

Willa Cather's Vision of War in *One of Ours*.

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Abstract

This study sheds the light on the vision of war in Willa Cather's novel One of Ours. Cather like other American writers has experienced the sense of loss like her fellow country people after during and after the World War- I. She came up with One of Ours to articulate her sense of disillusionment. She has experience the tragic suffering of war not by sharing in the fight but via her friends and people around her whom she used to listen to their violent stories in the combat fields. She has sought to highlight the dilemma of her generation. Cather was criticized for her war sections in One of Ours and blamed for idealizing war. Her lack of the first-hand experience was cited as her drawback. Cather has endeavored to project the plight of an individual in a post-war world of greed and misery. However, Cather is unanimous in conveying her vision that war leads to death and despair, her account of the war is, according to critics, hazy yet it is vivid that she condemns it. Cather believes that any hope for peace is an illusion and the only reality is the unrelieved pessimism and disillusionment. Eventually, she is completely and deeply chagrined by the World War- I. Her novel portrays the futility and frustration of her generation who was in touch directly or indirectly with the war.

Keywords: Willa Cather, war, despair, American novel, One of Ours

I. INTRODUCTION

The previous century had witnessed the horrifying tragedy of the two world wars. The caustic experience of these two world wars is one of the predominant features of the previous century. The first world war which commenced in 1914 and continued till 1918, has also been called the great war. It was the "first of man's machine war" ¹ which made a shattering impact on human beings. It scarred them not only physically but psychologically too. In the introduction to his book *the First World War in Fiction*, Holger Klein has tried to reason out what made the 1914-1918 war, the First World War. According to him:

Many factors made this war different from the wars preceding it, made it the first World War: the number of the countries engaged, the range and the extent of the battles that were fought simultaneously on several land fronts, as well as at sea and in the air, the duration of the continuous fighting, the advanced technology employed ... ¹

The world witnessed an incomprehensible slaughter of human beings as a result of which all the romantic illusions of people regarding war were vanished. Combatants and non-combatants were equally disillusioned and frustrated.

Under the influence of war rhetoric surcharged with emotions, people started believing that they were going to save civilization. War was glorified as a heroic adventure for innocent people but on the battleground the young men "discovered death without dignity, violence without purpose, politics without meaning" ² they discovered an absurd and a violent world "an irrational world in which vulgarity, filth, confusion and unreason were the rule instead of the unpleasant exception." ³ such harsh and grim realities,

such irrationality and inhumanity disillusioned the people and their dreams were shattered with the realization of the absurdity of their situation.

War affected the sensitive minds of the creative writers as well. It brought about a change in their outlook on the world. The writers of the post war world took upon themselves the task of removing the mask of illusions and the veil of glamour from the war. Many writers, like Hemingway, actually participated in the war. This enabled them to give an authentic and truthful account of the war.

A great number of books were poured out with war as their theme in fiction, drama and also in poetry. People realized that the war was the ugliest contemporary experience of their lives and that it had adversely affected all of them. Thus it became the main concern of literature which reflected the mood of despair, disillusionment, frustration, suffering and discontent of their age. Jeffrey Walsh also points out "the apprehension of war constitutes a distinctive and central element in the modern American literary consciousness."⁴ Many prominent novelists such as Ernest Hemingway, John Dos Passos, E. E. Cummings, Willa Cather, Thomas Boyd came out with their war novels. All these novels such as Hemingway's *A Farewell to Arms*, Thomas Boyd's *Through the Wheat*, Willa Cather's *One of Ours*, E. E. Cummings' *The Enormous Room* reflect the attitude of American people towards World War-I and they indicate the ways in which the war affected them. They tried to understand and interpret the most horrifying experience of their times. Peter Aichinger in his book *The American Soldier in Fiction 1880-1963: A History of Attitudes Toward Warfare and the Military Establishment* observes that "before the nation actually went to war against a major external enemy the novels were objective and idealistic; after world war I the novels reflected the horror and chagrin of people who had tasted combat for the first time."⁵ Despair and disillusionment became common features of post-World war – I novels. This mood of nihilism, despair and disillusionment has been reflected in all the major works of the time.

II. Literature review

Cather studies have been revitalized and almost wholly transformed in the last

thirty years. She is no longer merely Nebraska's first lady of letters, whose well

wrought paeans to the "American Dream" earned the modestly respectful attention of myth and symbol critics and new critics throughout the 1950s and 1960s.

