

Americanness in Europe: War between Bridge and Non-Bridge Culture (Literary Survey Study on "For Whom the Bell Tolls" and "Tender Is the Night")

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Abstract

It is well known that the literature of a nation could act as an ambassador for its culture and strategies and the war times urge various countries to grant space for different writers for peace, safety or for political reasons. Some litterateurs emigrate from America to Europe and vice versa. Then their literature takes shape and content of the expatriate literature that is the cauldron of the search for identity, nostalgic pains and hybridity. The present paper is to trace. In section one, how Americanness prevails in Europe, section two is to tackle war from the perspectives of the bridge and non-bridge culture: the main focus is to fall on the wartime and its repercussions, then section three is to explicate both For Whom the Bell Tolls and Tender Is the Night in the light of the main factors of the bridge culture. The main contribution of the paper lies in the eclectic model of the

"Bridge Culture Requisite". Hemingway carefully maintains the distance between emotional and physical connection. Frederic confirms the notion of Hemingway's personal beliefs and represents of troop movements as an evident in the destruction and failure during the War. Hemingway's early and late personal writing, viewed as a compositional context for exploring the productive bridging of fertility and virility, of the emotional and the physical, of the writer and the author, and of love and death. Hemingway's personal writing read in composition order yields a term unity that depends, however, on the various connotations of "publication." Publication, literally "making public," was for him the conceptual link between the pairs of stories he wrote simultaneously, "private virility one of public performance, as the conceptual link between love and death (occupation being the public performance and the boundary between writing and authorship).

Keywords: Bridge culture, expatriate literature, Americanness, Renaissance literature, Mutual Ideation, novelists and the critics

Section One: Americanness in Europe

The exploration of life experience is subjectively manifested to reveal about personal identifications in Europe through cultural crisis related to the trauma of the First World War. The consequences of this upheaval are dire for the American expatriate community, especially in the late 1920s, when the translation was the last major American journal of exile of his generation. Even before the first effects of the crisis of 1929 or the beginnings of the Second World War, which precipitated returns to the country, are felt, the diffuse feeling of a European crisis places expatriates in a difficult situation. Discussion will not condemn emotional and critical opinion Hemingway's literary narrative style. The decline of the historical vanguards, often admired by American expatriates, exacerbates a cultural crisis compounded by a more specifically literary crisis: that of Anglo-American modernism, deeply rooted in the period's journals.

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The main theoretical approach is to understand the psychological and philosophical aspects of Hemingway's experiences. Hemingway is concerned with both moral Existentialism and transcendentalism. Philosophy evolves from the 19th century to the revolt of reason, with many American writers and artists. Many of whom decide to flee a country perceived as synonymous with puritanism, materialism, and conformism. Stein, Pound and Eliot, who stay in Europe for many years, "It was at this time, in the early 1920s, that the infrastructure of literary Life for American expatriates was established." (Brooks) For several years now, discontent has been growing among American intellectuals. The major work of Hemingway associates with new influence of Paris as personal insight and artists. Hemingway often seeks a solitude no matter how reassess from the action to endure his life among vast destruction. He affords stress and pressure into tranquility and sanity to act as a powerful writer.

Hemingway's reflection makes a story every day experiences to depict him in fictional situations. These stories also reveal disillusioned the frustration in the sensitive way. In an introspective glimpse replaces sentimentality psychologically as well as philosophical form of transcendentalism. This existential notion develops after the Great War to unwillingness offer the power to leaders. *The End of Something* reveals the turmoil experience as complex as relations with men as friends, ultimately he alienates some of great friends and loved him. "This acknowledged influence causes suffering forcing Hemingway to learn, how time can heal the sorrow of lost love, through scares remain." (Bienduga) The actual turmoil Hemingway suffers while he stills a young man and other personal responsibility during in early love affair. On the other hand,

the story expresses of silence to explore unspoken fury to react to the destruction come to be in the war.

Among all the works published at the time, *Civilization in the United States*, An Inquiry by Thirty Americans, knew in 1922, was a considerable success at the very beginning of an inventory that reads as a satire of the United States. Directed by the young journalist Harold Stearns, this investigation focuses on different areas of American cultural Life (theater, literary Life, journalism, music, poetry, etc.). It brings together twenty-two essays signed by writers sometimes as famous as Conrad Aiken, HL Mencken, Lewis Mumford, George Jean Nathan, or Brooks. Their reflections on the cultural situation of the United States, mostly negative, are distinguished by their violence, as evidenced by this excerpt: The reactions are not long in coming. According to critics Kerin R. Sarason and Ruth L. Strickland, *Civilization in the United States* is "the book that has driven many unsatisfied young Americans into exile." (R and Ruth) Exile is also the solution chosen by Stearns, who lived in Montparnasse between 1921 and 1932, like so many other Americans.

