "Hemingway style" was a result of Hemingway's sporadic career as a writer of journalism and non-fiction. Such speculations, while interesting and even useful in understanding Hemingway's creative process, often cloud the reading of his fictional works for their own merits. Although Reynolds quite rightly points out that "letters, manuscripts, source reading, social milieu, and literary biography must all be brought to bear on the published text" (283), the absence of all of these sources for assessing writers such as Harrison makes the analysis and comparison of Generals Die In Bed to A Farewell To Arms

a one-sided affair. Consequently, the relationship between journalism and fiction in Generals Die In Bed was discovered mainly through a close reading of the style and content of the text itself. With A Farewell To Arms, however, the wealth of secondary material available about its author reveals a relationship between journalism and literature that exists beyond that of the text.

In this comparative study, we have seen that there are several stylistic, thematic and compositional differences between Generals Die In Bed and A Farewell To Arms. Although it is documented that both Harrison and Hemingway alternated between writing journalism, fiction and nonfiction, only with Hemingway can one say with certainty that journalistic techniques influenced his thoughts concerning the writing of fiction. In fact, critics such as Fenton believe that the "principal instrument of [Hemingway's] apprenticeship was journalism" (ix). Yet Hemingway's ties with the world of journalism are more often viewed as an apprenticeship in which he learned to transform journalistic writing skills into "meaningful fiction" (Kobler 47).

In A Farewell To Arms, however, several passages in the text illustrate that a journalistic mode of representation, especially in terms of the detailed description of "the places, the people, and how the weather was," was as freely employed in the text as were the fictional techniques. Thus, it can be said that Hemingway is another novelist who holds a place in literary history alongside those other writers who were discovering the effectiveness of using journalism and fiction together in their writing about factual events, people, and the like. Harrison, too, illustrates that journalistic and fictive modes of discourse can operate with great effect

in novels that depict factual events. Nevertheless, Harrison's depiction of the Great War is more journalistic than Hemingway's in that both stylistically and thematically Generals Die In Bed has more of a reportorial function than a commentative one. In A Farewell To Arms the opposite is the case, the style and content of the novel fulfills more of a commentative function than a reportorial one.

In this study we have examined the different ways that a journalistic mode of representation can be employed in the novel. While journalism and fiction have emerged as two distinct categories of prose, not only in terms of style but also in terms of content, the history of the emergence of realist fiction as early as the sixteenth century and literary journalism in the twentieth indicates that both forms of prose have been, and continue to be, manipulated to achieve particular effects. Perhaps the most important of these effects is the ability of writers to incorporate fact and fiction together within not only a literary genre, such as the novel, but also in other prose writings, like those found in newspapers, magazines, or in what is now termed the nonfiction novel. With Generals Die In Bed and A Farewell To Arms, the techniques of journalism were employed not only for the depiction of a factual event, the First World War, but also as a means for representing particular places, people, and things. However, employing journalistic techniques does not necessarily mean that each of the novels is bound to the exact representation of fact. Rather, what the use of journalistic techniques signifies in each of these novels is a desire to depict the truth, not necessarily in terms of a strict adherence to factuality but to an exploration of the meaning behind the facts of the Great War. This brings us to the fictional component of the news/novels discourse.

In 1908 Henry Mills Alden wrote in his Magazine Writing and the New Literature of the ability of fiction to explore certain truths. Alden, himself fascinated with the growing trend in merging journalism and literature, felt that the greatest purpose of literature was its exploration of truth. He writes:

[I]t is...Truth, with all the candor and splendor that attend it and all its inherent majesty, that the best literature of today in books and magazines confronts without tremor....[L]iterature brings us ever more and more face to face with the truths of life (67).

Alden goes on to say that, "the supreme interest of the greatest fiction of our time is in its psychical interpretations and disclosures" (67).

Writing in 1993 about the novels of the First World War, Copley also sees the exploration of truth as one of the primary aims of fiction. Copley concludes that the claims for truth in many World War I novels, especially those that exhibit less of a reliance on journalistic modes of representation, "are based on the assumption that art is capable of reproducing a more complex and more deeply felt reality than is possible through documentary insistence on factuality" (12). Yet for those novels that do tend to be more journalistic in their portrayal of the Great War, the pursuit of truth is as deeply felt. With Generals Die In Bed, Harrison's insistence on depicting the actualities of the war as well as his discrediting of propaganda directly points to the desire to depict not only the facts of the war but also the truth. Interestingly, the use of fiction seems to have made this aspect of the novel possible. Thus, the use of the news/novels discourse, or the use of both journalistic and fictive modes of representation, allow for not

only an accurate depiction of fact but also an exploration of the meaning behind such facts.

Alden's notion that fiction makes possible the "psychical interpretations and disclosures" of the events in the world seems to be an accurate way to describe the use of journalism and fiction in Hemingway's A Farewell To Arms. With Hemingway, the depiction of the facts of the war seem to be less important than the psychological implications and effects of wartime on the individual. While Generals Die In Bed represents war in a way that leaves the reader to discover the significance of the facts, A Farewell To Arms is not as indirect in its condemnation of the facts of the war. Hemingway's use of facts in his novel provides more of a background from which to explore the "sociological and psychological implications" (Jones 225) of a generation of men and women at war. However, A Farewell To Arms is also a novel that expresses the disillusionment and despair of the "emergence...of the distinctively modern psychical era" (Alden v).

In looking at Generals Die In Bed and A Farewell To Arms the relationship between journalism and literature, fact and fiction, is revealed. More important, however, is the realization that employing journalistic and fictive modes of discourse is neither unique to this period in history nor, for that matter, to the genre of the novel. Moreover, despite the resistance to maintaining separate categories of prose by designating that which is factual as journalism and that which is invented as fiction, the incorporation of journalism and fiction began more than two centuries ago and, as the growth of literary journalism reveals, continues to flourish.

In speaking of literary journalism Johnson writes:

Through its new consciousness and its new language it has communicated fresher and more helpful information about the changes occurring in our world, and in one way or another it has proven more thorough, more honest, and more intelligently critical (xiii).

Wolfe also sees literary journalism as having a unique purpose in reporting about the world but argues that more than anything else, literary journalism has the power to "excite the reader both intellectually and emotionally" (15).

To excite the reader, to write about the rapidly changing world, to be accurate while at the same time being creative, to explore truth and fact and reality, to report and to comment, these are what have made the genre of the novel such a formidable mode of expression. The novel, in fact all of art, has become, as Eksteins notes, "truer to life than history" (292). Generals Die In Bed and A Farewell To Arms, by incorporating journalism and fiction, illustrate that fact can be coupled with imagination in a such a way that history need not be only reported but can also be explored, recreated, and, above all else, challenged. What the use of journalism and literature, or what many critics call the news/novels discourse, illustrates is that in the genre of the novel, from its earliest beginnings to its various manifestations today, the reportorial and commentative function continues to co-exist. As Jones observes: "Though ideas and emotion dominate the genre's mode of presentation, both style and structure are important keys to interpretation" (225). Thus, the content of Generals Die In Bed and A Farewell To Arms is, on the surface, about war, but the style and structure

of each novel illustrates the use of the news/novels discourse, and that the genre of the novel both reports and comments on the events of our world.

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