Here are a few recent studies on Cather: *Willa Cather Remembered* (1995) edited by Sharon Hoover comprises reminiscences of the author written between the 1920s and 1980s by people ranging from close friends to journalistic observers and acquaintances. The materials are drawn from newspapers and journals, portions of books, and a few previously unpublished personal letters or reflections. *Willa Cather*, (1995) by Philip L. Gerber provides an overview of Cather's life. He examines the early, middle, and final novels; discusses her contributions to short

fiction; and reveals criticism of Cather's past and present biographies. *The Stuff of our Forebears: Willa Cather's Southern Heritage*. (1998) by Joyce McDonald, begins by examining Cather's childhood in Virginia and the Southern influences that follow her through her literary career. McDonald continues to analyze the works of Cather, suggesting a more political stance in her writing. In this paper I propose to show with reference to Willa Cather's *One of Ours* how her work depicts her vision of war via her characters. My main thrust is on her portrayal of the main characters. Her work possesses much more than local colour. Cather transcends her native context by making it a symbolic background for universal aspirations of her characters. I have examined *One of Ours* to study her vision of war via her portrayal of her characters perceptions and reactions.

III. Discussion

Willa Cather is a prominent writer who, along with many others produced her war novel after the First World War. Willa Cather's novel *One of Ours* was published in 1922. This novel has the First World War as its background. It shows a sense of betrayal and lament the loss of traditional values which could no longer guide them in the course of their lives. Malcolm Cowley, in his essay "*War Novel: After two Wars*" has observed the reaction of writers of the 1920's against the World War I. He has lighted the inability and inefficiency of politicians and military leaders and has stressed the uselessness and stupidity of the World War- I. According to him the books which were written after the World War – I were characterized by:

Revolt because their elders had betrayed them and slaughtered

Their friends and because they believed that the world would

Be better if all the principles of the elders were set aside. They

Said, and deeply felt, the war was wrong, then rushed on to

A broader conclusion: 'All wars are evil, like the munitions

Makers who foment them for dividends and like the governments

That order young men to be killed. ⁶

Cather face the repercussions of the war as she was disillusioned with it like other fellow countrymen. Cather was already established as a major writer of her time before the publication of her novel i.e. *One of Ours*. Thus her publication of the attitudes of America towards war is significant. Her novel has captures the sense of the bewilderment caused by the war. Indeed, Cather's experience a journalist also contributed towards making her more sensitive and perceptive.

Though Cather did not participate herself in the war, she did suffer the personal loss of a cousin and a friend who died in 1918 in France. These deaths inspired Cather to write her novel *One of Ours*. She took her information regarding the war from the letters of her cousin, G. P. Cather and from the letters of her friend, a violinist David Hochstein. Both died in 1918. Cather read their letters which they sent home from the war-front and while going through these letters she observed a radical change in their outlook and personality. These changes in them made Cather inquisitive about the war and also about the psychology of the soldiers. Therefore to attain correct knowledge, she tried to gather more information from other sources, apart from the letters of these two young men. For her purpose, Cather talked to the people who themselves were witnesses to the atrocious conditions of the battlefield. She visited wounded soldiers in hospitals and saw their injuries and talked to them about their heart rending experiences in the battlefield. She went to France and there she saw the war-scared battlefields and the countryside. She witnessed the remnants of the colossal destruction caused by the war. All these efforts directed at gathering information regarding the war, gave her insight into the psychology of the soldiers. Her personal loss of a cousin and friend in the war made her feel the real agony, which finds expression in *One of Ours*.

Critics blamed Cather for trying to write about war because they felt that it was not her field. Griffiths, who tried to show Cather's employment of subtle ironic treatment in her novel, makes an observation. He feels that the "detractors" contention that the war passages lack authenticity grounded itself in Cather's deficiencies of experience (no time in the trenches) and of biology." ⁷ critics, through their reviews, tried to prove her lack of experience in real war as a big handicap and they also tried to establish her account as unconvincing and inauthentic by virtue of her gender. This view of critics

doesn't seem justified. Everyone, whether a man or a woman, combatant or non-combatant, received traumatic shocks and experienced disillusionment during and after the First World War. Peter Aichinger also believes that the actual experience of participation in war should not be necessary to write an authentic account of war because after the first World War "the theme was familiar and important enough to merit the attention of combatant and non-combatant alike."⁸ He strengthens his argument by picking up an example of Stephen Crane. He states that "Crane established the precedent of non-combatant authorship in America with the Red Badge of Courage, and from that time on the theme of warfare has been fair game for all."⁹

One of Ours is divided into five parts. The protagonist Claude's farm life was introduced in the first three parts. These three parts gave an introduction to why Claude was maladjusted in his own society. There is a sense of satire as Cather has ingeniously revealed, rather than condemned the American society drowned in the life materials. Cather's sense of bewilderment is expressed towards such a society which was debased by fake values. The last two parts of the novel i.e. Book IV and Book V, deal with the actual war. In these parts, Claude is placed in the world of war with his ideals and illusions regarding the war.

