

Readings of Trauma and Madness in Hemingway, H.D., and Fitzgerald

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Abstract

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Hemingway, H.D., and Fitzgerald
(Under the direction of Linda Wagner-Martin)

This project explores how Modernist fiction narratives represent trauma, considering first, the struggle (commonly identified in psychology literature) between the need to speak about one's trauma and the equally powerful impulse to keep silent. Male representations of trauma differ noticeably from those of women, revealing social restrictions on both groups and offering an opportunity to explore the conditions under which characters both suffered trauma and retold it. Another, more overt and perhaps more common, indicator of trauma is madness. Furthering the debate between critics who read female madness as a resistance to patriarchy and those who read it as a site of further powerlessness, this examination presents a new category: that of the male representation of female insanity. This project presents instances of female insanity exacerbated by sexual and creative conflicts between men and women.

To my children, who have been the most marvelous distractions

To my husband, who always believed I could do this

To my family: you are the rock upon which I do everything

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Introduction to Part I:

Trauma Theory

In 1896, Sigmund Freud presented a new theory concerning the cause of hysteria in his female patients. What came to be called the "seduction theory" posited that the source of his patients' unusual behavior—including mutism, feelings of being choked, and seizures—was sexual trauma.¹ The details of his theory, oddly, changed over the years although what is undisputed was both Freud's belief in its "icy" reception and his subsequent recantation of the theory (Freud 183). The oddities include the changing accounts of who perpetrated the attacks on these women and whether or not the women revealed the trauma to Freud—or whether he simply deduced that sexual trauma occurred.² What is also unclear is precisely *why* Freud, within seventeen months of presenting his theory, recanted it. He provides three reasons in an 1897 letter to a colleague and different critics have emphasized each point in turn, depending on their critical leanings.³ Feminist critics have honed in on his second, in which he stated that should incest and rape of young girls be the cause of their hysteria, then instances of abuse would far outweigh cases in which women reacted hysterically and, therefore, the problem would be so widespread as to be prominent and noticeable.

Determining that this situation was improbable, he did more than revise his theory under pressure from its poor reception, he rejected it entirely.⁴

Judith Herman claims that Freud discovered these traumatic crimes and recoiled in terror. She suggests as well that pressure from the Viennese bourgeoisie was such that both his practice and his reputation were threatened. Masson's theory is equally cynical, but more detailed. He describes the circumstance of Freud's colleague, Wilhelm Fliess, who left gauze in the torso of a woman (Emma) upon whom he was performing surgery, causing her incredible pain. More so, the patient began to exhibit reactions similar to Freud's other hysterical patients. Masson said Freud felt forced to choose between his theory of traumatic crimes causing hysterical behavior and the evidence of Emma's hysteria being caused by surgical error (Steele 224).

Whatever the cause of his recantation, the outcome was the same. Freud backed away from examining the source of his patients' trauma and turned his focus toward developing theories of sexual development. Freud's repudiation of this theory went so far as to influence his methods of psychoanalysis—where he (and other therapists) had once "discovered that hysterical symptoms could be alleviated when the traumatic memories, as well as the intense feelings that accompanied them, were recovered and put into words"—and he no longer encouraged patients to express their feelings, suggesting instead their *culpability* and eventually insisting that the women "imagined and longed for the abusive sexual encounters of which they complained" (Herman 12, 19). Such theories claimed that these women were generating sexual fantasies, overlooking the fact that Freud's initial work gave evidence of actual childhood sexual trauma, not simply the desire for it (Macmillan 207). His recantation functions as a resistance to the pursuit of trauma's source, the truth of a traumatic injury.

This project explores how Modernist fiction narratives represent trauma, defined as a reaction to events so terrible, so painful that victims cannot properly understand or incorporate the events into their normal existence. What Freud's repudiation does is highlight two of the primary elements of trauma studies that I identify as recurrent. The first is a resistance to speak about the trauma one has suffered. As Herman suggested, "The conflict between the will to deny horrible events and the will to proclaim them aloud is the central dialectic of psychological trauma" (Herman 1). This conflict is seen not only in Freud's rejection of his seduction theory, but also in the forced silence of patients at other points in early trauma studies. Elaine Showalter suggests that Freud's predecessor, Jean-Martin Charcot, may have contributed to his patients' hysterical outbursts by not listening to what they had to say (Showalter 154). She describes another doctor who emphasized the physician's role of power and the patient's role as silent recipient: "'If a patient...interrupts the speaker,' Robert Carter admonished his fellow doctors, 'she must be told to keep silence and to listen; and must be told...in such a manner as to convey the speaker's full conviction that the command will be immediately obeyed.' The *globus hystericus*, which doctors had interpreted as the rising of the womb, may have been a physical manifestation of this choked-off speech" (Showalter 154). I contend that such a struggle—between speaking and being silent—for traumatized patients is also a central element in literary trauma fiction.⁵ Characters throughout Modernist fiction overtly struggle against the defenses they have created to protect themselves from their trauma and the desire to heal through speaking about it. My reading in Part I attempts to make readers sensitive to the ways trauma can be manifested in narrative.

Wounded soldiers appear often in the literature of this time period, carrying with them the memories of their combat experience and the burden of silence.⁶ Ernest Hemingway's Colonel Cantwell in *Across the River and into the Trees*, for example, suffers the knowledge of his mistakes and injuries overtly; his need to tell about his traumata is nearly as strong as the defenses he has developed to keep silent about them. The novel is in many respects a battle between these two forces. H.D.'s narrator in her autobiographical novel *HERmione* is equally compelled to speak about her psychological trauma. The novel itself is evidence of that; however, the convoluted narration represents her resistance to revealing the intimate sexual and social pressures she battles during her young adulthood. I am not interested in this resistance as merely a feature of trauma and testimony, however, but intend to explore the conflict while recognizing the gendered nature of its representation. Male representations of trauma differ noticeably from those of women, revealing social restrictions on both groups and offering an opportunity to explore the conditions under which characters both suffered trauma and retold it.

The second commonality between Freud's seduction theory and Modernist fiction is the link between trauma and its common representation or manifestation as madness. Breuer and Freud's patients were often intelligent women suffering from bizarre and startling physical ailments ranging from seizures to hallucinations to radical mood swings. Modernist trauma fiction quite often portrays the manifestation of trauma as madness. To narrow our focus, Part II will look to gender as a key feature in the portrayals of mad characters. The tumultuous events of the early part of the century—war, women's liberation movement, growth in technology and industry, and a resulting shift in population, among others—impacted the mental health of men and women quite differently. "Forced to experience the

shattering effects of unprecedentedly destructive weaponry, mass, mechanized slaughter and inhumane trench conditions, hundreds of thousands of soldiers were seen to suffer severe breakdowns" (Micale 16). I will provide a reading of *Across the River and into the Trees* that posits Hemingway's portrayal of Colonel Cantwell's madness next to his portrayal of Catherine Bourne in *The Garden of Eden*. Such a comparison makes visible his representations of madness according to gender—one stoic and the other hysterical.

That women were characterized as insane is not unique to Modernist fiction, as Sandra Gilbert and Susan Gubar in *The Madwoman in the Attic* (1978) made clear in the case of Bertha Mason of *Jane Eyre*, but their madness commonly threatens the stability of the male protagonist. In Modernist fiction, unlike *Jane Eyre*, more is done to explore the source of the women's trauma. Often the cause is dissatisfaction with their station in life and their drive to be successful professionally or creatively. Battling against a successful partner, these women—in texts such as Hemingway's *The Garden of Eden* and Fitzgerald's *Tender is the Night*—are represented as increasingly irrational and uncontrollable. These novels attempt to make sense of female madness, despite judging women according to male standards of normalcy and happiness, revealing a common social and creative conflict between husband and wife. In comparison to these two male-authored representations of female madness, we turn again to H.D.'s *HERmione* for a reading of female-authored feminine madness. Creating a language in which to manage her mental and literary rebellion, H.D. counters the powerless madness of Hemingway and Fitzgerald's mad women. Further study of these texts and their subsequent representations of madness will contribute to our understanding of illness narratives during this period.

Trauma Theory

Trauma studies began in the 1860s, as clinicians began to notice victims of railway accidents having prolonged and unusual reactions which extended beyond their physical injuries. However, it was not until the 1880s that doctors began psychological examinations of, primarily, women suffering from odd behavior with no apparent cause. Their "hysteria" was initially considered a feature of their gender's weakened constitution, "faulty heredity exacerbated by the biological and social crisis of puberty" (Showalter 130). Showalter points out that "while these explanations emphasized the physical element, they were not blind to the significance of the particular constraints—restricted activity and sexual repression—placed on women" (130). The work of such early psychoanalysts as Charcot, Joseph Breuer, and Freud did much to bring to light these women's mental conditions but little to address either the stigma or the cause of trauma. In fact, some blame Freud's theories of sexual development for the continued misogyny against women.⁷

I am influenced in my critical approach by critics who have pointed out, as Herman has done in *Trauma and Recovery* (1992), the "forgotten history" of psychological trauma, emphasizing the starts and stops of clinical study throughout the century as interest ebbed and flowed. Other critics such as Deborah Horvitz, Laurie Vickroy, and Elaine Showalter have also contributed to the notion of cultural resistance to learning more about the true nature of traumatized individuals. Patients were either put on display as carnival attractions (as Charcot's female patients in Paris's Salpêtrière Hospital) or hushed away into mental institutions to suffer brutal treatment at the hands of their clinicians. After the public's initial fascination with hysterical women had cooled, the start of the First World War brought trauma studies back into the public consciousness. Soldiers were judged according to their

constitutions, blamed for their weakness of character and mind (Herman 20-21). While many doctors refused to sympathize with their experiences instead perpetuating notions of shame and disgrace, one doctor, W.H.R. Rivers, supported them and encouraged their personal stories. Siegfried Sassoon, his most famous patient, "was treated with dignity and respect. Rather than being silenced, he was encouraged to write and talk freely about the terrors of war" (Herman 22). Sassoon spent much of his life after the war composing his memoirs and professed the benefit of writing about his injuries (Herman 22-23). Despite the "episodic amnesia" during which progress in psychological trauma studies was forgotten or theories stifled, during times of progress, the connection between trauma and the healing power of language is evident (Herman 7).⁸ When the barrier between silence and freedom to speak about mental pain is lifted, then progress occurs.

I also work within the framework of trauma studies, commonly agreed to have begun in the United States in 1980, when a campaign by Vietnam veterans influenced the American Psychiatric Association to accept the condition of war trauma under the diagnosis of post-traumatic stress disorder (PTSD). Since then, the diagnosis has been applied elsewhere, to victims of sexual or physical violence, to survivors of the Holocaust, and to survivors of life-threatening incidents. "Trauma theory" emerged in the 1990s when a group of critics began to study the cultural effects of trauma. Cathy Caruth's *Trauma: Explorations in Memory* (1995) became prominent, combining the essays and interviews of professionals in several disciplines, such as psychiatry, literature, film, and sociology. Caruth presented the guidelines for understanding and speaking about trauma that have influenced a decade of interdisciplinary work on the subject.

As studies of trauma become more common, the term has been applied more liberally to circumstances beyond those initially imagined—such as war, natural disaster, abuse and confinement—to include psychological trauma that might not have resulted in or from physical violence. My project is influenced by the work of feminist critics such as Laura Brown and Herman who, in the early 1990s, addressed the disparity in clinical and psychological trauma studies between attention on traumata affecting men and those affecting women. First Brown, then Herman challenged the exclusive and male-centered wording of the definition of trauma which contends that "the person has experienced an event that is outside the range of human experience" (qtd. from American Psychiatric Association 1987, 250; Brown 121). Brown insists that what is considered "human experience becomes the range of what is normal and usual in the lives of men of the dominant class; white, young, able-bodied, educated, middle-class, Christian men. Trauma is thus what disrupts these particular human lives, but no other. War and genocide, which are the work of men and male-dominated culture, are agreed-upon traumata" (Brown 121). However, Brown contends, trauma may develop in certain people, in particular life conditions, from situations seemingly innocuous to others, and we must be skeptical of definitions of trauma which seek to limit experience to those situations deemed to be "normal."

My project examines instances of what I will be calling "domestic trauma," that is, trauma that takes place at the site of the domestic, in order to provide a contrast to the more typical representations of war-made, masculine trauma, some of which I will also examine. Herman is helpful in this respect because she follows through with Brown's insistence for a more inclusive, feminist approach to determining trauma. Her clinical study about the disorders affecting normal women in normal conditions points out that "not until the women's

liberation movement of the 1970s was it recognized that the most common post-traumatic disorders are those not of men in war but of women in civilian life....The real conditions of women's lives were hidden in the sphere of the personal, in private life" (Herman 28). Hemingway's Catherine Bourne in *The Garden of Eden* suffers no apparent trauma, for instance; however, her mental condition deteriorates into madness. With wealth and an affectionate marriage, normal cultural perceptions would assume she wanted for nothing. However, the lack of professional and creative expression forces her to turn her gaze on herself as she effects physical and sexual changes to challenge the constricted position of her life. Her condition I consider one of domestic trauma and Catherine, along with Nicole Diver of Fitzgerald's *Tender is the Night*, exemplifies the male representation of female trauma which diminishes her true suffering by masking it as a destructive and belligerent madness. H.D.'s Hermione is also a victim, not of sexual violence, but of a heterosexual normative that forces her to oblige to a life not of her choosing. Creatively, too, she is bound by the approval of her fiancé's judgment of her work. Cumulatively, sexuality and creativity burden the lives of these women so much that they become traumatized.

My approach of connecting trauma studies to literary criticism is influenced by critics who more recently have recognized the evolution of trauma theory breaking from the medical discourse to investigate trauma in other disciplines.⁹ Mark Micale and Paul Lerner edit the collection *Traumatic Pasts: History, Psychiatry, and Trauma in the Modern Age, 1870-1930* (2001) in which they posit that "historical investigations of trauma must part fundamentally from clinical goals....In the post-Freudian, post-Holocaust, post-Vietnam West, the historical study of trauma enables us to locate, draw forth, and shape into

significance the sufferings of modern humanity" (Micale 25, 27). Kirby Farrell contends that trauma is both "a clinical concept and...a cultural trope" (14). It is, therefore, natural that artists and writers have traditionally used such a trope in their work. Deborah Horvitz writes that "individuals internalize the material conditions of their lives, by which I mean their social and economic realities, through symbols, fantasies, and metaphors in order to build a unique and personalized interpretation of the world" (Horvitz 5). Such internalizations lend themselves to art and more specifically, to writing. Farrell argues that trauma is a type of history that interprets the past. "Like other histories, it attempts to square the present with its origins. The past can be personal or collective, recent or remote: an artifact of psychoanalysis or an act of *witness*; a primordial *myth* or a use of ancestral spirits to account for misfortune or violation" (14, emphasis mine). Already we see the connection of histories and elements of literature such as myth, witnessing, remembering. Much has been done already to parse meaning from such work.

Literary critics such as Horvitz, Anne Whitehead and Vickroy have identified common features of such narratives. Vickroy, in her work *Trauma and Survival in Contemporary Fiction* (2002), defines "trauma narratives" as "fictional narratives that help readers to access traumatic experience" (1). Horvitz contends that the authors she examines use "narrative representations of trauma" to "expose the need for social transformation" (18). Whitehead writes that "trauma studies work against medical reductionism by exhorting practitioners to attend to a voice which is not fully known or knowable, and to bear witness" (Whitehead 8). These same critics have mined trauma narratives for different purposes, revealing the varied genres and purposes of such writing. For instance, Whitehead in *Trauma Fiction* (2004) uses trauma theory to explore narratives of war trauma, Holocaust

testimonies, and post-Holocaust fictions. Horvitz in *Literary Trauma: Sadism, Memory, and Sexual Violence in American Women's Fiction* (2000) focuses her attention on the intersections of "political and personal trauma, gender and race politics, male violence against women, and curiosity about intrapsychic processes, particularly memory" (Horvitz 2-3).

The application of trauma theory has fallen largely on such contemporary novelists as Toni Morrison, Pat Barker, and Dorothy Allison. Critics have been eager to attribute trauma narratives to current cultural situations, arguing that post-modernism is a prerequisite for trauma fiction.¹⁰ Vickroy contends that "trauma narratives...are personalized responses to this century's emerging awareness of the catastrophic effects of wars, poverty, colonization, and domestic abuse on the individual psyche" (x). She writes that "trauma fiction emerges out of postmodernist fiction and shares its tendency to bring conventional narrative techniques to their limit" (82).

Critics posit that contemporary trauma fiction has at its foundation the intention of transmitting the trauma of its characters to readers while representing sites, motives and repercussions of cultural oppression. For Whitehead, the cultural desire to tell is a critical aspect of trauma fiction in which the authors are compelled to represent not only the systems of suffering that cause trauma but the aftereffects of trauma on individuals. "In testing formal boundaries, trauma fiction seeks to foreground the nature and limitations of narrative and to convey the damaging and distorting impact of the traumatic event" (82). Vickroy writes that all of her writers are "committed to bringing social, historical and psychological awareness to readers" (Vickroy x). Horvitz likewise contends that the authors she discusses are "committed

to bearing witness to oppression" and that they "share an interest in representing political ideologies of power in realist fiction" (Horvitz 18, 4).¹¹

Yet, despite the intentions of contemporary authors who are now seen to be using trauma theory in their texts, authors were employing traumatic characters long before there were theories to support them. Much of the Modernist fiction that I discuss in this book does not fall under the criteria that Vickroy and other critics devise for "trauma narratives." The authors' intentions may be less focused on representing traumas and the conditions that cause them than those of contemporary authors, but their combined efforts nevertheless provide a more extensive literary history of the trauma narrative. "The rise of trauma theory has provided novelists with new ways of thinking through the relation between trauma and fiction," and I contend that reexamining Modernist fiction through the relatively new lens of trauma theory can expose cultural trends in early twentieth century life (Whitehead 3). For the authors I discuss, trauma was a character tool, one that may have inadvertently revealed social and political circumstances even if doing so was not the primary goal of the authors.

My project will be divided into two parts. In the first, I will examine several texts in which the conflict between the desire to tell about one's own trauma and the compulsion to resist such revelation plays a central role. Hemingway's novel *Across the River and into the Trees* tells the story of a war veteran in his final days, being urged to and eventually agreeing to tell about his combat experience. The Colonel's struggle to resist recounting his trauma allows for a particularly useful discussion of the conflict between silence and testimony. Along with a brief discussion of Hemingway's short story "In Another Country," I will suggest ways that masculinity influences this conflict, considering specifically how cultural

notions of masculinity stifle the healing inherent in testimony. Critics such as Diane Price Herndl, Miriam Marty Clark, Trevor Dodman, and Alex Vernon will inform my argument by providing "traumatic" readings of Hemingway's novel *A Farewell to Arms* and some of his short stories. My interpretive strategy will begin with an article by Herndl in which she examines Hemingway's *A Farewell to Arms* in terms of the first-person narrator's telling of Frederic Henry's trauma. In "Invalid Masculinity: Silence, Hospitals, and Anesthesia in *A Farewell to Arms*," Herndl argues that certain narrative strategies, such as the resistance to telling and the silence about trauma suffered both in battle and on the operating table reveal important information about the culture of post-war masculinity in which Frederic Henry wrote his narrative. The patriarchal strictures of military and medicinal codes burdened his notion of his own trauma, forcing him to resist the telling of his story for fear of accessing and then transmitting his painful emotions. "On the one hand, he feels acutely the need to tell about his horrific experiences of war—watching his comrades Passini and Aymo die, his own suffering and wounding, the shooting of the sergeant, his forced desertion, and Catherine's death. On the other hand, he feels the code of manliness that requires that he not be perceived as complaining or weeping" (Herndl 40). He is kept from telling his story through the intangible pressures placed on him by post-war conceptions of masculinity. The Colonel faces similar restrictions but, unlike Henry, carries on an open debate (both with Renata and with himself) over recounting his war trauma, allowing me to break from Herndl's reliance on Henry's *silence* by addressing the Colonel's dialogue directly. Approaching Hemingway's trauma narratives as representations of masculinity allows for subsequent readings of trauma narratives in terms of gender.

Chapter 2 presents a reading of H.D.'s autobiographical novel *HERmione* as a trauma narrative in order to present a female representation of domestic trauma. It will also broaden the existing criticism on modernist trauma fiction by introducing a less canonical novel into the discussion. (H.D.'s novel *HERmione* has not received a great deal of critical attention in general, despite its innovative narrative style and important social critiques concerning homosexuality and female freedoms.) H.D. is not new to trauma theory—critics have discussed her memoirs and her life in terms of her (self-diagnosed) trauma from World War I and later. For instance, Ariela Freedman in *Death, Men, and Modernism: Trauma and Narrative in British Fiction from Hardy to Woolf* (2003), discusses H.D.'s association with Sigmund Freud, as pupil and patient in H.D.'s memoir, *Tribute to Freud*. Freedman writes, "H.D. claims that her treatment with Freud was intended to explore the traumatic effects of the First World War, during which she lost a brother and miscarried a child" (Freedman 104). Freedman reads *Tribute to Freud* as H.D.'s reworking of Freud's trauma theories and as the intersection of psychoanalysis and literature. Similarly, Trudi Tate in "Gender and Trauma: H.D. and the First World War" also focuses on H.D.'s biographical trauma, specifically addressing H.D.'s miscarriage and her war literature, "Kora Ka" and *Bid Me to Live*. While these critics focus on war trauma, my examination will attend to her domestic trauma and will focus on her autobiographical novel *HERmione*—written in 1927 about events that took place before World War I, in 1907. It will provide useful comparisons to the ways in which Hemingway's male characters resist the telling of their trauma, offering a contrast to a male author's representations of trauma.

Written from a unique perspective in which the narration adopts and simulates the thought processes of the main character's mind, *HERmione* describes the breakdown of a

young woman confined by layers of patriarchal hierarchies. Hermione Gart ("Her") is engaged to be married to George Lowdnes (a character based on Ezra Pound, H.D.'s fiancé during this time) and finds herself restrained by conventions that determine her sexuality, lifestyle, and profession. She is frightened by the prospect of either remaining in her parents' house or getting married, and she suffers from the shame of an academic failure. She is trapped and the realization terrifies her: "Pennsylvania had her. She would never get away from Pennsylvania. She knew, standing now frozen on the woodpath, that she would never get away from Pennsylvania" (5).

While Hemingway's colonel resists the overt telling of his trauma because it is too violent for Renata to hear, Hermione's resistance complicates the telling of her trauma with the narration of the novel. It mirrors her dementia, giving the story a confusing and mystical quality, resisting a clear, intelligible narrative of trauma. "She was not of the world, she was not in the world, unhappily she was not out of the world. She wanted to be out, get out but even as her mind filmed over with gray-gelatinous substance of some sort of nonthinking, of some sort of nonbeing or of nonentity, she felt psychic claw unsheathe somewhere, she felt herself clutch toward something that had no name yet" (8). Her story of trauma, resulting from her need to break free from a masculine way of thinking and expressing herself, is grounded in her breakdown, placing the novel in the company of other illness narratives and opening my discussion to the realm of female madness as both a literary trope and tool.

Part two of my project will then explore the claim made by Horvitz that "patriarchy, itself, traumatizes women" (15). After a reading of Colonel Cantwell's madness in which I find him functioning moderately well in the world, despite his trauma, I turn to female characters who are far from functional and seem instead to be blatantly insane. I will read

Hemingway's *The Garden of Eden*, Fitzgerald's *Tender is the Night*, and *HERmione* as illness narratives representing female trauma as madness. To my knowledge, none of these novels has been examined in terms of trauma theory despite the fact that each includes traumatized characters.

Following Hemingway's masculine mad man, Colonel Cantwell, I will discuss Hemingway's *The Garden of Eden*, considering Catherine Bourne's diagnosis as "crazy" in terms of patriarchal trauma suffered by her in her position as the wife of a successful artist. Traumatized by David's disapproval of her sexual androgyny, Catherine's need for approval—paired with David's lack of support—shake the foundations of her identity, sending her into increasingly destructive situations. Her madness, unlike the Colonel's in both its origin and manifestation, is not easily restrained.

F. Scott Fitzgerald's novel *Tender is the Night* also has not been explored as an illness narrative although it makes significant judgments about female trauma. The main character's wife, Nicole Diver, suffers from the effects of childhood incest at the hands of her father; such sexual violence in the confines of an undeniable patriarchy leads to her life-long schizophrenia. Her marriage represents yet another traumatizing patriarchal situation for her because her husband is also her medical doctor; his personal infidelities function to create a tension between them in which he allows her neither credibility nor respect. My reading of Nicole's hysterical outbursts in Chapter 4 will provide a useful view into the novel's representation of female illness and, following from that, its indictment of the sick woman's integrity. Because Fitzgerald modeled this character in many ways on his wife Zelda Sayre, his representation of her madness is of particular use in terms of exploring the perception of insanity and blame.

I will end in Chapter 5 with a return to H.D.'s novel *HERmione*. To contrast the two male-authored portrayals of female madness, I will summarize H.D.'s narration as a feminine telling of female madness. The narration itself is a form of resistance to patriarchy, typifying the sorts of boundaries against which her character struggles and from which her madness results. "[I]n publicly presenting acceptable facades for private and dangerous visions women writers have long used a wide range of tactics to obscure but not obliterate their most subversive impulses" (*Madwoman* 74). This novel's form functions, purposefully, outside the typical form of novels and therefore contributes to this study by describing not only female trauma, but also an example of the writing process surrounding trauma in Modernist literature. H.D. provides the story of a woman's madness informed by the narrative's style, revealing how a feminine telling of female madness compares to that of a masculine telling. Threatened by the heterosexual normative, Her's madness will be read as an expression of H.D.'s reaction against a masculine literary tradition.

¹"Freud used words that are properly translated as 'rape', 'abuse', 'attack', and 'aggression,' clearly indicating that he did not view the child's participation as voluntary (Masson, 1985)" (Resick 60).

²Robert Steele reports that in the 1896 papers, the perpetrator is never the father, however, "only when the Oedipus complex became central to psychoanalysis did Freud admit that fathers played a vital role in seduction stories" (Steele 82). Concerning the patients' testimonies: "there is simply no statement in these 1896 papers, as Freud asserts later in 1914, 1925, and 1933, that his patients told him stories of seduction. At this time, he thought the importance of his new psychoanalytic technique was that it helped him piece together from the patient's symptoms, associations, and stories a childhood seduction scene. Patients resisted admitting that such events ever occurred, so Freud did have to force these stories on his patients. But in his historical accounts when Freud wishes to discredit the seduction theory, his patients are given the responsibility for having invented the scenes" (Steele 81-82).

³Steele's summary of Freud's letter: "(1) it failed to bring complete therapeutic successes; (2) it meant that perversity would be improbably widespread; and (3) the seduction theory failed to articulate with his emerging ideas about the unconscious" (Steele 80).

⁴However, Sulloway reported that Freud assigned a pupil to study the prevalence of sexual abuses and that he therefore knew that crimes against young women were common. Sulloway observed that data on prevalence did exist and, what is more, they were gathered specifically for Freud (Sulloway 1979, pp. 513-515). During the second half of 1897, Felix Gattel, one of Freud's earliest pupils and followers, worked at Krafft-Ebing's Psychiatric Clinic at the Vienna General hospital investigating the role of sexual factors in the actual neuroses" (Macmillan 226).

⁵Deborah Horvitz suggests something similar: "Fictional characters experience trauma and subsequently, as a self-protective response, repress its memories. And, it is within the discourse of healing that the operative dynamics among memory, remembering, and narrative converge. Then they may find both the capacity to remember and 'the words to say it,' make healing possible" (Horvitz 10). She later writes, "I agree with Kali Tal who believes the 'literature of trauma is written from the need to tell and retell the story of the traumatic experience, to make it 'real' both to the victim and to the community' (21). The need to be listened to, in addition to the 'need to tell,' is a recurrent trope that appears and reappears in the written and oral testimony of victims. According to Peter Brooks, 'the desire to *captivate* a possible listener' (RP 54) is fundamental to each of us" (Horvitz 19). See also Herndl.

⁶Judith Herman writes that "One of the many casualties of the war's devastation was the illusion of manly honor and glory in battle. Under conditions of unremitting exposure to the horrors of trench warfare, men began to break down in shocking numbers. Confined and rendered helpless, subjected to constant threat of annihilation, and forced to witness the mutilation and death of their comrades without any hope of reprieve, *many soldiers began to act like hysterical women*. They screamed and wept uncontrollably. They froze and could not move. They became mute and unresponsive" (Herman 20, *emphasis mine*).

⁷After leaving behind his seduction theory, "he went on to develop a theory of human development in which the inferiority and mendacity of women are fundamental points of doctrine. In an antifeminist political climate, this theory prospered and thrived" (Herman 19).

⁸See Suzette Henke's *Shattered Subjects* and Leigh Gilmore's *The Limits of Autobiography: Trauma and Testimony*.

⁹See also Susannah Radstone, Bob Plant, Kali Tal, Narea Arruti.

¹⁰See Ronald Granofsky, Anne Whitehead, Deborah Horvitz and Laurie Vickroy.

¹¹See J. Brooks Bouson.

Chapter 1

Readings of Resistance in Hemingway's Trauma Fiction

Working from the mainstream assumption that Hemingway's World War I experience—including his rejection by the United States Army, enlistment as a Red Cross ambulance driver in Italy, and his wounding at Fossalta di Piave—influenced his portrayal of wounded characters, this study reads his trauma narratives as sites of resistance. Mentally ill characters resist discussing their trauma, and I argue that the ways in which they mask their trauma are indicative of the severity of that trauma. Consequently, those same men are involved in the defense of their masculinity. New critical approaches to the theory of the wound in Ernest Hemingway's life and fiction have updated a line of thought initiated by Edmund Wilson in the late 1940's and expanded by Philip Young in the 1960's.

Keith Gandal writes in *The Gun and the Pen: Hemingway, Fitzgerald, Faulkner and the Fiction of Mobilization* (2008) that Hemingway's participation in the Red Cross during World War I is intimately connected with his masculinity. His rejection by the United States Army undoubtedly wounded his pride and his sense of himself as a man.¹ Throughout Hemingway's *oeuvre*, there appear allusions to serving in the ambulance service, as Hemingway did, as inferior to "true" military deployment. Further, his presence in Italy, as opposed to the major theaters of the war, was a source of embarrassment. Together, these

facts influences his notions of how war validates (or calls into question) a man's masculinity. I have selected the writing of Ernest Hemingway as a starting place for my study because not only has his work recently received attention from trauma theorists, but also because his representations of traumatized characters reveal much about his notions of gender.

The arguments laid out by Diane Price Herndl, Trevor Dodman, Alex Vernon and others develop useful tools that I will apply to other, less often scrutinized trauma narratives. A brief summary of their recent work provides necessary concepts from which much of my work develops. From Herndl, consider two key ideas. The first is her concept of the patriarchal strictures of masculinity, medicine, and the military that cumulatively encourages Frederic Henry to resist the telling of his own story for fear of accessing and then transmitting his painful emotions. Herndl writes that "Plenty of critics have diagnosed Catherine Barkley as insane, unbalanced, or crazy. But critics almost always assume that Frederic Henry's malady is purely physical; he is the victim of shelling, in other words, but not shell shock....I don't want to diagnose Frederic as insane, but I do want to cast some doubt on the precise nature of his malady, and raise the possibility that *his illness is actually masculinity* as it was presented to the World War I soldier" (39, *emphasis mine*). She locates this lack of telling about his trauma in terms of Judith Butler's writing on the performance of gender, where the behavior of characters strengthens the norm of stereotypical gender roles.

The second important aspect of Herndl's article that informs my argument is her concept of "a narrative that in some ways resists its own telling" (44). In Frederic's case, she argues that "strategic silences" represent his resistance to revealing the full extent of his mental trauma or his emotional state (44). Trevor Dodman's article "'Going All to Pieces': A *Farewell to Arms* as Trauma Narrative" furthers Herndl's attention to the silences in the story

by arguing that the narrator is fully involved in the telling of traumatic events. He writes that Henry "suffers from the compulsion to remember and retell his traumatic past from the standpoint of a survivor both unable and perhaps unwilling to put that very past into words; the novel stands as a record of his narrative collision with the violence of trauma" (249). What Dodman's article provides is a focus on the telling of trauma, the ways in which an injured narrator presents his story of wounding. He argues that *A Farewell to Arms* is told through the lens of the narrator's trauma and that the novel "must be considered in terms of traumatic aftereffects....From the very first page of the novel Frederic suffers from shell shock; his voice is always already the voice of a traumatized survivor of grievous wounds and losses" (251). Dodman's reading of this novel as a trauma narrative encourages my labeling of novels as such. In addition, his attention to the exact nature of the narrator's voice—with techniques of silence, resistance, and evasion—during the telling of such trauma informs my reading of trauma narratives, specifically how the subtleties of narration can expose the nature of a character's deep trauma.

Alex Vernon in his article "War, Gender and Ernest Hemingway" addresses the social constraints, loss of agency and resulting emasculation that a soldier might feel during war. He interprets Hemingway's description, in *A Farewell to Arms*, of soldiers marching as though they were "six months gone with child" as "an expression of their experiencing the military and war as emasculating and thus feminizing insofar as the soldier's losing agency" (Vernon 48). Vernon reads military service as a kind of entrapment, one which forces men into submission. "If pregnancy and childbirth for women signify and embody their social bonds, military service signifies a man's social bonds. Paradoxically, military service—and especially for American men headed to the Great War—serves as a liberation from domestic,

economic, and social obligations, and a reassertion of manly autonomy, but also as the ultimate tie to society, one that demands the selfless sacrifice of the individual for society" (Vernon 49). Henry is placed in an environment that, on the one hand assures him of his masculinity, while on the other, feminizes him by hindering him, ultimately contributing to the difficulty he finds in discussing his trauma. Like Vernon, Herndl sees military service as causing feelings of subservience and weakness. Herndl explains that Frederic is not able to find a voice to describe his suffering: "the stoicism that he embraces as an ideal (and that Hemingway employs as a style) keeps him from really being able to give voice to what he's thinking or feeling. He surrenders his own story to the intertwined stories of medicine (recovery from wounds) and masculinity (keeping quiet about his suffering). Frederic Henry tries to narrate a story that is culturally untellable" (46). I am interested in examining Hemingway (and later H.D.) because of the conflict between the desire to describe trauma and the complications involved in doing so because of the pressure from patriarchal systems of gender and sexuality.