Section Two: War between Bridge and Non-Bridge Culture

In recent criticism, Hemingway is identified with a wounded theory, self-definition, and defensive artistry. These notions, first explored by Edmund Wilson and Philip Young, examine the concern in modern Western society to analysis lifetime stress as Physical and spiritual experience in both biographical literary materials. In particular, Hemingway's emotions begin to drive the emotional force behind his defensive artistry, which is publicly reflected in his writing as a traditional exchange or mixture of a public figure. The primary purpose of the research is to examine the facts and elements of the current criticism of various cultural studies. The most influential culture may affect the authorial constructions in measuring social motivations as a bridging human identity theme. *A Farewell to Arms* argues for a method of invading political and

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cultural interaction between love and death, physical and emotional complexities, and even an essential impossibility.

Other critical works have argued that *The Garden of Eden* is Hemingway's version of F. Scott Fitzgerald's 1933 novel *Tender is the Night*. The connections between the works are several (the South of France settings, the love triangles, and the inverse relationship between a husband's career and his wealthy wife's madness: as Fitzgerald's Nicole Diver heals, Dick Diver's medical career flounders; as Hemingway's Catherine Bourne descends deeper into madness, David Bourne's writing flourishes, despite her burning several of his manuscripts). To say that Hemingway, on some level, considered Fitzgerald's novel as a draft for his own may be an overstatement, but not by much indeed, aspects of *Tender is the Night* re-emerge as aspects of *The Farewell*. These aspects may rightly, if loosely, be called Hemingway's edition of the novel. Moreover, to the extent that Fitzgerald co-opted his wife Zelda's writing and incorporated it into *Tender is the Night*, as comely parts of *A Farewell to Arms* may be read as Hemingway getting the last word in his bitter feud with Zelda (over Scott's talent and energies). In contrast, Zelda got the last laugh (it being doubtful that Hemingway knew that some of the writing in *Tender the Night* was actually hers).

The usual distinctions way, the transitional perspective on the United States is part of this critical tradition that emerges between the late 1910s and the early 1920s. The review presents a degrade view to include the editorial of the March 1928 anniversary issue, which is characteristic of: We have discovered a few men

and women of moral promises. This is something, but not enough to involve around the notion of "disappointed to find the creative vision in North America at such low ebb. Where are the college men, the obscure amateurs, the cynics, the rebels, the gadflies? Where are the poets? Where are the weavers of legends? (For in the short three hundred years of American history, there is concentrated enough of violence and splendor to nourish." (Jolas and Paul)

Essentially, all criticism that believes any of the short fiction contributes thematically to *Tender is the Night*, which concerns the relationship between Catherine and Frederic in *A Farewell to Arms* (1929). This criticism also cites aspects of Catherine and Frederic's relationship in *A Farewell to Arms* (1929) that Catherine also shares. However, there is a critical insight into the connections between the early works and this late one that ends. In *The Death and Return of the Author*, Sean Burke argues that a close reading of Barthes's "**The Death of the Author**," Foucault's "What is an Author?" and **Derrida's Of Grammatology**. In the preface to the second edition of *Death and Return*, Burke, in response to charges of negativism, postulates that a positive theory of authorship needs a model that would situate an illustrated authorial subjectivity. He offers several areas that may contribute to such theorization, including philosophical privilege the contractual nature of the signature.

It is political inherent to place existence through sensitive writing economically or politically. Everyone knows "that is writing if there is somewhere else that can escape the infernal repetition, it lies in that direction, where it writes itself, where it dreams, here it invents new worlds" (Heson 20) who devotes a lot of energy to his defense, Hemingway offers a love story during a time, **Frederic and Catherine**, to explore the extent of admirable qualities. They define themselves with such an interest, while Catherine is to overcome the impediment of conception and is determined by self-definition. Frederic has witnessed the distaste for the war. Before receiving a relatively favourable

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reception in Paris, this gap, perceived as a new proof of an American delay, unleashes the wrath of expatriates. On the other hand, it concludes with these words: instinctive recognition of the authentic, from the brief exaltation of love to the slime of a rain-tortured trench. From a gothic word philosophy of a prostitute, "these long-lived native elements in Cummings, as in a few other men, are perhaps the most reliable guarantee that American literature is not soon to lose its vitality." (Sage 169-72)