Right from the first chapter Cather has subtly shown that Claude is a misfit in his world. He finds himself unable to find a purpose in a world which is concerned only with material prosperity. Though economically good and cosy place, Claude is frustrated with his life at the farm. He staunchly believes that there should be "something splendid about life" (*One of Ours* 48) but he is unable to identify it. He hankers for "an atmosphere of mental liberty to which he himself could never hope to attain" (*One of Ours* 12). This restlessness in his spirit is even reflected in his physical appearance. Though large and strongly built, Claude has a shy and weak look in his eyes. There is always something awkward and sluggish in his look. Claude has a constant feeling that whatever he would touch, would go wrong. And he is afraid of "accepting cheap substitutes" (*One of Ours* 31) and he is also scared of "easy compromises" (*One of Ours* 31). It is ironic that Claude has to leave his education in the university, when forced by his father to adopt farming. This results in the oppression of Claude's imaginative and sensitive spirit, thus speeding up his sense of restlessness. Phillip Gerber in his book Willa Cather, feels that Cather aims at showing that "the old world of struggle and idealism had fallen to a new society loving money too much and ... dominated by the machine."¹⁰ Claude feels himself trapped in such a world which is not to his liking. But it is difficult for him to escape from this life as his father and brothers are engrossed in it. Therefore suppressing his spirit, he silently gives in to his father's plans as he knows any protest would be in vain.

It is the Erlich family, in which Claude finds the sort of people and society he desires and longs for. The cultured Erlich family is in direct contrast to his family. This contrast, in fact, highlights the limitations and the narrow-mindedness of Claude's family. What impresses Claude the most is the open-mindedness and the gracious manners of the Erlichs. He realizes that the reason of their happiness is that they know the art of living. Claude observes that:

there was none of the poisonous reticence he always associated with family gatherings, nor the awkwardness of people sitting with their

hands in their lap, facing each other; each one guarding

his secret or his suspicion, while he hunted for a safe

subject to talk about. (*One of Ours* 38)

initially Claude equates their happiness with good financial condition but soon he discovers that they are poor. But still they are happy because they know "how to live... and spent their money on themselves, instead of on machines to do the work and machines to entertain people" (*One of Ours* 39). Claude finds

out that Erlich's are not enamoured with machines like his father and brothers. This leads him to believe that "machines..... could not make pleasure, whatever else they could do. They could not make agreeable people, neither" (*One of Ours* 39). When he broods over the American way of life, he condemns it in his mind :

the farmer raised and took to market things with an intrinsic value;
wheat and corn as good as could be grown anywhere in the world,
hogs and cattle that were the best of their kind. In return he got manufactured articles of poor quality;
showy furniture that went
to pieces, carpets and draperies that faded, clothes that made of
handsome men look like clowns. (*One of Ours* 88)

all these realizations make him all the more dissatisfied. That is why in the company of such unimaginative people, Claude's "energy instead of accomplishing something was spent in resisting unalterable conditions and in unfavourable efforts to subdue his own nature" (*One of Ours* 90).

Initially the war gets only a passing reference in the novel. Cather has shown the gradual awareness of the people regarding the First World War. She has subtly shown the effect of war on different people. War provides Mr. Wheeler with a good opportunity to make money because "war scare in Europe has hit the market. Wheat's taken a jump" (*One of Ours* 138). He is least concerned about the war itself. On the other hand, Claude and his mother show an avid interest in acquainting themselves with the latest developments concerning the war through newspapers. The hunting for maps and the reading of newspapers with curiosity indicate Claude's interest in the war before he actually participates in it. He fails to comprehend the attack of the Germans on Belgium because for him Germans symbolize a cultural tradition. More over his German neighbours have always been good and friendly. In his mind, Claude has always idealized European culture. Gradually, he starts identifying France with everything that is valuable in European culture. Therefore, when Germany attacks France, Claude feels himself involved at once. Cather has given an authentic account of the effect of war on the American people. The reading of newspapers, the hunting of maps, the idealism and the enthusiasm of people like Claude are significant and realistic details. The First World War has affected Willa Cather deeply and it darkened all her hopes for future. She saw young lives charged up with their idealistic notions but finally resulting in frustration and death. The wastage of young lives filled her with pessimism.