Resistance to the Telling of Trauma: "In Another Country"

Before beginning my longer discussion of *Across the River and into the Trees* (ARIT), I will start with a reading of one of Hemingway's short stories from *Men Without Women* (1927), "In Another Country," because it introduces many of the issues that I will delve into later. Herndl quotes Gary Brenner who says, "'the thesis of *A Farewell to Arms*...is that no institution, belief system, value or commitment can arm one against life's utter irrationality'" (43-44). Wounded soldiers face just such irrationality when considering the mechanism of war and the power structure of the military, within both of which they were injured. "In

Another Country" is narrated by a wounded American soldier fighting in Italy and joined by Italian soldiers who are also victims of physical trauma. These wounded soldiers are instructed to attend a rehabilitation clinic daily where they are strapped to new experimental machines which, in theory, heal their war wounds.

The men are passive participants in their so-called healing, allowing the medical community to experiment on them. Their bodies, initially sacrificed to the machinery of war, are now ordered to be sacrificed to the dehumanizing efforts of dubious instruments and doctors who assure them too readily of full recoveries. The machines do all the work for them, alternatively "lurch[ing]," "bounc[ing]," "thump[ing] up and down" and "flap[ing]" their respective body parts (46, 44). These rough descriptions suggest doubt concerning the efficacy of the machines. Hemingway emphasizes the experimental nature of the machines, and none of the patients gives any credence to their effectiveness. "There was a time when none of us believed in the machines, and one day the major said it was all nonsense...It was an idiotic idea, he said, 'a theory, like another'" (47).

Paul Lerner and Mark Micale point out the connection in the modern age between developing machinery and pathologies of human existence. They identify 1870 to 1930 as the period during which both technology and medicine were growing rapidly. "More and more aspects of daily human life came to depend on machines, forcing a new integration and intimacy of the human and the mechanical" (Micale 10). While the soldier's skepticism pervades, it is contrasted with the doctor's excitement over the potential of the machines to heal the men.

The eagerness of the doctor's belief in the machines, however, casts doubt over the usefulness of the clinic's work as he assures the men that they will return to their prior

selves—sometimes venturing to say that they will be better than before. The doctor tells the American, whose knee no longer bends and whose leg is described as dropping "straight from the knee to the ankle without a calf" that he will "be able to play football again better than ever" just "like a champion" (44). Surely a leg this badly damaged will never heal completely. The dichotomy between the doctor's confidence and the American's doubt is further emphasized by the ineffectiveness of the machine as it attempts to bend the knee that will not move; it "lurched when it came to the bending part," drawing attention to the fact that his leg no longer functions properly, either as part of his body or as part of the machine to which it is attached. The doctor's assurances that "that will all pass" function only to exacerbate the reality that his leg is forever damaged (44). He sits with the other soldiers, watching passively day after day as these machines violently rattle and jerk their injured bodies. They have no faith in medical science to heal them; moving from the military machinery of war to the medical machinery of healing, they are drifting, detached, through grand schemes in which they are involved but have no control.

As the story progresses, the American soldier admits that his comrades pull away from him when they learn that his commendations were given primarily because he was an American, instead of for acts of bravery as were theirs. His camaraderie with this group of injured men dissolves, isolating him further. Such isolation compounds the psychological trauma he suffered as a result of his initial injury. He describes how he would "often lay in bed at night by myself, afraid to die and wondering how I would be when I went back to the front again" (46). The sleepless nights consumed with fears of death are certainly symptoms of post-traumatic stress syndrome, an indication of the psychological wounding he suffered in addition to his physical wounding. Other evidence of mental trauma comes when

Hemingway describes the men's mental states as "detached"—both from each other and from the civilians in the town. "The tall boy...had lived a very long time with death and was a little detached. We were all a little detached, and there was nothing that held us together except that we met every afternoon at the hospital. Although, as we walked to the Cova through the tough part of town...we felt held together by there being something that had happened that they, the people who disliked us, did not understand" (45). There is a distance between the townspeople and the soldiers just as there is a distance between the soldiers and their normal lives. They are out of step, removed from reality. The detachment that Hemingway describes in his soldiers has a clinical name: dissociation. Judith Herman writes in *Trauma and Recovery* that "dissociation appears to be the mechanism by which intense sensory and emotional experiences are disconnected from the social domain of language and memory, the internal mechanism by which terrorized people are silenced" (239). In everyday life, such dissociation manifests itself in forms as moodiness, silence, and feelings of isolation; Hemingway's soldiers surely feel such effects. This detachment is most clearly seen in the telling of the story as the voice of the American soldier narrator is separated from the emotion surely present in such a situation. Like Frederic Henry's silence about issues of emotional pain or mental trauma, the soldier in "In Another Country" narrates action and not emotion. He tells what the soldiers do at the clinic, not how they feel about their injuries. He describes the major's crying but not how he felt to see it. Like much of Hemingway's writing, the emotion behind the action is largely left unsaid; however, in a story about war trauma, that silence can be related to dissociation.

The title of the story addresses this sense of detachment as well. The unnamed American soldier is "In Another Country" (Italy), thus projecting a sense of distance from all

things normal. He is neither at home, nor is he experiencing something that he would at home. He is separate, displaced. By emphasizing the location of the story, the title overlooks the *action* of that location. It, therefore, functions as part of an incomplete sentence: for example, "In another country, I was wounded in war and underwent painful physical therapy." The details that I have inserted are not provided, of course, representing a gap in information. There is, therefore, another level of detachment present, that between the information provided and the lack of a complete description of events. Herndl discusses such silences: "One has to look at moments when there *should* be something, when it makes the most sense that a narrator would want to describe an experience or a feeling, but doesn't" (44-45). The short story itself functions to fill in this gap, providing more information than the title, but stopping far short of giving us a full account. What, therefore, is missing in the story? Certainly, there is a lack of emotion associated with the storytelling, emphasized only at the end of the story when the major lashes out in anger toward the American. His sudden outburst of feeling brings to the readers' attention the lack of emotion both in the rest of the story and, overall, in the narrator's telling of the story.

Masculinity in "In Another Country"

Of the men in "In Another Country," none is actively engaged in his own healing, nor do they appear interested in or committed to their recovery. They are simply following orders to report to the clinic each morning. The medical personnel, the facility and its machines function to highlight the military's attention to the physical over the psychological. The focus of the rehabilitation is to heal their physical wounds as soon as possible so as to return them

to the front lines, overlooking the psychological traumas their injuries have no doubt caused. Hemingway, however, does not overlook these effects.

Tied closely to issues of physical trauma are those of masculinity. Is an injured man, more so an injured soldier, still a man? Is he still useful and powerful? Alex Vernon reads Frederic Henry's position as a patient as one that inherently feminizes him: "he finds himself in a passive position, which in Hemingway's time was associated with the feminine and, in men, with the homosexual" (41). Vernon extends this idea to apply to all soldiers of World War I, arguing that women's moving to the work force, the changing roles of combat and the mental hysteria of shell shock all contributed to their emasculation. "For male soldiers and front-line volunteers, like Hemingway, who passively suffered the new technology, the war paradoxically made men of them and unmanned them" (45).

The American soldier in this story describes his doubts concerning his bravery, and wonders about the effect of this experience on his future soldiering. By questioning his bravery, he questions his masculinity. The major, also a patient at the rehabilitation clinic, is perhaps a more complex figure than the narrator because he represents both power in masculinity and emasculation. His sternness and his rank are undermined by an injury that has disfigured his hand such that it is now "a little hand like a baby's" (44). More than being simply emasculated by his injury, the major is described as infantile. His hand is helpless, useless and small. If, as Vernon says, Hemingway's description of pregnant soldiers feminizes them, then the major's infant hand marginalizes him to the most vulnerable position possible.

Like the American, the major too receives reassurance from the doctor that his hand will heal. The doctor shows him photographs of another person's injury before and after the

machines have been used. The after picture shows the hand "a little larger." This unconvincing model points out that the major's hand will remain small—his emasculated, infantile state will endure. Sitting next to the major during their daily sessions on the machines the American tells us that "[t]he major, who had been a great fencer, did not believe in bravery, and spent much time while we sat in the machines correcting my grammar" (46-7). Trained extensively in the art of fencing ("the greatest fencer in Italy"), the major would have a fully developed sense of himself as a fighter (44). Combining agility and intelligence, the sport of fencing would have surely enhanced his notions of combat, courage, and bravery. His debilitating injury calls into question these ideas especially because the American narrator tells us that he does not believe in bravery (46). Of course, he will not fence again, but more significantly his masculinity has been bested by his presumed infancy. The description of his baby hand looms over his persona, even when the narrator learns that the major's wife has died and that the bitterness he feels stems from her death. He advises the American not to marry because he should not put himself in a position to lose things (47). But such is the condition of life. These soldiers have lost their complete bodies, their connection to those around them, their masculinity, their positions on the front lines.

The major has the only emotional outburst of the story. He lashes out at the American when he says he hopes to marry, then later breaking down, explaining that his wife has died. "And then crying, his head up looking at nothing, carrying himself straight and soldierly, with tears on both his cheeks and biting his lips, he walked past the machines and out the door" (48). The major's masculine handling of sadness and grief, to pull himself up into proper posture and bite his lip, represents the conflict between sorrow and pride. Crying but trying to comport himself honorably, he walks "past the machines" and leaves. After a three

day absence, he returns despite his doubt in the clinic perhaps because his options for healing are limited and because, one would assume, his orders instruct him to do so. Passively trapped between equally doomed options, the major continues to function within the patriarchies of medicine and the military. (It is interesting that love for his wife and not physical injury is what pushed the major to express his emotions. The greatest loss is not his whole body, his masculinity, or his bravery, but his wife. As we will see below, Hemingway's men are quite often allowed concessions concerning masculinity in the name of love.)

Resistance to Telling of Trauma: Across the River and into the Trees

Colonel Richard Cantwell in *Across the River and into the Trees* is a retired Colonel in the United States Army, who suffers still from combat injuries acquired in Italy during World War II. He returns to Venice, Italy to hunt ducks, retrace his war experiences, and visit his new lover, the young and beautiful Renata. His injuries are still raw in some cases; for instance, he allows Renata to touch his wounded hand, but warns her to be careful of the center because it is sensitive and can still crack open. He is only fifty years old, but feels, acts, and is treated as if he is elderly. He is quite near death, having had his third heart attack just before the story opens, and the sense is that his war injuries have been too great for him to recover from. Like the American in "In Another Country," this soldier nurses both physical and mental trauma; the gaps, however, between what the narrator reveals and what he keeps hidden is slighter. The action of the novel centers on Colonel Cantwell's telling Renata about his war experiences. Such a premise allows for great detail concerning his opinions and attitudes about injury, recalling traumatic memories, and healing from the

wounds of war. After a brief discussion of the Colonel's injuries, this section will be divided into two parts. The first is a reading of the Cantwell's resistance to his confession of traumatic memories of war. The second will argue that Cantwell's physical trauma and Hemingway's depictions of injury are bound by an obligation to masculinity.

Cantwell's injuries are many, ranging from his weak heart; to his lungs to his knee, his scarred hand, his chest muscle (which may indicate his heart). He also has been shot three times. We will return, in Chapter 3, to his mental injuries, but it bears mentioning here that although he denies them, there is evidence of his mental trauma. Death, too, looms over the novel. Only 50 and yet infirm, Cantwell has problems with his knees, back, and lungs, his scars are still sensitive, and potential heart attacks threaten him. The reason Renata tries so ardently to help him purge his bitter memories is, as she says, so that he can "die with the grace of a happy death" (220). (His name, "Cantwell," suggests that he is incapable of healing.) It seems that despite their best collective efforts at healing, the Colonel will die as he lives, bitter but loving, wounded but somewhat resigned.

Hemingway's novel emphasizes injuries, both Cantwell's and other former soldiers', in an attempt to reconcile the worthiness of a life spent fighting with the disabilities one must bear. One reason that he repeatedly employs the image of the wounded soldier in his work is because their war injuries are representative of the injuries that civilians—at least Hemingway—collect throughout a normal life. The specialized case of a wounded soldier functions as an extreme example of the physical and mental traumas of human existence, something that Hemingway spent his career writing about.² The log of texts in which characters struggle with painful memories is long and includes much of what Hemingway wrote: *A Farewell to Arms*, "Big Two-Hearted River," *The Sun Also Rises*, *For Whom the*

Bell Tolls, Islands in the Stream, etc. So much of his thematic focus centers on the wounded self, as has been well-covered by critics such as Edmund Wilson, Philip Young, and others, and he often uses the wounded soldier as an example to represent a generalized traumatized person. In contrast to previous discussions of Hemingway's wounded men, my discussion attends to Colonel Cantwell's mental injuries and the specific ways in which his resistant behavior reveals the extent of his trauma. Cantwell has many of the characteristics that we have come to expect in Hemingway's men: he is a masculine, thick-skinned, wounded, brooding fighter, who keeps friends intimately near and judges harshly those who do not suit his code of ethics and morality. Even though he loves deeply, he keeps himself private, remote. When he shares information, he does so sparingly. More physically wounded than most, maybe all, of Hemingway's other men, he talks about his trauma, his injuries and himself at great length, providing a unique opportunity to examine Hemingway's representation of physical and mental trauma and the process involved in remembering and recounting those experiences.

The Colonel's Telling of Trauma

It is worth recognizing that trauma theorists have identified a contradiction in the method of therapy that urges victims to remember their moment of trauma. Caruth has written about the nature of trauma as unknowable, and consequently, untellable. Therapists have made clear that amnesia, in varying levels, is a common defense against trauma. As mentioned in the introduction, there is something innate, therefore, in trauma about resisting the recovery of painful memories. Literary critics making use of trauma theory have explored

the unspeakable nature of war and the codes of conduct that restrict veterans from recalling their experiences.³

Renata encourages the Colonel to tell her about the war, soon revealing that she hopes to help him be free of his corrosive memories. He tells her several times, "Nobody shares this trade with anybody," and later, when she says she wants him to recount his memories, he says, "I don't need to purge" (126, 207). She is sweet and lovely, however, and his love allows her the freedom to urge him toward recovery, even as he still believes that she knows too little of war and brutality to comprehend his memories. She says, "Please talk, I'm taking care of you" (222). Her urging functions primarily to bring back Cantwell's repressed memories, forcing him to relive the battles and the injuries. Instead of moving him forward, however, the process takes him back, into the battles themselves. The initial ineffectiveness of her plan aligns with her innocence and naïveté. Cantwell accommodates her ideas, even while he admits to himself that her methods of drawing out his stories will not succeed in healing his wounds.

Like the experimental machines in "In Another Country," Renata's talk therapy is ill-suited for this indifferent subject, functioning only to emphasize the permanent effects of the soldier's injuries. Just as the lurching, jolting machine did not work properly with an injured body part attached, so too does Renata's psychological approach falter when it evokes foul language or memories that are too upsetting, too brutal for her to hear. Cantwell often has to omit the most violent details, to spare her learning too much of war's brutality. This resistance to telling the full story begins when he speaks to her portrait: he tells it that it is too young to hear the things he has to say. Then, when he is with her, she asks him (seven times in twenty pages) not to be so "bitter" or "rough." Most often it is his obscene language that

makes her react, however once she says "Please tell me about combat without being too bad" (224). Her requests for a more gentle version of his story become a common refrain throughout the novel, revealing the violence and crudeness in Cantwell's memories and her requests to censor his memories, itself an ethical issue. Encouraging the Colonel to purge while negotiating the conditions under which he can do so complicates Renata's role as counselor and challenges the Colonel's ability to comply.

The version that the readers experience differs, however, from the one told to Renata. By leaving out information or presenting details out of context, the narrator protects the reader from the violence that so troubles Cantwell and upsets Renata. Readers find themselves locked in the silence that Renata desires.

Renata is not the only limiting factor in the way that Cantwell tells of his trauma. Cantwell also checks himself during his telling, thinking to himself while Renata sleeps in his arms: "Don't be bitter [...] How can I remember if I am not bitter? [...] Be as bitter as you want. And tell the girl, now silently, and that will not hurt her, ever, because she is sleeping so lovely" (230). He spends much of his time fighting Renata's restrictions, so much so that he imposes them upon himself even as she sleeps. However, it is only while she sleeps that he can recount the violence honestly, revealing a fundamental flaw in Renata's plan to help him heal. She is too innocent an audience for his violent and painful memories—memories so strong that, were she awake, they would hurt her. When she is awake, he cannot be fully truthful because he must edit out elements of the story. This resistant telling calls into question Cantwell's truthfulness. How honest and genuine can he be if he must alter his story to suit his audience? What benefit can he gain in purging his memories if those memories must be censored?

To be fully truthful in his telling, Cantwell must recount his stories either silently, while Renata sleeps, or aloud to her portrait in her absence. The figure of the portrait becomes an important compromise for Cantwell because he feels free to talk to the portrait in a way that he cannot to Renata. Another example of the ill-fitted jolting confession is when Cantwell begins to say things silently to Renata. "The Colonel told her all about it; but he did not utter it" (227). This contradiction is significant in terms of confession and retelling because it emphasizes Cantwell's resistance to telling: it is a telling which does and yet does not take place. He tells Renata something, but he does not *say* anything. Equally, he tells her but she does not *hear* anything. This confession is both told and untold, and never received. What is a confession if it is told to no one? It is Cantwell's negotiation between confessing his trauma and having an audience who is too innocent to receive the confession.

Another instance of the Colonel's speaking but not aloud is when he is debating himself about his love for crippled men. "I'd rather not love anyone, the Colonel thought. I'd rather have fun. And fun, his good side said to him, you have no fun when you do not love. All right. I love more than any son of the great bitch alive. The Colonel said, *but not aloud*" (71-2, *emphasis mine*). His silent admission of love happens without happening. He makes use of a silent confession—this love must be more than romantic love, which is surely acceptable enough to forego his silent confession treatment. This love is not limited to love for Renata, but appears to be a larger love, for mankind or for himself, some greater love that he shamefully masks at first. He admits his greater love, but only to himself.

The final example comes when the Colonel is preparing to tell Renata good-bye for what he feels is the last time, we understand his sadness in leaving her. He plans the morning's events in an attempt to assuage his feelings. "Hell, he said to no one, and certainly

not aloud, I've felt this way many times and almost always at some time in the fall of the year, and always when leaving Paris. Probably it doesn't mean a thing" (231). Alongside his recognition of his sadness (comparing it to other times of sadness) there is again the mention that he "certainly" is not saying these things out loud. The inner monologue is, for Cantwell, separate from his spoken words in a way that reveals his sense of emotional privacy. Much like his purging, which overlooks the emotional trauma, so too does his silence here reflect his desire to separate what he feels from what he says, to keep certain things out of any spoken confession.

The Role of Confession

When the Colonel begins telling Renata about D-day, the narration reveals the Colonel's shift from storyteller to confessant: "'So we made the mucking break-through,' the Colonel said, and now his head was turned to her head, and he was not lecturing; he was confessing" (204).⁴ Elke D'hoker writes in his article "Confession and Atonement in Contemporary Fiction: J. M. Coetzee, John Banville, and Ian McEwan" that "[e]ven though secular confession has a reader or audience, it has no authorities empowered to absolve. One crucial question concerning secular confession is, therefore: how can it successfully be completed?" (32). In Cantwell's case, there is no audience who truly hears him, save a portrait and a sleeping girl. What then of his confession? It would appear that his need to tell the story was genuine and that Renata's encouragement was well-founded. Despite the lack of an audience and despite his inability to tell the story in his own crude way, Cantwell's commitment to the process is notable.⁵ If purging and healing are the main goals of his retelling, then does he accomplish the task with his silence?

Michel Foucault writes that the "19th century altered the scope of the confession; it needed no longer to be concerned solely with what the subject wished to hide, but with what was hidden from himself, being incapable of coming to light except gradually and through the labor of a confession in which the questioner and the questioned each had a part to play" (66). Considering Colonel Cantwell's confession as labor puts it into a unique perspective—that of the creative impulse. Much like childbirth, Cantwell brings his confession into being with Renata playing the role of encouraging midwife.⁶ Painful and long, his story of trauma exhausts him, as Renata's frequent suggestions of sleep attest.

Foucault also writes about confession that it was "never simply an act of expression; it was an act of making or constructing" (137). D'hoker adds that "the absence of convention and ritual makes truth more important in secular confessions. Foster claims that in confessional writing, reader and writer are united in their 'desire for truth' (3). Because truth rather than repentance or contrition is the prerequisite of forgiveness in confessional narrative, questions such as When is truth found or created? How is it to be recognized? become more important" (32). Cantwell's full truth is never a possibility because Renata-as-audience rejects a brutal telling. She enforces a change in the telling of his traumatic memories. Cantwell is making new the old memories he harbors because he is changing the nature of his rough and brutal memories. Thus altered, they are not truthful and the question of their efficacy remains unanswered.

Unlike a traditional, religious confession, the Colonel's confession does not seek forgiveness. With her opinions about military service as the highest form of honor, it is not likely that Renata (as arbiter of Cantwell's confession) believes he needs absolution. What

Renata seeks for him is freedom from his thoughts, presumably so that he can release the corrosive memories.

The Resistant Nature of the Colonel's Confession

Across the River and into the Trees functions not to tell Cantwell's traumatic memories, but to represent his process of reliving them. The narrator keeps the emotional details of Cantwell's confession out of the novel. Lisca writes that "whereas previous Hemingway novels have presented a one-eighth above the surface so attractive and exciting as to draw popular acclaim from readers who knew nothing about the other seven-eighths, *Across the River and into the Trees* is unique in presenting above the surface an aspect not only unattractive but even repelling" (Lisca 289-90). From time to time the reader overhears information about troop movements or battles, but unless he has military training these scenes are largely meaningless. Hemingway himself addressed this style after negative reviews began to come in, "'Sure, they can say anything about nothing happening in 'Across the River,' but all that happens is the defense of the lower Piave, the breakthrough in Normandy, the taking of Paris and the destruction of the 22nd Inf. Reg. in Hürtgen Forest plus a man who loves a girl and dies'" (Lisca 290). Hemingway asserts that these things happen in the novel even though they are not described. Much of his story, in terms of its omissions, is like Cantwell's confessions, which tell without speaking.

The cryptic scenes of Cantwell's war trauma, as Hemingway crafts them, contain no emotion, few regrets and no terror; they provide nothing that would traumatize. Readers consequently get an incomplete picture of the events. What does it mean, therefore, that the novel functions to perpetuate the silence with which Cantwell wrestles? Is Hemingway's

complete intention to show the wounded soldier at fifty, rather than to show the full extent of what he has undergone? What does this incongruity, between the purpose of Cantwell's near-death talk therapy and the novel's silences about his trauma, mean in terms of trauma theory? Are we meant to see the injured soldier and watch as he struggles with confessing a past that refuses to be told accurately, to an audience who, for one reason or another, cannot receive it?

Readers may be closer to Cantwell's thoughts than to those of most other Hemingway characters because of the nature of the story—the Colonel's impending death allows him a reprieve on repressing his painful memories of the war and past lovers, giving him, too, a freedom to express his love for Renata in a way that might not have been possible were he not soon to die. However, Hemingway leaves his readers with the sense that we do not get the full picture. Even during Cantwell's confession, we are bound by Hemingway's code of describing the action of a thing and not its emotion. Again, we learn about troop movements and injuries, but not the emotional ramifications of these events. If there were no emotional ties to these incidents, then there would be nothing to purge, nothing that Cantwell would need to reconcile. There is more to the story than we are privy to, and yet there is more overt discussion of trauma and the need to confess that trauma to someone else than we have come to expect in a Hemingway fiction. Why confess a story but leave out the emotion? How does Cantwell's telling of the story help him if he does not tell about his own feelings? What exactly is he purging?

Either Cantwell is holding back or Hemingway is. Or both. Perhaps Cantwell faces his inner emotional pain by merely telling Renata about the troop movements and invasions. Perhaps Hemingway wants to preserve Cantwell's masculinity by not showing his emotional

purging. Whatever the reason, all we have to work with is the action of the battles and the silence left by the gaps in emotional content. Our level of intimacy is thus seriously limited. We are close to Cantwell's pain, but not in it, near to the site of his trauma but kept from experiencing it. What we do know is much about the debate to tell or not to tell and the fact that impending death is reason enough to let some rules about silence slide.

The Colonel's Resistance to Telling of his Trauma

Aside from protecting Renata from the disturbing details, there are other reasons Cantwell avoids remembering and recounting his traumatic memories. He feels that they do not translate well to someone who knows nothing of war. He says often to Renata that she will not understand either the tactical or emotional elements of his story.

"I don't believe you made many wrong decisions.'

'Not many,' the Colonel said. 'But enough. Three is plenty in my trade, and I made all three.'

'I'd like to know about them.'

'They'd bore you,' the Colonel told her. 'They beat the hell out of me to remember them. So what would they do to some outsider?'

...

'Wouldn't you tell me about them? I would like to have a share in your sad trade.'

'To hell with them,' the Colonel said. 'They were made and they've all been paid for. Only you can't pay for that.'

'Can you tell me about that and why?'

'No,' the Colonel said. And that was the end of that." (90-91)

In these moments, Cantwell believes that Renata is asking for the stories for her *own* interests, when that is surely not the case. She believes that his telling the stories will allow him to be free of the pain they caused—and still cause. His refusal to tell comes early in the book and is important to remember later on, when he speaks more freely: Cantwell's decision

to open up to her did not come quickly, and at first he is adamant that the memories would be too difficult for him to tell and for her to hear.

Another reason he gives for avoiding remembering his traumatic past is that he does not want to capitalize on the glorification of war. He speaks harshly of men who have written of their experiences in war, claiming that those who truly understand it are not capable of writing well about it and that those who attempt to write may have experienced very little of it.⁷ He and Renata have a debate about the true nature of writing versus telling and which method is more effective and appropriate. Renata urges him to write his stories and when he firmly rejects that idea, she suggests that she will write them. He rejects this idea as well, and harshly.

For Cantwell, memories do not translate well to others. He believes one can neither translate them fully nor expect others to understand. In telling a story, the background information is missing, as well as the contextual details. (Ironically the effect of this novel upon the reader is much the same—despite Cantwell's purging of his memories, the readers are kept from knowing the details of his war trauma.) Further, one cannot forget his audience when telling a story, and therefore cannot honestly report what he experienced. Editing out the violence of a battle so that Renata might be spared may defeat the purpose of telling her the story at all. The act of changing a memory, even omitting details, to retell it cheapens the memory, or at least cheapens the recounted version of the original memory.

Initially, the Colonel employs several excuses for not telling Renata the details of his experience, such as saying that the details would "bore" her or that a soldier should respect the memories of those fallen by not telling their stories (131). This code of silence means that only fellow soldiers can know about war. "Real soldiers never tell any one what their own

dead looked like, he told the portrait. And I'm through with this whole subject. And what about that company dead up the draw? What about them, professional soldier? They're dead, he said. And I can hang and rattle" (235). Cantwell defines a "real soldier" by what he does, that is, he is one who does not tell outsiders about fallen comrades. A true soldier is one who follows codes such as this. Cantwell considers himself a real soldier, and he holds to the belief that the war was divided between these real soldiers and presumably false soldiers. He remembers his own dead, but forces himself to move beyond the memory of their bodies. "Boys who were sensitive and cracked and kept all their valid first impressions of their day of battle, or their three days, or even their four, write books" (129). So the soldiers who write of their impressions were "sensitive" and they "cracked," meaning that the unmanly men, who suffered too much from the strain of battle, were the ones who confessed their stories to a public audience. When Cantwell does capitulate to Renata's demands for his confession, he tells his stories only to her (or to her portrait or her sleeping self). His audience, while certainly inappropriate for the task, is at least hand-picked, not generalized, which perhaps absolves him of breaking the code. The public audience of the sensitive men who told their war stories to the world violates Cantwell's code of confession.

Although Cantwell denies himself, at least initially, freedom to fully explore his emotional memories, he does indulge in the sensory experiences available to him. Physical intimacy is an important and consistent characteristic of the novel, especially during the Colonel's confession, much of which comes in the arms of Renata, while she sleeps. At other times, their touching appears quite important to the Colonel's state of thinking or not thinking. "He held her as close as he could and he tried to think about nothing" (207).

Holding her and trying not to think are related in that Renata is a conduit for the Colonel to be what he desires—either a confessor or an amnesiac.

Touching and physical intimacy appears in different forms. Renata gives him her expensive emeralds, instructing him to keep them in his pocket at all times so that he can touch them with his injured hand and feel better. For her, the act of contact between his hand and her gemstones represents her attempts to assuage his trauma. Whenever he becomes agitated in his telling of his war stories or with people they encounter, she has him touch the emeralds and soon he, too, finds comfort in the action. The small, fine, rich jewels gripped by the misshapen and still raw soldier's hand embody the kind of measures required to heal a wounded man. Renata is like the jewels—rich, small, and fine—and the Colonel is like his hand—rough and wounded. In his pocket is a microcosm of their relationship, a piece of the woman's larger attempt to heal Cantwell's many injuries.

The problems that exist in the microcosm extend to the relationship—both the emeralds and Renata are too rich to be truly owned by Cantwell. He cannot accept the emeralds as a gift, keeps them only on loan. Likewise, Renata is too precious a figure to marry the Colonel—her family has other plans for her. And just as the Colonel's hand has no hope of fully healing, neither does his whole self. The Colonel, instead, is waiting to die. However, he is granted a reprieve from pain when he touches Renata's emeralds, when he holds her in his arms, when he makes love to her. Intimacy both combats and encourages pain. His confession is coaxed out by Renata's sleeping body next to him or by her portrait in his room.

When he gets a twinge of pain while walking, Renata says, "'Put your hand in your pocket to please me and feel them.' The Colonel did. 'They feel wonderful,' he said" (101).

The physical feeling and the mental remembering are bound up together; both cause Cantwell pain. His war wounds are still raw, in some cases, and he suffers different painful moments throughout the novel, either from his knee or his lungs or his heart. The memories too pain him, as we saw in early moments when Cantwell resists Renata's urging him to tell her about the war. These injuries, both physical and mental, play an important role in the Colonel's understanding of his own masculinity.

Masculinity in Across the River

We learn that Cantwell only cared for people "who had fought or been mutilated. Other people are fine and you liked them and were good friends; but you only felt tenderness and love for those who had been there and had received the castigation that everyone receives who goes there long enough. So I'm a sucker for crips, he thought, drinking the unwanted drink. And any son of a bitch who has been hit solidly, as every man will be if he stays, then I love him" (71). Renata, too, is fascinated by injuries, especially the Colonel's injured hand. The hand becomes almost another character between them, as though it is somehow more than what it appears. She often asks to touch the hand and the scar, to talk about it, to understand how the injuries occurred. Her physical contact with the hand indicates her desire to be near the Colonel's trauma, as a way of experiencing his pain and therefore knowing him better. It is her connection to his divine self, to his status as a great man: "'I wanted to feel it because all last week...I dreamed about it, and it was a strange mixed-up dream and I dreamed it was the hand of Our Lord'" (82). The statement of her affection for the wounded hand repeats throughout their time together, emphasizing her affection for his wounded self, his proof of masculinity.⁸

While her youth is apt to play a part in glorifying battle wounds, something about her own moral code is akin to the Colonel's. She repeatedly mentions her belief in the valor of military service. She says it is "not a dirty trade. It is the oldest and the best, although most people who practice it are unworthy....I would not have you be a lawyer or a priest. Nor sell things. Nor be a great success. I love you to be in your trade and I love you" (109). Glorifying battle and military men, Renata celebrates Cantwell as a warrior. He has killed in war, he has led men into combat and he carries the wounds of those battles. "I love your hard, flat body and your strange eyes that frighten me when they become wicked. I love your hand and all your other wounded places" (133). For Renata, his wounds represent his masculinity, not its loss. His lack of great success, as she calls it, is oddly a tribute to his character, for in his wounds and failures he is more of a man for having tried.

Cantwell is actively involved in the performance of gender—he discusses codes for true soldiers throughout the novel and these descriptions of proper soldiers can be transferred to the kind of codes that determine masculinity. Clearly a true soldier is also a true man. "And what is a tough boy, he asked himself. You use it so loosely you should be able to define it. I suppose it is a man who will make his play and then backs it up. Or just a man who backs his play" (52). Aware that he makes frequent use of the term "tough boy," the Colonel reveals his admiration for strong and decisive men.

Hemingway has characters, in much of his later work, who use the term "gentleman." The Colonel does so several times and, in one instance, discusses it: "Do you suppose the word gentleman derives from a man who is gentle?" "I do not know," the girl said, and she ran her fingers very lightly over the scarred hand. "But I love you when you are gentle" (84). Surely not what the Colonel intended, Renata's association with his wound and the word

"gentle" is ironic. Because of his violent experiences does he have the wounds she so admires. His masculinity is affirmed because of his valor, and yet Renata insists that he is gentle.⁹ To alleviate this conflict, turn to Greg Forter, who writes about recent studies of gender in Hemingway, that "we have become attuned to the cracks in Hemingway's masculine armor. We have learned that manhood was for him a fraught and always fragile aspiration rather than an accomplished fact" (Forter 261).

Cathy Caruth has written that "in extreme trauma one's sense of self is radically altered. And there is a traumatized self that is created. Of course, it's not a totally new self, it's what one brought into the trauma as affected significantly and painfully, confusedly, but in a very primal way, by that trauma. And recovery from post-traumatic effects, or from survivor conflicts, cannot really occur until that traumatized self is reintegrated" (138). Cantwell, then, is negotiating between two selves—one, the soldier, in which his masculinity is assured and one, a traumatized self, who is disabled, emasculated, and guilty. In her article "Traumatizing Feminism: Prevention Discourse and the Subject of Sexual Violence," Sara Murphy defines trauma as "the effects of an extraordinary event, an impact coming from outside the subject, which can only be integrated at the cost of the integrity of the subject itself" (73).¹⁰ For Cantwell to reconcile his two selves, he must, in some ways, surrender his masculinity to Renata's love, give up his codes of silence and speak.¹¹

Cantwell functions under strict codes in the telling of his trauma. Imposed by Renata and sometimes by himself, one could argue that the codes stem from grander schemes of the military or culture. He tells about his experiences, but with much debate about who is free to speak of war (only those who are strong, injured and not trying to write about it). "If physical wounding always carried with it some degree of honor, soldiers were expected to remain

'stoically silent' when it came to the nonphysical injuries of the heart and mind" (Travis 38). I read Cantwell's outer resistance to speaking of his trauma as his inner struggle to retain the masculinity that his war wounds (both mental and physical) threaten. We will return to this point in Chapter 3 when discussing how the Colonel's disabilities relate to his mental illness.

¹Hemingway minimizes "Jake's humiliation by the army, in order to mask [Hemingway's] anger at the military" (Gandal 145).

