

Ironic Appropriation of Hemingway's For Whom the Bell Tolls in Bulosan's The Cry and the Dedication

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Robert Brown,

**"Ironic Appropriation of Hemingway's *For Whom the Bell Tolls*
in Bulosan's *The Cry and the Dedication*"**

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Ed. I-Chun Wang and Li Guo

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Abstract: In his article "Ironic Appropriation of Hemingway's *For Whom the Bell Tolls* in Bulosan's *The Cry and the Dedication*" Robert Brown discusses Carlos Bulosan's *The Cry and the Dedication* and Ernest Hemingway's *For Whom the Bell Tolls*. Brown claims that Bulosan's appropriation of *For Whom* borders on plagiarism and that this in part defines *The Cry* as a postcolonial text. Brown maintains that E. San Juan Jr.'s otherwise comprehensive introduction to *The Cry* ignores Hemingway's text in favor of a Filipino author, Luis Taruc, with an implicit argument that Bulosan used Taruc to make his novel a more emphatic example of Filipino determinacy. San Juan negates his potential to describe Filipino determinacy in his negation of Hemingway and, in doing so, San Juan echoes Bulosan's earlier dismissal of source materials in ironic ways, revealing a trans-historical habit of publicly diminishing an identity in the process of trying to reveal it in a positive light. Brown uses Homi Bhabha's "Of Mimicry and Man" to examine identity, postcolonialism, and geopolitics and details the ways in which all of Bulosan's appropriation — and mimicry — adds to *The Cry*'s critical value.

Robert BROWN

Ironic Appropriation of Hemingway's *For Whom the Bell Tolls* in Bulosan's *The Cry and the Dedication*

For Whom the Bell Tolls was published in 1940 — at least eight years before Carlos Bulosan began writing his last novel, *The Cry and the Dedication* (San Juan Jr. xxxiii). Both novels feature Marxist guerillas and follow a similar plot. The similarities between the texts are so great that *For Whom the Bell Tolls* is conspicuously absent in E. San Juan Jr.'s illuminating and otherwise comprehensive introduction to *The Cry and the Dedication*. San Juan relegates all discussion of Hemingway to a diminutive footnote: "Obvious similarities exist between the characters of Old Bio and Hassim with the old man and the hero of Ernest Hemingway's *For Whom the Bell Tolls*: Parallels involving characterization, setting, arrangement of incidents, and so on can also be found. But I have not found any reference to Hemingway's novel in Bulosan's letters. In my opinion, the actual model for this novel is Luis Taruc's *Born of the People*, published in 1953 by International Publishers" (xxxiv).

It seems suspicious that San Juan would concede that "parallels involving characterization, setting, arrangement of incidents" (xxxiv) can be found and yet still remain dismissive about the level of influence *For Whom* exerts. San Juan seems to suggest that because Bulosan did not correspond about Hemingway, no evidence exists to link Hemingway to *The Cry*. However, San Juan supplies many reasons Bulosan may have been interested in Hemingway in his introduction, and evidence of Hemingway's prose is littered across *The Cry*. San Juan's hasty refutation of Hemingway is ironic when examined in the context of Bulosan's history of denying source material. Taruc's *Born of the People* is similar to *The Cry* in many ways and probably provided significant details and necessary history, but Taruc's text is autobiographical Marxist propaganda; its plot structure makes it a problematic model for a jingoistic novel that plays out like a World War Two-era action film. Enough distinctive similarities exist between *The Cry* and *For Whom*, in fact, to justify a reexamination of Bulosan's controversial history of plagiarism. But Taruc's influence complicates an easy reading of the novel which might suggest Bulosan was a simple plagiarist. Bulosan's hybrid appropriation of Taruc and Hemingway, particularly the Hemingway Code hero, transforms *The Cry and the Dedication* from an otherwise mediocre unfinished novel into a far more subversive postcolonial text. While outlining Bulosan's resistance to Hemingway and his vision of US-American anti-fascism, my paper details how Bulosan and San Juan ironically perform a similar antithetical promotion of Filipino determinacy and identity.

The three texts — *The Cry and the Dedication*, *For Whom the Bell Tolls*, and *Born of the People* — follow the lives of guerillas and delineate contrasting themes of perseverance and dedication. Bulosan's *The Cry* chronicles a group of guerillas from the late 1940's-era Philippines as they cross an island to receive money from a US-American sympathetic to their cause. The guerillas stop in their respective hometowns on the way in order to organize the local peasants and kill important members of their opposition. The novel is unfinished (it was not published in Bulosan's lifetime), and it ends abruptly leaving the protagonists trapped under impossible circumstances before the completion of their ultimate goal. Bulosan's contributions to US-American literature make him valuable to scholars of twentieth-century US-American writing—his collections of non-fiction essays and short stories were best sellers in the 1930s and 1940s—and essential reading to scholars interested in first-generation Asian-American authors. Bulosan intended *The Cry* as one cycle of an ambitious four-part history of the Philippines (San Juan Jr. ix), not unlike Reinaldo Arenas's five-part novelistic history of Cuba.