In this novel, Cather has tried to show this huge human wastage, destruction, the futility of sacrifices, pessimism caused by war through her characters. Cather saw the advancement in science, technology and machinery as the destroyer of human lives. Here she has highlighted the futility of heroism and the individual skill in front of the guns "which evidently could destroy any fortifications that ever had been, or ever could be constructed" (*One of Ours* 143). For Cather it is "greater than any man force" (*One of Ours* 144) which can bring "the effect of unforeseeable natural disaster" (*One of Ours* 144). Cather saw World War I as "an unprecedented power of destruction Broken loose in the world" (*One of Ours* 144). She has emphatically stated that the mechanized war has reduced every scope of the personal valor and is certainly devastating.

Claude is indeed deluded into believing in the war rhetoric as he sincerely thinks that Americans are fighting for democracy which is a mark of heroism. Through Claude, Cather has tried to give a manifestation of American idealism which characterized the initial years of the war. She has shown that such idealism existed in the American society itself. When Claude comes back after his training, every one stares at him with admiration. Cather has referred to the ignorance of the people around him who are far removed from the horrific realities of the war. Many critics, like H. L. Mencken, have charged Cather

with romanticizing the war. But a close reading reveals that Cather has not idealized war itself. Instead she has tried to bring out the idealism which actually existed in the American people during the beginning of the war. Harlan Hatcher points out that Cather is a satirist without being bitter.¹¹ This observation holds true for *One of Ours*. Cather has deftly shown how war affects the psychology of the people. The American people had always considered their German neighbors as very close friends but they turn in to suspicious of their motives. Such this suspicious feelings reveal how genuine human feelings are replaced by evil things due to the war.

Cather is ironic when she describes the departure of the Claude and his fellows on the ship *Anchises*. More than two thousand soldiers board the ship who are “like bees in a swarm” (*One of Ours* 233). They are “all young, all bronzed and grinning” (*One of Ours* 234), full of romantic illusions concerning the war. War for them is like “a football game somewhere” (*One of Ours* 235). Cather’s bitterness and irony can be clearly seen when she says that the “youths are sailing away to die for an idea, a sentiment, for the mere sound of phrase and on their departure they were making vows to a bronze image in the sea” (*One of Ours* 235). Mary Ruth Ryder also comments on this scene that it shows “Cather evidently regrets the wasting of young lives”¹² in the war. It is a pity that inspite of their sailing away for fighting for democracy, they succumb to an epidemic of malignant influenza which breaks out on the ship. Cather has given a realistic account of the voyage which is difficult, rough and tiring where a large number of the malignant influenza before actually taking part in the war. Through these deaths of the soldiers on the ship, Cather has tried to show the ironic tackling of the situation that those who have just taken part in the war for their belief in the democracy are not actually dying for such a cause. Instead they are getting killed by influenza.

Although Claude’s fellow soldiers are dying around him yet he is happy with a new kind of freedom. It is very clear that it is Claude and not Cather who is an idealist. Claude believes he has got a rebirth, “he felt a sense of belief at being rid of all they had ever been before, and facing something absolutely new” (*One of Ours* 238). Claude feels energetic and happy unlike his comrades. According to Susan J. Rosowski, Claude “mechanically carries out his duties, all the while revealing in a released inner life, which he protects by ignoring any reality that would disprove it.”¹³ she goes on to point out Claude’s blind idealism while stating that Claude:

Feeling that they were fate, they were tomorrow is unchanged

By reality that they are caught on a death ship, infected

With influenza of a peculiarly bloody, malignant type...

Claude’s sense of purposeful well-being is unaffected “¹⁴

Except Claude, all others feel badly disappointed and many of them die.