²Hemingway suffered several serious injuries during his life—a leg wound in World War I, and others resulting from two plane crashes in Africa. Carlos Baker tells us: "his injuries included a ruptured liver, spleen, and kidney, temporary loss of vision in the left eye, loss of hearing in the left ear, a crushed vertebra, a sprained right arm and shoulder, a sprained left leg, paralysis of the sphincter, and first degree burns on his face, arms and head from the plane fire" (522).

³See Laurie Vickroy (207), Herndl.

⁴Miriam Marty Clark's essay "Hemingway's Early Illness Narratives and the Lyric Dimension of 'Now I Lay Me'" reads Hemingway's illness narratives as testimonies of trauma.

⁵Michel Foucault writes about modern conceptions of the benefits of confession in *The History of Sexuality, An Introduction, Vol. I*: "The obligation to confess is now relayed through so many different points, is so deeply ingrained in us, that we no longer perceive it as the effect of a power that constrains us; on the contrary, it seems to us that truth, lodged in our most secret nature, 'demands' only to surface; that if it fails to do so, this is because a constraint holds it in place . . . and it can finally be articulated only at the price of a kind of liberation" (60).

⁶Peter Lisca writes that in Cantwell's preparation for death "Renata plays a significant role, for it is she who, by encouraging and accepting Colonel Cantwell's three long confessions, absolves him" (293).

⁷The irony being, of course, that Hemingway saw very little of the war. Keith Gandal: "My contention would be that Hemingway finds in writing about the retreat [in *A Farewell to Arms*] he never saw an opportunity to express and exorcise his anger at the military for undervaluing him, in a way that is not embarrassing" (35).

⁸Peter Lisca discusses the Christian imagery in *ARIT*. See p. 302.

⁹Also significant is how his disability contributes to his masculinity—but this will be discussed later.

¹⁰"Because fragmentation creates a profoundly disturbing sense of self, victims go to great lengths to resist it. Consequently, the attempt to create or maintain a sense of agency and order and reject fragmentation is a common strategy of the narrators/protagonists of trauma fiction" (Vickroy 24).

¹¹I am not locating this surrender in the larger discussion about Modernist authors' mourning for the loss of masculinity as Greg Forter has discussed. He describes their fixation on such a loss making it "impossible to mourn or fully work through their losses—or to see in those losses an opportunity for reinventing masculinity in a less rigidly constrained, less psychically defensive, and less socially destructive fashion" (264).

Chapter 2

Domestic Trauma in H.D.'s *HERmione*

From the foundation that trauma studies of Hemingway provide in Chapter 1, I turn now towards another, less canonical author: H.D. Critics position her securely in the modernist tradition, in fact, as one of its key figures, despite her lack of public renown. Both her poetry and her prose are definitive examples of the modernist project; however, she sought publication (almost exclusively) for only her poetry. H.D. approaches her projects of prose writing from her position as a (female) outsider exploring themes she kept separate from her more public poetry writing—themes such as sexuality and her artistic development did not fit into either publishers' expectations or readers'.¹ Largely autobiographical, her prose work presents a female writer's representation of her own situation, one that, I argue, traumatizes her. "Psychological, textual, linguistic, and material conditions shaped the self H.D. fashioned in her prose into a multiply split, gendered subject characteristic of both modernism and an oppositional discourse that positions women within, yet against, patriarchal representations of female identity" (Friedman 80). Writing within such a system, H.D. experiences both domestic and professional trauma in her early years as an artist; such events consume her prose work for the rest of her life as she struggles to represent that

trauma. H.D. expressed her bisexuality in writing, but subsequently repressed the work, keeping nearly all of her prose work hidden (*Penelope* 25).

As mentioned earlier, critics have discussed H.D.'s personal trauma stemming from events during and surrounding World War I; her brother's death during service supposedly led to her father's own grief-stricken death. The news of the sinking of the *Lusitania* so distressed her that she miscarried her first pregnancy. Interested in exploring her personal trauma, H.D. became Sigmund Freud's patient for several months during 1933, an experience she described in her memoir, *Tribute to Freud*. She saw in psychotherapy the opportunity to better understand her relationship to the world, language, and history. "[T]he sense of personal crisis that brought H. D. to Freud was inseparable from her larger concerns about international history and her overwhelming sense of the interconnectedness of aesthetic and political life" (Willis 6).

Her commitment to resolving personal crises within a larger framework explains her frequent use of forms such as memoir and autobiographical fiction. "Her autobiographical project was therapeutic, a writing cure based increasingly on the patterns of the psychoanalytic talking cure. Its textualizations achieved no permanent cure, no reunification of split selves, but rather the endless process of 'working through' the tangled forest of female subjectivity within a culture and language that perpetually positioned her as an object" (Friedman 81). Suggesting a therapeutic element to H.D.'s writing implies a need to heal and thus, important for this discussion, an initial trauma.

My project presents H.D./Hermione's trauma as domestic and professional because she suffered under both heterosexual normatives that sought to bind her sexuality and limit her marital possibilities as well as artistic restrictions (largely due to her bisexuality, but also

to Pound's heavy influence) that kept her from freely pursuing her craft.² According to Sheri Benstock, "H.D.'s situation throws into relief the conditions under which all Modernist women wrote. Her case is the most extreme, the one against which the difficulties faced by other Modernist women might be measured" (335). It is fitting, then, that an examination of Modernist texts include her work and that that text should be autobiographical, at least in part.

It is also useful to consider H.D. in comparison to Hemingway in terms of their position within (or without) literary culture. H.D. recognized her marginalized position when she wrote about her pseudonym, Delia Alton, as a "nom de guerre." Friedman explains that "a nom de guerre is usually a nom de plume for a soldier, freedom fighter, or war journalist for whom a secret identity is necessary. H.D.'s reference to Delia Alton as a nom de guerre emphasizes that there is another story of war, the war at home from a civilian perspective, specifically a woman's perspective" (Penelope 44). When so labeling her pseudonym, H.D. was speaking about her manuscript *The Sword Went Out to Sea* in which she was writing as a pacifist, expressing a hope for the war's end. Nevertheless, her attention to the female writer's perspective, to the woman's side of a battle, is indicative of her resistant and counter-culture tendencies.

We will examine how Hemingway's techniques for masking and resisting trauma compare to H.D.'s. Hemingway writes from the white, male perspective (and many could say he helped to solidify it) about characters who share his perspective and whose trauma originated in battle. Judith Herman writes in *Trauma and Recovery: The Aftermath of Violence—from Domestic Abuse to Political Terror* (1997) that "[f]or most of the twentieth century, it was the study of combat veterans that led to the development of a body of

knowledge about traumatic disorders. Not until the women's liberation movement of the 1970s was it recognized that the most common post-traumatic disorders are those not of men in war but of women in civilian life" (Herman 28). Because H.D. is uniquely positioned to offer a first-person, female example of resistance in writing, we will pay particular attention to the role that her search for identity plays in how she portrays her domestic trauma. Confronted with the established fortresses of both (hetero-)sexuality and writing, she "enacts the kind of negotiation between speech and silence in which women writers variously engage because of the phallo(go)centrism of the social order....Repression is a potent force against direct speech because the unconscious seeks to express desires that are culturally forbidden....The scene of analysis is consequently, in Freud's view, a site of negotiation between the need to repress and the desire to speak" (*Penelope* 23-24). Just as Hemingway's characters negotiate the boundaries between repressing their trauma and describing it, so too does H.D.'s character, Hermione Gart, find herself struggling to manage the outward expression of an inward trauma.

HERmione

Written in 1927, but not published until 1981, *HERmione* (sometimes referred to in manuscript form as *HER*) is the fictionalized version of some events of H.D.'s adolescence, which in reality spanned several years, but for the purposes of the novel cover a nine-month period. The title character, Hermione Gart, also called Her Gart, returns to her parents' home in Pennsylvania after failing a mathematics course in conic sections at Bryn Mawr. The daughter and sister of two successful scientists, Hermione finds this failure excessively traumatic. Her mental state at the start of the book appears to others as odd and detached, but

the narration of the novel—which follows Hermione's rambling thoughts closely—reveals a much more disjointed mind. Her associations of everyday objects are loosened from their "referential moorings" and her perspective of the world becomes tunneled (Benstock 335). Readers see what she sees and the narration accordingly limits our understanding of that vision to Hermione's understanding, one that is no longer functioning normally.

As the novel progresses, Hermione's intimate relationships become the primary focus, first her engagement to George Lowndes (a character based on Ezra Pound, to whom H.D. was engaged for a short time) and then her involvement with a woman named Fayne Rabb (based on Francis Gregg). Also significant are Hermione's beginnings as an artist. The novel has been described as situated outside the normal tradition of novels by resembling a sort of subgenre, the historical novel (*Penelope* 70). It is fitting, then, that this discussion of Modernist trauma fictions includes *HERmione*, for it will function to describe not only female trauma, but the writing process surrounding trauma in Modernist literature.³ This novel is uniquely created to work out many of the questions that my inquiry seeks to answer: How is domestic trauma represented by a female author and narrator? How does that representation compare to one by a male author, in this case Hemingway? Against what professional (artistic) boundaries does the woman writer write her narrative? What are the resistance techniques that keep her from telling her narrative clearly? And later in Part II, how are traumatized (insane) women represented in female texts? How is the telling of the madness informed by the narrative style? And finally, how does a female author's telling of female madness compare to that of a male author's telling?

Hermione's academic failure denies her a degree and forces her to return to her parents' house. This initial failure sets the stage for Hermione's larger psychological difficulties. "Seeing in a head that had been pushed too far toward a biological-mathematical definition of the universe, a world known to her as Pennsylvania go round and form worlds within worlds (all green) Her Gart said, 'I am certifiable or soon will be.' She realized precisely that people can not paint nor put such things to music, and science, as she saw it had eluded her perception" (6). Her "certifiability" is tied entirely to her attempt to fit her perceptions into the boundaries of a scientific way of thinking.

So while Her failed out of her academic institution because she could not force her mind to work within the framework of mathematics, neither can her novel fit in to the framework of language and storytelling. Her resistance to these monolithic, institutionalized forms illustrates her perception of them as boundaries. Her submission to failure at the hands of science encourages her resistance to traditional literature and language. But first, this academic failure pushes Her's identity to its breaking point because she must fit this failure in to her conceptualization of her self; the shame has traumatized her sense of herself, breaking her mind, in a sense, by tearing loose the relationship between who she is with this failure and who she thought she was before the failure. This novel's unique narration appears initially as the sputtering of her broken mind, a narration, itself wounded, representing a wounded mind; however, as readers adjust to the style of narration, they begin to make meaning of the language. They come to understand that the convoluted narration is Hermione's pushing back against linguistic boundaries—as well as other social and institutional boundaries—that threaten to overpower and perhaps destroy her.

What begins as an intellectual crisis soon cascades into social, professional, and sexual crisis. Sexual, gendered, professional, and familial boundaries all function to traumatize Hermione in her journey to find and solidify her identity. The novel opens on Hermione's literal search for identity as she repeats the variations of her name, hoping that one will be accurate. "I am Her Gart, my name is Her Gart. I am Hermione Gart. I am going round and round in circles....Nothing held her, she was nothing holding to this thing: I am Hermione Gart, a failure" (4). Academic failure precipitates her breakdown, and becomes part of her identity seeping in to the very language of the novel. She questions her intelligence, her father's opinion of her, and her ability to succeed not only academically, but in life.

The nature of her search for her identity, her desperate search, reveals the level of personal and psychological trauma from which she suffers. "She was nothing. She must have an image no matter how fluid, how inchoate" (5). We see the battle she wages with her names as she experiences different, sometimes contradictory, feelings. For instance, when she becomes aroused at the sight of George, her identity wavers. "Her became almost Hermione as she looked at George with his collar torn open at the throat, turned-back Byronic collar, clean shirt, hot underarms in great symmetrical patches" (64). Her arousal shakes her sense of self. Later, during her love affair with Fayne, her identity becomes even more complicated as she identifies Fayne as part of herself. "I know her. Her. I am Her. She is Her. Knowing Her, I know Her. She is some amplification of myself like amoeba giving birth, but breaking off, to amoeba. I am a sort of mother, a sort of sister to Her" (158). The confusion in the narration lies in not knowing who "Her" is, which is precisely the author's intention. Hermione's identity is lost amidst Fayne's. Her identity is, at this point, bound

together with Fayne's, making Fayne's affair with George all the more damaging. Not only does Fayne betray Hermione's love and her sexual monogamy, she betrays her very identity.

The Heterosexual Normative as Traumatizing

Of particular interest is the connection between narration and Hermione's issues of conflicting sexuality. H.D. masks the trauma of her sexual discovery by stylistically complicating her narration. As I lay out the situation of Hermione's heterosexual relationship, the stifling nature of her situation becomes more clear if viewed through different narrative techniques. The same is true for the burgeoning homosexual relationship with Fayne Rabb. How the story is narrated reveals elements of Hermione's emotional state. There are several key ways in which H.D. presents Hermione's conflict over her relationships with George and Fayne. The first is that, when Hermione feels threatened or traumatized, the narration detaches from describing scenes and focuses instead on tropes such as nature or science. Second, the style of the narration alternates between first and third person narration when Hermione is most at odds with her identity or sexuality. And finally, the narration shifts to stream of consciousness when she is equally distressed.

First, however, consider the psychological implications of Hermione's situation. Her return home points out that she is limited now to the social options of marriage or spinsterhood, no longer able to earn an academic degree. Her engagement to George Lowndes, at first frowned upon by her family, comes to represent both an escape from her family and entrapment into the confines of marriage. Speaking about George, the narration tells us, "He wanted Her, but a Her that he called decorative" (172). His desire for "a Her," any her, any woman represents Hermione's interpretation of his ambivalent affections.

In addition to familial pressures, Hermione suffers from sexual and social pressures. Bound by a heterosexual normative, she does not even recognize her entrapment. The novel opens with Hermione's receiving a letter from George Lowndes. Her family is unhappy with her choice because of the stigma resulting in Lowndes' being fired from his position at the university for having a young girl in his room. Hermione's mother, Eugenia, is especially disapproving. However, Hermione's engagement to George Lowndes brings home to her feelings of pressure and entrapment. "She wanted George to make one of his drastic statements that would dynamite her world away for her. She wanted this, but even as she wanted it she let herself sink further, further, she saw that her two hands reached towards George like the hands of a drowned girl....She wanted George to pull her out, she wanted George to push her in, let Her be drowned utterly....There was that about George, he wanted to incarnate Her, knew enough to know that this was not Her. There was just a chance that George might manage to draw her out half-drowned, a coal scuttle, or push Her back, drowned, a goddess" (63). Here we see the conflict she faces—she wants both to be saved and to be drowned. George is the person with the power to do either or both.

Friedman writes that "George initially draws her out of her psychic paralysis, with the result that Hermione begins to write, moves out of the undifferentiated syllables in which she had been caught, tries to 'put the thing in writing'" (113). However, once she begins to write, she opens herself up for criticism from George and the power-play over language begins. George, the more worldly, experienced artist, makes her feel as though her writing is ineffectual. Benstock writes that "Although *Hermione* is important because it serves in some sense as autobiography, its process of writing H.D.'s attempt to come to terms with the experience of her own adolescence, it is also important as a document that unwinds the

Imagist enterprise, portraying in Hermione not the fictional counterpart of a young H.D. about to leave for London where Ezra Pound will transform her into 'H.D., Imagiste,' but of the writer H.D. reversing the principles that bound word to image from a post-Poundian, post-Imagist perspective" (336-7).

Hermione comes to realize, eventually, that George does not understand her. "A green flame ran and she realized that George would never make a pear tree burst into blossom, would never raise out of marshes the heads of almost-winter violets" (*Penelope* 171).⁴ Instead, he views her as a trophy wife of sorts. He wants to take her to Europe where he can promote her art as though it were his. Entering into a marriage with him would not offer her freedom; while such a marriage is distant from the patrimonial confines of Pennsylvania, it is not far enough in that it would keep her subservient and secondary. "As George's Lady, she is his text. *HER* is text, that is, a word without its own voice, the object of its male speaker" (*Penelope* 116). The start of the novel presents Hermione's dilemma—that between two inauspicious options—one which would keep her confined socially and the other spiritually.

Her relationship with George contributes to, rather than calms, her anxieties over her identity and it is here that we begin to recognize the narration's masking of Hermione's trauma in the complicated narration. Often when Hermione is with George, the language shifts from describing a scene to describing Hermione's thoughts. For instance, when considering marrying George she thinks, "I am Hermione Gart and will be Hermione Lowndes...it wasn't right. People are in things, things are in people. I can't be called Lowndes" (112). The married name would change the person. Hermione is searching for her own sense of self, but marrying George would change who she was. Marrying George carries larger implications than just a name change, of course. George stifles her as a writer: he

criticizes her poetry, calling it "rotten" (167). Around George Hermione loses confidence in her words, stumbles for words to describe herself. Readers understand the troubling effect he has on her because the effect plays itself out in the narration.

The following passage indicates the sort of inner struggle she faces about her confidence. On a date with George and wearing a new hat, she questions whether she is true to herself:

She knew the hat was wrong, had sensed from the beginning that the hat was badly chosen. Something underneath me, that isn't me, wanted George all the same to like me. I am playing not false to George, not false to Fayne. I am playing false to Her, to Her precisely. Her became an external objectified self, a thin vibrant and intensely sincere young sort of unsexed warrior. The Hermione that sat there, thought patronizingly of that Her as from an endless distance. ...George has said, 'But this is all so unlike you.' What was you and what was you and what was you? What was like Her and what was unlike her. George had no inkling. (187)

Denying herself is her greatest sin. In this moment of indecision, it is important to note that she is "unsexed." The Hermione who is in limbo between selves is on the outside of sexuality, looking in on a Hermione unsure about the nature of her sexual self. Her heterosexuality is at odds with her homosexuality, furthermore complicated by her bisexual tendencies.

Just as the language shifts between first and third person when Hermione feels strained by her identity, H.D.'s stream of consciousness writing provides information about Hermione's fear of the control of men. George is described as "a great tawny beast, a sort of sub-lion pawing at her" or like "a showman...in that odd far voice" and a several times she describes him as a "harlequin" (85, 103, 135). Her submissive position speaks volumes about how she views their relationship but more so about how she views heterosexual relationships. Their intimacy is often associated with such images of submission and mastery.

Hermione's discomfort with heterosexual intimacy is accompanied by detachment, both narratively and mentally. It is often difficult to know when she and George are intimate because Hermione begins thinking arbitrary thoughts, clearly distancing herself from the action of the moment. When George kisses her, her mind wanders to all the famous places that George has surely visited. When they are cavorting in the woods, George trying to catch and kiss her, she describes the trees instead of her emotions about the situation. When he finally does catch her, his "kisses obliterated trees, smudged out circles" and ultimately they overtake her. She says, "smudged out. I am smudged out" (73). When Hermione is nearest to George, she is farthest from herself, from her sense of self. "Her head rested heavy, dehumanized on George's shoulder" (77).

Further, their sex feels like rape. When she is "under the stalwart thin young torso of George Lowndes," her mind immediately begins racing and spinning in a dizzying movement as she tries to cope with the sexual act. The detachment she engages as a coping mechanism recalls accounts of rape survivors. "Now more than ever thought made spiral, made concentric circle toward a darkened ceiling. The ceiling came down, down. The ceiling became black, in a moment it could crush down, crushing Her and George Lowndes under a black metallic shutter" (173). Intimacy with George is more than loss of identity; it is loss of control and power, loss of dignity.

That narration of her intercourse with George, although third-person, intimately reveals her trauma originating from the heterosexual normative. At such moments of the character's stress, the narrator is farthest from describing the actions of a scene or Hermione's emotions, focusing instead on seemingly unrelated details. She mimics Hermione's distress in her inability to properly narrate, focusing mostly on peripheral detail as Hermione does. So

while Hemingway focuses on the actions of a scene to avoid painful details, H.D. moves beyond both emotion and action, narrating the utterly unimportant surroundings to emphasize the dissociation of Hermione's trauma.

It is now that readers observe the struggle between her hetero- and homosexual desires. "Men are not strong. Women are stronger. I turn and twist out of those iron arms because if he had held me, I would have been crushed by iron" (173). The structure of these sentences mimics her conflict: she rejects men because they are not strong and yet George's "iron arms" threaten her. This moment could also be read as a gathering of her own strength to resist his powerful (emotional and physical) hold on her. Both readings suggest a battle between herself and men.

The resulting humiliation also illustrates her struggle. She immediately stops George from going further, standing up. George says that he didn't mean to hurt her and she replies "'You didn't---didn't' Her teeth were chattering...It's funny with me. I'm so strong. I feel so strong, so right. Nothing can ever hurt me. Then—' Humiliation choked her. Tears choked and humiliated Her'" (175). She admits to George that she is "frightened" (176). Rejecting heterosexual intimacy does not come easily for her; her vulnerability in this moment suggests her continuing need for male approval, initiated by her father's disappointment, and exacerbated by George's critique of her first writing.

The second strand of the sexuality plot begins when Hermione meets and falls in love with Fayne Rabb. Suddenly, in the midst of her limited options, comes yet another option, one that seems miraculous and magical to her. To further emphasize the burden of Hermione's heterosexual relationship with George, the narrator describes Fayne and the

homosexual love she gives Hermione as a foil to George. Unlike the dissociation of identity she experiences when with George, Hermione is eager to unite her sense of identity with Fayne. She sees her as a kindred spirit, a sister; when with her, she often recalls lines from Algernon Charles Swinburne's poem "Itylus," "o sister my sister" (158). In associating herself with Procne and Fayne with her sister Philomena, she assigns George the role of the rapist Tereus. While this may seem an extreme depiction of George, H.D.'s description of his sexual intercourse with Hermione revealed that she is not engaged, but instead is dissociating herself from the traumatic sexual intimacies.

The heterosexual limits that bind Hermione seem invisible to her before she meets Fayne. The initial psychic trauma (from her academic failure) is eased by this introduction. Much like the professional limits Hermione feels after her failure to earn her college degree (later eased by her skill of writing), her lesbian affair negates the heterosexual boundaries that earlier inhibited her life. Of course the new relationship does not solve her problems: she still has no professional prospects, and her mind still spins in search of an identity. In fact, the relationship exacerbates her isolation from her family members as they strongly disapprove of her choices. Her mother, once disapproving, now longs for the days of Hermione's engagement to George; however, Fayne supports Her both emotionally and artistically. The comparison between George's intimacy "snuff[ing]" her out and Fayne's helping her towards an amplified, complex identity is significant. Fayne recognizes Hermione's need to erase her ties to George when Fayne asks her: "'Why do you say yes Fayne, why do you say, no Fayne? Have you no reality, no voice, no articulate self?' 'George says—' 'Oh George, George. I thought we had crossed George out, made a clean (so to speak) slate of this Lowndes person.'" (177). Once Hermione stops anchoring herself to George, she

finds a way out of the lion's mouth—neither her parents nor her fiancé will define her or hold her. With Fayne, she can make herself anew. And importantly, her writing has found a subject. Her love for Fayne has inspired her to create in precisely the opposite way that George has hindered her artistic expression. (Ironically, that lesbian subject is equally repressive in terms of its publication possibilities.)

Hermione's heartache that follows Fayne's admission of a love affair with Lowndes only reveals the devastating truth—no option for her life is fully redemptive. Friedman in *Penelope's Web* writes that "Fayne's betrayal of this love in her secret affair with George leads Hermione into the underworld of madness, which recapitulates and intensifies the anguish at the beginning of the novel. But this psychic death becomes the chrysalis of rebirth, the emergence of a healed Hermione" (115).⁵

Resistance in HERmione

H.D.'s resistance to publishing her prose during her lifetime indicates a personal resistance to telling her autobiographical narrative publicly, the story I call her trauma narrative but which can also be read as her Bildungsroman, her coming of age, her portrait of the artist as a young woman. I say "publicly telling" because privately, she spent much of her life (from the 1920's until her death in 1961) composing and revising her autobiographical prose. Never published in her lifetime, *HERmione*, as with her other prose work, clearly deals with topics taboo to publishers and readers and critics agree that the love story with Fayne is the primary reason.⁶

Susan Stanford Friedman and Rachel Blau DuPlessis have explored in depth the publication history of H.D.'s prose work, and they have concluded that her decision not to

publish her prose work, much of which dealt intimately with her sexuality, was an act of silent capitulation to the dominant culture.⁷ Clearly, the parallel between Colonel Cantwell's resistance to speaking, the gaps in Hemingway's "In Another Country," and H.D.'s resistance to publication are similarly motivated. The language Friedman uses to describe H.D.'s work—"deferral, fragmentation, destruction, and suppression"—brings to mind the language of trauma studies (23). Through the lens of trauma studies, I will consider *HERmione*.

Unlike Hemingway, who wrote within the masculine norm of language and the equally oppressive heterosexual norm, H.D. wrote as a bisexual about her bisexuality. This point can easily be translated to both authors' fictional works: Colonel Cantwell, despite his ill health, is still virile in his heterosexuality. His traumatic testimony, therefore, does not need to mask his sexuality; in fact, the novel flaunts it. Hermione, however, struggles to reject her normal (unsatisfying) heterosexual relationship with her fiancé for a homosexual relationship with a woman. H.D., who had both female and male lovers throughout her life, writes Hermione's conflict not from the position as either a hetero- or homosexual person but as a bisexual. Thus, she writes and lives neither from the normal or the other position, but from both.⁸ The social taboos she is breaking contribute largely to the convoluted and surreptitious manner in which she tells her story.

H.D.'s resistance to publication is one of a number of acts of her resistance. The changing of her name, for instance—Hilda Doolittle to "H.D."—is significant in terms of her resistance to her original identity. As an artist, one soon to be published, she insisted she had to give herself her name. Additionally, in *HERmione*, H.D.'s disorienting prose style is a kind of resistance to language that functions, indirectly, as a resistance to the telling of her trauma

narrative because that trauma encapsulates her academic failure, her sexual exploration, her resistance to normative roles of heterosexual marriage, and traditional professions.

Not only has her sexuality functioned to marginalize H.D. and her fictionalized self from dominant society, but her trauma, domestic and professional, also separates her from other writers and other characters, by existing outside the boundaries of accepted trauma. I argue here that Hermione's trauma is too bound up in the feminine to be recognized. Because marrying and not working were the social norms of the day, no one can understand either that Hermione is suffering or why. So while Colonel Cantwell's trauma is impossible to transmit, it is still understood—war trauma makes sense to people (civilians) even though they cannot access it. Hermione's experience, however, is not so widely-accepted nor so readily acknowledged as being traumatic. What is so upsetting about leaving college for failing one course? What is so disturbing about following the normal order of a woman's life—being engaged and becoming a wife? Her silence then is perpetuated, not by her desire to spare her audience too violent or too masculine details (as was the Colonel's), but by the inherent inadequacy of the reception of any feminine trauma narrative.

Techniques of Resistance: Language and Narrative as Resistance

Not only did H.D. never seek publication for *HERmione*, but she insisted that the manuscript (along with that of *Asphodel*) be destroyed (*Penelope* 23). Her writing of the novel, then, was an exercise cloaked in resistance. Meant not for publication, not to be read, not to be understood easily, she was bound by the limits of these conditions. In comparison to the false translucency in Hemingway's writing, H.D.'s writing appears impenetrable; both writers complicate the transmission of meaning. *HERmione*'s form functions in much the

same way as T.S. Eliot's *The Waste Land* (in which Pound's influence hardly requires mentioning) and "Gerontion": the breaking down of an intellectual mind, the refuse of a broken individual spilling out. Opened up and exposed, Hermione's mind is, at least at first glance, practically useless, sputtering out images and bits of poems, bric-a-brac from her life. The images H.D. provides are not fully useless, of course, but aim to obscure meaning while making it. Pieced together by the reader the images and emotions—which at first seem to interject pointlessly—begin to make meaning over time. Mentions of a red hibiscus are not limited to the object of a flower, but indicate Hermione's sense of George's inability to understand nature. She will therefore recall the image of a hibiscus when she means to emphasize George's difference from her in this respect; over the course of the novel, the reader recognizes more fully similar patterns of new meaning. Likewise, when Hermione recalls green bits of paint she is remembering George's erudite and cruel judgment of her mother's green painting when he saw it hanging over the mantle. Tied up with that judgment of her mother's art are all the emotions about not only her own art, but her mother's sacrifice of her creativity to her father's work. The recurring images of the sister figure from A.C. Swinburne's poem comes to represent Fayne, her eventual lesbian lover. The voiceless Undine from Hans Christian Andersen is tied to Hermione herself *if* she were to marry George (she would be free from her parents as Undine was from the sea, but voiceless within her marriage), and so on. H.D.'s writing style resists conventional language, informing itself, developing its own set of associations and meanings.

Benstock writes that, "released from its contextual moorings, language escapes the patriarchal law" (341). H.D. subverts traditional storytelling by complicating language and therefore drawing attention to her position (as a female writer) on the outside of established

(male) language and all the associated meanings developed in a male-centered world. Benstock writes that "her womanhood existed on the margins of the dominant culture and served as a constant reminder that to succeed as a writer she presumably needed to reinvent herself in the image of that dominant culture" (336). This novel, however, does not function within that dominant culture.

Hermione's trauma is initiated and perpetuated by her domestic situation, a situation not traditionally accepted as being traumatic, further complicating the basis for her storytelling and subjugating her to a marginalized position as narrator/writer. Colonel Cantwell had none of these complications to contend with, telling his story orally (the most traditional of testimonial techniques) with established (male) language, speaking about his male experience in war, the most acceptable of traumatic situations. Unlike Hemingway, who omits details because he believes that meaning rests in the silence between words, H.D. includes an excess of information, writing with the belief that meaning comes from the interrelatedness of the world. Both authors rely on the reader to make meaning in unique ways.

The resistant telling of Her's traumatic narrative is also achieved by the third-person narration. Because the novel begins with Hermione already psychologically troubled, the narration of the story is ever-strained by her spinning thoughts and inexact actions. The narration takes on a voice of its own, Hermione's voice, and, throughout the novel, meaning is elusive, within both Hermione's mind and the voice of the narration. Despite the third-person form, the narrator often writes as if Hermione were the storyteller, creating an

uniquely intimate connection with the main character. The result is a hyper-awareness of Hermione's mind.

Because the narrator is virtually transparent, readers are lulled into the convention that Hermione herself is telling the story. Further justifying the acceptance, there are moments where the narration becomes first-person. "Back beat of waves beating now against *her*, this isn't fair. *I* have the whole of the ordinary forward beat and the whole of the sideways beat of waves to fight against to fight alone against, this isn't fair" (41, *emphasis mine*). By H.D.'s switching between third and first-person narration, the novel becomes Hermione's story, her muddled telling of her story as she searches for an identity as a woman and a writer. "Her argued logically, I am part of things, people are kind if you don't just go against them" (228). In this passage, no quotation marks separate Her's thoughts from the narrator's words. One might guess at the place where the inner thought begins, but not know definitively where it ends. Some passages are clearer than others, but the ambiguity of the narration challenges the divide between Hermione and her narrator. This indistinct narration highlights H.D.'s position outside of traditional language as her readers must struggle with the most basic elements such as dialogue and plotline.

The action is at times difficult to conceptualize, both because the narrator and the main character are often indistinguishable, and because *HERmione* is written while the main character's depression and confusion worsen. The events of the story take a less valued role than Hermione's thoughts and reactions and very often need to be interpreted. The actions of a scene are often unclear because the narrator does not describe scenes traditionally. Instead, she narrates what Hermione is feeling as she reacts to dialogue from conversations. The readers cannot determine if something has actually been said by someone or simply thought

by Hermione. "Someone was saying, 'Oh, yes, *Diana of the Crossways*' and with the automatic click-click that had gone to so much of the outer mechanism of the thing called Her Gart, a voice answered, 'No...it was *Richard Feverel*.' It was Her Gart saying, '*Richard Feverel*'" (56). While the readers are unsure of the exact actions of a scene, they soon find that Hermione feels similarly confused: "Hermione realized that she was still sitting before a table" (56). As Hermione experiences mental deterioration, the boundaries between traditional language and her traumatized narration are emphasized.

As Hermione searches to find her own identity, she suffers from the pressures of family and friends in a very physical way. The nature of Hermione's mental condition lends itself to the repetition and confusion of the novel's style. One common aspect of Hermione's current state is that she identifies herself with images she recalls or overhears. In many scenes, the action occurs around her while she sits, mind trapped in a frenzy of thoughts, ideas, and pictures. The narrator says, "The mind of Her Gart was a patchwork of indefinable association" (24). Images repeat throughout the novel, swirling and solidifying, making meaning despite the confusion. Hermione clings to certain images that appear often—those of heat and temperature as well as images of trees, animals and Undine, Hans Christian Anderson's mermaid. As she fights to understand her role in life, the narrative fights to find meaning within language.

Hermione not only perceives the world in these images, but, in her shaken state, she appropriates them into her identity. "I am the Tree of Life. Tree. I am a tree planted by the rivers of water" (70). Like the trees, Hermione's fragile identity is interlaced with the images of the world around her. She sees herself in the ideas she thinks. As the novel progresses, this image of the tree comes to represent more than Hermione, but also her connection to nature

and consequently, her psychological separation from her fiancé George. "I am Tree. I am Tree exactly...I knew George could never love a tree properly" (197). Hermione sees herself as something organic and natural; she recognizes that George cannot love something that he did not create.

H.D.'s feminine meaning-making works as a tool to further connect the content of Hermione's mind with the form of the narrative. She allows her narrator, and at once her main character, to play with words and images, creating and enhancing alternate meanings for common words. H.D. uses the word "her," for example, as both as a name and a pronoun. In each instance, the readers must determine how the word is being used. The word also destabilizes the words around it, making their part of speech unclear. "Without letting Her say another word to Minnie, her ankles dragged Her forward. Her ankles, concentrated terror (that scythe shadow) impelled Her Gait across the wide porch" (22). The beginning of the second sentence is the site of possible confusion. Because it is capitalized, the readers must determine that "Her" is being used as a possessive pronoun, not as a proper name. Because of the moment of confusion, the word "ankles" takes the action of a verb until the pronoun is recognized as such. Even the title of the novel, "HERmione", with its unusual capitalization, makes one read two words "her" and "mione" as though they have a possessive relation to one another.