However, such interest to view *Farewell* fosters the individual identity and rightful human connection during World War. It is no coincidence that Hemingway struggles to organize the special issue that is devoted to the United States and transition must look west again and forget about Europe. The continent is quite capable of taking care of itself, but America needs help. Therefore, Hemingway suggests politics matter and reformulate cultural models during the decades of 20th century. It's perhaps noticeable withstanding experience and events that happen to redefine the main concept of emotional and physical reactions as a sense of alternative decision to endure the trouble and chaos of War. Hemingway offers a love story to bridging between individual fragmentation and universal unity. Perkins states "they combine, to my mind, perfectly up to the point where Catherine and Lieutenant Henry get to Switzerland; thereafter, the war is most forgotten by them and by the reader... I can't shake off the feeling that the war, which has deeply conditioned this love story." (Brucoli)

Needless to say, however, without revelations, which could not naturally find a place in essentially emotional sections. At the same time, as

Waldo Frank did, editors like to shape a positive image of the United States as a mythical or utopian place. "From America, we love what it was and what it could become." According to a straightforward psychological process, the past and future of the United States are idealized, while its present is rejected. Thus, exile to Europe, which many American intellectuals saw as a solution to the problems they faced in the United States, became problematic in its own right. Europe no longer represents an indisputable alternative; at the same time, expatriation is increasingly criticized by some Americans who remain in the United States; finally, some expats of the first hour are getting tired of what appears to them more than an "infinitely superior in their qualities of kindness and curiosity to the corresponding class in Europe, but fantastic." (Fitzgerald)

In attributing these integral themes to imply a symbiotic connection beyond physical and emotional togetherness, intertwined. In *A Farewell to Arms*, Hemingway vividly depicts Catherine's passivity and divisiveness to convey unity. At the same time, Frederic discerns the coherence of meaning and logic of reason in focusing on human perceptions of time during the War. The human conjunction of affairs is remaining the conformity term to serve the meaningfulness of life existence. Hemingway's rejection of the idea of death to focus on the objective, with thoughts of death come thoughts of despair, to think seriously about the author's responsibility to contemplate death. These morbid thoughts require Hemingway to bridge otherness as a rejuvenating power, as a privilege of life. To concentrate on the affair means rearticulating life and urging a matter of deliverance with the resonance of unity, further developing the anticipation of change in the world.

Section Three: What Happened in For Whom the Bell Tolls and Tender Is the Night

Through the love between Robert Jordan and Maria, Hemingway explores his central theme of unity by refusing to dwell on death. *Tender is the Night* and *Bell*

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Tolls are apparently a mutual attraction to the impending doom forecast for the bridge blowing mission. Both indicate "a great nation that seemed to instinctively grasp the link between the human nobility and death, a people animated by the tragic sense of existence that his unprecedented American glance hitherto distinguished." (Koch) This profound experience of Spain inspires the author in his extraordinary novel, which features two categories of chapters. The first contains references to Spanish literature and intellectuals, citing large sections of poetry; the second, of a fictional nature, recounts the tribulations of two young Americans, Telemachus and Lyaeus, who join Madrid to Toledo, the ancient Spanish spiritual center, in search of the essence of the Spanish art of living, that Dos Passos described as "the tough swaggering gesture, the quavering song sung, the verse neatly capped, the back turned to the charging bull, the mantilla draped with exquisite provocativeness: all that was lo flamenco." (Passos 38)

Neutral and moderate Poetic Devices to suggest that *For Whom the Bell Tolls* to mark the attitude towards Hemingway's evolution about his awareness of the world. Hemingway argues for *Bell* as a high point may deal with introspective for author to reflect story of **Jordan**, may seem a dubious claim and self-inflicted as a tragic inevitability. Oddly enough, Jordan the novel returns to emphasize of time as a temporal logic of death. It implies an immediate desire for connection between Jordan and Maria, based on their emotional and physical compatibility. Hemingway, on the other hand, is passionate about these fights, which represent to him symbolic actions capable of bringing him "the violent and deadly nature of man's struggle in an alien world." (Ludington, 1988, p. 273) He hopes that the revolutionary power will convey a new affirmation of men's rights and duties.

That is why he is interested in radical political movements that aim to protect this preserved corner of Europe from massive destruction.