In spite of witnessing the deaths of his comrades Claude remains blind to the absurdity of the situation. After landing on France, he is more interested in enjoying the scenery of France rather than noticing the war- scarred countryside and the devastated houses and villages. His romantic notions make him see the trench, full of stinking dead bodies, as “quite a comfortable hole” (*One of Ours* 311), the shell holes as appropriate ponds for refreshing bath and the devastated wasteland of France as a beautiful landscape. Frederick T. Griffiths observes that “Claude’s perceptions get more dreamily unrealistic ... as he gets closer to France and further from the Nebraska life in which he was always a misfit.”¹⁵

Susan Rosowski draws a similar conclusion as she states that “the disparity between Claude’s perception and reality widens”¹⁶ with the passage of time. War remains for Claude a “big show” (*One of Ours* 305), and he refuses to see the war in “nihilistic light.”¹⁷ he even confides in David that war has provided a meaning to his life. According to Claude, he “never knew there was anything worth living for, till this war

came on. Before that the world seemed like a business proposition” (*One of Ours* 356). Cather’s satirical attack came immediately, when David comments sadly that “it is a costly way of providing adventure” (*One of Ours* 356). Cather reveals Claude’s romanticism regarding the war. Claude confesses silently that “the sounds of guns had from the first been pleasant to him, had given him a feeling of confidence and safety he would give his own adventure for no man’s” (*One of Ours* 375). Even after getting injured in the combat, depression doesn’t come to him, neither any kind of disillusionment. Rather he continues expressing “perfect bliss” (*One of Ours* 343).

In the final battle scene, Claude commands his men bravely because “with these men he could do anything” (*One of Ours* 385). He dies bravely believing that “they were mortal but they were unconquerable” (*One of Ours* 386). Claude smilingly dies with his illusion. Willa Cather has ironically pointed out that Claude has been fooled and deceived. Jean Schwind believes that “Claude’s idealism shields him from comprehending the mass slaughter of modern war.”¹⁸ Cather has deftly demonstrated the futility of Claude’s sacrifice. In the last chapter through the sentiment of Mrs. Wheeler, Cather has expressed her own disillusionment regarding the First World War. Mrs. Wheeler is content that Claude:

died believing his own country better than it is and France better than

any country can ever be. And those were beautiful beliefs to die with.

Perhaps it was as well to see that vision and then to see no more. (*One of Ours* 390)

Through these statements Cather has ironically established that Claude died for ideals which belong to a world of make-belief. Jean Schwind states that “Claude’s grand finale is undercut by Cather’s final chapter.”¹⁹ Mary Ruth Ryder believes that “Cather realized, as did, Mrs. Wheeler, that men like Claude, who in order to do what they did had to hope extravagantly, and to believe passionately.... Are doomed to disillusionment.”²⁰ Mrs. Wheeler is sad yet satisfied that her son died with his idealism intact though his idealism proved to be an illusion after words, because “he ... was so afraid of being fooled” (*One of Ours* 390). Cather ironically showed that Claude has been fooled into believing that they were fighting and dying to save a civilization. Actually, war causes and leads to “the flood of meanness and greed” (*One of Ours* 389) which has “swept down and engulfed everything” (*One of Ours* 389). Mrs. Wheeler “would have dreaded the awakening” (*One of Ours* 390) and she is content with Claude’s death: “she feels as if God had saved him from some terrible suffering, some horrible end” (*One of Ours* 390). The last chapter also highlights the pathetic condition of Mrs. Wheeler, who is content yet mourning the loss of her son. Claude did not live to see the post-war disillusionment but his mother lived to see the futility of the sacrifices of many soldiers idealists who had died in the war like her idealist son.

Through Claude’s idealization of war, Cather has brought forth the idealistic beliefs of certain young persons in the war of 1914-1918. In *One of Ours* she is subtly ironic of such beliefs and it cannot be justified to accuse her of idealizing the war. If Claude, her protagonist, represents the romantic beliefs of the people in World War I, her other characters in the novel show the disenchantment and pessimism during war and after it.

David Gerhardt, a close friend of Claude, is introduced as a soldier already bitter because of war. Though a close friend of Claude, he does not share any of his romantic illusions regarding the war. David Hochstein, a musician friend of Willa Cather, is the inspiration behind the characterization of David. David’s statement that the soldiers are “always fed up before a slaughter” (*One of Ours* 345) reveals that he is keenly conscious of the absurdities accompanying a soldier’s life. Margaret R. Higgonet calls David “Cather’s spokesman”²¹ who assesses the effect of war on the humans very appropriately. He is cynical about war and finds no rationality in it. He emphatically declares that the “war was put up to our generation. I don’t know what for; the sins of our fathers, probably. Certainly not to make the world safe for democracy, or any rhetoric of that sort” (*One of Ours* 348). When he states that “nothing would come

of it . . . nothing we expect but something unforeseen” (*One of Ours* 348) he is anticipating the flood of meanness, materialism and pessimism after the war. This belief that he has “lost much more than time” (*One of Ours* 346) brings out the pessimism which has settled over time. According to Harmione Lee, David, living in a world of war feels “the destruction of beautiful and historical things . . . the waste of his talent and the futility of what they were doing”²² He observes the romantic illusion of Claude regarding the war and he sarcastically remarks that war is “a costly way of providing adventure for the young” (*One of Ours* 356). David condemns war because it has killed and destroyed everything in the world. Disillusioned himself, David dies during the war.