H.D. destabilizes language in such a way as to question the syntax of sentences and the very meanings of words, further extending the relation between the confusion of the language, the main character's mental state, and the readers' understanding. Often in the company of others, where Hermione feels most insecure, her thoughts wander off-course, away from the action of the scene. For example, being around her former classmate Nellie

makes Hermione's insecurities rage and therefore the narration of those scenes is severely affected. She tries to follow the conversation, but her mind focuses on certain words and moments. "Nellie had written brilliantly about Henry James, done a thesis, taken a degree. Degree, degree, degree...Hermione went up like the mercury in the thermometer. Degrees, degrees...she would burst out of the top of herself like the mercury rises in a thermometer" (59). The narrator makes the connection between an academic degree and a degree of temperature and for perhaps the first time in the novel, its readers are alerted to the relation between the natural world and Hermione's insecurities. When she remembers Nellie's degree, her mind carries her from the thought of her own failure towards that of heat; in this instance, her academic failure makes her temperature rise. This rise in bodily temperature shows how her mind works: she grabs onto or remembers a word or phrase, reacts to it and uses it to describe how she is feeling.

Later in the novel Her writes, "Inevitable word-reaction followed her least thought but reaction was under everything, had really been erased like last year's violets from the winter meadow" (224). This "word-reaction" is precisely what creates meaning in the world around Hermione.

Jimmy Farrand stamped snow from his house shoes. "You should have put on rubbers," and word reaction brought black rose. Why do I think black rose when I think rubbers? Then Her remembered Fayne and Mrs. Rabb. "It was like that." "Like--?" "I mean I had a friend—I had—a—friend." (228)

Jimmy hears only the thoughts that Hermione verbalizes, but to her, the moment is part of a mental deciphering, a dialogue between her memories and her current associations. To Hermione, words are organic. Hearing them makes her mind change and grow. As the readers realize that language can be molded and subverted, they come to a better

understanding of the ways in which Hermione's mind is subverted by her depression and her language is resistant to the dominant usage.

In addition to destabilizing language and narration, the narrator focuses on certain tropes in developing the connection between words and meaning. She uses these tropes to alert the readers to Hermione's mental destabilization—trees, mathematics, Gart Grange, birds, eyes. Certain images reflect Hermione's particular moods, emotions, and feelings. In particular, the narrator spotlights the trope of weather and temperature to reveal the way in which Hermione's mind works when confronted with the pressures of her life. Mentions of the oppressive heat or constricting rain often appear when Hermione is distressed. The thunderstorm in chapter eight marks an important scene because of the storm's effect on Hermione and on her mother. Like the stifling heat, the rain imposes upon her family, this time trapping them indoors. The water over the windows acts like a cage, darkening the rooms inside. Hermione, feeling constricted, tries to open a window during the storm. She notices the change on people's faces as the light is blocked out by the rain. These effects make Hermione feel nervous and the narrator writes, "Window tight-fastened, odd shut-in feeling on a summer morning" (87). The narration describes both the physical condition of the room and Hermione's emotional feeling. The fact that this storm has come in the morning is significant because of its uniqueness. Her mother Eugenia says, "I mean it's so uncanny happening at this time of the morning" (89). She is remembering another morning storm, the one during which Hermione was born.

Besides the visual change in the room, this rain in the morning brings ideas of a grander scale, ideas of birth, salvation and motherly love. H.D. writes the line, "*unless you are born of water*" as if they are words in Hermione's mind (89). Like many writers of the

Modernist period, H.D. exercises her academic knowledge through quotation. This phrase from the Bible appears in John 3:5-8.

Jesus answered, "I tell you the truth, no one can enter the kingdom of God unless he is born of water and the Spirit. Flesh gives birth to flesh, but the Spirit gives birth to spirit. You should not be surprised at my saying, 'You must be born again.' The wind blows wherever it pleases. You hear its sound, but you cannot tell where it comes from or where it is going. So it is with everyone born of the Spirit."

Hermione feels the imposing nature of the storm and recalls the words of Jesus which describe the way to the kingdom of God. A birth is coming, a rebirth perhaps, to change Hermione from what she is—a troubled, sensitive, trapped young woman—into what she must become. As if their minds are linked, Eugenia begins muttering about Hermione's birth. She was born during a morning flood. Eugenia says, "it was a funny time to have a baby....It was so odd. I had you in the morning" (89). The strangeness of the storm is now attached to Hermione through the event of her birth. Hermione thinks of a line from Job 38:7, "*The morning stars sang together*" (89). This scene from Job takes place during a storm. God is questioning him on the creation of the earth, frighteningly challenging him to recall the power of God. The fear of this challenge is immediately connected to Eugenia. We see that, to Hermione, the power of God is closely aligned with the power of her mother. Immediately after the thought about Job, H.D. writes, "Words of Eugenia had more power than textbooks, than geometry" (89). Recognizing the biblical references in Hermione's mind increases the sense of Eugenia's god-like power over Hermione.

Although these relationships are not explicitly described, H.D.'s use of quotation and imagery reveals the necessary information about the subtle relationship between Hermione and her mother. Because the circumstances of Hermione's birth seem strange to her mother,

she has ever since associated her daughter with oddness. Hermione's current behavior surely encourages that opinion. In turn, Hermione is affected by her mother's mutterings because they remind her of the power of God, who has the power to create a storm to test Job. Hermione senses her mother's power over her; clearly, Eugenia has the power to make Hermione feel odd, to feel as if she has failed the tests of life. Later in that same chapter Eugenia says to Hermione, "Yes. It's good for you to work, house work, garden work. After that horrible fiasco of yours at Bryn Mawr" (96). Hermione's failure is always on her mind, but it appears that it is also on her mother's mind, constantly reminding Hermione that she has disappointed Eugenia. H.D.'s writing style, with hidden clues and unstated consequences, has produced unexpectedly wide meaning, given insight for readers into the nature of both the main character and her mother. It is at times such as this in the novel, where readers understand the most about Hermione. Yet these are cryptically obscure quotations that the narrator has chosen. She is, therefore, providing clues that, if deciphered, would draw the readers close to Hermione, yet they are not easily accessible clues.

Images of mathematics and science run throughout the book emphasizing the impact of her failure not only on her mental state but also on her world view, which recognizes her inability to penetrate the world of men. For instance, in the first pages of the book, Hermione thinks to herself, "Another country called her, the only thing that would heal, that would blot out this concentric gelatinous substance that was her perception of trees grown closer, grown near and near, grown translucent like celluloid" (6-7). Her's awareness of the forest around her is expressed in terms of mathematics and science: "Concentric gelatinous substance." Her recognizes that her reality is suddenly warped and she identifies her difficulty in perceiving "correctly" as her inability to look at the world scientifically. However, those descriptors

creep in and infuse the story as she attempts to fit herself into that mold.⁹ Her attempt at appropriating the language of the world view that eluded her is her way of highlighting her position on the outside of such a view. For instance, when she receives a phone call from Fayne, the woman she falls in love with, her eagerness is expressed in terms of mathematics and science: "Things making parallelograms came straight suddenly. Vibrations beating in the air outside her, stopped beating suddenly" (128). How she sees the world is bound to science and math in part because of her father and brother's influence, but also because her failure at these subjects defines the very dilemma in which she is embroiled. The same sort of image recurs later when Hermione is realizing how things make sense to her when she is with Fayne: "You put things, people under, so to speak, the lenses of Fayne Rabb and people, things come right in geometric contour" (147).

Her search for a complete and happy identity and a useful profession is Her's primary activity during this time and, therefore, scientific vocabulary flares up in the narration to emphasize the connection between her failure and her current situation of limitations. Her failure at school has cut off her options of a profession and limited her to either life with her parents or life as George's wife. When Fayne calls, however, Hermione's options change and these elements are turned on their heads—geometric objects are changed, waves of sound are stopped—the hope inherent in Fayne's call halts the implacable power of the scientific universe. For Hermione, a new love holds the first possibility of freedom. The heterosexual boundaries to which marriage to George would limit her are happily threatened. Fayne's call brings with it a new way to see the world, to see love and sexuality; such a radical shift in thinking is represented ironically by scientific and mathematical images, calling our attention

always to the importance of the initial academic failure that precipitates Her's identity crisis and calls into awareness all the limitations of her life.

Like the other Modernist writers, H.D. writes about the self with the high seriousness of life and death; sanity and identity are at once linked and at risk. Hermione's mind is at risk if her identity as a writer is erased by George, if her freedom as a woman is taken over by her parents' expectations of her academic success, if her love is betrayed by Fayne. Resting at the heart of each of these conflicts is the identity of Hermione as writer. When each of these relationships is threatened, her anxiety manifests itself in her writing, in the narration of the novel. When her sanity is most tenuous, the pace of the novel is erratic and rapid. Content and form are linked, therefore, as H.D. writes.

The novel, written years after the actual events upon which the story is based, is H.D.'s attempt to regain control over language during a time in her life in which she was denied power. But as Treichler says, "Representation is not without consequence" (76). Treichler writes about Charlotte Gilman Perkins' short story "The Yellow Wallpaper" that the narrator's foray into usurping male language, while significant for that individual, "isolates deviance," highlights madness and places it in a world apart from sanity (75). H.D.'s novel, while itself usurping language for its own, feminine uses, paints a highly disturbed view of this woman's mind. Comfortable with male rationality, readers are granted access, here, to the difference of the female mind, but one in which thought does not function normally. The feminine language H.D. offers as a counter-example is, perhaps, flawed by its complexity. If this is how women think, then women must be dizzying. However, while Hermione's mind may not work as normal minds do, she is able to come free of her trauma. Her recovery,

nearly a rebirth, at the end of the novel reveals that such a mind can move beyond the trap of male language to find a place where she is not physically or socially trapped.

¹"The protean forms of H.D.'s autobiographical self-creations in prose inscribe not only her 'personal' story, but also her sense of marginality as a women writer " (Friedman 70).

²Consider, too, that I discuss her trauma while recognizing that she is an upper-middle class white woman in a wealthy town who had the opportunity to go to college and marry a successful artist.

³"Trauma narrativists immerse us in individual experiences of terror, arbitrary rules, and psychic breakdown so that we might begin to appreciate these situations. These writers explore the problematics of action in coercive circumstances that seem impossible or unbelievable to outsiders and demonstrate that the standards by which these events can be measured and judged have to extend beyond fact-based logic of historical inquiry or the myths of humanism" (Vickroy 34).

⁴Friedman also notes the negative result of George's relationship. She describes George's engagement as having the potential to "free [Hermione] from the conventionality of her family and initiate her into his bohemian world of art. But as the relationship unfolds, she gradually realizes that his kisses 'suffocate' her...In the romance plot of heterosexual love, George becomes her father and she becomes her mother" (*Penelope* 113).

⁵Friedman, however, overlooks the end of the novel. Despite Hermione's so-called recovery, the narrative shows that she may not be whole. Even the European trip which proposes to heal Hermione from her traumatic breakdown is ominous, despite Hermione's excitement and hope, for it is with Fayne and her mother that Hermione will travel. The journey is a desperate attempt to once more achieve Fayne's love. In reality, the trip did not bring Francis Gregg back to H.D.—Francis married, breaking Her's heart once again. The narrator's knowledge of this outcome infuses the story's last pages, making foreboding what should have been a happy eagerness for a redemptive journey. The novel was dedicated to Francis, but it is with the pain of loss that H.D. writes this novel.

⁶See Friedman and DuPlessis in *Signet* p. 206, and Friedman from *Penelope's Web* 20-25.

⁷Quoting from Friedman and DuPlessis: "The critic Catharine Stimpson has explored the way the contradictory choice between 'public speech' and 'silence' results in the marginality of the lesbian novelist. 'Being quiet enables her to "pass." Her silence is her passport into the territory of the dominant world.[...]Being silent signifies a subterranean belief in the magical power of language. [...] Silence can also be a tactically shrewd refusal to provoke punitive familial, social, [209] legal and religious powers. However, its effect is antithetical to literature as public speech.'...H.D. committed a life time of creative effort to the 'magical power of language,' but may have also chosen the option of private or coded speech for some of her texts. That is to say that the conscious or tacit decision to avoid publishing such an aesthetically finished work as *HER* might have been H.D.'s resolution of the kind of contradiction with Stimpson presents. Such a decision on H.D.'s part would keep a particular text in that ambiguous place precisely to express the contradictory pressures for public speech and silence which a lesbian work might require" (Signet 208-9).

⁸Friedman writes about H.D.'s straddling of borderlines (also the name of a movie she acted in) in terms of her prose production: "'The novel' she perpetually wove, unwove, and reweave inscribes a feminine metanarrative. Its production, publication, and reception is the story of the borderlines, the threshold to what Elaine Showalter has called the 'wild zone' and what

Irigaray has posited as the 'other side of the mirror' (Friedman 19). She also writes that "[m]any critics have demonstrated the importance of borderlines in H.D.'s imagist lyric...In H.D.'s prose...the threshold represents the border between the necessity (the external realm of history) and desire" (Friedman 81).

⁹Friedman quotes a letter from H.D. to her friend Bryher in which she posits her identity as "H.D." in relation to science: "It is odd how the H.D. is a sort of chemical like H₂O or NaCl, but as you never studied chemistry, that can't mean much, only it is water, the first and the other salt. I mean. I am seeing the H.D. as that thing [salt water], and it makes it easier to approach H.D. and also to think of forming the other pages into some tidy shape' (29 February 1936)" (Friedman 40).

Introduction to Part II:

Madness in Modern Literature

As discussed in Part one, illness narratives often portray traumatized characters pulled by forces that compel them to express their pain within stories with repressive methods concealing their wounded minds. Conflicted by internalized regulations about sexuality and gender, these characters bear psychic wounds that affect their identity, behavior, and ultimately the narration of their trauma. Another, more overt and perhaps more common indicator of trauma, is madness. As we have seen with Colonel Cantwell's battle memories and Hermione Gart's sexual and academic pressures, the source of trauma can vary widely. This section will focus on the specific expression of trauma as madness. Hysterical outbursts, sudden flashes of anger, quiet depression—all of these appear as the manifestations of a deeper trauma. Turning our discussion to representations of madness furthers our gender-focused examination of illness narratives.

While modernist writers portray both men and women who suffer from trauma, the resulting manifestation of madness is quite different. The lens of gender provides a perspective on reading madness that reveals fundamental understandings of masculinity and femininity. Why is it that mad men can appear indistinguishable from sane men whereas mad women tend towards the other end of the spectrum—dysfunctional, destructive, dangerous? Working through close readings of the novels, each of the following chapters will detail the

representation of madness before analyzing the possible reasons why such portrayals occurred.

Not meant to be an exhaustive study, this project focuses on three authors: Ernest Hemingway, H.D., and F. Scott Fitzgerald. Hemingway serves two purposes because his writing provides examples of both men and women who have been mentally traumatized in one way or another. His mad men are much the same in that their madness is understated, but his most visibly mad woman, Catherine Bourne from *The Garden of Eden*, is certifiably insane; her madness is augmented by uncontrollable laughter, childlike behavior, sexual deviance, and the tendency to destroy precious property. My discussion in Part II begins with considerations of Colonel Cantwell's brand of madness. In this project, he serves the role of model male madman. Hemingway wrote that Cantwell was presented differently than his other male characters, described more remotely, less detailed but no less complex. He is more wounded than Jake Barnes, more highly ranked militarily than Robert Jordan, more romantic than Frederic Henry, more bitter and closer to madness than the others.¹ The character he most resembles in terms of madness is Nick Adams. In the short story "Now I Lay Me," Adams suffers from post-traumatic stress disorder, as discussed, for example, by Miriam Marty Clark. Critics have also read "Big Two-Hearted River" as a trauma narrative; in both stories, Nick's trauma has few visible signs. In fact, it is virtually invisible.

Likewise, Colonel Cantwell, despite his psychic trauma, leads a normal life, not overburdened by his mental condition. Unlike the women we will examine, Cantwell is in control of his own life, his own fate. He apparently has the upper-hand in his love relationship. He has crafted the trip to Venice, the activities, the moments of departure. It is his choice to leave Renata for his planned duck hunting. So it is not the condition of his life that causes his

trauma. But, as with Hemingway's female characters, the Colonel's symptoms illustrate the power of patriarchy to traumatize. Following military orders, Cantwell led his battalion to their deaths: his guilt and his grief has traumatized him. As a soldier who insists that he has accepted the art of war, the inevitable casualties, the physical wounds, the enemies killed, he cannot reconcile his culpability, which festers in his mind, causing brief but explosive outbursts. Cantwell's moments of madness are temporary and infrequent, usually prompted by Renata's innocent comments. They are mean and frightening but understated. Cantwell's masculinity informs his outbursts, revealing not a weaker mad man, but an aggressive one. Cantwell's flashes of anger are out-of-character, stemming from discussions about the war, perceived threats to his masculinity, or being given orders. However, the result is not effeminacy, but hyper-masculinity.

How different it is from female insanity. There are none of the rambling speeches, destructive behaviors, and most noticeably, hysterical outbursts. When a man goes crazy, Hemingway's prevailing storyline goes, we need to examine the causes and help him. When a woman goes crazy, we must protect ourselves from the fallout. The frequency of female insanity in modernist literature introduces the question of whether authors saw madness as an indicator of trauma or simply as part of a woman's nature. While authors may provide a source for a woman's mental condition, her madness often takes over as the point of reader interest. Madwomen make great drama, and how authors use them reveals much about how they view women in general as well as how they think women impact men. We turn then to three novels that feature female madness: Hemingway's *The Garden of Eden* (*Garden*), Fitzgerald's *Tender is the Night* (*Tender*) and H.D.'s *HERmione*. In each novel appear women without control over either their lives or their minds. Their powerlessness manifests itself as

depression and madness, including dramatic scenes of hysteria. How different these women are, in terms of power, trauma and madness, from Colonel Cantwell. They are not their own masters, depending instead financially, emotionally and professionally on their families or their husbands.² Each of the characters suffers from her inability to create and shape her own destiny, and the burden of vulnerability causes varying levels of insanity. These characters' traumas are not clearly identifiable; they are not honorable or recognized by society. Such madness is not easily controlled or quickly tamped down.

To narrow the discussion, consider two elements in contention among the novels: sex and creativity. These novels present instances of female insanity exacerbated by sexual and creative conflicts between husband and wife. For instance, in both *Garden* and *Tender*, sexual entitlement and creative pursuits are the sites of, on the one hand, power for the husbands and, on the other, trauma for the wives. David and Catherine Bourne in *Garden* negotiate the complicated relationship of successful man and ineffectual woman. Catherine is a housewife who sees herself as secondary to her husband's writing career. Her creative pursuits are limited by her abilities (she can neither paint nor write), but she yearns for artistic expression. When she turns to her sexuality as the site of that creation, her husband's writing, which had been the legitimizing site of her work, rejects her and thus traumatizes her.

Dick and Nicole Diver in *Tender* are uniquely complicated because Dick is both Nicole's husband and her psychiatrist. Nicole, diagnosed with schizophrenia as a result of childhood sexual trauma, met Dick during treatment in a sanitarium. She is quite smart but is denied her husband's respect because of her illness. Those around Nicole treat her, much like Hemingway's Colonel Cantwell, as though she must be healed of her mental trauma. In her

life, therefore, she is a patient first and a woman second. Her intellectual and creative abilities are subordinate to her position as her husband's patient. Such a position, I will argue, leaves her continually victimized—as she was by her father when she was young—by her husband whose infidelities presuppose a naïveté that deny her any power to recognize them.

Finally, in contrast to the texts of Hemingway and Fitzgerald, H.D.'s *HERmione* offers a unique opportunity to consider a woman's depiction of female madness.³ Hers is not hysterical, but instead a more subdued brand of insanity, one that serves a higher purpose of creating a female language capable of expressing homosexual love. Not simply madness for drama's sake, as in the characters Hemingway and Fitzgerald created, H.D.'s portrayal of insanity is a revolution of sorts.

Hermione, like Catherine Bourne, struggles with her sexual identity and insecurity over budding artistic ventures. Her fiancé George is at once the arbiter of her emotional life and her professional work. Hermione's madness is more internal than external, although it is evident that those around her find her behavior odd. Her madness is related to the ways she uses language. She, too, has moments of heightened insanity, for instance during sexual encounters or conversations with George over her work, but, unlike Catherine's or Nicole's public and wild fits, the narration masks Hermione's (admittedly more subdued) hysteria. The details of her breakdown are omitted, and her recovery is narrated with merely an intensification of her normal, convoluted thought patterns and speech. What is important in Hermione's breakdown is that her madness is hardly distinguishable from her sanity, but H.D. makes clear that neither state allows her to function well in life.

Before venturing into the novels themselves, a brief history of the study of women's mental health will serve to preface our discussion of madness, as we see it in the texts of these authors.

Madness in Women during the Modernist period

Around the turn of the 20th century, interest tended toward the public sphere, as Janet Wolff discusses in her book *Feminine Sentences*. The settlement of cities and the tragedies of wars drew attention away from the domestic and private, marginalizing those who dwelt there, namely women and children, while privileging the activities of men. Thus dismissed from public society, women's role in the so-called productive sphere diminished. Phyllis Chesler wrote in *Women and Madness* (1972) that "traditionally, most women performed both the rites of madness and childbirth more invisibly—at home—where, despite their tears and hostility, they were still needed. While women live longer than ever before, and longer than men, there is less and less use, and literally no place, for them in the only place they 'belong'—in the family. Many newly useless women are emerging more publicly into insanity" (Chesler 33). According to Antonin Artaud, "[M]admen are, above all, individual victims of social dictatorship"; their "'internalized systems of symbolization' must be regarded in relation and opposition to social and political institutions regulating the human mind, which become internalized as prevailing cultural assumptions" (Feder 7).

By living in the margins, women suffered their positions as housewives or mothers with few freedoms and fewer opportunities for creative expression. The norm for their activities and consequently their behavior, was rigid, defined by outside sources, and often by men.⁴ Such restrictions are today blamed for frequent depression among women of that time

period. Both the literal and symbolic mad woman became more prominent in cultural awareness, with both mental asylums and fiction populated with mad women.

During World War I, women had seen a surge in professional and social opportunities. However, in the years following the war, women's position was much as it had been before, according to Elaine Showalter. For example, the post-war employment rate for women returned to its pre-war level of 29% (Showalter 196). She considers this period particularly troubling for the female psyche with "sexual behavior and standards," in addition to acceptance in the workplace, "quickly reverted to prewar levels" (196). Divorce rates and illegitimacy rates dropped also "as women were encouraged by advertising and urged by the government to return to domesticity and chastity. Feminist feeling, which had reached a peak during the war and the suffragist movement, subsided. Denied their work and coping with emotional loss, many women felt despair at the prospect of returning to shopworn roles and old routines. For them, too, the war continued to be fought in the psyche, and the period of readjustment precipitated psychological problems" (Showalter 196-97). Such a predicament reveals itself in the literature of the period, as authors portrayed women characters who appear angry, frustrated, even insane.

The field of psychology did nothing to further the feminist cause, despite both the feminist movement for suffrage rights in the early part of the century and the high numbers of women in asylums and/or undergoing treatment (Showalter 199). The few female disciples of Freud's were, at times, *more* accepting of his theories of female sexual identity (which examined women's difference from men, the children's relation to the father instead of the mother, and women's overall physical and mental inferiority) than were his male disciples

(199). Psychology remained heavily male-dominated, both in its underlying assumptions about the female psyche and in the methods of diagnosis and treatment.⁵

Many critics have concluded that the diagnosis of madness in women was, largely, a power struggle. "During an era when patriarchal culture felt itself to be under attack by its rebellious daughters, one obvious defense was to label women campaigning for access to the universities, the professions, and the vote as mentally disturbed" (Showalter 145). So labeling women marginalized them not only behind the closed doors of the home, but also, as clinical interest increased, into the wards of the insane asylums. No longer simply the servants of their husbands and families, women were fighting for their freedom from the judgments of their doctors as well. Madness as a diagnosis complicated the subjugation of women by heightening their lack of control over their own lives. Thus, the constricting lifestyle that a male-centered society imposed upon women (traumatizing many) begins to define those many to be insane, placing them out of sight and further excluding them from a life of agency.

Female Madness in Literature: Writers and Characters

During the early part of the century, madness figures frequently in the imaginations of artists. The mad woman is a unique character—a marginalized figure within an already marginalized group. The rise of the diagnosis of schizophrenia occurred during this time and was used "to cover a vast assortment of odd behaviors, cultural maladjustments, and political deviations" (Showalter 203-04). Literally "split mind," schizophrenia, in literature, was a convenient diagnosis both structurally and symbolically because it could be applied to almost any character suffering an emotional crisis. Catherine, in *Garden*, switches gender and calls

herself by another name. H.D., who herself was not schizophrenic, described Hermione's mind as "split," and her identity crisis features prominently in the novel.⁶ Nicole, of *Tender*, is the only character of the three to have an official medical record and a diagnosis of schizophrenia.

Just like hysteria in the nineteenth century, schizophrenia in the twentieth "offers a remarkable example of the cultural conflation of femininity and insanity" in that it is not a predominantly female disorder but still "carries gender-specific meanings" because both clinical and fictional literatures feature women more often than men. "Modernist literary movements have appropriated the schizophrenic woman as the symbol of linguistic, religious, and sexual breakdown and rebellion" (Showalter 204). From the 1930's into the 1960's, through autobiographical narratives, novels, and poems, women in mental institutions "transform the experiences of shock, psychosurgery, and chemotherapy into symbolic episodes of punishment for intellectual ambition, domestic ambition, domestic defiance, and sexual autonomy" (Showalter 210). Prior to the asylum novels, which later developed the parallels between mental illness and female identity, come the three novels in this examination, which function outside the walls of a mental institution (apart from a few flashbacks to Nicole's younger years). Both H.D.'s *HERmione* and Hemingway's *Garden* are completely without official psychological examination, leaving the female character at the hands of laypeople's impressions, while Fitzgerald's *Tender* is filled with specifics of medical diagnosis and treatment.

There are two camps, so to speak, concerning the role of madness in literature. There are those who argue that madness can function as a tool to express the constricting conditions

of a character's life and others who argue that a mad figure is not capable of appropriately voicing rebellion. Female writers, not just their characters, fall victim to the dilemma of either accepting traditional (male) forms of language or inventing their own forms, thereby further isolating themselves from mainstream culture. For instance, Charlotte Gilman Perkins's "The Yellow Wallpaper," embodies both of these issues with the narrator serving the roles of madwoman and female writer. The unnamed narrator goes mad as a result of her post-partum confinement. Her only form of expression becomes her journal, written in secret. Her husband-physician restricts her movement to her bedroom, withholds visitors (including her child) and denies her the freedom to write. Her madness has been understood as a reaction to the patriarchy her husband (and her brother) represent and to the utter loss of power she experiences. Is her madness then her subconscious coping mechanism or a proactive rebellion? Paula Treichler writes that "[t]he narrator in 'The Yellow Wallpaper' initially speaks a language authorized by patriarchy, with genuine language ('work') forbidden her. But as the wallpaper comes alive she devises a different, 'impertinent' language which defies patriarchal control and confounds the predictions of male judgment (diagnosis)" (Treichler 75). She interprets the narrator's mad style of writing as an act of resistance, merging the figure of the madwoman with that of the female writer.

Elaine Showalter, like Treichler, suggests that madness was perhaps the only tool that some women had for breaking free of their restrictive social roles. She points out that "doctors had noticed that hysteria was apt to appear in young women who were especially rebellious" and intelligent (145). Denied all manner of self-expression, otherwise intelligent women may have unknowingly resorted to hysteria as their only mode of self-expression (147). Feminist critics have most often read "madness, whenever it appears in women's texts,

as a willed choice and a preferable alternative to sanity for women" (Caminero-Santangelo 1).

Gilbert and Gubar write, in *The Madwoman in the Attic*, that much of "female art...has a 'hidden' but crucial tradition of uncontrollable madness" (Madwoman 56). Burdened with the task of revising the male-conceived female character, women writers in the nineteenth and twentieth century have had to challenge traditional language in the hopes of reclaiming the representation of their own sex. Such exercises, in all their myriad forms, have positioned women writers outside the realm of "normal" language, further marginalizing themselves as artists and as women. Such marginalization can be read as a form of madness—a break from tradition and thus from conventional reality. Not to be masculine, then, is, in some way, to be crazy.

For instance, H.D.'s style has been considered subversive in its rebellion against the established syntax. Benstock writes that "The tug and pull of those who would master her, confine her and direct her movements, becomes a play for words" (*Left Bank* 339). Her's struggle to regain power over her use of language clashes with the established norms of literary culture, sexuality, and patriarchy. In her own words, H.D. identifies her rebellion. "Hermione Gart could not then know that her precise reflection, her entire failure to conform to expectations was perhaps some subtle form of courage" (4). Included in that failure to conform is surely her failure to think or behave a particular way, the effect of which is her madness.

Caminero-Santangelo's *The Madwoman Can't Speak or Why Insanity is not Subversive* confronts such arguments.⁷ Madness, she argues, is not a tool of rebellion; instead it surrenders a character to the ultimate submission: being represented by someone else

because she cannot construct her own narrative. Enticing to feminist critics because she hints at a self-controlled resistance, the madwoman is, in actuality, victimized and powerless; her insanity is the "final removal of the madwoman from any field of agency" (Caminero-Santangelo 12).

Josephine Donovan writes that schizophrenia is inherent in the female writer's project. "To enter the public realm of history...means in a sense to capitulate to male domination. But to remain in the pre-literate, pre-Oedipal realm of the Mother, of female dominance and authenticity, means to remain silent" (Benstock, *Feminist Issues* 101). Thus marginalized, women are forced either to surrender to the existing structure or to revolt against it, confirming their position as outsiders.

I intend to suggest a third camp, not well-studied as of the twenty-first century: that of the male writer creating and constructing female insanity. The male writer constructing female insanity typically recognizes a need for a woman's resistance to patriarchy, and yet he creates that resistance with the tool of madness, replete with the accompanying judgment, hatred and resentment on the part of male characters. Mad women are often portrayed as disloyal because of their illness, which is interpreted as inconvenient and offensive to male characters who must deal with it. It is a burr in the side of otherwise well-functioning and productive men, threatening, ultimately, to ruin them. Additionally, the implication in these novels is that woman's insanity is part of her nature, part of the female condition.

This situation is particularly curious because if men are writing women character's madness, then they have the freedom to paint them in any manner that serves their protagonists, who are usually male. Madness, therefore, functions as a tool for complicating the plot, not for resisting patriarchy or voicing resistance. Further complicating matters is the

consideration of what Judith Butler calls the performance of gender.⁸ If the women of men's novels are crazy, then the suggestion remains that they are crazy as a result of their femininity. This is especially true in the case of Catherine Bourne, for whom Hemingway supplies no definitive traumatic event. Fitzgerald gives Nicole Diver a source of trauma—her father's molestation of her—however, he frequently implies that she should be able to better control her behavior, effectively nullifying the legitimacy of her illness.

Shoshana Felman sees writing about madness an act of power, a revolt against constraints. "While language is judged inadequate as the 'expression of the subject,' it nonetheless retains one power: that of naming and, through naming, mastering the object. They name *me*: they judge me, they *categorize* me as *mad*. But *I* can claim the power of mastery inherent in words as well; I can name, I can categorize them" (Felman 82). Catherine Bourne of *Garden* is on a creative journey narrated entirely by the protagonist, her husband David, in his manuscript about their honeymoon. Her agency in their storytelling is utterly denied. In fact, her only legitimacy comes within his story. It is his rejection of that story, I will argue, that irrevocably traumatizes Catherine. Removed from all manner of literary expression, Catherine feels helplessly rejected. Nicole Diver in *Tender* is not free to express herself, largely perhaps because she was based on, among others, Fitzgerald's wife Zelda Sayre, with whom he shared a tempestuous relationship. Nicole does narrate a small section of the novel in which her voice creates sympathy and respect. I will argue, however, that any agency Nicole is given when speaking is undermined by the rest of the novel, in narrative ways related to structure and character. The common thread in the "mad female" literature of the modernist period is the creative but impotent female. By examining three protagonists, all

denied creative power and all suffering varying degrees of madness, we can draw out prevailing assumptions about women and their nature.

Despite Caminero-Santangelo's claim that one cannot make meaning from a place of insanity, H.D. certainly works within the mode (described by Felman) of claiming power through language, remaining mad in her style of writing, but making meaning nonetheless. I will use her novel to counter the male-devised, drama-motivated brand of writing about feminine insanity.

¹Peter Lisca writes that Colonel Cantwell "embodies the experiences of earlier Hemingway protagonists" (288).

²Even Nicole Diver of *Tender* whose trust fund enables the Divers' upper class lifestyle, is bound by her husband's choices. (Some might argue, however, that he is bound by her madness.)

³It is not until the 1960's that a literature—much of it autobiographical—by women about mad women arises; *HERmione* offers an early example of this genre, a novel aimed more at creating a female language (and exploring homosexual love) than achieving political and social change.

⁴"[H]uman experience becomes the range of what is normal and usual in the lives of men of the dominant class" (Brown 121).

⁵It was not until the 1960's that two psychologists, Aaron Esterson and R.D. Laing, asserted that schizophrenia was not "an organic disease to be treated with psychosurgery, drugs, and shock, but a social process that was comprehensible as a response to family 'transactions' and 'interactions'" (Showalter 220-1).

⁶H.D. often wrote about her different personalities, with each of which she used a different pseudonym when writing. See Susan Stanford Friedman's *Penelope's Web*.

⁷See also Kathryn Robson, *Writing Wounds: the Inscription of Trauma in Post-1968 French Women's Life-Writing*; Toril Moi, Catherine Clément, among others.

⁸Gender performativity is a term developed by Judith Butler in her 1990 book *Gender Trouble*. She considers gender to be the result of repeated acts that reinforce normal gender roles.

Chapter 3

Readings of Gender and Madness in Hemingway's *Across the River and into the Trees* and *The Garden of Eden*

Colonel Cantwell and Madness

Hemingway indicates that there is something more to the Colonel's condition than physical injuries and a deeply-rooted sense of bitterness. Renata's refrain of "don't be bitter" and "don't be so rough" suggests more than her desire for a gentler version of his confession; it is not like Hemingway to repeat details, so this frequency illustrates its importance. It is not just that Cantwell's language or his descriptions are too crude for Renata; this bitterness is indicative of a deeper injury, a mental one. To illustrate this, consider when the narration says, "Then he turned bad and he said..." (224).¹ If the Colonel can "turn bad," then perhaps he can also turn bitter or rough. Being bad comes to mean more than a way of speaking; it comes to illustrate the moments in which the Colonel falls into a mode of bitterness that can be seen as a manifestation of his madness.² Renata's refrains, then, are indications of his psychic instability, a condition from which she must calm him down. Not only his confessor, she is also his therapist. Often reclining on Renata's body as he talks, Cantwell is engaged in the process of mental recovery.

Cantwell pointedly denies having mental problems. Aside from "combat dreams," which he says everyone has, he claims no ill effects from the war. There is abundant evidence to the contrary, however. There are several instances in which his vulgarity reveals a greater psychic injury.