Beyond these uncertainties, For Whom the *Bell Tolls* (1939) bears witness to Ernest Hemingway's experience in the evolution of the Spanish Civil War. The characters in the book reflect different Spanish types, such as the gypsy, the impassive Fernando, the violent Agustin, the idealist Joaquin, the traitor Pablo, and the pious lieutenant Berrendo. As for Robert Jordan, the hero, he studied Spanish language and culture, and reflects the author's love for Spain. In describing these different characters, Hemingway seeks to reveal the truth about Spain and feels it necessary to go beyond Madrid and the war's political sphere. "(Sanders, 1960, p. 140) this explains why the novel contains no real reference to the political situation that spends around where "there was no casino and no one in the hotel." (Hemingway) One objective of my paper will therefore be to investigate the multifaceted nature of this authorial "identity," not in an attempt to reconcile the various definitions of authorship advocated in current legal, cultural, and textual discourses, but, rather, in order to distinguish from these multiple discourses one aspect of the textual process that is currently obscured or elided by all of them. One that needs to be explicitly restored the discourse of textual theory and criticism. Textual theory blurs the critical distinction between the emotional and the physical expressions. By far the most vigorous and extended standing debate among textual theorists concerns the concept of authorial intention and its importance in the choice of artistic experiences.

Hemingway comes to a sophisticated understanding of his creative process, which develops and demands the perfect control of form that had marked him among other aspiring writers in expatriate Paris. A promising new mutual culture is inspired by personal experience and Western materialism, as Hemingway's use and misuse of Spanish in *Bell Tolls* shows, and how much the author continues to emphasize the folkloric and artistic richness. "It seems

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plausible to imagine that Hemingway's mistake is just that, an unfortunate blunder by a man not well versed in the language." (Brooks, p. 126) The centralized notion is only an illusion that fights against Western homogenization; it remains the only country that could provoke fear that Europe will harm a country that has kept such precious particularities. He complains that in Madrid, Anglo-Saxon manners prevail in business and that students are more concerned with mechanical progress than with the preservation of ancestral values. The same capacity for abstraction manifests in the United States as the lack of solidity in American literature and industry, and in Spain as rituals. Nevertheless, the latter is also fanciful when he describes the indolence of the Spanish peasants at a time when Spanish agricultural production is running at full capacity to meet the needs of a part of Europe hungry for war. Ernest Hemingway discovered Spain in the 1920s. "a mythical creation in which the natural, the honest, and the good still exist." (Pizer, 1996, p. 149)

However, Hemingway finds expression in bullfights, where the Spaniard faces death without blinking and plays for his honor. *Farewell* claims "system of ironies and understatements become unpersuasive." (Crowe) In this, he differs from Crowe who saw only enough blood to be excited by the ritual aspects, Ernest Hemingway returns with the firm intention of defending the only political because he ever married that of the Spanish Republicans. Between 1938 and 1939, he published several articles in the Ken magazine, in which he wants to believe in the possibility of a victory of the Republican troops over those of General Francisco Franco (1892-1975); he denounces, in particular, the British, French and American diplomatic services which, according to him, allow themselves to be impressed by the fascists and misinform their respective

governments about the chances of success of the Republic. According to Allen Josephs, however, he calls for an American intervention "on the side of the Republic, writing repeatedly in the magazine that we did not stop the fascists in Spain, we would have to fight elsewhere." (Josephs, 1994, pp. 6-7)

Mutual Ideation

Discussion will not condemn emotional and critical opinion Hemingway's literary narrative style. The decline of the historical vanguards, often admired by American expatriates, exacerbates a cultural crisis Moreover, he assures that supporting Republican Spain would fight against Italy, which he considers to be the weakest member of the fascist axis. Hemingway also does not hesitate to defend the Republic against those who accuse him of atrocities. Thus, it does not condemn the assassination of José Robles, probably wrongly accused of being a spy in the pay of the Francoists, and no doubt executed by the Soviet agents who eliminate anyone who expresses an independent opinion. Hemingway sees this assassination as a wartime necessity, much to the chagrin of John Dos Passos, of whom Robles was a long-time friend. According to Allen Josephs, Hemingway understood perfectly from the beginning of the conflict that the Spanish Civil War actually announced "a much larger European war and worldwide struggle between the Right and the Left" (Ibid. 5-6). This point of view is not shared by David Sanders, who argues that Hemingway's writings, as early as 1937, ceased to focus on political problems and instead focused on human behavior.

Hemingway gradually closes the distance between himself and **Frederic**. While **Catherine** merges lightly as honest enough of love. In *For Whom the Bell Tolls* (1939), published twenty months after the Republican defeat, Hemingway describes a Spain that has become the theater of individual experiences. According to David Sanders, Hemingway has focused on interpreting Spanish values without recognizing that the civil war foreshadows "a greater war, much less as one incident in the class struggle." (Sanders, 1960, p.

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138). However, Allen Joseph's point of view that the writer did not want to criticize the Republic until it was defeated is equally valid. Hemingway was faced with a double problem. On the one hand, he wishes to inform the reader about the risks of fascism, which he knows "to be contained within the specifics of the bloody Spanish conflict" (Josephs 1994: 7). On the other hand, although he wants to reach the reader's consciousness, he wants to avoid any partisan discourse.