Sergeant Hicks also gets adversely affected by the war. Though he doesn’t die in the war yet he returns with an injured soul. He doesn’t receive physical injuries but psychological wounds. Initially, Hicks seemed jovial but with the passage of time the reality of the war becomes more clear to him. He suffers the worst blow when he loses his best friend, Able, in the war. Able dies a pathetic death. The death of Able makes him cynical and dejected. The post-war world situation fills him with hatred and dejection. He notices ‘the way in which glittering honours bump and crosses blossom on the wrong breasts’ (*One of Ours* 388). He mourns the futility of the deaths of his friends. His observation throws light on the hypocrisy and shallowness of armed forces.

Victor Morse, an aviator, represents the type of young people who joined the war just to escape from their responsibilities towards their families. Through him, Cather has also hinted at the immoral behavior of soldiers at the war front. In love with a lady who is old enough to be his mother, Victor quite often engages himself in “amorous adventure” (*One of Ours* 282) . He also suffers from a venereal disease. Victor Morse had plans to marry and settle down with his lover but these plans tumble down as he dies during a combat.

IV. Conclusion

To conclude, Cather, by showing the drastic affect of war on her characters, has expressed her sense of loss and disenchantment. Via this novel, *One of Ours*, she has brought forth the horrors and devastations caused by the war. She grieves over the loss of young lives. The massive human wastage bewilders her and she is not hesitant in uncovering the romantic illusions of certain young people about war. Through her treatment of the vision of war. Cather has revealed the various kinds of people according to their reactions towards the war such as idealistic, cynical, combatant and non -combatant, young or old are all adversely affected by the war which physically and psychologically destroys everything. In such a world of killing there is no space for heroism, ideals or morals. It is a world of merely pessimism, suffering and death.

Notes:

¹ Holger Klein, ed., *The First World War in Fiction* (London : Macmillan, 1976)

² Stanley Cooperman, *World War I and the American Novel* (Baltimore : The John Hopkins Press, 1967) 21.

³ Cooperman 21.

⁴ Jeffrey Walsh, *American War Literature 1914 to Vietnam* (London : Macmillan, 1982) 1.

⁵ Peter Aichinger, *The American Soldier in Fiction, 1880-1963 : A History of Attitudes Toward Warfare and the Military Establishment* (Ames : Iowa State Univ. Press, 1975) x.

⁶ Malcolm Cowley, "War Novels : After Two Wars." *Modern American Fiction : Essays in Criticism*, ed. A. Walton Litz (New York : Oxford Univ. Press . 1963) 310-11.

⁷ Frederick T. Griffiths, "The Woman Warrior : Willa Cather and One of Ours," *Women's Studies* 11 (1984) : 261.

⁸ Aichinger 107.

⁹ Aichinger 107.

¹⁰ Phillip Gerber, *Willa Cather* (Boston :G. K. Hall &Co. 1984) 104.

¹¹ Harlan Hatcher, *Creating the Modern American Novel* (Nee York : Russell &Russell. Inc, 1965) 59.

¹² Mary Ruth Ryder, *Willa Cather and Classical Myth : The Search for a New Parnassus* (London : The Edwin Mellen Press, 1990) 181.

¹³ Susan J. Rosowski, *The Voyage Perilous : Willa Cather's Romanticism* (Lincoln : Univ. of Nebraska Press, 1986) 104.

¹⁴ Rosowski 104-5.

¹⁵ Griffiths 264.

¹⁶ Rosowski 108.

¹⁷ David Stouck . *Willa Cather's Imagination*. Lincoln : Univ. of Nebraska Press, 1975) 90.

¹⁸ Jean Schwind, *The Beautiful War in One of Ours,* " *Modern Fiction Studies* 30.1 (1984) :56.

¹⁹ Schwind 55.

²⁰ Ryder 199.

²¹ Margaret R. Higgonet, "Not so Quiet in No Woman's Land," *Gendering War Talk*, eds. Miriam Cooke and Angela Woollacott (Princeton : Princeton Univ. Press) 217.

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