His crude language is largely edited out not only for Renata's sake, but also for the readers', leaving his true style of speech unknown. These gaps indicate that there is much about Cantwell that is hidden. For instance, he uses the word "excrement" when the word "shit" is much more likely in conversation; he says "mucking" when he surely would have said "fucking" (204). Even the veracity of direct quotation is thrown into question, nagging readers to consider that there is more also to the Colonel's condition than Hemingway reveals.

Recounting the invasion at Normandy agitates him, and he becomes angry. His language becomes cruder.³ He uses profanities such as: "ass" and "cunt" (204). The tone in general is rough after talking a while, and he becomes agitated, so much so that he asks for his medication while Renata tries to convince him to take a rest. The memories, then, are not just idle details of his time at war; they are bound to his emotional state, which they often reveal.

Unlike the true cause of Nick Adams's trauma which remains unclear—critics have argued that it originated from the war, childhood experiences, or even feelings about gender—Hemingway leaves little question as to the major cause of Cantwell's psychic trauma: the revelation comes in Chapter 31, which is less than two pages long (considerably shorter than other chapters), drawing the reader's attention to the painful memories Cantwell recounts. When the source of his greatest pain is revealed, the tone shifts from anger to

sadness. "[H]e was completely desperate at the remembrance of his loss of his battalions, and of individual people... 'You might even say it was a beautiful regiment until I destroyed it under other people's orders'" (222). To be "desperate" is to be irrational, and therefore, to some extent mad. That these thoughts still cause such a reaction after many years indicates mental trauma. Renata asks why he had to follow bad orders and he replies, "'In our army you obey like a dog.... You always hope you have a good master.'" Burdened by the chain of command, he led as many as 3,000 men into battle, and half his forces died. He lists the multitude of injuries his men suffered. The narration says, "all the wounded were wounded for life" (222). The Colonel himself carried far more than physical injuries out of the forest.⁴

The Colonel's typical anger is missing from this chapter; only his sadness remains, indicating that of all the combat memories he has, this one is the source of his greatest grief, a pain so strong that it haunts him. Renata often asks the Colonel to rest after he tells of something that makes him angry, but here Renata asks, "'Would you try to sleep?... I thought that if you slept you might get rid of them, just being asleep'" (223). She wants him to "get rid" of his memories as though they are inside him, like possessive demons. Festering, the dead and injured men are clenched in his mind.

His reply to her suggestion of sleep is to think, "There was nothing to it, gentlemen. All a man need ever do is obey" (223). The tone is ambiguous, perhaps lighthearted, perhaps bitter. The latter is more likely because following orders is one of the triggers to his madness. The Colonel's most overt display of madness, however, is not ambiguous. It comes much earlier when Renata tells him that he must tell her more war stories. He reacts very strongly, as though she had commanded him to do something. "'*Have to?*'" the Colonel said and the cruelty and resolution showed in his strange eyes as clearly as when the hooded muzzle of

the gun of a tank swings toward you" (134, emphasis original). That image of a gun barrel turning towards Renata lingers over the novel, bringing to light the cruel forces working in the Colonel's mind. When his confession about the loss of his regiment surfaces, it reveals the guilt he has over following dangerous and costly orders. More than guilt, the sorrow has made him unstable. When Renata becomes frightened and recants her "order," he recovers from the moment: "he smiled and his eyes were as kind as they ever were." His outburst was brief, but no less frightening for the cruelty buried within. In that moment of madness, his perception of Renata's meaning was entirely divorced from reality.

Another description of the Colonel reveals the same loss of reality. During a conversation over dinner, he and Renata discuss whether he feels safer with her love than before he had it. He mentions Dante, something Peter Lisca says he does by way of preparing for death. "[H]e tries as much as possible to strip all rancor from his heart, and succeeds more than did Dante, to whom in this respect the old Colonel alludes several times" (294). Cantwell's reference to Dante, as though he were a friend recently dead, shifts his mental presence. The narration tells us that the Colonel had "suddenly gone as rough as the sea when a line squall comes up" (122). To be "gone" here is to be mad. That the madness is again described as "rough" supports the idea that his moments of vulgarity are tied to moments of madness. They come over him like a cold front (or, as it is called in meteorology, "squall line"), blowing in and changing the weather. Such moments of madness are brief and rare in the novel, but Hemingway's intent is no less clear: to show the Colonel suffering mental injuries from which he can strive to recover while dying from physical injuries that have no possibility of healing. The novel's emphasis on his need to purge his memories is indicative of the need to heal his wounded mind.⁵

The other trigger for the Colonel's outbursts is any threat to his masculinity. For example, the Colonel suffers chest pain and stumbles into a hotel for a glass of water. The maître d' asks him if he would like to sit and the Colonel's rude reply reveals his bitterness: "No. Who sits down except men and women in change of life hotels? Do you sit down?...I can rest on my feet, or against a God damned tree" (183). Even as the reader allows him some leniency for the heart attack he is surely experiencing, the Colonel's tone is far rougher here than normal when addressing the Italian staff. His masculinity is threatened and he replies harshly. If only dying men and women must rest then the Colonel is still trying to see himself as strong and young. Faced with evidence of his mortality, he lashes at the man.

By far the most significant threat to Cantwell's masculinity is coupled with a threat to his sexuality. Debra Modellmog says "[t]he obvious explanation for the recurrence of the wounded hero in Hemingway's work is that the wound marks a character's inner worth, especially his virility" (122). During their gondola ride, Renata asks again for the Colonel to pleasure her by saying, "Do you think we could once more if it would not hurt you?" 'Hurt me?' the Colonel said. 'When the hell was I ever hurt?' [Chapter end] 'Please don't be bad,' she said, pulling the blanket over them both. 'Please drink a glass of this with me. You know you've been hurt.' 'Exactly,' the Colonel said. 'Let's forget it'" (147-8). The chapter ends mid-conversation, emphasizing the Colonel's angry words about being injured with Renata's acknowledgement of his "being bad" at the start of the next. This scene illustrates several key points: the threat that disability makes to his sense of masculinity, Renata's ability to calm him from his madness, and his desire to "forget it." Alex Vernon writes that "military and war experiences affect the soldier's sense of gender identity, which for the male veteran

means his masculinity" (35). An *injured* veteran faces questions of wounded gender identity all the more.

Implying that the Colonel might be too hurt to pleasure her again with his injured hand, Renata in effect emasculates him, questioning his virility and labeling him impotent. The Colonel reacts by denying having ever been hurt, overcompensating in an attempt to confirm his wholeness and reject any disability. Keith Gandal writes about Jake Barnes's sexual injury that "[w]hat Jake is missing...is not 'balls,' not guts; the spiritual stuff that matters in war. What Jake is missing is the stuff that matters most to a woman....And what Jake has lost, *symbolically*, is the phallus as status" (147). The Colonel never has to prove his sexual stamina because Renata is menstruating. His wounded hand, however, acting as an (already effective) sexual organ⁶, still must deflect questions of disability and effectiveness. "[T]he wound ultimately increases rather than appeases the anxieties it was meant to deflect, moving the heterosexual masculine body into the realm of the female, the feminine, and the homosexual" (Moddelmog 121). Significant also to the Colonel's emasculation is that, without penetration, Cantwell and Renata's lovemaking is nearer to lesbian lovemaking than it is to heterosexual intercourse. Peter Lisca discusses the star-crossed nature of their union, but what stands out, in terms of this project, is the threat to the Colonel's masculinity and how it triggers his madness (292).⁷

Cantwell, like Jake Barnes in *The Sun Also Rises*, does not receive sexual pleasure, but he pleasures Renata with his *wounded* hand. Thus her suggestion of impotence strikes all the more deeply, emphasizing Cantwell's disability—suggesting a (more threatening) sexual disability—and igniting another outburst of madness. Despite her comment, the Colonel does pleasure her, and therefore is given at least some of the sexual satisfaction Jake is not.

Ultimately, however, the Colonel's angry reply to Renata's suggestion of impotence repeats the harsh tone of his madness, implying that mentally he resembles the shell shocked Nick Adams.

Miriam Marty Clark writes about three Nick Adams stories that "illness remains unresolved...represented though never fully contained in narratives of original sin, Freudian symbology, and masculine heroism; addressed but never fully remedied by ordinary measures such as prayer, talk, or medical care" (170). Like Nick Adams in "Now I Lay Me," Cantwell functions, for the most part, normally with his trauma. Unlike Nick, Cantwell does not acknowledge the feeling of losing control of his mind. ("I tried never to think about it, but it had started to go since, in the nights, just at the moment of going off to sleep. I could only stop it by a very great effort" (209).) His mental scars stand out, however, for being more prominent than Nick Adams's in "Big Two-Hearted River," not only from the frequent discussions about the need to purge but also as a result of their manifestations of anger and bitterness.

When Hemingway writes a mad man, this is what he looks like: imperceptibly insane, cruel and rough when triggered. His brand of male insanity borders on sane. The Colonel has only brief departures from control. Masked as sadness or bitterness, his mental instability is so slight as to be barely noticeable. The novel is suffused with his extraordinary masculinity—his service record, ultimately, ensures that he is not feminized despite his (sexual) disability. Although the novel pivots around Renata's encouraging him to purge his bitter memories (and thus recover from his mental trauma), the focus tends towards his physical injuries, such as his scarred hand, weak heart, and his impending death. Vernon has

called "Big Two-Hearted River" the "most famous piece of fiction about war with no mention of the war in it" (34). I venture to describe *Across the River and into the Trees* as a fiction about psychic trauma with virtually no mention of madness.

Perhaps creating Cantwell is Hemingway's way of absolving himself for not doing more in the war. Vernon, Reynolds, and Gandal, among others, have discussed the feminized position of Red Cross workers and the impact that perception surely had on Hemingway's image of himself as a man. Teddy Roosevelt himself said that such work was for women and those unfit for service.⁸ "Hemingway could only be acutely sensitive to the implication of his Red Cross days, could only feel his male self-image undermined by his mode of war service" (Vernon 38). Thus undermined, he exaggerated his war experience and his personal heroics (39).

Gandal writes that Hemingway may have cajoled himself by assuming that his bad eye might have kept him from true service if he were ever to have tried to enlist (144). If Jake Barnes's "humiliation" of being assigned to the Italian front (the "minor front") is "clearly derived from Hemingway's," then it is possible that Hemingway wrote Cantwell to compensate for his own lack of (proper) service. With nothing to shame him in terms of inadequacy or feminization, Cantwell carries the scars only of following orders and sending men to their deaths. *Across the River and into the Trees* is Hemingway's experiment in guilt from the other side— a man suffering not from having done too little in the war, but too much.

Hemingway's Feminine Madness in The Garden of Eden

If *Across the River and into the Trees* is Hemingway's depiction of a psychically traumatized man, then *The Garden of Eden*, Hemingway's last posthumously published novel, is his narrative about a mad woman.⁹ His treatments of these characters are quite different, revealing some of Hemingway's opinions about gender. As mentioned earlier, Colonel Cantwell's brand of madness is understated to the point of being virtually undetectable. Catherine Bourne's, however, is manic and depressive, irrational and pitiable, loud and embarrassing. The origin of her trauma is, unlike Nicole Diver's, non-specific, allowing both judgments on the veracity and legitimacy of her madness (by characters and critics) as well as suggesting Hemingway's bias against what he saw as crazy women.

Catherine Bourne transgresses established boundaries of racial and sexual desires. As she and her husband, David, travel through the French Riviera and along the Spanish coast, they match the country's idyllic scenery and hot weather with a dramatic scene of their own, spending their days in leisure: sunbathing nude, swimming, napping, fishing. They eat fabulous foods, sea bass cooked in butter, radishes, mushrooms, and caviar. They indulge in all manner of drinks: cold wine, beer, absinthe, martinis, and gin. They sleep late and make love in the afternoon. Their hedonistic life is protected from scrutiny by their marriage; Catherine and David are on their honeymoon and certain excesses are acceptable. The novel allows only a few pages of comfortable introduction, however, before revealing that this seemingly perfect life is much more troubled and sad than it would appear.

By page 11, Catherine reveals that this ideal life still lacks something necessary to fulfill her. She eagerly tells David that she is going to do something dangerous: "I'm going to be changed," she tells him. He says that he is happy with things exactly as they are, with her exactly as she is. Her feelings win out, however, thus beginning Catherine's transformation,

from a perfect wife living a safe and normal existence to someone altogether unrecognizable. She cuts her long hair to look like a boy's; she wears trousers and men's shirts; she tans her skin until she is the "darkest white girl" in the world. She begins racial and sexual transformations that take her into a space of dangerous ambiguity. She experiences a crisis of sexual identity, as she makes way for her boy side to emerge. The transformation begins with hair cutting and clothing, but her desires spread to the sexual when she wants to penetrate David in bed. More than just take on the male role in the sex act, Catherine wants to be a boy and asks David to be her girl. At first glance, these changes appear playful, experimental, or narcissistic at worst—she even asks David not to be just any girl but to call himself "Catherine." The changes are, however, significant in terms of Catherine's eventual trauma, mental destabilization and hysteria, aside from all the trouble she stirs up.

As we will see in the following chapter, readings of Fitzgerald's mad woman Nicole Diver have largely attended to her wealth and overlooked her madness. Similarly, readings of Catherine Bourne have not focused on her illness, but instead on her destructiveness and desire for creativity. Additionally, both Nicole and Catherine are often examined for the ways in which their illnesses impact their husbands. What separates my argument from those made before me is its attention to Catherine's role as both artist and work of art.

Catherine is highly aware of herself; she has an outward gaze, the public's perception of her often on her mind. She is also aware of social rules and public perceptions and rails against them frequently. She explains to David, "'Why do we have to go by everyone else's rules? We're us'" (15). Later she says, "'I love you and we're us against all the others'" (37). The result of her awareness of herself as an object is that she thinks of herself at times as a

character, as a figure in a scene. For instance, when she is debating whether things would be easier if she simply forgot her newly complicated self and returned to being a normal wife on her honeymoon, she says, "'When you start to live outside yourself...it's all dangerous. Maybe I'd better go back into our world, your and my world that I made up; we made up I mean. I was a great success in that world'" (53-4). She views herself framed in a story—she calls it here "your and my world that I made up"—and she sees her experimentation with her feminine and masculine selves as a narrative element.

Therefore, when David begins to write a narrative about their honeymoon, Catherine desires to be a significant part of it. She views it as something that they created together ("that we made up") and that David has the ability to put into writing. When David mentions his intentions to write the following morning, Catherine responds, "Then write for me too....No matter if it's where I've been bad put in how much I love you" (77). If David pours his artistic attention into the story, then he validates their continued love for each other, despite the controversial and sometimes awkward changes she is making to their relationship. She says to him, when the narrative is still in its infancy, "I'm so proud of it already and we won't have any copies for sale and none for reviewers and then there'll never be clippings and you'll never be self conscious and we'll always have it just for us" (77-8). The world that she and David create is one without an audience; it is their secret, their resistance to the public stare.

The Role of Creativity in Catherine's Madness

As the events of the novel transpire, that special world between them deteriorates. Catherine brings another woman, Marita, into their marriage, both so that she can try her

hand at lesbian lovemaking and so that David can have a "good" wife to keep him happy while Catherine is focusing her attention inward, thus being a "bad" wife. This woman eventually divides Catherine and David when David and Marita fall in love. Catherine's mental stability deteriorates as well, and she eventually begins to act unstable. I wish now to go back and examine the causes for Catherine's madness and determine a possible reason for the initial trauma.

While the complicated relationships surrounding Catherine's sexuality contribute significantly to her instability, the primary conflict in the Bourne family is not sexual androgyny, lesbian affairs, hair cutting, tanning, or gender switching. It is creativity or its lack. David's freedom to write what he wants, and Catherine's impotence in that process highlights the true hierarchy of the family (David, David's work, Catherine).

Nancy Comley and Robert Scholes suggest a link between creativity and madness as they question Hemingway's motivation for writing about madwomen: "Why did the women have to be mad? And why were they denied a level of creativity comparable to that attained by the men?" (Comley 66).¹⁰ This trend continues in *The Garden of Eden*. David is the artist in the family. The flattering newspaper reviews reveal that his latest novel was a critical success. In contrast, Catherine is not an artist. She speaks repeatedly of her inability to create. "The whole way here I saw wonderful things to paint and I can't paint at all and never could. But I know wonderful things to write and I can't even write a letter that isn't stupid. I never wanted to be a painter nor a writer until I came to this country. Now it's just like being hungry all the time and there's nothing you can ever do about it" (53).¹¹ Catherine feels frustrated by her artistic impotence, a frustration that is exacerbated by her husband's abilities

and successes. After an argument she attempts to explain her anger, "Don't be stupid, David. It was the rain and you being the only one who had worked" (39-40).

The personal goals she mentions in the novel are to learn Spanish, make a baby, and help David with the publication of his narratives. She succeeds at none of these. The goals she can achieve are those related to her personal transformations. They extend beyond any personal or marital effects and—it seems clear—become her art. Modellmog argues that Catherine is impotent, both by taking on the male persona yet lacking the physical ability to penetrate David, and by not becoming pregnant. "She cannot even enjoy the only social role that gives women power....By changing her sex, Catherine seeks a way to uncastrate herself, to possess the power of her writer-husband" (68). Without the skills to pursue other forms of creative expression, either painting, writing, or making a baby, she seeks out the limits of the superficial, racial, and gendered elements of her persona. She breaks social and marital rules about how to behave, to dress, to make love, to be a wife, and to be a woman, choosing herself as her medium. After her second haircut, in which her hair is trimmed short to match the changes she is creating as she turns into a new kind of girl—one who is much more like a boy— David notes how the shape of her lip changes (47). She is metamorphosing into another person. She has selected the changes to be made and enacts them on her body, her canvas. The next day, David says, "I like to see you in the morning all new and strange," and she asks, "Was I good to invent it?" (48). In addition to seeking affirmation that David is pleased with what she has made, she is confirming that her artist's eye has found something worth creating. "Was I good to invent it?"

She refers to herself in these artistic terms when she says, "I was thinking so much about myself...like a painter and I was my picture" (53-4). Not only interested in physical

changes, Catherine believes that these superficial decisions are affecting her identity. After her second hair cut, she says to David, "Take a good look...Because this is how I am" (46).¹²

Rose Marie Burwell, in her work on Hemingway's posthumous novels, writes that what the published version of the story omits, but what the *manuscript* makes clear is that "artistic creativity is [Catherine's] highest priority." She also says that the manuscript has David calling Catherine an artist: "She's the sculptor with her lovely head (422.1-8, p. 7)" (Burwell 100). Critics have discussed the general nature of a character's identity crisis; for example, Gilbert and Gubar suggest that a woman's identity is her most accessible medium. They write that "a woman artist is, after all, a woman—that is her 'problem'—and if she denies her own gender she inevitably confronts an identity crisis as severe as the anxiety of authorship she is trying to surmount" (*Madwoman* 66). Laurie Vickroy writes that "[a]ttempts at self-creation, establishing some provisional identity through symbolization and fantasy, are symbolic forms of resisting one's annihilation as an object. Strategies of control, even if illusory, serve the same purpose" (Vickroy 223).

The changes to Catherine's sexuality do not simply fulfill her own desires, but are important to the changes she wants to effect in her marriage. She says to David early on: "I'm how you want but I'm how I want too and it isn't as though it wasn't for us both" (29). She does not limit her creation to her own self, however, and she has David break sexual boundaries with her when she urges him to become a girl during sex. She also urges him to become her twin, with matching hair styles, dark tans and sometimes matching clothes. Her *marriage*, therefore, is also a suitable canvas for her art.

Introducing Marita as a new member of the marriage is Catherine's idea as well and she freely takes credit, saying to David and Marita after giving them a day alone together:

"You look wonderful together and I'm so proud. I feel as though I'd invented you. Was he good today, Marita?" (191). By asking about the quality of their love making, Catherine reveals her sense of entitlement to their relationship. She made them, so she can access their intimacies.

Soon, the changes Catherine makes become more than an idle amusement. No longer can she ignore her impulse to "become a boy," and it is then that a noticeable shift happens away from Catherine's desire for privacy from the public's rules—her sexual transformations were previously confined both to the bedroom and within David's secret, unpublished narrative. Catherine had promised David to be a boy only at night; however, in Madrid she carries her art beyond the bedroom as she takes her boy self out in the daytime. She goes to the Prado Museum as a boy, and it is here that her art becomes validated. David's friend Colonel Boyle sees her and perceives her as male. There is no indication that she is dressed as a boy, so that part of her is essentially hidden from view; however, he perceives her masculine self. He says to her later when they are formally introduced, "To me the visible world is visible" emphasizing his ability to see, to perceive, to really see Catherine as an object, as a work of art (63).

Like the other pieces of art displayed at the museum, Catherine was there to be seen. Unlike her secret world of David's narrative, in which she wishes to be free from the public spectacle, she now wants her art open to the light of day. Her response to the Colonel's describing her in the museum as looking like a young, male, warrior chief is to say, "Tell me some more" (62). No longer confined to the bedroom, her boy self has been seen in an acceptable artistic venue, and she enjoys the attention that comes from the viewing. More

than just seeing her, the Colonel is supportive of her; when she asks him how he knew that she was a boy in the museum, he replies, "Why shouldn't you be?" (63). Like David with his press clippings, Catherine enjoys considering herself through someone else's eyes, through a public perception. She had once called David's interest in his press clippings masturbatory in its vanity: "I think he reads them by himself and is unfaithful to me with them" (215).¹³ If David is guilty of such narcissism, then Catherine surely suffers from a similar vanity during this conversation—bantering, smiling, blushing, encouraging the Colonel to answer questions about her parents, her husband, and herself.

As the conversation moves from her perceived gender to the superficial changes, Catherine reveals that the transformations taken together are not just for sport. They are significant to her identity. The Colonel says that if her dark tan is just for wearing in bed, as she has glibly said, then why waste wearing it in town. She replies, "The Prado isn't wasting. I don't really wear it. It's me" (64). Here, she asserts that her gender and her dark skin are not just for the bedroom, not just for erotic purposes. They are her true self, and they are her art, and they are suitable for viewing in the Prado Museum.

David's Narrative and Catherine's Trauma

Catherine cannot, of course, remain in a museum indefinitely, so she must find another site in which to be recognized—both as an artist and as a work of art. It is in David's narrative that she finds such a venue. David's writing about her changes was initially significant because of the affirmation it provided that her changes were acceptable to him sexually and visually. Later, as Catherine becomes more invested in herself as a work of art,

David's narrative has added importance because it makes her art viable. Her art has merit enough to be included in his work.

When David leaves the narrative aside to write about the African safari with his father, Catherine interprets several significant meanings. First, she views the shift in focus as a shift away from his marriage to her and toward a more full relationship with Marita, the new, native, "good" wife, because of the correlation between David's burgeoning love for Marita and his success in writing the stories. By no longer being at the center of David's literary life, Catherine realizes that she is also no longer the focus of his sexual and emotional life.

More significantly, when David abandons their narrative for his African safari stories, Catherine's art no longer has any worth, as a subject in his work. To Catherine, the purpose of his writing, and David's duty as an artist, is to depict their journey of recreation, the journey that she has invented and carried them through. When he casts it aside, he indicates that her art is not important enough to write about. Gilbert and Gubar say that "women writers, longing to attempt the pen, have longed to escape from the many-faceted glass coffins of the patriarchal texts whose properties male authors insisted that they are" (Madwoman 43). Catherine—as "writer" or creator of her sexual project—ironically, hopes to remain within David's text, but she feels empowered by her creation of the character he writes. When his desires for the novel run counter to hers and he rejects their story, he inadvertently enforces a power over her mode of creation that reinforces his control in the relationship.

It is only then that Catherine begins to talk about publishing his narrative. No longer is it a private story for just her and David. Catherine makes it her mission to find an

illustrator for the book and to speak to the publishers about a timeline for printing, ignoring the fact that David is no longer working on it. When threatened with losing the public venue of her newly invented self, she decides that she must convince David to have it published. In this regard, we begin to recognize her as being somewhat insane because of the disconnect between reality as she perceives it, where the narrative is all-important, and the very different reality in which David is strongly invested in his African stories. The culmination of her dissociation occurs when she burns his African safari manuscripts.

To Catherine, burning these stories is not a destructive act but simply a necessary step in refocusing David toward what she considers his more successful writing—the narrative about her transformations. She views both her former self and his African stories as necessary casualties in the pursuit of a venue for her art.¹⁴ The tragedy, however, is that her art is no longer in her control.¹⁵ Catherine, as artist, is trapped by David's rejection of their narrative and her only way out of that metaphorical shelving is to burn his new stories.

Female Madness in Hemingway

Hemingway's depiction of Catherine's reaction to trauma overshadows the causes—the *source* of the trauma is overlooked and the resulting *hysteria* is all that remains in public view. Mark Micale writes that "Hysteria has become a 'metaphor for everything unmanageable in the female sex,'" and Elaine Showalter calls schizophrenia "the categorization of the powerless" (Ussher 75). Hemingway's mad woman, once she goes mad, is both uncontrollable and powerless.

Once David abandons the narrative she begins to act crazy, for instance, calmly pouring her drinks on the bar as David cleans them up and makes new ones. She has stream-

of-consciousness babble and incoherent descriptions of the landscape. Her moods vacillate from manic to depressive. As soon as this behavior begins, David and Marita accept very quickly the fact that she is suddenly crazy. Marita says to David, "You can't be angry with someone who's ill," and he replies, "You haven't lived very long. That's exactly who everyone is always angry with. Get ill sometime yourself and see" (194).

Not only does no one make sincere efforts to help her, they see her increasingly hysterical actions only in terms of their impact on David and his writing, and eventually on his manuscripts, which she destroys. David speaks to Catherine only once about seeing a doctor in Switzerland, but after she rejects this idea for fear they'd lock her away, he abandons all attempts to help her. She is suddenly lost to him and the novel focuses more on his sadness over the loss of the woman he loved than on Catherine's loss of self. She is simply written off as ruined; he cruelly tells her toward the end of the novel, as she is trying to repair the marriage, "I'm sick of crazy things" (196). He means, of course, that he is sick of her wild schemes but, more so, sick of *her* since she is now crazy.

Hemingway contrives her madness ironically, for she resists being a woman while acting out in ways that exacerbate stereotypical femininity. In an argument with David in a café, he asks her to lower her voice and she yells, "Why should I hold it down? You want a girl don't you? Don't you want everything that goes with it? Scenes, hysteria, false accusations, temperament isn't that it?" (70). Catherine reads being a woman as being hysterical. Yet as she tries to leave behind the traditional femininity of her self, she is bound by the stereotypes even more, acting out in precisely this feminine way.¹⁶

Phyllis Chesler writes of institutionalized women that they "have [prior to hospitalization] been bitterly and totally repressed sexually; many may be reacting to or trying to escape from just such repression, and the powerlessness that it signifies by 'going mad'" (Chesler 37). Catherine is repressed both before and after her transformation. Before she changes, she is trying to break free of traditional marital roles concerning gender and sexuality. Catherine herself identifies her sexual transgressions as the reason a psychiatrist would have her committed: "They'd shut me up. I know. Everything that's innocent to us is crazy to them. I know about those places" (158). She here suggests that what makes her seem crazy are the experiments she is enjoying, not a true insanity. I want to emphasize the distinction that Catherine makes between being insane and acting crazy. Her transformative actions (tanning, hair cutting, gender switching) are not what make her act "hysterical," although that is what the doctors will think and it is perhaps part of what Hemingway had in mind, but instead she is traumatized by her failure as an artist—the resulting hysteria is merely the representation of her trauma. Burwell writes, "like her counterparts in modern literature, Catherine is considered both dangerous and mad by her husband because, in contrast to Hemingway's other Catherine (Barkley), she wants a great deal for herself. Her mistake is in believing that she can obtain it through her husband" (114).¹⁷

After her transformation and subsequent trauma, she is trapped by the outward signs of an internal trauma. Her brand of madness—hysterical outbursts, crying, anger—masks the true source of trauma and her enormous emotional pain that has followed. She suffers emotional trauma due to the fact that her only attempt at artistry has been rejected; more than that, it has been overshadowed by the crazy woman she has become. Catherine's creative pursuits have been cast aside by her family, and yet she wears the changes on her skin, in the

length of her hair and in her identity. Left with both a transformed body and mind that no one desires emotionally or sexually—not her husband, not her lesbian lover—and a work of art that no one can see, now that David's narrative is unfinished and undesirable, Catherine is traumatized. Thus rejected, she suffers doubly the loss of her art and the loss of her husband's respect. If Catherine's artistic goal was to create a visual subject, then she has succeeded. But that subject is ultimately viewed not in terms of its metamorphosis or beauty but only in terms of its madness.¹⁸

¹Earlier I quoted Renata when she said, "I love...your strange eyes that frighten me when they become wicked" but it bears repeating here (133).

²What I read as madness, Lisca sees as the Colonel's self-proclaimed "wild boar nature" (Lisca 294). He claims that the Colonel, aware of his imminent death, is trying to be kind to those around him and to resist his more abrasive tendencies.

³For a discussion of Hemingway's use of profanities, see Loren Daniel Glass "#\$%^&*!?: Modernism and Dirty Words." *Modernism/modernity* (14:2), 2007 Apr, 209-23.

⁴Malcolm Cowley believes that "in these confessions he leaves out what would seem to be his most painful memory—the scene of his demotion as a consequence of his objections to the General Staff's strategy for the Battle of Hürtgen Forest" (Lisca 294). I agree with Lisca who believes that "[a]ctually, the Colonel's most painful memory is one of his own blunders in military thinking, whereby a dear friend...is killed" (Lisca 294).

⁵And yet much critical work overlooks this aspect of the novel.

⁶Lisca discusses the Colonel's wounded hand as the hand of Christ (p. 302).

⁷Dana Fore writes that Barnes must "rid his consciousness of the idea that sexual mutilation can only trigger mental and physical 'degeneration' into homosexuality or invalidism" (81). Fore argues that Jake fails in reinventing his own sexuality and thus fails to save his relationship with Brett, but by the time Hemingway writes *ARIT*, he has perhaps developed his ideas of disability and sexuality, allowing the Colonel to pleasure Renata (85).

⁸See Lisca, p. 143, Vernon, p. 38.

⁹It should be noted that my discussion is limited to the published version of this novel and that I have not read the manuscript.

¹⁰"Those who find comfort in assigning biographical causes for aesthetic effects will find ample material in Hemingway's difficulties with such women writers as Gertrude Stein and his third wife, Martha Gellhorn, and in his view of his mother's relationship with his father and Zelda Fitzgerald's with Scott. But he also inherited a massive load of cultural baggage, which he shared with other male modernists, to the effect that women lacked something essential to genius....From where Hemingway was positioned, the best he had to offer was madness, and the best madness he could fashion was what he finally gave to Catherine Bourne" (Comley 66).

¹¹"Catherine turns to androgyny, her creative métier, as David's dismissal (in Madrid) of her yearning to write or paint had determined that she would. The editorial elimination from the Madrid scene of important parts of David's responses to Catherine's plea for a creative role (quoted earlier) was especially damaging to the theme of gender-bound creativity that is at the heart of this novel" (Burwell 117).

¹²"[A] woman artist is, after all, a woman—that is her 'problem'—and if she denies her own gender she inevitably confronts an identity crisis as severe as the anxiety of authorship she is trying to surmount" (Madwoman 66). Catherine does not deny her gender, but addressing it causes strain as well.

¹³Amy Lovell Strong discusses David's clippings: "David, in effect, has usurped Catherine's role as the cover girl: fetishized, sexualized, commodified. And yet there is a difference. Unlike mass media images of women and the devaluation that lies therein, male authorship and authority carry privilege and power. From Catherine's perspective, David's interest in

these cultural constructions of himself stands in direct opposition to her project; he reveres the cultural image of masculine authority that perpetuates itself in the public sphere and she strives to destabilize such monolithic texts" (Broer 197).

¹⁴"[David and Marita] understand fully that Catherine realizes it is not Marita but the African stories which are her rival" (Burwell 111).

¹⁵Burwell also argues that David's abandonment of the honeymoon narrative is the symbolic killing of Catherine, mirroring the elephant's death by the father (120). Quoting from the manuscript: "There is nothing you can do for Catherine except to make her <alive again as she was> in the narrative the way she was" (422.1-23, p. 9). "The phrase between angled brackets has been struck out, but it reveals that Hemingway equated the father's killing of the elephant with David's symbolic killing of Catherine through cessation of the honeymoon narrative" (120).

¹⁶Amy Lovell Strong writes that Catherine "is quite aware of the female-as-hysteric stereotype and can see how, at any given moment, her conversation can move from a personal interaction to a stereotyped construction" (Broer 194).

¹⁷"When the patterns which establish [Catherine's desires and her husband's rejection] are recognized, Catherine's actions seem not so much madness as healthy anger" (Burwell 114).

¹⁸What this novel reveals about Hemingway's opinions about women is two-fold: his bias against certain strong-willed women that he deemed unstable, notably his mother, Grace Hall Hemingway, his ex-wife Martha Gellhorn, and Zelda Sayre Fitzgerald and, second, his belief that creativity belongs to men. For instance, Hemingway's conflict with his mother is well-documented. Her operatic career was halted because of her poor vision, and her failure loomed over her dealings with her family. Her domineering personality effeminized her husband, and Hemingway resented them both, it seems, for the way they managed their marriage.

Divorced from Martha Gellhorn when writing *Garden*, Hemingway carried resentment concerning the way her career affected their marriage. Gellhorn upstaged Hemingway with her reporting as well as her presence in the front lines during the D-Day attack (while Hemingway watched the invasion from the sidelines). His frustration over her lengthy absences is well-documented in letters.

It was no mystery that Hemingway did not like Zelda Sayre Fitzgerald. He openly complained that her continued illnesses (along with Scott's alcoholism) ruined Scott Fitzgerald's career. And while her institutionalizations were certainly a financial drain on the family, Hemingway was referring to the emotional drain on Scott. He also believed that Zelda was mentally ill, but still reserved the right to dislike her. *Garden* can be read as Hemingway's version of Fitzgerald's *Tender*, and it mimics what he wrote about Zelda in a letter to Fitzgerald: "someone who was jealous of your work, wants to compete with you and ruins you" (*Letters* 408); his story is replete with a mad woman who ruins a successful writer both metaphorically and literally, as she burns his manuscripts.