The Europeans discover the Americans

Hemingway's modern critics accomplish the same. Because he was familiar with their flexible use of the term "author," employing it whether criticizing his public personality or evaluating his writing. Hemingway can manipulate all but the best of them into feeling what he senses in the spurious foundations of authorship. Hemingway desires the impossible: to identify himself and his reputation with his writing (creative act and his reputation on its product) while enjoying the authority that his publisher, critics, and readers granted him. After *A Farewell to Arms*, he had become certain that writing and being a writer are two different things and that only the former is the critic reviewing his work. He is equally sure that his level of understanding is beyond many of his critics. He perceives that his project would have turned the tables on these critics, offering them two sets of criteria: the criteria by which he would judge them as writers, and the criteria by which he and readers will judge them.

Psychoanalysis, therefore, the critics' focus shifted away from the things Hemingway consciously crafted to things out of his conscious control, such as the inevitable indeterminacy of his texts. These issues persist throughout Hemingway's career. A notable exception to this emphasis on Hemingway's

psyche or underdetermined texts is the work. The years following the Second World War saw the influx of the American novel into the generic field of the novel and the book market. Various factors make it possible to understand the actuality of this phenomenon: the military and diplomatic prestige of the United States of America in 1945; curiosity for American civilization; the multiple difficulties, socio-political and economic, of the French edition, if only the rarity of the paper; the links that unite the dominant thoughts in 1945, the Malrucian philosophy of action, the Camusian philosophy of absurdity and Sartrean Existentialism, to the techniques of the American novel of which Maurice-Edgar Coindreau is, in the *Nouvelle Revue Française* and Editions Gallimard, the smuggler and translator since the early thirties.

Moreover, in fact, the American novel is first and foremost an editorial phenomenon that provokes, among the novelists and the critics, very pronounced pronouncements, perfectly reflected by the investigation organized in January 1947 by Jean Desternes in the literary pages of *Fight*: "What do you think of American literature? Through these commentaries, a history of the French novel is constructed in terms of novelistic technique, sociology, anthropology, and philosophy. The divergences in judgments of the American novel are reflected in divergent definitions of the French novel, which will nourish, in the decade of the fifties, the quarrels around the question of the New Roman. After adulation, before and after World War II, American novelists, critics, and writers, anxious to refound the French novel, make the recent history of the American novel the story of what cannot be the French novel. In these years of reconstruction after 1945, this disenchantment reflects the desire to return the French novel to its tradition, that is, its history and national identity.

Jean-Paul Sartre answers first to the investigation and reduces the literature to the romantic genre. This reflects its dominant position in the field. He distinguishes, on both sides of the Second World War, two moments: one that has exercised a technical influence on the French novel, the other that allows the

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definition of a new form of novel, defined in what the literature? He claims to have said "what he has to say about American writers," referring to his studies on Faulkner and Dos Passos published before World War II, collected in Situations I. "Now, American literature is arriving, because of the war, to a term, and it is necessary to wait until it finds its way." (Wright 22) It is no longer in terms of novelistic forms, but in terms of novelistic sociology, that the question of the novel is posed by Sartre, who sets the tone, then by the majority of critics who will answer the inquiry. This sociology concerns the expansion of literature, readers' tastes, the function of novelistic techniques, and the social significance of the novel.

Conclusion

In pursuance of the Bridge Culture Requisite Diagram, these two novels endeavor to establish a new culture between two nations and countries, and war helps them mingle together in the fields of. In attributing these integral themes to imply a symbiotic connection beyond physical and emotional togetherness, intertwined. In *A Farewell to Arms*, Hemingway vividly depicts Catherine's passivity and divisiveness to convey unity. Hemingway fosters individual identity and rightful human connection during World War II. Discussion will not condemn emotional and critical opinion in Hemingway's literary narrative style. The decline of the historical vanguards, often admired by American expatriates, exacerbates a cultural crisis. The primary purpose of the research is to examine the facts and arguments underlying current criticisms of various cultural studies. The most influential culture may affect the authorial constructions in measuring social motivations as a bridging human identity theme. *A Farewell to Arms* argues for

a method of analyzing the political and cultural interaction between love and death, as well as between physical and emotional complexities. Nevertheless, specific poetic devices give force to the bridge culture to grow and sprout, and *Bell Tolls are* apparently a mutual attraction to the impending doom forecast for the bridge-blowing mission. Both indicate a distinctive grasp of the link between human love and death, and people animated by the tragic sense of existence that his unprecedented American glances distinguish.

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