Chapter 4

Infidelity and Madness in Fitzgerald's *Tender is the Night*

Fitzgerald's last completed novel, *Tender is the Night*, has typically been understood as the author's representation of the degeneration of an American dream through the decline of the main male character, Dick Diver.¹ A promising psychiatrist, Diver's creativity and professional success are, much like Fitzgerald's, stymied by external and internal factors such as wealth, drinking and frivolous distractions.² In this novel, the primary blame for Dick's retrogression lands directly on his wife Nicole Warren, both because of her money and her mental instability.³ For instance, Milton Stern argues that the "inner focus" of the novel "is the disintegration of the disciplined and creative 'romantic' [i.e., Dick Diver] within the ruinous world of the selfish and the impulsive [i.e., Nicole and her wealth]" (308-9). Along with Stern, other critics have interpreted Nicole (and her sister, called "Baby") as representing the changing force of modernity, elevated to this position by their family's reputation and their financial power. Dana Brand writes, "Throughout *Tender is the Night*, women are associated with the cosmopolitan fluidity exemplified by American tourism, film and shopping" (137).⁴ Fitzgerald himself describes Nicole's family, the Warrens, as "an American ducal family without a title—the very name written in a hotel register, signed to an introduction, used in a difficult situation, caused a psychological metamorphosis in people"

(158). These critics believe that Nicole and the Warren family represent the very thing Dick fights against throughout the novel—what Brand calls the "flow" of the future—the new world of power and superiority (138).

Reading *Tender* with an eye toward Nicole's illness narrative contradicts Brand, however, when he says that "Fitzgerald...represents the easy female embrace of modernity in *Tender is the Night* in at least *dispassionate* and possibly *admiring* terms" (my emphasis) (139). My reading of Nicole reveals that she (as modernity or otherwise) is treated neither dispassionately nor admiringly. Much the same way that Catherine Bourne in Hemingway's *The Garden of Eden* threatens David's success, Nicole is faulted for the demise of Dick Diver, the all-American man, painted as the object worthy of admiration. And most, if not all, of Nicole's personal qualities are culpable in that demise. Both women's illnesses interfere in their husbands' professional achievements; the men's work is unmistakably valued in the novels, so much so that the women's work is not simply undervalued, but considered an interference.

While she may represent the movement of the capital world, Fitzgerald conceived of Nicole as much more. Her illness narrative is lost amidst the discussions of modernity, money, and especially her husband, much the same way that Colonel Cantwell's mental illness in *Across the River and into the Trees* is overshadowed by his romance with Renata. In popular criticism, Nicole has been reduced to her position as a wealthy woman, and while she is surely wealthy, her position as a madwoman has been less fully explored. Although critics have linked her to Fitzgerald's mentally troubled wife Zelda, they have not furthered the discussion of his representation of madness and trauma.⁵ *Tender* serves this study by detailing Nicole's brand of madness, including her institutionalizations, how her illness

affects her relationship with her husband, and the manifestation of her illness as hysteria. Also, it is rare to have a novel in which the woman's trauma and resulting behavior play such a prominent role. In Hemingway's *The Garden of Eden*, Catherine's insanity is certainly at the novel's forefront, but attempts to explain it are not. Fitzgerald's character, Nicole Diver, is unique in that we learn so much about her mental history.

One challenge in such a reading is the obvious connection between fiction and real life. Matthew Bruccoli identifies this challenge when he suggests that what has kept this novel from receiving its full due is its relation to Fitzgerald's biography.⁶ Zelda herself was institutionalized for emotional illness, and Scott's career was no doubt hampered by the financial demands what such institutionalizations brought. Forced to write short stories for magazines to keep a steady income, he may have prostituted his talents. In much the way that Dick Diver feels his career is limited by Nicole's condition, so too was Fitzgerald's career impacted by Zelda's.

Other critics have also noted the ties between the novel and the Fitzgeralds' lives. Linda Wagner-Martin quotes a letter from Fitzgerald to his wife Zelda in which "he admonished her *not* to read *Tender is the Night* again: 'I feel strongly about your re-reading it. It represents certain phases of our life that are now over'" (177). Also, in Bruccoli's publication *A Reader's Companion to Tender is the Night* are Fitzgerald's notes on the third version of the novel entitled "General Plan" in which he maps out Nicole's character. "At fifteen she was raped by her own father under peculiar circumstances—work out...She is an innocent, widely read but with no experience and no orientation except what he supplies her. Portrait of Zelda—that is, a part of Zelda" (Bruccoli 17). Also included in Fitzgerald's notes for the novel is a document entitled: "Parallel between actual case and case in novel" in

which he maps the source of both Zelda's and Nicole's trauma and the course of their mental illness, including time spent in institutions, outbursts and diagnoses (Brucoli 18). Brucoli writes in *The Composition of Tender is the Night* that "[Zelda's] illness was the catalytic agent in Fitzgerald's new approach to the novel. The details of Nicole Diver's case were based on Zelda Fitzgerald's illness, as shown in the table comparing the two cases. The incest factor in Nicole's case was, however, pure invention. But Zelda Fitzgerald's tragedy contributed more than factual background to *Tender*: it provided the emotional focus of the novel. Dick's response to Nicole's predicament, the very heart of the novel, derives from Fitzgerald's feelings about his own wife" (82). If we may take this biographical impetus as our starting place, and resist exploring further parallels, then it is curious to me that most of the critical attention paid to Nicole Diver concerns her wealth and not her madness.

As Nancy Comely wrote in her article "Madwomen on the Riviera: The Fitzgeralds, Hemingway and the Matter of Modernism" Fitzgerald's wife Zelda was diagnosed as schizophrenic (although some, like Wagner-Martin, argue that the diagnosis was incorrect).⁷ Nicole's diagnosis even suggests a subcategory of schizophrenia, multiple-personality disorder. In a segment of a letter Nicole wrote to Dick during their courtship, she writes, "One doctor in Chicago said I was bluffing, but what he really meant was that I was a twin six, and he had never seen one before. But I was busy being mad then, so I didn't care what he said, when I am very busy being mad I don't usually care what they say, not if I were a million girls" (123). The implication here is that she was diagnosed as having multiple personalities, a rare form of schizophrenia. Fitzgerald's embellished representation, therefore, of Zelda's illness in Nicole provides a particularly useful view into this major American

author's fictional rendering of his wife, and, more generally, of emotionally disturbed woman.⁸

One stark difference between fiction and reality is the case of Nicole's initial trauma. Contrary to the amorphous beginning of Zelda's illness, in the novel, Fitzgerald provides a specific traumatic incident for Nicole when he invents her victimization at the hands of her father. (There is nothing to suggest that Judge Sayre, Zelda's father, ever acted inappropriately toward her.) This break from Zelda's life as the model for Nicole was quite significant in terms of family and friends of the Fitzgeralds. Wagner-Martin discusses reactions, both from Zelda and her friends, about the complexity and "harm" of drawing simultaneously from Zelda's life and his imagination in the creation of Nicole's character (Wagner-Martin 177).⁹ Such an ethical ambiguity is certainly worthy of discussion, although it is not the primary focus here.

What is relevant to trauma studies is the author's narrative choice to provide for Nicole a source for her emotional troubles, for while his wife did not have a specific traumatic incident, Fitzgerald recognized the need for Nicole to have one. Wagner Martin writes that, "Part of the real harm in Fitzgerald's creation of—and presentation of—Nicole Diver in the book was the 'fact' of her having been sexually abused by her father. Thoroughly accepting as he was of Freudian psychoanalysis, Fitzgerald believed the trauma of Nicole's psychosis would need to be as dramatic as possible: father-daughter incest was the most horrific plotline he could imagine" (177). Zelda's illness was too intangible for fiction, too inappropriate for lack of a noticeable and quantifiable beginning. Nicole's madness has more structure, more order to it. Fitzgerald's need for order, even in his madwoman, is significant for us because it shows a lack of understanding of trauma and recovery.

While he certainly was intimately familiar with Zelda's illness, and while he recognized that many victims of mental instability have sincere sources for their trauma, I believe that this narrative decision represents an attempt to explain the madwoman logically. In his fiction, she is either sane or insane at any given moment and this black or white approach to insanity reveals Fitzgerald's attempt to place rules around Nicole's condition. It is interesting to note that Dick believes Nicole has control over her outbursts and that she can manage them. When she "breaks up" in Paris, Dick tells her "Control yourself. Get up—" (112). On the train ride from Paris back to the Riviera we learn that "he was currently annoyed with Nicole, who, after all these years, should recognize symptoms of strain in herself and guard against them. Twice within a fortnight she had broken up" (168). He holds her responsible for her behavior.

I will address this issue in more detail later in my discussion, but it bears some attention now. Fitzgerald's ignorance in representing madness is important to realize when examining *Tender*—just as it is when reading Hemingway's *The Garden of Eden*. Better understanding the motivations of two major authors of the Modernist period lends insight into their representations of women. Just as Hemingway casts Catherine—but not the Colonel—at fault for her condition, so too does Fitzgerald make Nicole responsible for her outbursts. War trauma is privileged over domestic trauma, leaving the victims of the latter not only responsible but disrespected.

Narrative Bias

Before entering a discussion of Nicole's mental history, we must first understand why readers have consistently marginalized her to a position of derision because of her wealth. An

effective reading of this novel rests on recognizing the bias of the narration—that what we view as a reliable narrator is in fact, quite unreliable, consistently biased towards Dick and against Nicole. Readers have most likely interpreted this book as Fitzgerald intended, with their sympathies centered on Dick, the dashing American psychiatrist with a great deal of professional potential, rather than on Nicole, the troubled wife he doctors and marries, whose emotional problems have inhibited him from practicing medicine. Nicole's role in the book, though severely undervalued, is important: the novel is as much about the marriage and the impact of Nicole's condition as it is about Dick himself. Most earlier critics conclude that Nicole is a rich, manipulative woman who ruins a promising young man, and while several critics¹⁰ have acknowledged Nicole's compromised position in the novel, this reading specifically addresses the narration's bias against her, the ways in which the very construction of the story fails to represent her narrative fairly.

Overlooking Nicole is not entirely the fault of the reader; several aspects of the narrative that encourage such a reading. One aspect is narrative progression, which James Phelan defines as "the way in which the narrative initially establishes certain issues of relationships to be the center of its implied audience's interest" (Narrative 29). In *Tender*, the narrator's presentation of Dick Diver as the privileged character shapes the story's progression by establishing a narrator who both expresses bias toward Dick in the construction of the story and narrates through the perspectives of characters who tend to be biased against Nicole. For the first half of the novel, readers do not know the important details of Nicole's life—her traumatized childhood and subsequent battles with hysteria—and our intended ignorance disenfranchises Nicole and her story. Lack of information—or, more

accurately, withheld information—guides the authorial and actual audiences' sympathies away from her. Omitting valuable information about her masks the influence of the narration.

Nicole, as a victim of incest and later schizophrenia, suffers from hysterical outbursts. Several of these outbursts are narrated long before the explanation of Nicole's illness: each of three scenes containing Nicole's mental breakdowns are narrated by someone other than herself. Readers, therefore—unable to understand her behavior—see her outbursts as unmotivated and irrational. Such a presentation of these hysterical scenes both undermines Nicole's credibility (something that plays a larger role when the novel's focus shifts to the conflict her illness creates in her marriage to Dick) and distances the reader from Nicole's character. Fitzgerald certainly wanted the mystery of Nicole's condition to be an important factor in the novel, which is why he organized it the way he did.

We know this because, after a poor critical response to the book, he reorganized the novel in chronological order, hoping to clarify Rosemary's position as secondary to Dick and Nicole's; Hemingway responded to the revised version (published in 1951), in a letter to Malcolm Cowley: "Starting off with a case history there is no secret to discover and no mystery and all sense of a seemingly magical world (the world of Gerald and Sara Murphey) being destroyed by something that is unknown is lost. By the time the bath-room incident come off the reader knows everything which was to come as a shock. In the form it is now it is simply a pathological and not a nice one at that. It has all the dullness of all stories of the insane and where it had the charm of the strange mixture that was Scott it is now about as much fun to read as *The Snake Pit*" (qtd. in Brucoli's *Reader's Companion* 43). What Hemingway identifies in the new version was that the mystery of Nicole's condition is an important structural feature of the novel; her madness then, while at times recognizing the

stressful limits of Nicole's life, functions not to comment, socially, on the plight of a mentally ill woman, but instead to posit her illness at odds with Dick Diver's success in life.

Biased Narration: Rosemary Hoyt, then Dick Diver

Fitzgerald's novel is filled to the brim with female characters, and yet it is Dick Diver who is the focus. Nicole's storyline is less visible and certainly less valued, most obviously because of her mental instability. More important than that in guiding the mind of the reader, at least initially, is the perception of Nicole through the eyes of other characters. The narration of the first of three books in the novel focuses primarily on the characters of Rosemary Hoyt, a young actress who joins the Divers' entourage in France, and Dick, with the first five chapters given over almost entirely to Rosemary's perceptions. This was, of course, Fitzgerald's intention—to construct the mystery of the Divers' true relationship (and Nicole's illness) by delaying information about it until the second third of the book. Brucoli points out that in Book One, chapter six, Fitzgerald writes: "To resume Rosemary's point of view it should be said that..." (Brucoli 72, Fitzgerald 28).¹¹ The depiction of Nicole is tainted from the start by the young actress whose flirtatious attention to Dick skews her perspective; she sees Nicole as a peripheral figure, thereby keeping the reader from ever fully exploring or appreciating Nicole. (In fact, it is not until the second half of the novel that readers realize that Nicole is an important character.) This young girl of eighteen is unaware of the marital, emotional, and psychological complexities of Nicole's life. To Rosemary, Nicole is the quiet, beautiful, passive wife of a dynamic, magnetic husband; also it is clear that Rosemary considers Nicole a hindrance to Dick's greatness, both professionally and emotionally, an opinion supported throughout the novel by other characters and Dick

himself. (In many ways, it is the goal of the novel in Fitzgerald's eyes—to show a great man, brought down by a lazy reliance on money. This reading will identify Nicole's illness as equally culpable.)

Our first impression of Nicole comes through Rosemary's eyes, and the distance established in that first image remains throughout the novel. Before yet meeting Nicole, Rosemary observes her coming out of a shop in Cannes carrying sofa cushions that she has just purchased: "[Nicole] sat in the car, her lovely face set, controlled, her eyes brave and watchful, looking straight ahead toward nothing" (14). Nicole is purchasing cushions for her villa, but the overwhelming feeling from this scene is her emptiness—both her activities and her personality feel shallow and dampened. The unappealing depictions do not end there. Later, when Rosemary finally speaks with her, she is put off by Nicole's assertive, judgmental manner: "Rosemary thought she would not like to have Nicole for an enemy" (20). And shortly after this, Nicole tells her, "I'm a mean, hard woman" (21). This introduction into the novel as an unfriendly, unenthusiastic, wealthy woman, who spends her time shopping, sunbathing, and complaining about the new people invading "their" beach, follows readers throughout the novel, forcing them to reevaluate her when her own surprisingly tender, although somewhat unstable, voice is finally heard toward the end of Book Two. However, such a reevaluation is barely successful because readers have been so completely influenced by Rosemary and Dick's unsympathetic impressions of Nicole. Later, Rosemary attempts to understand why Dick loves his wife: "She looked at Nicole in a new way, estimating her attractions. Certainly she was the most attractive woman Rosemary had ever met—with her hardness, her devotions and loyalties, and a certain elusiveness" (54). This "new way" of looking at her implies that until now Rosemary had only been considering

Nicole's negative qualities. Despite seeking out her attributes, Rosemary still is unable to distinguish between her acknowledgement of Nicole as a beautiful woman and her impression of her as hard and aloof. The reader then can do no better.

The narration of Rosemary's uneasiness clearly influences the readers' lack of attachment to Nicole, just as it establishes their instantaneous *affection* for Dick. She exchanges merely a few words with him, then tells her mother that she has fallen in love. The next description of him, when he and Rosemary are properly introduced, is as follows: "[H]e seemed kind and charming—his voice promised that he would take care of her, and that a little later he would open up new worlds for her, unroll an endless succession of magnificent possibilities" (16).¹² Rosemary's impression of Dick is more than favorable, it offers her "new worlds." That very night she decides to pursue an affair with him (something her mother has encouraged), and she tells him twice that she is already in love with him. These introductions alone privilege Dick over Nicole, a trend only exacerbated as the narration continues, and one quite easy for readers to accept without resistance.

Rosemary's disregard for Nicole's feelings, as she pursues Dick and tries to seduce him, indicates to readers how little they need to consider Nicole. She is avoidable, easily overlooked, a small hurdle in the way of grasping and experiencing Dick. As the entourage moves from the Riviera to wild nights in Paris, Rosemary's affection for Dick's grandiosity increases while her feelings toward Nicole become more defined. While Dick's eccentricity appeals to Rosemary, Nicole's personality suffers in comparison, making her appear disinterested; in fact, Nicole's absence from many of the group's escapades is perhaps why they are able to enjoy themselves:

When they reached Paris Nicole was too tired to go on to the grand illumination at the Decorative Art Exposition as they had planned. They left her at the Hotel Roi George, and as she disappeared between the intersecting panes made by lobby light of the glass doors, Rosemary's oppression lifted. Nicole was a force—not necessarily well disposed or predictable like her mother—an incalculable force. Rosemary was somewhat afraid of her (*Tender* 60).

This brief description of Rosemary's impression of Nicole influences readers throughout the rest of the novel, as it is the most personal up to this point. Rosemary does not fear Nicole because of any guilt or insecurity about her own pursuit of Dick, but because of something about Nicole's very nature, her oppressive "force."

Rosemary's consideration of Nicole becomes only more strained as her seduction of Dick progresses. During their first extended encounter on the beach, Rosemary stares at Dick, taking him in and determining that he is everything she desires. "Oh, she chose him, and Nicole, lifting her head saw her choose him, heard the little sigh at the fact that he was already possessed" (20). The reader observes Rosemary's heart going out to Dick—an observation that is interrupted by Nicole's similar vision. She is literally getting in the way of Rosemary, both syntactically, in the sentence, and emotionally by complicating her pursuit of Dick.

Later, in Paris, when Rosemary is even more actively seducing Dick, she changes her tone toward Nicole, complimenting her. As they ride alone in a taxi, Rosemary attempts to kiss Dick. When he avoids the kiss, she says, "I'm in love with you and Nicole," undermining any actual affection behind the statement (63).¹³ Rosemary compliments Nicole only when using her to seduce Dick.¹⁴ Although Rosemary does not recognize the hypocrisy of her seduction, the narration certainly does. In one of the narration's few moments of morality, it allows the memory of Rosemary's friendly shopping with Nicole to linger while Rosemary

seduces Dick; the taxi in which they ride is "fragrant with the perfume Rosemary had bought with Nicole" (63). Despite moments such as this, when Nicole's presence seems omniscient (as when she observes Rosemary's falling in love with Dick on the beach) overall the narration of Rosemary's chapters rarely acknowledges Nicole.

When Rosemary does consider Nicole, she sees her as an opponent for Dick's affections. She both compares herself to Nicole and uses her to further a sexual fantasy. Rosemary uses Nicole as an imagined substitution for her own self, her own body. "She admired Nicole for her beauty and her wisdom, and also for the first time in her life she was jealous...she looked at Nicole, matching herself against her" (67). It is interesting here that although Rosemary claims to admire Nicole for her "wisdom," she cannot possibly understand the nature of the wisdom Nicole has gained; Rosemary never comprehends either Nicole's experience of her father's incestuous relationship with her or the difficulties of her marriage to Dick. Of course, at this point in the novel, neither does the reader have this information against which to weigh the impression of Nicole.

Contrary to her thoughts about Nicole's wisdom, Rosemary admires not Nicole's mind, but her body; she later uses Nicole's relationship with Dick to foster her own fantasy about having sex with him. While shopping together in Paris, Rosemary becomes agitated at Nicole's keeping Dick waiting for a sexual rendezvous she had overheard them scheduling. She is frustrated that Nicole is insensitive to a man so admirable as Dick: "[I]t was four o'clock and Rosemary kept thinking about Dick waiting for Nicole now at the hotel....She kept thinking, 'Why don't you go?' and then suddenly, 'Or let me go if you don't want to.' But Nicole went to one more place to buy corsages for them both and sent one to Mary North. Only then she seemed to remember and with sudden abstraction she signaled for a taxi" (55-

56). Nicole's shopping keeps her from observing the meeting time carefully, respectfully, passionately. Rosemary's reaction to this incident implies that Nicole does not care for Dick as fully as she should, as fully as Rosemary would; led by such a critique, readers may well interpret Nicole as unworthy of him.

The novel turns sharply from Rosemary's point of view in Book One to Dick and Nicole Diver's in Books Two and Three. Fitzgerald would have readers blame Nicole first for Rosemary's inability to seduce her husband, and later for Dick Diver's deterioration, which occupies the second half of the novel, holding her emotional instability responsible for his ineffective career as well as his unfulfilled desires and disgraceful drinking. As readers, we might instead force ourselves to resist the sway of the novel's wishes—what appears to be the authorial intent—and consider the tragedy of *Tender is the Night* anew. Certainly, this is a tragic story, of lost love and wasted life, but whose love and whose life? While the sadness of Dick Diver's fall from greatness, both personally and professionally, is certainly powerfully emotional for the reader, not enough attention has been paid to the tragedy of Nicole's life.

Her sadness is understood only in as much as it affects first, Rosemary's desires for an affair, and later, Dick's ambitions; her quality of life is measured in terms of how her life hurts his hopes for a successful and happy life. He is the dashing one, the one bound for greatness—not drafted for World War I because he was "already too valuable, too much of a capital investment to be shot off with a gun"—and Nicole is presented as the weight that drags him from the height of potential success (115). Although she is his wife, she is, perhaps more so, his patient, binding his professional life to her, restricting it by her illness. And while Dick would have her healed and happy, his potential as a world-famous psychiatrist is restrained before it begins. The narrative action is so dominated by Dick's impotent drive for

success, that it overshadows Nicole's equally courageous and admirable goal—to overcome her illness and live a productive life, one not overshadowed by a resentful husband.

This is the central conflict in the marriage, that of Dick as doctor and husband, Nicole as patient and wife.¹⁵ It is a conflict that Dick assumed when he married Nicole, despite recognizing her transference for what it was.¹⁶ His ego and sense of dramatic passion propelled him forward into a relationship that he knew, in cooler moments apart from her influence, was potentially harmful to them both. Dick resisted the courtship when apart from Nicole, but in her presence he allowed himself to be swept away by her passion for him. "She smiled at him, making sure that the smile gathered up everything inside her and directed it towards him, making him a profound promise of herself for so little, for the beat of a response, the assurance of a complimentary vibration in him" (136). He eventually succumbed to her idolization of him, certainly one of the charms of the relationship. "As he held her and tasted her, and as she curved further and further toward him...he was thankful to have an existence at all, if only as a reflection in her wet eyes" (155). He allowed his rational (what Fitzgerald considers his "masculine") side to acquiesce to Nicole's beauty and his own ego by marrying her (142). The warnings of her doctors washed over him; her sister's disapproval only strengthened his resolve. "I think it is ill advised,' [Nicole's sister, Baby] said. 'I'm not sure I truly understand your motives'" (158). The novel shows that Baby Warren's confusion was well-founded: neither did Dick understand his motives, caught up as he was in the temporary confidence and power of Nicole's physical and emotional persuasion.

While Dick does accept some of the blame for Nicole's condition, it is only in reference to his mistake in marrying her. The novel notes that Nicole was always at a

disadvantage to Dick because of his privileges concerning her medical records.¹⁷ It appears, however, that he is to blame, at least in part, for her continued dysfunction. Her credibility is obliterated by her outrageous behavior when upset, but it would seem that the suspicions of Dick's infidelity, which contribute to her emotional reactions, are justifiable.

Out of this conflict arises another important issue in their marriage, namely that of Dick's increasing inability to overlook Nicole's illness and recognize her as an intelligent, captivating person.¹⁸ Dick admits during their courtship in Zurich that Nicole is at a "disadvantage" to him because he knows so many details of her condition from her doctors (154). This disadvantage persists throughout their marriage, because Nicole is always at risk of having another episode, always needing him to save her and thereby restricting her authority within the relationship. She is forever his inferior. Although Dick claims at several points to love Nicole,¹⁹ his connection to her reveals itself to be based on his initial affection for her, developed during their courtship, not as something based on the person she is now.

When Dick is in Rome with Rosemary, finally consummating their affair, he considers the nature of his "love" of Nicole. He realizes that for Rosemary he feels "not a wild submergence of soul, a dipping of all colors into an obscuring dye, such as his love for Nicole had once been. Certain thoughts about Nicole, that she should die, sink into mental darkness, love another man, made him physically sick" (217). (All this he thinks while standing in a hotel room about to consummate his affair with Rosemary. The hypocrisy is clear.) Immediately after admitting that his love for Nicole was *once* more powerful than his present affection for Rosemary, he lists the circumstances of her life that trouble him. His love for her is seen in these new terms as he understands that he is no longer completely in

love with her but is still invested in her survival, her mental stability and her emotional and sexual obligation to him. He considers his devotion to Nicole as her doctor to be the proof of his love, even if he no longer loves her as he once did.

Nicole's Madness and Dick's Infidelity

Ironically, Nicole has characteristics reminiscent of Colonel Cantwell and Catherine Bourne. Like the Colonel, she is either sane or insane at any given moment, functioning normally until an event sparks a change in her behavior. We will return to this point in greater detail shortly. But what is significant to note at this time is that there are similarities in the descriptions of their madness. In the section of the novel that Nicole narrates, she describes a period of mental illness as being "gone again" (161). Just as the Colonel was described as "going bad" or "going" rough, Nicole's euphemism for illness suggests a departure. The image of this departure suits their on-or-off style of madness—one is either here or gone, sane or insane.

Nicole shares much more in common with Catherine Bourne. Neither woman has a profession or useful talents.²⁰ Catherine bemoaned her inability to paint the beautiful things she saw, saying that it was like "' being hungry all the time and there's nothing you can ever do about it'" (53). Nicole, as we have mentioned, has no purpose aside from decorating the apartments where the Diver family resides. Like the value the Bournes place on David's work, so too do the Divers emphasize the benefit of work in general, and specifically Dick's work. Nicole says to Dick, "You've taught me that work is everything and I believe you. You used to say a man knows things and when he stops knowing things he's like anybody else, and the thing is to get power before he stops knowing things" (161-2). Dick's attitude about

work comes directly after Nicole has admitted to having no purpose. In fact, she suggests that becoming an expert in something might benefit her in the future. "I'll look over the whole field of knowledge and pick out something and really know about it, so I'll have it to hang on to if I go to pieces again" (161). Nicole's tone is mournful in its inevitability; she will surely break down again, and she places stock in Dick's philosophy about work being of utmost importance. Trying to save herself, Nicole hopes to join the ranks of the professionally productive.

Nicole, however, is more like Catherine in her brand of madness than in her desire for useful work. Sudden mood swings, depression, and especially hysterical outbursts appear in both novels. Fitzgerald's madwoman is different from Hemingway's in two key ways. Fitzgerald provides an initial source for Nicole's mental instabilities, one designed to carry the full burden of proof for her continued trauma. Also related, Fitzgerald precedes each outburst with a specific trigger. Conversely, Catherine's moods change frequently and without provocation. Not so Nicole. It becomes clear that her manic outbursts can each be tied, not to her childhood trauma, but instead to Dick's behavior.

John Callahan observes that Dick takes on Nicole as part of himself so fully that the self-denial possible to perform the task of caring for her earns him the title of hero. Nicole's personality reinforces rather than compensates for what is missing in Dick. Even more fatal for Diver's balance between husband and psychiatrist, "he could not watch her disintegrations without participating in them" (207). Underneath the historical overtones of the American dream gone terribly, incestuously, wrong, Fitzgerald explores the strained and, finally, chilling intimacy of a marriage turned inward against the autonomy and independence of

each person. With slow excruciating inevitability, Diver's "willingness of the heart," so "catalytic to his imagination, charm, and discipline, deserts him" (Callahan 385).

More significant, we are reminded that her last significant breakdown came after the birth of her second child (something she mentions during her brief stint as narrator). Surely suffering from post-partum depression, Nicole is emotionally abandoned afterward by her husband: "Having gone through unprofessional agonies during her long relapse following Topsy's birth, he had, perforce, hardened himself about her, making a cleavage between Nicole sick and Nicole well. This made it difficult now to distinguish between his self-protective professional detachment and some new coldness in his heart. As an indifference cherished, or left to atrophy, becomes an emptiness, to this extent he had learned to become empty of Nicole, serving her against his will with negations and emotional neglect" (168). The thought continues as it discusses Dick's scars and "open wounds" caused by the emotional drain of Nicole's illnesses. What of Nicole's scars? Her husband has emotionally abandoned her, presumably to save himself—although the novel reveals that it is too late. Already, he has made too many sacrifices for her, and he will not recover. If Nicole wants to recover, she must do it on her own, having lost her husband and her doctor all at once.

Also significant in this moment is that Nicole's current breakdowns are described as part of the larger history of her mental illness, what Dick considers "a new cycle, a new pousse of the malady" (168). Nicole's initial institutionalization, when she and Dick met, another following Topsy's birth, and now this one, following Dick's affair with Rosemary.

McKisco Outburst

Nicole's first outburst takes place during the Divers' dinner party on the Riviera, when Dick first flirts with the young American actress, Rosemary. This incident functions to shroud Nicole's character in mystery, because we know only that a dinner guest, Violet McKisco, has observed something surreptitious about Nicole, but we neither know the cause nor the exact details of what she has seen. "Mrs. McKisco came hurrying down from the house. She exuded excitement. In the very silence with which she pulled out a chair and sat down, her eyes staring, her mouth working a little, they all recognized a person crop-full of news" (36). The mystery thickens when Nicole's admirer Tommy Barban challenges Mr. McKisco to a duel when his wife would not stop speaking of what she had observed. Because the narration of these events occurs from Rosemary's ignorant perspective, the reader remains equally distanced from the nature of Nicole's behavior. In fact, the details of what Mrs. McKisco saw are never provided. An examination of these outbursts reveals a genuine and significant cause: they are prompted by Dick's flirtations or infidelities. That Nicole's adult hysteria can be linked to Dick Diver, and not placed entirely on her father's indecent behavior toward her, is important in examining the nature of Nicole's trauma and the many questions of her credibility that the novel raises.

Paris Outburst

Nicole's second outburst occurs in Paris after the discovery of the murdered man in Rosemary's room—a murder that had taken place on the very bedspread where Dick and Rosemary had embraced and kissed moments before. To avoid bringing scandal to Rosemary's reputation, Dick has Nicole remove the bloody bedspread while he places one of theirs on Rosemary's bed. In the hurried activity, Nicole slips away into the bathroom and

only after the hotel manager has been called do we learn of Nicole's condition. When it all began Dick warned Nicole not to overreact, "Look here, you mustn't get upset over this—it's only some nigger scrap" (110). In this scene, the narration of Nicole's hysteria is intended to show readers her irrationality, as she overreacts to an admittedly disturbing situation. (Rosemary's reaction, while horrified is far from hysterical.) It is not the murder, however, that I believe upsets Nicole so terribly, but the lengths to which Dick goes to protect Rosemary. Nicole knows about Dick's infidelity, although neither Dick, Rosemary nor the reader give her credit for her knowledge. Instead, Nicole's screams appear incoherent. Close examination, however, lends reason to Nicole's words and reveals that she is upset about more than just the murder scene. Her words revolve around the bedspread, "I never expected you to love me—it was too late—only don't come in the bathroom, the only place I can go for privacy, dragging spreads with red blood on them and asking me to fix them" (112). Within Nicole's screaming rants, there is a reference to Dick's love for her as well as an recognition of his sensual flirtation with Rosemary. She focuses on the bedspread and not on the murder victim, indicating that the motive for her breakdown was Dick's behavior. We later learn that Nicole was suspicious of Dick's interest in Rosemary, but that information is separated from this incident, obscuring the connection between Dick's actions and Nicole's episode. For instance, when the narration picks up this story again, Dick and Nicole are on the train from Paris to the Riviera, leaving Rosemary and Nicole's outburst behind. Nicole stares at Dick through the hazy eyes of her medication, and he feels it necessary to fake sleep in order to escape her gaze. He is fidgety and uncomfortable, presumably because of his guilt over Rosemary; the narration then reveals that Nicole knows of his infidelity, or at least of his wandering affections if not of his physical intimacy with Rosemary. "Unable to read, he

pretended to be tired and shut his eyes but she was still watching him, and though still she was half asleep from the hangover of the drug, she was relieved and almost happy that he was hers again" (166). Despite our awareness of Nicole's knowledge, Dick remains ignorant of it. This distinction is important because when Nicole does bring up Rosemary's attractiveness to men in conversation, Dick's jealousy at the suggestion takes center stage ("His heart twisted. To what men? How many men?"), not the fact that Nicole's discussion of her may very well be suggestive of her suspicions (167). Dick also makes a sincere effort to downplay Rosemary's qualities, countering Nicole's compliments with "She's not as intelligent as I thought" and "She was well directed" and "She's an infant" (167), furthering his attempts to redirect Nicole away from any suspicion.

The first book of the novel ends in the midst of this hysterical breakdown, and it is fifty pages later that we resume this particular incident, now with much of the back story behind Nicole's illness and her relationship with Dick. Ending not only a chapter but a book on this bizarre and confusing scene functions to increase suspense in the following fifty pages as we learn about Nicole's tendency for emotional outbursts and passionate responses to all manner of situations.

Agiri Fair Outburst

Nicole's final outburst, which takes place at the Agiri Fair, is precipitated by yet another incident of Dick's suspicious behavior. Her outburst, the accusation of Dick's having an affair with a patient's daughter that precedes it and the car accident that follow it, demonstrates the complexity of examining the dynamic of the Diver marriage by throwing into question the level of control that Nicole has over her stability. These events function in

the novel to show Nicole's mental instability and to emphasize Dick's increasing stress over her illness. I intend to reexamine these scenes, considering that the cause of Nicole's outburst is not entirely her instability but also her anger over the accusation of Dick's infidelity. This reexamination reveals that the strain on the Diver marriage comes from Dick's actions as much as from Nicole's, despite popular belief, and begins at the outset of the novel with the couple's introduction to Rosemary.

Nicole describes the first years of the Diver marriage as apparently happy despite a few rough patches concerning her depression; upon meeting Rosemary, however, Dick begins to imagine his life apart from Nicole, one that includes both sexual freedom and professional accomplishment. His desire for sexual freedom is an attempt to capitalize on his popularity, to reassure his ego of his desirability. In tandem with his growing desire, he blames his professional impotence at least partly on Nicole's illness, which—he claims—keeps him distracted from his obligations as a psychiatrist and from completing his treatise. He tells Rosemary in Paris, "I didn't disgrace myself at the height of my career, and hide away on the Riviera. I'm just not practicing" (63). He later blames his ineffectual career on Nicole when deciding to quit the clinic. His partner Franz tells him, "Your heart isn't in this project any more" as the newest complications over Nicole's condition have contributed to Dick's professional exhaustion and increased drinking (256). He is unable to function as a doctor: readers assume only Nicole's condition is to blame.

As John Callahan suggests, Dick should be implicated more fully for the deterioration of the marriage.²¹ Although Nicole's madness, which drains Dick emotionally, and her money, which supports him decadently, are the culprits of Dick's demise, his infidelities contribute to Nicole's worsened mental condition. Dick's flirtations with Rosemary did not go

unnoticed by Nicole and had a more powerful effect on her than Dick realized. She is more aware of the influence that Rosemary's affection has had on Dick's ego than he allows himself to admit. It was more than an idle attachment—Dick confesses to Rosemary's mother that he is "'in love with Rosemary...It's a kind of self-indulgence saying that to you.'...Already he felt her absence from these skies: on the beach he could only remember the sun-torn flesh of her shoulder; at Tarnes he crushed out her footprints as he crossed the garden...In a hundred hours she had come to possess all the world's dark magic; the blinding belladonna, the caffeine [sic] converting physical into nervous energy, the mandragora that imposes harmony" (164). His powerful affection for Rosemary made a significant change in him—from this description we see that he views the world differently now that she has gone. His wandering affections affect Nicole more deeply than readers know until later in the novel, when the topic of Dick's infidelity arises again.

In chapter fifteen, Nicole receives a letter from a former patient of Dick's who accuses him of seducing the patient's daughter. This accusation functions in two ways: first, it increases Nicole's apprehensions over Dick's marital fidelity, begun years before on the beach when he met Rosemary. Second, it represents Dick's inability to reevaluate Nicole in the later years of their marriage. Dick views the incident casually, without guilt, although the narration confirms that he had indeed kissed the woman. No affair ensued, despite the woman's attempts to create one; Dick did not believe the incident was important. Nicole, however, is not so easily dismissed as she indicates that she has not yet disregarded the accusation.

"I had no relations of any kind with that girl. I don't even like her."

"Yes, I've tried thinking that," said Nicole.

"Surely you don't believe it?"

"I've been sitting here." (187)

Nicole's quiet consideration, while sitting there, is about the likelihood that Dick did indeed act inappropriately. She does not accept his denial, knowing that he was tempted years before by Rosemary's advances. In an attempt to undermine his former patient, the present accuser, Dick reminds Nicole that the author of the letter was a "mental patient" (187). Bristling from the implication that former mental patients are forever-after easily dismissed, Nicole reminds Dick that she too was once a mental patient. In his typical fashion, Dick undermines Nicole's credibility and intelligence, as he often does in his constant negotiation of the line between Nicole-as-patient and Nicole-as-wife, saying, "Suppose we don't have any nonsense, Nicole" (187). With one phrase, he dismisses her astute intuition, thereby effectively silencing her and severely insulting her.²² Her silence is only momentary.

Immediately after this confrontation, the family travels to the Agiri Fair. Nicole is angry but quiet in the car, and she remains distant and contemplative as they wander through the busy booths. The atmosphere of the carnival is crowded, busy, lending an air of unpredictability and confusion. A Punch-and-Judy puppet show, with its bizarre voices and bright colors, plays out for the family to watch, while Nicole stares blankly. "[T]here was the sound of a whining, tinkling hootchy-kootchy show" (188). Within this disorienting atmosphere of noises and colors, Nicole flees from her family. She becomes a part of the carnival's confusion as her dress moves "along the edge of reality and unreality" (188-9). The crowded fair becomes a dizzying obstacle course between husband and wife, between sanity and insanity as "the hot afternoon went shrill and terrible" (189). Here, Nicole's insanity is compared to the hot, strange fair; it is an association which keeps her character remote from the rationality of the readers.

Dick finds Nicole screaming hysterically at the top of the Ferris Wheel, as a crowd gathers around to watch her. When she returns to the ground, Dick grabs her arm and confronts her:

"Why did you lose control of yourself like that?"

"You know very well why."

"No, I don't."

"That's just preposterous—let me loose—that's an insult to my intelligence. Don't you think I saw that girl look at you—that little dark girl. Oh, this is farcical—a child, not more than fifteen. Don't you think I saw?" (189-90)

While her suspicions of Dick's infidelity with the patient's daughter were founded, this accusation—not previously narrated—is intended perhaps as a fabrication of Nicole's angry mind. Readers assume that she has created the situation in her mind, and because of her irrational reaction, she is instantly deemed unreliable. Her outburst functions to show her hysteria, but her verbal response indicates that there was perhaps something influencing her actions. Her outburst can also be seen in terms of a larger question about Nicole's control over her illness. Having been hurt by the accusation of Dick's infidelity and by his dismissal of her opinion, she recognizes that he is pulling away from her, and so she reacts to his rejection in a way that forces him to return to her. As her doctor, he cannot abandon her emotionally if he must simultaneously protect and help her. He cannot leave her for another woman if he is bound to her psychological stability. Her outburst is, then, an expression of her power over her husband. In a marriage that gives her little intellectual importance or support, with a husband who silences her when she is too smart for his flirtatious infidelities to go unnoticed, her only form of control over him is through her illness.

As Nicole calms from her outburst, "she begged, 'Help me, help me, Dick!'" (190). Her desperate cries continue in a terrible attempt to regain Dick's affections. "He could not watch her disintegrations without participating in them. His intuition rilled out of him as

tenderness and compassion," which is exactly the response that Nicole desired (190-1). The narration describes her cries as "sweet bullying," clearly implicating Nicole as somewhat devious (191).

Later in the novel, her neighbor Kaethe suspects Nicole's manipulation of Dick with her illness; she tells her husband, "I think Nicole is less sick than any one thinks—she only cherishes her illness as an instrument of power. She ought to be in the cinema, like your Norma Talmadge—that's where all American women would be happy" (239).²³ Kaethe's accusation functions to answer the question that lingered since Nicole's outburst at the fair: that of the extent of maliciousness in Nicole's behavior, which may be read as her manipulation of her husband. While readers might have dismissed Nicole's actions as her only source of control, recognizing that Dick's power far exceeds Nicole's, they can no longer do so because Fitzgerald uses Kaethe, another woman, to condemn Nicole. Once again, the narration undercuts any sympathy a reader may have developed for Nicole.²⁴

This scene is also especially interesting in terms of Marta Caminero-Santangelo's critical work entitled *The Madwoman Cannot Speak, or Why Insanity is not Subversive*. She argues that in women's texts, insanity is not a useful position from which to protest and/or gain power, because it silences the protester and removes her credibility. Certainly, this is the case with Nicole, as her outbursts return her, over and over, to the role, not of wife, but of patient. Despite Caminero-Santangelo's claim that insanity is NOT useful as a means of gaining power, Fitzgerald's lack of knowledge about psychology and even, some argue, about the true nature of his wife Zelda's condition, enabled him to write Nicole's insanity as her practice of manipulation and deceit.

What compelled Fitzgerald to write a novel that so strongly and yet subversively dismisses the wife's power? It likely stems from biographical incidents in Fitzgerald's life: namely that his wife Zelda wrote her own novel, called *Save Me the Waltz*, which fictionalizes her personal battle with mental instability during the time he was composing *Tender*. Biographers of both Scott and Zelda, such as Matthew Brucoli and Linda Wagner-Martin, have noted that Scott believed the incidents of their lives were for *his* use and not hers and he felt extremely threatened by Zelda's decision to write about her life, especially since he already was. Fitzgerald saw himself as the only writer in the family and believed that her novel would undermine his professional success. It is likely that in reaction to Zelda's attempt to take back her story he wrote Nicole's mental instability as a manipulation of her husband Dick, with her personal desires running counter to his and contributing significantly to his decline.

After the Outbursts

Dick's reaction to Nicole's exertion of power is to leave. He realizes that he is tied too tightly to her fate and that his own is surely suffering. He takes leave of his family in an attempt to regain control over his life. While this act seems reasonable to readers who sympathize with Dick, what of those who sympathize with Nicole? She had admitted to him that the daily life of the clinic was oppressive to her, because her only activity was to care for her young children. Once again, the narration functions to push readers' sympathies away from Nicole. "She had come out of her first illness alive with new hopes, expecting so much, yet deprived of any subsistence except Dick, bringing up children she could only pretend gently to love, guided orphans" (180). Fitzgerald, here, denies Nicole the honor of caring

deeply for her children, providing one more reason for readers to side with Dick, who loves the children very much: "The day before Doctor Diver left the Riviera he spent all his time with his children...when he said good-by to them, he wanted to lift their beautiful heads off their necks and hold them close for hours" (311). The contrast between Dick's affection for the children and Nicole's stilted caring for them is something Fitzgerald intended and it has a subtle but important impact on how readers view Nicole. She is both a failed wife and a failed mother. She does not embrace her role as mother, but feels trapped by it, and readers are free to judge her for it. And yet, she must remain behind with them as Dick is free to leave. The restrictions that have followed her for years, both professional and psychological, once again entrap her.

Nicole's self-confidence is underdeveloped, aside from flashes of power over Dick during their courtship. Her professional goals are never actualized, because she is limited to activities such as sunbathing and shopping. Much has been made of Nicole's shopping sprees,²⁵ but it is not until the end of the novel, when Dick's disintegration is evident and inevitable and she chooses to have an affair, that she develops a sense of power and confidence. For most of the novel, she assumes the role of Dick's wife without complaint. Dick is her protector, lover, idol, but as Nicole improves, she realizes that Dick is unable to redefine the nature of his relationship with her; as she recovers and develops a sense of confidence in herself, Dick is unable to ignore his professional obligations to her. This inability to react appropriately to Nicole as a competent person is responsible for their marriage's failure to grow and change as the years progress.

Nicole's affair brings out a liveliness in her of which readers have not known her capable. But readers are so attuned to the pain her demeanor causes Dick that they are unable

to recognize the freedom that Nicole has for the first time in her life. Never before had she made a decision so important without the consultation of her father, sister, husband or doctors. As Tommy follows her into her garden in the prelude to their lovemaking, "How good...to be worshipped again, to pretend to have a mystery! She had lost two of the great arrogant years in the life of a pretty girl—now she felt like making up for them; she greeted Tommy as if he were one of the many men at her feet" (291). Nicole justifies the affair because Dick is too far along in his self-destructive and bitter cycle to recover the love their marriage once had. While we observe his sadness, the structure of the novel allows readers to disassociate *his* affair from the pain it caused his wife. His affair with Rosemary was certainly damaging to Nicole, especially considering her fragile mental state.

Nicole's affair provides another example of her being disenfranchised by the narration. Nicole is often at a narrative disadvantage to Dick; for example, although Dick's sadness is visible and painful to readers, he benefits from having it narrated. He "[winces]" when Nicole admits she was with Tommy Barban (299). Nicole's reactions to Dick's infidelity, however, are not visibly sad, but are either hysterical or understated. When Dick is absorbed in his love for Rosemary, "Nicole knew about it but only darkly and tragically, hating him a little, but wanting to rub against his shoulder" (169). Readers may find her vulnerability pathetic while they see his sadness as testament to her cruelty. As a result of her irrational or silent reactions to Dick's infidelities, she may evoke less sympathy from the reader than Dick does. The very nature of the narration privileges Dick and condemns Nicole to a marginalized position both in the marriage and in the reader's affections.

Not only is she marginalized because of her indirect reactions to pain, but also because she suffers from guilt. The narration indicates that Nicole feels "remorse for this

moment of betrayal" as she confesses her love to Tommy. Such narration indicates that she *should* feel guilty for her affair, although Dick suffers no remorse for his. Doni Wilson addresses infidelity in the Divers' marriage: "F. Scott Fitzgerald allows the reader in *Tender is the Night* to consider Nicole's adultery as another irrational and crazy act—with the implication that immorality is a form or function of madness—and then subverts the reader's expectations by having her cured and clear-thinking after her liberating foray into infidelity" (171).

The narrative undermining of Nicole's character functions in more subtle and deceptive ways than overt guilt. Nicole battles not only against the narration, but against the power of her husband. During their courtship, she says to Dick, "You don't think I've got any common sense—before I was sick I didn't have any, but I have now....don't pretend I don't *know*—I know everything about you and me" (154). Despite this strong assertion, the narration undercuts her immediately by describing Dick's knowledge of Baby Warren's intention to purchase a doctor to care for Nicole, suggesting that Nicole's affections are muddled by her need for proper medical care (154). Later, during the most important developmental moment of Nicole's life, she recognizes Dick's refusal to accept her as a complete, rational person. They quarrel toward the end of the novel where Dick says to her,

"I can't do anything for you any more. I'm trying to save myself."

"From my contamination?"

"Profession throws me in contact with questionable company sometimes."

She wept with anger at the abuse.

"You're a coward! You've made a failure of your life, and you want to blame it on me." (301)

She begins to regain the confidence she had during their courtship many years before as she reacts to his cruelty with perceptive accuracy. Her self-realization begins to materialize immediately afterward into her greatest victory:

While he did not answer she began to feel the old hypnotism of his intelligence, sometimes exercised without power but always with substrata of truth under truth which she could not break or even crack. Again she struggled with it, fighting him with her small, fine eyes...with the accumulated resentment of years...with the thought of the new enemies he was making with his bitterness...And suddenly, in the space of two minutes she achieved her victory and justified herself to herself without lie or subterfuge, cut the cord forever. Then she walked, weak in the legs, and sobbing coolly, toward the household that was hers at last.

Dick waited until she was out of sight. Then he leaned his head forward on the parapet. The case was finished. Doctor Diver was at liberty. (301-302)

The narration calls him "Doctor Diver," emphasizing his position as Nicole's doctor and instantly bringing the focus of this scene to rest on Dick's freedom, not hers.²⁶ So much of Nicole's achievement is undermined by his relief. It is as though her victory is another example of how he was doctoring her; as though it was not Nicole's doing at all, but actually the last brilliant manifestation of Dick's effective psychiatry. In her moment of greatest triumph, Nicole is once again devalued in terms of her husband—her victory is not hers anymore, but is largely his. Because the narration indicates that Dick constructs this liberation, and perhaps her affair as well,²⁷ it grants Nicole no respect for overcoming Dick's firm grasp on her.

Nicole's Narration of Herself

What of the moment when the readers finally hear Nicole's own voice? The three pages in Book Two dedicated to her own words reveal a person who is tender and sweet, sad and lonely, but above all, scattered. Her text is not polished, not symmetric; her audience

changes from paragraph to paragraph, sometimes within paragraphs. She writes at one moment to her lawyer, at the next to her sister, her friend Tommy Barban, her husband, her doctor. Her style changes as she writes one side of what is clearly a two-person conversation and then a few sentences later shifts to another conversation. "Baby, you have no more idea of what Dick is like than, than—Now, where do I sign? Oh, I'm sorry...Isn't it funny and lonely being together, Dick" (150). At other times she returns to writing what appears to be a letter. She covers years in those three pages, writing as though on her honeymoon, in an mental institution and ending on the beach in the Riviera where the novel began. That our first introduction to Nicole's voice is rambling, scattered, purposeless is a further indication of how Fitzgerald wants us to read her. Previously, she was described as aloof and perhaps shallow; now he has added unstable.

We learn here that money is an important issue in her life, both in terms of her trust fund and in terms of her marriage to Dick and the strain that her wealth has on their relationship. She includes arguments with Dick over spending money. It is clear that he is uncomfortable living off her trust fund, although it is substantial. We learn that her trust fund has been established, but that it is less than that of her older sister. Nicole asks her, "Why do you have more—is it because I'm supposed to be incompetent?" (159). Here, her wealth is paired with her mental illness. Additionally, Nicole reveals that she had been institutionalized at least once, that she has good spells, but that after the birth of her second child (in her words) "everything went dark again" (161). We learn that she was to help with the French translation of Dick's book, but her fatigue has kept her from it. A potential professional contribution was hampered by her illness. "I'm tired these days—I'm afraid of falling, I'm so heavy and clumsy—like a broken roly-poly that can't stand up straight. The cold stethoscope

against my heart and my strongest feeling 'Je m'en fiche de tout'" ["I don't care about anything.]" (159). How different an image this is from what Rosemary observed. Instead of appearing healthy, tanned, combative, she is weak and dizzy. Her strongest feeling is apathy.

In Nicole's own words, her powerlessness is clear. "Here I am in what appears to be a semi-insane-asylum, all because nobody saw fit to tell me the truth about anything. If I had only known what was going on like I know now I could have stood it I guess for I am pretty strong, but those who should have, did not see fit to enlighten me" (123). Traumatized by her father, Nicole is further burdened by the doctors whose lack of transparency denies her access to her own trauma. Phyllis Chesler writes that madness can be "an intense experience of female biological, sexual and cultural castration, and a doomed search for potency. The search often involves 'delusions' or displays of physical aggression, grandeur, sexuality, and emotionality....Such traits in women are feared and punished in patriarchal mental asylums" (Chesler 31). Nicole mentions several times that her doctors withheld information about her condition that could have helped her heal more quickly and completely. Institutionalization, for Nicole, is yet another patriarchal trap against which she must fight so as to achieve her freedom.

Fitzgerald's Representation of Madness

Fitzgerald's brand of madness needs examination. Nicole is, at any given moment, either sane or insane. She appears perfectly normal for the whole of the novel, despite the three outbursts. What does this say about Fitzgerald's view of madness? (Critics have analyzed his limited knowledge of psychology.) Like Catherine Bourne's mania in *The Garden of Eden* when she laughs wildly or burns David's manuscripts, Nicole too has manic

and destructive moments. She crashes the family car over a ravine (with Dick and the children inside), then laughs "hysterically, unashamed, unafraid, unconcerned" (192). Indifferent to the safety of her children, husband or herself, Nicole's madness here reaches a new level of danger and judgment. Dick admits that he wanted to "grind her grinning mask into jelly" (192). Her actions here, like Catherine's burning of David's manuscript, remove from the mad woman all remaining sympathy, and marginalize her permanently.

Fitzgerald characterized Nicole as schizophrenic and based that description, in large part, on Zelda. However, if it is true as Linda Wagner-Martin suggests in her biography of Zelda, that she was not schizophrenic, but suffered instead from lupus, then Nicole's condition and the ways she behaves are significant in that they reveal Fitzgerald's ignorance. Of course, Nicole is what he made her and as she is fictionalized; we must meet her where she is, where she was created. Her madness is destructive, painful, cruel, debilitating, exhausting, and it takes over this otherwise normal woman. When she is mad, she is very very mad, and when she is sane she is normal. The liberties that Fitzgerald takes when crafting Nicole's illness reveal his desire for a more perfect madness one that leaves no doubt as to the dangerous effects of the mad woman on those around her.

More than Modernity or Money

Milton Stern reads the end of the novel (when Nicole recovers from her mental problems and divorces Dick) as a kind of battle that won the war where the wealthy "Warren legacy" overturns the old "Diver legacy" ("History" 109). He writes that Nicole is "at last set free to inherit the 'broken universe of the war's ending' (253) with her money (History 109). He quotes Nicole as saying to Dick toward the end of the novel, "'If my eyes have changed

it's because I'm well again. And being well perhaps I've gone back to my true self—I suppose my grandfather was a crook and I'm a crook by heritage, so there we are'"(297). Further, John Callahan writes, "More vividly and knowingly than before, she becomes the goddess of monopoly and dynasty described early in the novel. 'For her sake trains began their run at Chicago and traversed the round belly of the continent to California.' Nicole, 'as the whole system swayed and thundered onward,' is, in Europe, remote product and beneficiary of her family's multinational corporate interests" (384). This view of Nicole's true self as bound to her family's legacy—so much so that Callahan posits her character as though she were one of her family's commercial products—posits her directly in the path of Dick's potential success, not only financially and morally, as other critics have suggested, but also emotionally.²⁸

¹Milton Stern in *The Golden Moment*, describes the novel: "the outer focus of the scenes in *Tender is the Night* is on the disintegration of an older into a new world, the outward signs of the breaking of all the social and personal decalogues of responsibility. The inner focus is on the disintegration of the disciplined and creative 'romantic' within the ruinous world of the selfish and the impulsive" (308-9).

²Matthew Bruccoli: "Dick Diver is a projection of Fitzgerald himself after, say, 1932. About this time he first became conscious of a failing of his powers, of a general depletion of energy, of an emotional exhaustion, which he later likened to the situation of a person who has been spending money recklessly and suddenly finds himself overdrawn at the bank" (*Composition* 13).

³See Rena Sanderson "Women in Fitzgerald's Fiction." *Cambridge Companion to F. Scott Fitzgerald*. Ed. Ruth Prigozy. Cambridge: Cambridge UP, 2002 (161). See also Milton Stern, "*Tender is the Night* and American History," where he mentions the strain of Nicole's illness on Diver: "In the last few of the approximately twelve years of marriage he has to allow himself to acknowledge the resentment he feels about what life with Nicole and her world has done to him" (History 108).

⁴"As Rachel Bowlby shows, by the end of the nineteenth century shopping was an important activity for women, the rise of the department store and of the consumer society providing a highly legitimate, if limited, participation in the public. But, of course, the literature of modernity and the themes of modernism were not concerned with shopping, and women remained invisible in the continuing preoccupation with the 'real concerns of modern life'" (Wolff 58). (qtd. Bowlby: "Just Looking: Consumer Culture in Dreiser, Gissing, and Zola").

⁵John Callahan, "In his life, Fitzgerald, too, had to steel himself against the tendency toward *Gatsby's* self-destroying romantic obsession, and like Diver, he had to wrench free from the opposed, complimentary shoals of identification and alienation in his marriage with Zelda" (376).

⁶Matthew Bruccoli: "Although there is considerable appreciation of *Tender is the Night*, there is also considerable disagreement about its rank in the Fitzgerald canon. In a sense, Fitzgerald continues to be victimized by the color of his life, which hampered serious criticism of his work when he was still writing. Responsible and intelligent commentators are often lured into discussing Fitzgerald's work purely in terms of his personal history. To be sure, there is justification for this approach to a writer who declared, 'Whether it's something that happened twenty years ago or only yesterday, I must start out with an emotion—one that's close to me and that I can understand.' There is no denying that all of Fitzgerald's best work is intensely personal, but this does not mean that it must be approached through biographical or historical methods. There is a necessity for objective study of his craftsmanship, and this has been largely neglected" (Introduction to *Composition*, xiii).

⁷Linda Wagner-Martin: "One of the dilemmas throughout Zelda's treatment had been the presumed definiteness of her diagnosis....There are, of course, a great many variants of these states [characteristics of schizophrenic behavior], but for the mental health observers who

knew anything about Zelda's history, she seemed to exhibit behaviors more characteristic of mania (perhaps bipolar condition), or of a 'substance induced psychotic disorder' (stemming from her overuse of both alcohol and nicotine...or perhaps the more physiologically based 'Psychotic Disorder Due to a General Medical Condition.' For example, Zelda's pervasive eczema and her battery of fatigue symptoms were more easily recognized as markers of systemic lupus erythematosus. Of lupus patients today, it is thought that 15 percent of them have been erroneously diagnosed as schizophrenic....Other traits associated with a schizoid patient—physical awkwardness, the 'word salad' of disassociative speech, or a lack of interest in life—do not describe Zelda Sayre Fitzgerald" (178).

⁸"Zelda Fitzgerald, Sylvia Plath, and Ellen West, for example, want and need mother love—but not at the price of 'uniqueness' or glory. They are probably as maddened by the absence of maternity in their lives as they would be by the demands it would eventually place upon their freedom. The combination of nurturance deprivation *and* restrictions upon their uniqueness or heroism is deadly. They cannot survive as just 'women,' and they are not allowed to survive as human or as creative beings" (Chesler 30-1).

⁹Linda Wagner-Martin: "...[Zelda's] collapse in Florida two years earlier had followed discussions about the characters of Nicole and Dick in the novel-in-progress, the book which became *Tender is the Night*. Admittedly, there was traumatic fallout from Zelda's reading the novel, but it was not entirely autobiographical" (177).

¹⁰See Sarah Beebe Fryer, *Fitzgerald's New Women: Harbingers of Change*: "*Tender*, a man's creation, generally evokes sympathy for Dick Diver, and distrust—if not outright hostility—towards Nicole" (59). See also Doni Wilson.

¹¹Matthew Bruccoli: "'To resume Rosemary's point of view...' Fitzgerald's signal that much of the opening section of the novel is presented through Rosemary's eyes" (*Reader's Companion* 72).

¹²Milton Stern, "*Tender is the Night* and American History" describes Dick affectionately: "Dynamic and accomplished, young Dick Diver is nevertheless vulnerable in his contradictions. He is a self-sacrificial enthusiast, an unworldly naïf, and yet a sophisticated man of brilliant studiousness" (100).

¹³For a discussion of lesbian and transgressing sexual relations see Debra A. Modellmog, *Reading Desire: In Pursuit of Ernest Hemingway*.

¹⁴See Sarah Beebe Fryer.

¹⁵See Milton Stern, *The Golden Moment*, where he describes the strain of Nicole on Dick Diver: "Should the intellectual lose his discipline, Dick the doctor lose his rational order, Dick the lover lose his control, then all that had made him, in his need to be loved, would destroy him. But how hard to keep control, how very hard when the object of it was the self-sacrificial creation of something—a wife or an art—out of one's own limited atoms of flesh and spirit" (308).

¹⁶"S. Weir Mitchell, a prominent American neurologist during the Victorian period, 'ended one of his treatises on hysteria with the comment that doctors, who knew and understood all women's petty weaknesses, who could govern and forgive them, made the best husbands' (Smith-Rosenberg 211-12)" (Caminero-Santangelo 69).

¹⁷Bruccoli writes that "it was Nicole's selfishness which made her commandeer Dick as a husband and enables her to discard him when she outgrows her need for him" (*Companion* 139).

¹⁸See Sarah Beebe Fryer (p. 64).

¹⁹During a meeting in Rome, Baby Warren suggests that Dick and Nicole should divorce. Dick responds, "'For God's sake...If I didn't love Nicole it might be different.' 'But you love Nicole?' she demanded in alarm" (215). Clearly, she is shocked by his admission of love, having assumed he married Nicole only for her money. Dick is certainly not as shallow as Baby Warren imagines him.

²⁰Nicole does hope, when younger, to find work as an interpreter because of her fluency in French, German, Spanish, and Italian, but nothing comes of it.

²¹"Diver is more responsible than he knows for the dissolution of his dream of love and work" (Callahan 384).

²²Sarah Beebe Fryer addresses this particular scene, reading it as a further indication of Dick's lack of respect for Nicole. She writes that Nicole suffers from a "dual inferiority" to Dick, being subservient to him as a wife and as a patient (63).

²³This reference to Nicole as suitable for American cinema connects her to Rosemary, the other woman in Dick's life. See Ruth Prigozy, "From Griffith's Girls to Daddy's Girl: The Masks of Innocence in *Tender is the Night*," where she discusses the implications of Dick's attraction to the beautiful women who have faces fit for the American screen.

²⁴In contrast to my claim that the narration undermines Nicole, Jacob Bloom argues that Fitzgerald's narration supports Nicole, in his discussion of the geographical dilemma in *Tender*: "While the critical consensus about *Tender* tends to identify Dick Diver, who fancies himself a writer, as Fitzgerald's alter-ego, in this dissolution of boundaries and stabilizing place names, Fitzgerald aligns himself with Diver's progressively estranged wife, Nicole" (Bloom 121). He also considers Nicole's geographical superiority as a "triumph" over Dick: "Nicole's marrying the cosmopolitan mercenary Barban fortifies her addresslessness and clinches her triumph over Dick, whom the narrative sends off at the end in futile pursuit of an address, of a home civilization. But this home civilization turns out to be only an endless succession of new, increasingly obscure addresses in the heart of upstate New York" (Bloom 121). Despite the dissolution of geographical boundaries Bloom outlines, Fitzgerald's association with Nicole is always tainted by the privileged position the narrator gives to Dick. In a sense, her being unassociated with America, as Bloom suggests, only subjugates her further in the eyes of the reader, as they perceive the expatriate woman as someone rejecting her homeland. It is likely that Nicole's staying in Europe further disassociates an American reader from her.

²⁵See Ruth Prigozy, Sarah Beebe Fryer, and Dana Brand.

²⁶Matthew Bruccoli describes the exchange as though Dick released Nicole: "When the rising line of Nicole's strength has crossed the slope of his decline, Dick makes the professional decision to discharge his patient-wife. Nicole is ready for a break, but Dick forces her to declare her independence" (Bruccoli 359). Milton Stern does as well: "Diver the doctor knows that the ultimate act he can make to effect Nicole's final independence, and thus the completion of her cure, is to direct her into one more sexual transference—from himself to another man, just as he had been her cure by directing her transference from her father to himself. Dick Diver the husband is agonized by what Dr. Diver the healer knows...He has to harden himself against her in order to be able to bring her to free herself from him, this giving her the supreme gift of her own self" (History 108).

²⁷Stern also interprets Nicole's affair as an act of Dick's superb psychiatry: "Readers must be alert to the subtle but several implications (most of them in Nicole's filleting thoughts) that Dick knows beforehand what is going to happen between Nicole and Tommy Barban, and that he plans her freedom (see especially 294-5). His only self-protection is to wince" (History 108).

²⁸Matthew Bruccoli, in *Reader's Companion to F. Scott Fitzgerald's Tender is the Night*, "The subtitle 'A Romance' indicates that Fitzgerald regarded his book as a work of emotional and sensory appeal" (55).

Chapter 5

Creating a Language of Rebellion: Madness in H.D.'s *HERmione*

Sources of Hermione's Madness

In her critical work *Literary Trauma: Sadism, Memory, and Sexual Violence in American Women's Fiction*, Deborah Horvitz writes that "frequently, if not always, the phenomenon of trauma conflates political and psychological processes" (Horvitz 4). She continues, "Only in a culture that sanctions heterosexual misogyny can sexual violence proliferate. If there is an enabling aspect to the relationship between the personal and the political, there is also a destructive one in which *patriarchy, itself, traumatizes women*" (Horvitz 15, *emphasis mine*). While there is little sexual violence in *HERmione*, I argue that the character's initial mental condition comes as a result of the confining (patriarchal) situation of her life. She is caught in an upper-middle class lifestyle, compelled by society to get married and become a wife. She is also pressured by prescribed normatives of sexuality long before she understands her bisexual desires. Failing out of college, in which she had hoped to prove her worthiness to both her brilliant father and brother, traumatizes her. She sees this failure not only as an inability to perform at school, but also as an inability to perform the norms of life. "Her development, forced along slippery lines of exact definition, marked supernorm, marked subnorm on some sort of chart or soul-barometer....She could

not see the way out marsh and bog" (3). Such a limited view of her options sends her into a frightening spiral, fretting over her identity and her options.

It is clear from the start that the repercussions of her academic failure are tied to her sense of imprisonment at her parents' home. Continually uncomfortable at home, she feels disjointed with the flow of normal life—she feels "certifiable" from the start of the novel. There is a sense of pressure that she feels in the house and with the other members of her family. She associates the word "Gart" with both the house (Gart Grange) and with the family name (her mother Eugenia, father Carl, brother Bertrand and his wife Minnie) and often, readers cannot decipher to which she refers—precisely H.D.'s intention. "I'm not at home in Gart. I'm not at home out of Gart. I am swing-swing between worlds, people, things exist in opposite dimension" (25). Her crisis of identity is located both at Gart Grange and within her family. "She only felt that she was a disappointment to her father, an odd duckling to her mother, an importunate overgrown, unincarnated entity that had no place here" (10). Her feels a terrible need to flee Pennsylvania and yet she is frightened by the prospect of leaving.

Pennsylvania had her. She would never get away from Pennsylvania. She knew, standing now frozen on the woodpath, that she would never get away from Pennsylvania. Pennsylvania whirled round her in cones of concentric colour, cones....concentric...conic sections was the final test she'd failed in. Conic sections would whirl forever round her for she had grappled with the biological definition, transferred to mathematics, found the whole thing untenable...Science as Bertram Gart knew it, failed her....and she was good for nothing (5-6).

Here we see the interconnectedness of Hermione's pressures. Her academic failure relates intimately to her entrapment in Pennsylvania.

She feels that she has no place, that she makes no contribution, and that no one understands her. Her sister-in-law, Minnie, becomes the touchstone for Hermione's

discomfort, which is ironic considering that Minnie is the true outsider. However, Minnie's presence in the house seems incongruous both because she does not yet understand the inner workings of the Gart family and because she is of a lower class. Yet it is Hermione who feels the outsider, who feels pressured to conform to the family's way of being: academic, reserved, repressed.

She sees the family members as somehow unreal, as if they were characters in a play: "They were a stock company playing in a road show, words over and over. All very well cast for the parts, can't get out of this show, it's too fu-uunny. I'll never get out of this show, it's too funny" (40). She views them as carbon copies of each other without clear cut identities when she describes them at the dinner table: "Gart and Gart sat facing Gart and Gart" (35). Such conformity leaves little room for Hermione's circuitous route toward her adult identity. (Note the humor in her perception.)

More troubling to Her's long-term mental health is her sexual dilemma and its relationship to her professional freedom. George's monopoly over her sexual and creative life illustrates most clearly her restrictions in life. With George's plans to provide Her's introduction into the literary world, Her understands that her professional fate is tied to her continued heterosexuality.¹ Much like how Catherine's art has a place only within David's abandoned narrative, so too is Hermione's foray into the written word only validated by George's approval. Nicole as well functions under the judgment of her husband. As Dick's patient she is bound by his professional opinion of her sanity. When he wishes to deny her credibility—such as during her accusation of his infidelity—he simply insults her mental acuity, effectively silencing her.

Hermione's situation becomes even more complicated—and her trauma even more pronounced—when she falls in love with and is betrayed by a woman, Fayne Rabb. Suddenly, her position, already marginalized because of her academic trouble and her resistance to marriage, becomes further complicated by her "abnormal" sexuality. Much of the novel concerns Her's awareness of her dementia while she battles against the conventions that worked to initiate it.

Hermione's Brand of Madness

That Her is insane is not in question. Her's madness comes to us coiled around her thought process, mired in her dizzying sensitivity. She is trapped by her ability to disassociate objects from their prescribed meaning, giving them, instead, the meaning she senses as she looks at it. For instance, when George looks at her mother's painting and judges it harshly, Hermione associates green paint with his critique. Forever after, the thought of the color green, or art, or her mother brings up those feelings of George's cruelty and arrogance.

Hermione takes her current emotion and ascribes it to whatever object she sees at the time. "She clung to small trivial vestiges, not knowing why she so clung. Like a psychic magpie she gathered little unearthed treasures, things she did not want, yet clung to" (9). She wonders at times why certain images have come to her mind; during one such time she even describes herself as snapping out of a "psychic terror" when she recalls the source of the association (9). By looking at everything around her in terms of her own feelings, she sees the world as entirely personal. She, therefore, makes meaning by way of her heightened sensitivity.

An example of how her increased perception affects her comes when she takes a walk in a field:

the deep note made by a fabulous bee that sprung into vision, blotting out the edge of the stables, almost blotting out the sun itself with its magnified magnificent underbelly and the roar of its sort of blooming. The boom of the bee in her ear, his presence like an eclipse across the sun brought visual image of the sort of thing she sought for...it had not occurred to Her to try and put the thing in writing. (13)

This example reveals the magnitude to which she projects everyday events. That a bee's buzz can be interpreted as a "deep note" and a "boom" or its "presence like an eclipse" suggests that her madness makes everyday situations cataclysmic.

The trauma she suffered at school and the resulting realization of the limitations of her life facilitate her retreat into her mind, where she is confronted and confounded by all the emotions she feels and by the objects with which she associates those feelings. She cannot stop the torrent of thoughts and feelings, the panicked swirling of her ideas. "Thought goes on, I am a sort of cavity for thought. My head is a sort of cold stone hollow bowl and thought is caught in my child head" (181). Her child's head perceives the world as others do not, thus illustrating her abnormality. And this abnormality is the source of her predisposition to madness, a madness that is later exacerbated by her heartbreak over Fayne's affair with George.

This chapter will extend the discussion of Chapter 2, which argued that H.D.'s narrative style resisted the telling of Hermione's trauma by suggesting that her madness—itsself a form of resistance—problematizes notions of femininity by revealing the inner workings of the female mind, which appear anti-rational, anti-scientific, dysfunctional. This female mind runs counter to the male mind. Ironically, Hermione's perspective is interminably concerned with the male norm. She knows that she does not, cannot, think the

way her father and brother (both scientists) do. "Seeing in a head that had been pushed too far toward a biological-mathematical definition of the universe...Her Gart said, 'I am certifiable or soon will be.'...Science as Carl Gart, as Bertrand Gart defined it, had eluded her perception" (6).

Her disoriented perception makes her speak oddly to people, since she cannot describe what she is thinking during a conversation. Sometimes, her seemingly random thoughts slip out of her mouth, and without the context of her meanings, other characters are confused. She appears perhaps dreamy and unusual and perhaps off-putting, but it is difficult to know exactly how Hermione is viewed by others. The narration comes from Hermione's perspective, as I have noted before, and the author is often indistinguishable from the character. Several times in the novel, we are made aware of her oddness. Once, her mother reacts to her strange speech with the practicality of the normal world. While Hermione tries to convince her mother that marrying George would be good for her, she says, "I am going to whirl out of this forest primeval, the murmuring pines and the hemlocks bearded with moss and with garments green indistinct in the twilight. I am indistinct in the twilight. I am going to swirl out, out." "With what are you going to swirl and how are you going to swirl and where are you swirling to?" (98). Eugenia is asking Hermione if George has the money to support her as well as where they will live, counteracting Hermione's romantic, impractical sense of thinking with her own direct approach. At other points in the novel George or friends of Hermione ask her what she means. Each of these instances, ironically, breaks the reader out of the narration's spell of meaning, pointing out that while readers come to understand that,

for instance, the "forest primeval" refers to Pennsylvania in which Hermione feels trapped, that association is not clear to those not privy to the narration.

The representation of Hermione's madness is unique because of the reader's intimacy with Her. Unlike other novels in which a biased narrator depicts the mad character from an outsider's point of view—such as we saw in Chapter 4, when readers experience Nicole's outbursts in *Tender is the Night* through Rosemary Hoyt's or Dick Diver's perspective, instead of Nicole's. In such instances, the mad character is at a disadvantage because of the bias, and is judged differently than Hermione, who dominates the reader's attention. This is Hermione's story and the readers are biased *toward* her, not against. Remember, too, that Hermione's madness makes an odd sort of sense to the readers. They have the key code to her associations and new meanings. They know why she feels angry when anyone mentions paint or artistry, because they were there when she made the link between Eugenia's painting and George's arrogant judgment. The narration allows the readers a unique position inside Hermione's trauma, one in which meaning is made. Trauma theorists speak often about the unknowable nature of trauma and the inability of the traumatized figures to understand their own trauma. H.D. is able to make meaning for the readers in a way that may not give them access to the source of Hermione's trauma (although the situation that initiated and later exacerbated her trauma is also understandable), but certainly its aftereffects, or its representations.

The effect of her madness is, initially at least, merely this oddness. But after Fayne's affair with George, Hermione's trauma and subsequent madness are taken to a new level. No longer only confined or self-involved or self-pitying, now Hermione is heart-broken. She

confronts George in her anger and sadness, "'Why did I go on...with you?...Can't you see you've tampered with me like an ill-bred child with a delicate mechanical instrument? You have no respect for science.' 'I thought that was the thing you wanted to be rescued from....'I did want to be rescued—I do, I do'" (191). So many of the limits in her life (science, heterosexuality, being trapped in Pennsylvania) come to the forefront when George breaks her heart, sending her past her normal brand of madness toward a genuine breakdown.

Her already fragile self-image takes a terrible blow, and she is bedridden, attended by a personal nurse, for months. The effects of her heightened madness are varied—hysteria, verbalization of her inner thoughts, and, consequently, more instances of other characters' confusion. Like Nicole and Catherine, Hermione does experience uncontrollable behavior. She describes to the nurse her wild laughter (201, 208). At the moment of George's revelation about his affair with Fayne, Hermione says he called her "hysterical" (191). When she later recounts this event to the nurse, the memory of her moment of trauma sends her again into a rapid tailspin of language, a renewed hysteria.

The nurse, like George and Eugenia before her, finds Hermione difficult to comprehend, but her role in the novel is critical. Having a relatively silent audience allows Hermione to voice both her sadness and her hopes for the future, much like Colonel Cantwell's sessions with Renata and Renata's portrait.

Another effect of her breakdown is more rambling, incoherent language. When the nurse calls her "Miss Hermione," Her responds with stream-of-consciousness thoughts, "'Only Mandy and Tim [the servants] call me Miss. They call me Miss. I am a miss. I have been a Miss. Hit or Miss...A miss is as good as a mile. Hit or miss. I am as good as a mile. I have missed everything'" (204-205). Again, a word association has sent her on a inner search

for her identity. How can she find herself in a world where every word she hears calls into question who she is?

This section of the novel illustrates more fully that outsiders do not understand her, as she lets her inner thoughts be more vocalized than normal, saying aloud the narration of her meaning-making images and language. Earlier in the novel, there were suggestions of people's confusion over her dialogue, such as when George would say, "I don't precisely follow" (189). Later, the nurse echoes George's confusion: "I admit I don't quite follow" she tells Hermione (205). Initially, the reader sympathizes with other characters' confusion. By this later point in the novel, however, the reader is quite comfortable with Hermione's style of expression, so much so that the nurse's confusion reminds him that other characters have not developed the associations he has.

Feminine Language as Resistance

Feminist critics have argued that male conventions restrict female functionality in the realm of literature. Virginia Woolf declares that because "men...have established an order of values in life, so too, since fiction is largely based on life, these values prevail there also to a very great extent" (Woolf 49). To understand the barriers that female artists faced at this time, it is necessary to consider critics who suggest that language is fundamentally masculine, as are the forms that language takes, namely sentences, novels, and so on. Woolf writes that "the very form of the sentence does not fit" women. "It is a sentence made by men; it is too loose, too heavy, too pompous for a woman's use....And this a woman must make for herself, altering and adapting the current sentence until she writes one that takes the natural shape of her thought without crushing or distorting it" (Woolf 48). Hélène Cixous, in her famous

article "The Laugh of the Medusa" says that speech "has been governed by the phallus " (Cixous 881). Janet Wolff writes that "there is no doubt that linguistic practices and language itself construct women and men differently, subordinating women and obstructing their equal participation in discourse and, hence, social life" (Wolff 74).²

In the early part of the twentieth century, there are few examples of women writing about madness. In *HERmione*, not only is the perspective uniquely feminine, but the language is definitively female. Reacting to the pressures of patriarchy, H.D. created a new style to represent the trauma to which such pressures contributed. While the novel concerns itself with Hermione's search for an identity free of the compulsory limits of heterosexuality, the novel itself has been studied for its creation of a feminine language, free from the compulsory limits of a male-centered language. Sheri Benstock writes that Her "discovers through illness a means of releasing the word from predictable contexts and referential moorings. The discovery at first appears to signal liberation and freedom from patriarchal constraints, but this freedom is later redefined as yet another form of the linguistic and psychic exile that brought on the illness" (*Left Bank* 336-7).

George's critique of Hermione's writing is the male judgment on her female voice, her first writings, her first attempt to put her thoughts into language; just as the narrator of "The Yellow Wallpaper" "speaks a language authorized by patriarchy," Her's world view, her way of perceiving and interpreting the world, is clearly tied to the language of her father, brother, and the institution of higher education (Treichler 75). Her entry, then, into such a language is as a visitor—her failure at mathematics confirms her status as outsider—and her second-class status within that language is questioned later when George critiques her poetry. Her knows that her intimacy with nature will be crucial to her ability to write. "Writing had somehow

got connected up with George Lowndes, who even in his advanced progress could make no dynamic statement that would assure her mind that writing had to do with the underside of a peony petal that covered the whole of a house like a nutshell housing woodgnats....Writing had no mere relationship with trees on trees and octopus arms that reached out with eyes, too all over-seeing" (71-2). George's erudite separation from nature convinces her that he cannot be her mentor. His (male) perception of writing is diametrically opposed to her own.

The novel, written years later, is H.D.'s attempt to regain control over language during a time in her life in which she was denied power. But, as Treichler says, "[r]epresentation is not without consequence" (76). She writes about Charlotte Gilman Perkins' "The Yellow Wallpaper" that the narrator's foray into usurping male language, while significant for that individual, "isolates deviance," highlights madness and places it in a world apart from sanity (75). H.D.'s novel, while itself usurping language for its own, feminine uses, paints a highly disturbed view of this woman's mind. The access readers are granted shows us the difference of the female mind, but one in which rationality does not function normally. The feminine language she offers as a counter-example is flawed by its complexity. "Words were her plague and words were her redemption" the narration tells readers (67). However, while her mind may not work as normal minds do, she is able to come free of her trauma.

H.D.'s prose work is most certainly clandestine in all manner of speaking, but especially in terms of its (lack of) publication and in the surreptitious nature of its narration. However, H.D. negotiates the complicated situation of writer and Other by *not* speaking in the language prescribed to her by her father's scientific perspective or Pound's masculine literary tradition.³ H.D.'s style in *HERmione*, along with the content, surely resists the

standard form of storytelling and sentence structure, introducing an entirely new flow to both. For instance, instead of saying that Hermione complimented someone, the narration is: "Her heard words praising Lillian" (118). The flow of each scene too varies, moving inside and out of Hermione's mind, from third-person omniscient to first person. Such a style illustrates a break from traditional language.

Writing about Sarah Orne Jewett, Josephine Donovan describes features of feminine writing that can easily be identified in H.D.'s narrative style. Reworking direct, progressive (traditionally masculine) composition, "the structure of *Pointed Firs* is 'webbed, net-worked. Instead of being linear, it is nuclear: the narrative moves out from one base to a given point and back again, out to another point, and back again, out again, back again, and so forth, like arteries on a spider's web'" (Donovan 105). H.D. departs from a masculine form not by developing an overall structure that is web-like, but Hermione's thought process is surely cyclical. Returning again and again to the same images, she remakes meaning each time. There are also moments, during her convalescence, when Her's memory returns the reader to prior conversations.

This doubling-back contributes to the overall "nuclear" structure. Opening the novel by questioning Her's name, H.D. directs readers' attention to the primary element of the plot—Her's search for her identity. Surely the core of the story, Her considers her identity at risk. She questions how each new acquaintance impacts her character. Each stressful interaction sends her looking inward. While H.D. is trying to remake a language capable of illustrating the boundaries surrounding Her(self), she locates that project within the search for self.

The novel itself recognizes (with hindsight) an important resistance in Hermione's academic failure. Using H.D.'s later knowledge of Freud, she locates the failure as a subconscious protest and victory. In a rare moment when the narrator breaks from her role as virtually inseparable from the story, she interjects a psychological explanation for Hermione's academic failure. "She could not know that the reason for failure of a somewhat exaggeratedly-planned 'education,' was possibly due to subterranean causes. She had not then dipped dust-draggled, intellectual plumes into the more modern science that posts signs over emotional bog and intellectual lagoon ('failure complex,' 'compensation reflex') to show us where we may or where we may not stand. Carl Gart, her father, had been wont to shrug away any psychology as a 'science.' Hermione Gart could not then know that her precise reflection, her entire failure to conform to expectations was perhaps some subtle form of courage" (4).⁴ The narrator posits Hermione's failure as resistance, as subversion, as strength, albeit subconscious.⁵

Her convalescence codifies her mental condition as insane, but we who have known her thoughts prior to her breakdown know that this is how language has always worked for her. Berni qualifies the "mad language" by saying that it is such "to the degree to which it leaves the public pool of signs, becomes a private system of signification. *HERmione* is revealed as a 'mad' text to the degree that language itself is 'mad,' self-contradicting, multiple" (66). To call Hermione's language a mad one is to recognize Cixous' argument that women must write in their own forms, resisting speech "which has been governed by the phallus" while overlooking the content of the novel (Cixous 881). While H.D. forms her new, female language, she does so in the story of a mental breakdown, complicating her new language by tying it to insanity. Can Her's language be separated from her mental condition,

by which I mean that *must* her feminine language be considered a representation of her madness? Is her language mad only because *she* is mad?

Madness as Resistance

Susan Friedman views Hermione's illness as "the creative madness through which she must pass to discover an autonomous identity," but as Caminero-Santangelo suggests, how effective can a mad person's expression be? (Signet 213). Caminero-Santangelo argues that insanity is not subversive, defining it, instead, as an inability to produce meaning for others; however, H.D.'s goal in using madness as a tool was to reconsider the ways of making meaning. Her novel suggests a model where madness does not trap the woman in an incommunicable state, but provides an opportunity to reconstitute language itself. The novel's attempt to create and lay claim to an entirely new form of storytelling and language compel me to consider, as Rachel DuPlessis and Christine Berni have, whether H.D. was doing more than suggesting madness as an alternative to conformity and instead creating her own feminine language. The narrator tells readers, "Her did not realize that the watching-near God had slammed a gate so that she should attain a wider vision." This statement confirms that H.D. recognizes Hermione's suffering as a method to achieve a new way of thinking and being (13).

As I have stated, while Hermione's ramblings limit comprehension by those characters around her, it does not do the same for the reader, and therefore does not represent (as Caminero-Santangelo argues that Toni Morrison's representations of madness do) an ultimate "surrender to the representations of others." Rebecca Ferguson has observed that remaining outside the realm of the dominant language of a culture leaves writers "impotent"

despite the oppression such a language implies (Caminero-Santangelo 133). Because H.D. kept her prose works hidden, she is able to challenge the dominant language.

Even if the novel has no redemption for Hermione, redemption comes when H.D. writes the novel. "Her mind could not then so specifically have seen it, could not have said, 'Now I will reveal myself in words, words may now supercede a scheme of mathematical-biological definition. Words may be my heritage and with words I will prove conic sections a falsity and the very stars that wheel and frame concentric pattern as mere very-stars...mythopoeic mind (mine) will disprove science and biological-mathematical definition'" (76). The narration of the novel recognizes that the young Her would not know for some time how to resist the power of male language. The novel, however, is the realization of the resistance H.D. has desired since her adolescence. Unlike Catherine and Nicole, Hermione's madness has a creative outlet because the novel's barrier between character and narrator is uniquely blurred. Although the manuscript was marked for destruction by H.D., its survival brings to readers an example of a constructive madness, one useful in its complexity and revolutionary in its design.

¹From Benstock: "Janice Robinson's interpretation of the crucial years in Kensington prior to the war" shows that "rather than liberating H.D.'s intellect and talent, Pound placed her in an untenable position. Having bound her to him sexually, he also bound her to him poetically, taking her poetry as testament---on the level of both subject matter and form---of his place in H.D.'s life and work" (*Left Bank* 331).

²For a version of this argument concerning race, see Toni Morrison's *Playing in the Dark*.

³Rachel Blau DuPlessis speaks at length on the authorship of Otherness in *HERmione*, insisting that the novel "presents a debate between conventional sexuality and lesbian choices, a quest to self as Other, as 'Her', chronicling the formation of a poet from a safe and sorry adolescent in nine generative months" (DuPlessis 61). See also Susan Stanford Friedman's article "Modernism of the 'Scattered Remnant'" (in Benstock) where she writes that "Identification with the black woman [Hermione's maid, Mandy] paves the way for her later experience of difference, the lesbian love that brings with it a validation of her self and her writing" (219).

⁴Another reference to Freud's terms and Hermione's ignorance of them: "Her's energy must go groping forward in a world where there was no sign to show you "Oedipus complex," no chart to warn you "mother complex," shoals threatening. "Guilt complex" and "compensation reflex" had not then been posted, showing your way on in the morass" (47).

Conclusion

The connection between psychoanalysis and literature is described by Cathy Caruth: "If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is, indeed at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet" (qtd. in Horvitz 4-5). It is useful, then, to bring together the clinical understanding of trauma with Modernist fiction that draws from the myriad of upheavals during the early twentieth century: domestic, geo-political, sexual, social, and so on. One critic writes that "[T]he traumas of modernism are characterized by the way in which they disrupt established and conventional ways of human remembrance and forgetting, and in which this disruption can itself be traumatic. Modernist writing does not suspend reference but leaves undecided whether the imposition of meaning is overwhelming (whether the psyche is overwhelmed by reference), or whether the words on the page bear no relation any longer to comprehensible reality" (Baer 316).

A consideration of narrative strategy surrounding the revelation of traumatic injury, both physical and mental, during the Modernist period is justifiably needed. What this project emphasized was the connection between trauma and gender paying attention to the gender, not only of the traumatized character, but also the author.

This project had two main goals. The first is to provide readings of traumatized characters in order to highlight the resistance inherent in their illness narratives. For example,

within Hemingway's texts about wounded soldiers and H.D.'s novel about a traumatized young girl, there exists a struggle for characters concerning the issue of whether or not to describe their trauma. Imposed by a variety of social pressures, their resistance to telling is coupled with their urge to share their story. Despite the urge to speak, the lengths to which such characters go to mask their trauma are often indicative of the severity of that trauma.

For example, Hemingway's characters conceal the severity of their trauma by linking their wounded bodies to the metaphorical machine of medicine and the military. The injured characters appear disconnected emotionally from the injured bodies and Hemingway's narrator relies on descriptions of their actions to keep attention away from any affect. Consequently, those same men are involved in the defense of their masculinity—something particularly difficult under the circumstances of their injuries. When discussing Colonel Cantwell in *Across the River and Into the Trees*, this project first reads his resistance to his confession of traumatic memories of war and then argues that Cantwell's physical trauma and Hemingway's depictions of injury are bound by an obligation to masculinity. In contrast to previous discussions of Hemingway's wounded men, this discussion attends to Colonel Cantwell's mental injuries and the specific ways in which his resistant behavior reveals the extent of his trauma. By illustrating the many ways the Colonel resisted telling his lover-cum-counselor Renata about his war experience, Hemingway reveals the Colonel's attempt to reconstruct his threatened concept of his own masculinity.

Turning from Cantwell's brand of gender creation to H.D.'s *HERmione* allowed useful contrasts in style, character, and, most importantly for this project, methods of resisting comprehension of trauma. Because H.D. experienced both domestic and professional trauma in her early years as an artist, such events consumed her prose work for the rest of her life as

she struggled to represent that trauma in her work. Sexual, gendered, professional, and familial boundaries all function to traumatize Hermione during her journey to find and solidify her identity. Just as Hemingway's characters negotiate the boundaries between repressing their trauma and describing it, so too does H.D.'s character, Hermione Gart, find herself struggling to manage the outward expression of an inward trauma.

A new consideration arises when approaching *HERmione* through the lens of trauma: the heterosexual normative as traumatizing. Hermione's identity is most threatened during moments of intimacy with her fiancé. H.D. masks the trauma of Hermione's sexual discovery by stylistically complicating the narration. With shifts in perspective, repetition of images, and stream of consciousness H.D. indirectly indicates when Hermione's grasp on sanity is threatened. Because the action of the novel is upsetting to Hermione, she masks it by emphasizing emotion; this style contrasts Hemingway's emotionally restricted manner of traumatic representation. Hermione's emotional journey is by far more important, to H.D. than Hermione's physical situation.

Concerned that domestic trauma, which, in Hermione's case, includes professional, sexual, and intellectual trauma, is not as fully recognizable as typical traumas, such as war or injury, H.D. intended to keep her manuscript hidden from the public. I argue that ultimately, H.D.'s resistance to telling *Hermione's* trauma narrative (which can be read as H.D.'s own) is spurred not by her desire to spare her audience details too violent or too masculine, but by the inherent inability of the public to recognize feminine trauma.

The second part of this project shifts attention away from methods of resisting telling a trauma narrative and toward one particular manifestation of trauma: madness. I argue that mad characters reveal problematical notions masculinity and femininity. For instance,

considering Colonel Cantwell's subtle insanity, it becomes clear that male madness is virtually imperceptible. During his brief outbursts, we find a man, not debilitated by his condition, but hyper-masculine. The women of our consideration are quite the opposite. Their madness is destructive, unmistakable, and inconvenient for those around them.

Focusing on patriarchal systems which limited Hermione's life, I introduced the term "domestic trauma." Considering not just my argument about the ways in which H.D.'s mad woman resists telling about her trauma, but also the ways in which Hemingway's and Fitzgerald's female characters suffered from their position in life, allows a better understanding of the conditions in the lives of these fictional women that induce trauma: conflict with men over sex and creativity. Their domestic trauma often manifests as madness, complicating their agency. Toril Moi writes that "Hysteria is not, *pace* Helene Cixous, the incarnation of the revolt of women forced to silence by rather a declaration of defeat, the realization that there is no other way out. Hysteria is, as Catherine Clément perceives, a cry for help when defeat becomes real, when the woman sees that she is efficiently gagged and chained to her feminine role" (quoted in Robson 42). It is this helplessness within a patriarchal society that I identify in the mad women of this project. Let us consider why such figures were common during the Modernist period.

The list of Modernist writers concerned with female sexuality stretches across race, class and gender. I have cited critics suggesting that, for male authors, changing norms and roles during the period created a sense of foreboding. Both Fitzgerald and Hemingway scholars have noted both the authors' concern with the "new woman" and how their novels are attempts to work out this change. In addition to Nicole Diver and Catherine Bourne, Brett

Ashley of *The Sun Also Rises*, and Jordan Baker and Myrtle Wilson of *The Great Gatsby* are examples of promiscuous women who threaten traditional roles of domesticity. Even Daisy Buchanan, despite being a wife and mother, eschews traditional boundaries of womanhood. She not only has an affair with Gatsby, but also, in her adolescence, was, in essence, a "charity girl." Keith Gandall argues that the World War I mobilization period in the United States saw a significant increase in pre-marital promiscuity in young women caught up in the fervor of wartime (114). Upper class women, typical "good girls," found themselves, not unlike prostitutes, servicing the young men in training camps across the country. Daisy, herself idolized by her peers, was in reality no different than other women who transgressed sexual and moral boundaries. Often contrasted with the illusive, unmarried Jordan Baker, Daisy is, in fact, hardly different.

Further, Callahan explores Fitzgerald's male figures who are lured by the dream of wealthy women. In both *The Great Gatsby* and *Tender is the Night*, men are drawn toward women who represent the fulfillment of financial security. While these women present stability in so far as their money is concerned, they do not provide emotional stability. The opposite is true. Daisy disrupts the life she and Tom have devised on West Egg. Despite Tom's philandering, it is Daisy's affair with Gatsby that instigates Daisy's murderous impulse. Her moment of madness also cripples *Gatsby's* dream.¹ Carrying the weight of financial stability, Daisy and Nicole are presented as commodities. Personally, neither are appealing. What they bring to their marriages, aside from beauty, is money. Not useful or artistic or funny, these women are virtually statuesque, that is until their madness makes them destructive and dangerous.

Like sexuality, the battle for creativity and the search for usefulness is at the core of these women's lives. The very condition of the (upper class) female life restricts and limits female creativity. With a husband or a family trust fund to provide financially for the family, a woman need not be concerned with money, as would a woman of the lower class. With no need to work, and with a nurse or nanny to assist with childcare, the usefulness of a woman's life is in question. What *must* she do? Nothing. What *can* she do? Little. For despite her financial freedom, she is bound to husband and family. Often not trained in anything productive, be it painting or writing or music, her only activity is leisure. Daisy's and Jordan's languid lounging, Catherine's tanning and Nicole's shopping present this position perfectly. (That critics have failed to see that these are not their preferred activities speaks to the assumption that these woman have no motivation.) Faced with a life spent producing nothing (except for children, perhaps) and contributing nothing (except support for a working husband), these women all go a little mad. The monotony of life is as damaging to these women, it would seem, as any short-term war experience is for a man, at least as such Modernist fictional examples suggest. That wives go mad, when they have little to want for financially, is an indication that being needed and being productive is as important to human existence as being loved. That these women are loved only conditionally by their partners completes the trifecta of missing needs.

What cure could there be for these women, when normal life traumatizes? "These traumatic hysterias are not the problem; they are inadequate and painful solutions. The goal of analysis is to return patients to 'normal' life, yet in these cases and perhaps in every case, this means return to a cycle of repetition and monotony, to a constant state in which women

may learn to sacrifice themselves for the sake of civilization" (Olkowski 63). The authors of this project suggest that what is "normal" for a woman is a matter of debate.

Having described the unique brand of trauma that these fictional women suffer (domestic trauma), I then turn, in the final chapter, to the *manner* in which H.D. tells Hermione's illness narrative. Does H.D. develop and use a "feminine" language? A contentious idea and one that requires continued consideration, the notion of a feminine language presupposes a masculine bias in not only the use of language, but in its very form and structure. That H.D.'s project usurps "male" language by focusing not on traditional structures (of sentences, chapters and novels), but by developing her own, is an indication that her aim in the novel is to present female notions of sexuality, artistry and mental illness with a new, feminine style. She challenges assumptions about the meaning of a sentence ("Her ankles...") and the way a novel can make meaning for its readers (by linking physical objects to complex affect). Such experimental techniques bring the reader intimately near to the emotional world of the character, which is something that Hemingway's masculine telling does not do to the same extent. His readers are kept apart emotionally and must confer upon the characters most emotions, while H.D.'s are more closely connected with the emotional journey through their unusual involvement in H.D.'s meaning-making project. (I am not suggesting that meaning is not created in Hemingway's texts, only that H.D.'s techniques function in new ways.) To call such a writing technique "feminine" requires considering (as I have done) how writers, such as Cixous and Virginia Woolf, and philosophers defined female writing.

The issue of female language versus male language is problematic in that it presupposes a binary system of gender which then constructs and utilizes language. Can a male author not channel a female voice? Is a female writer relegated to using female language, simply because she is a woman? If an individual's sexuality is plotted on a bell curve, then can their gender, too, be plotted between the two extremes of male and female? Can a gender-aligned language be defined best by examples and are we therefore relegated to an eternally ambiguous system of quasi-definitions?

Writing Trauma on the Body

That female madness and sexuality are linked in psychoanalysis is of particular consideration in this examination of Modernist novels. Hermione, Catherine, and Nicole all find their sexuality in crisis in one form or another and that crisis contributes directly to their mental trauma and subsequent "hysteria." My use of the term "hysteria" requires clarification. Clinically, hysteria is a wandering of the uterus, a physiological illness inextricable from sexuality. "Freud's initial theory of repression is based upon hysterical repression, upon the hysteric's defense against overwhelming sensations of pleasure" (David-Ménard vii). Casually, the term indicates an outburst of uncontrollable emotion, a momentary insanity, a tantrum. Despite the differing definitions, I propose a connection in both between insanity and the female body.

Consider Catherine's changes to her physical appearance. I have argued that they are not indications of her madness, but her creativity. Her changed body is not the *symbol* of her insanity; it *is* her art. The space of her creation is the female body. Her complicated sexuality and gender are evident by her boyish appearance and I argue that they do not represent any

predisposition to insanity. Critical determinations of Catherine's illness have ranged from madness to resistance. I suggest, instead, that her madness follows David's abandonment of his manuscript in which he was depicting Catherine's artistic creation of her identity through her body. That she descends into hysteria (of all illnesses) is only fitting, considering its inherent connection to the female body and female sexuality. What is particularly problematic for Catherine is that, later, once her madness becomes undeniable—while burning David's African manuscript and becoming a boy are arguably *not* acts of madness, repeatedly and purposefully spilling drinks on the bar and laughing uncontrollably *are*—she cannot turn away from what she has made. Having written her art on her body, she must wear her creative failure.

Nicole Diver's sexuality, like Catherine's, is linked to her madness. Reading her outbursts as instigated by Dick's infidelities presupposes the sexual nature of Nicole's illness. That at first she attracted Dick to her through her physical beauty is significant because his wandering lusts imply a rejection of Nicole's body. As Linda Wagner-Martin said of Zelda Fitzgerald's tempestuous relationship with her husband, "for Zelda, who still identifies herself primarily as a sexual being, changes in her sex life mattered immensely to her. There was nowhere to put the pain of her realization that only a few months after their wedding, Scott's desire for her could so easily be transferred to other women" (52). Like Zelda, Nicole is sexually rejected; her madness then is read as true hysteria, that is, a clinical hysteria in which the body cannot manage the sexual implications of life.

A female body also plays a prominent role in the presentation of illness in *Across the River and into the Trees*. Colonel Cantwell tells his traumatic story while reclining on the

sleeping figure of Renata. Her body supports his story, both physically (because he rests on her) and emotionally (because she facilitates his confession).

Monique David-Ménard charts the psychoanalytic connection between the erotogenic body and the unconscious: the human body is "an apparatus capable of experiencing pleasure, unpleasure and anxiety" as well as "an apparatus capable of thinking and speaking" (David-Ménard 1). She notes Freud's opinion about the hysterical body, its somatic symptoms and language when she says that "what is played out in the [hysterical] body takes the place of a discourse that cannot be uttered" (David-Ménard 3).² The body, in its hysterical manifestations, is a site of language. Trauma is expressed through the reactions of the hysterical body (in the form of outbursts, screaming, laughing, crying) telling its tale of psychic wounding.

Consider, too, that, like hysteria, the study of trauma negotiates the relationship between mental and physical wounds. Definitions of "trauma" can refer either to the physical body (as in an injury) or to the mind (as in a psychic wound). Kathryn Robson describes how both Sigmund Freud and Cathy Caruth struggle to determine if trauma is akin to bodily woundings. According to Robson, Freud claims the "wound of the mind...both is, and crucially, is not, like the wound of the body" while Caruth at first theorizes that trauma is like a bodily wound then asserts that it is "not, like the wound of the body, a simple a healable event" (Robson 30). Their difficulty in conceptualizing the nature of trauma mirrors the ongoing debate concerning the nature of hysteria.

An example of this debate appears in Robson's study of French women's life-writing, in which she describes the intersection of the hysterical female, her body and her language. She describes how a group of feminists in the 1970s, *Mouvement de liberation des femmes*

(MLF), celebrated hysteria, interpreting "the hysteric's pathological symptoms as a form of bodily protest, a bodily language that could become the very source of a critique of patriarchal structures silencing women" (41). Later critics rejected such a glorification noting the powerlessness of the hysteric's somatic symptoms. Just as the literary critics I discussed engage in a debate over the notion of power within madness, so too do these feminist critics address such a concern.

Robson identifies another concern of this project which is the relationship between hysteria and the female body. In a novel by French author Marie Cardinal, *Les Mots pour les dire*, she identifies a sexualized, bleeding (thus, injured) female body as a site of convergence between feminism, psychoanalysis and hysteria.

[T]he attempt to give voice to psychological wounds is necessarily mediated 'across' or through the body, through a vulnerable body that cannot simply be put into words...[T]he reader is called upon to rethink the positioning of the female body and the female subject within psychoanalytic narratives of trauma and of hysteria. If women are typically objects, and not subjects, within this framework, Cardinal's writing insists that they can begin to tell their hitherto unspoken experiences only through recourse to the body, which bears the scars of women's required submission to social regulations and hierarchies. (58)

Much like Cardinal, H.D. writes her telling of trauma with the body.

H.D.'s writing seizes control of language just when her character's mind and body are least able to do so. The complexity of her intricately designed style starkly contrasts Hermione's inability to make meaning for those around her during her mental crisis. Her hysterical body, however, is not ineffectual in language. At the end of the novel, Hermione walks through the forest and "her feet were pencils tracing a path," while in the snow they create "her wavering hieroglyph...on white parchment" (223, 224). Christine Berni reads this writing as an achievement of an "ideal, spiritually potent language. At the same time, the fact

that she achieves this *without intellectual awareness of her action* is troubling...Hermione's writing through her body in the snow is founded on a direct and unmediated relationship between words and the female body that aligns her with the potency and [sic] sufficiency perceived in nature. Woman is again excluded from signification and associated with nature instead of culture, with the irrational, and so with discursive ineptitude" (Berni 65).

Hermione writes with the body; Catherine writes on the body; Nicole goes mad because of a rejection of her body; Cantwell confesses his trauma on the body of Renata. Like they did for the painters of Renaissance portraits, female bodies play strongly in the imaginations of the Modernist artists. If "the spectacle of hysteria and its narrative record are also sites of power and control" then Modernist illness fiction and its use of the female body are a link in that narrative (Dimen 10). This project introduced new readings of such texts in order to illustrate the ongoing struggle for power in women's lives manifested in terms of the body, their use of language and, ultimately, their sanity.

¹ It could be argued, however, that Tom's research into Gatsby's entry into Oxford discouraged her first.

²"A hysteric's body conforms to everyday language....For a part of the body to be affected as popular speech would have it, and not anatomy requires, the body must in some sense belong to the order of language. Instead of an injury to the arm, according to Freud, we have an injury to the idea of an arm. The subject may forget the idea of an arm, however, even while he maintains the use of his arm. Hysterical conversion thus differs from other types of symptoms, since in hysterical conversion affect is withheld from conscious influence and is diverted into bodily innervation" (David-Ménard 2).

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