For Whom the Bell Tolls follows a group of guerillas in the Spanish Civil War of the 1930s and '40s. Hemingway covered the war while embedded as a journalist with a group of guerillas, and the book is widely considered one of Hemingway's most important novels. Taruc's *Born of the People* is a nonfiction memoir which covers his life from birth in 1913 to 1949 when he wrote the text, but it focuses on his time as a principle leader of the Philippines Huk Rebellion (early 1930s until 1949), the setting for *The Cry*. Taruc died in 2005. Bulosan appears to have extracted many details from Taruc's memoir, but his structure closely follows Hemingway's and in so doing Bulosan creates a valuable piece of geopolitical cultural hybridity.

San Juan writes that "The characters of Old Bio and Hassim," the two most dominant characters from *The Cry*, share significant similarities with "the old man [Anselmo] and the hero [Robert Jordan]" (xxxiv) from Hemingway's *For Whom*. Just as Hassim, a young revolutionary, is brought in to command a group of seasoned guerillas, so is the young Robert Jordan. Both leaders fight valiantly and inflict significant casualties upon their enemies before ultimately failing in some significant way. Both texts deal with communist guerillas fighting a civil war against what they would describe as fascist counterparts and overwhelming odds. In both texts the guerillas meet their young leader in a cave; the main characters have painful pasts that they refuse to discuss (but do under duress). They even share the same trope of having an older alcoholic continually forced to beg for a diminishing amount of alcohol from a character with less social power. Bulosan either poorly disguised his source material, or clearly meant for audiences to think of *For Whom* when they read *The Cry*. In fact, the best way to describe *The Cry and the Dedication* is to refer to it as a re-envisioned Filipino version of *For Whom the Bell Tolls*.

Although Hassim and Old Bio reflect many of the actions and personality traits of Robert Jordan and Anselmo, they demonstrate the breadth and depth of their similarities most effectively in their mimicking of the Hemingway's code hero. Philip Young was the first critic to suggest the term *code hero* which "though controversial, [has] been widely accepted and form[s] the basis of critical interpretation of Hemingway's fiction" (Stine 45). According to this reading, nearly all of Hemingway's narrators and/or main protagonists exemplified a host of the same characteristics. Sheldon Norman Grebstein explains that "Hemingway defined the Code Hero as a "man who lives correctly, following the ideals of honor, courage, and endurance in a world that is sometimes chaotic, often stressful, and always painful" (27). In a passing critique of Hemingway's oft maligned gender politics, Philip Young describes the hero in terms of the performance of masculinity, writing that the code hero "offers up and exemplifies certain principles ... which in a life ... make a man a man" (159). Young also suggests that the Hemingway code hero must, as Hassim does, fight against seemingly insurmountable odds, and fail in some significant way while remaining true to his principles. Hemingway summarizes the morality through his code hero in *A Farewell to Arms*: "If people bring so much courage to this world the world has to kill them to break them, so of course it kills them. The world breaks every one and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry" (249). For Hemingway, it does not have to mean a literal death for the code hero (although it is nearly always punctuated by some human loss); it can be merely the death of a dream or goal (as it was in *A Farewell to Arms*); for *The Cry* it is the guerilla's mission and Dante's death.

In *The Cry*, Hassim echoes the Hemingway code by advancing the following fatalist view: "If he surrendered all that he held honorable and noble ... he would live a lonely and meaningless life" (209). Like the code hero, Hassim sees true living as a function of living close to one's ideals particularly in the face of death, and in both texts a physical death is far more preferential to a death of ideals. Later Hassim says "We all die, but don't accept death that way. To live is a matter of many years or a few hours, but how heroically you live is our concern. And even dying has many degrees, many forms, many qualities. This much I have learned since I have been away. Your seriousness of meeting life should be equal to, if not greater than, the seriousness of meeting death" (230). While this notion was popular among writers and film makers of Hemingway's and Bulosan's generation, it is a distinct characteristic of Hemingway's writing, and Bulosan's characterizations follow Hemingway's uncannily; the greatest personal virtue for both authors is the ability to keep fears of imminent death ancillary to an unbending devotion to noble courage and bravery.

Taruc valorizes a similar code hero in *Born of the People*, but he always links personal sacrifice to the importance of the collective good in a way Hemingway shuns. In describing a valorous peasant leader, Taruc writes, "He had a saying: 'To die on Monday and to die on Wednesday is the same.' It is just as well to die on Monday as long as you remain loyal to your principles" (40). After describing a how a guerilla soldier was tortured but refused to conspire with the enemy, Taruc writes that the soldier "died on a Monday" (40). For Taruc, the values are important only in their service of the collective — the soldier's adherence to his values saved other lives.

Hemingway's code heroes sacrifice for the collective, but they are almost always outsiders, expatriates, or foreigners. Hemingway emphasizes their disconnect from the collective to manifest the ingenuousness of their sacrifice and to help the reader see that the code hero's value is purged of any ulterior attachments. Charles Molesworth describes how Hemingway does not treat ideas about loyalty to a group cause "very successfully," that Hemingway's "art and his vision are more attuned to questions of individual bravery or cowardice; one often senses that for him the only true betrayal is a betrayal of one's self" (87). Bulosan produces a valuable piece of cultural hybridity by synthesizing Hemingway's individualist (mostly US-American) code heroes with Taruc's Filipino community-oriented Marxist guerilla. Bulosan's plot structure and prose remind the reader of Hemingway's code heroes but demonstrate slippage by, in the first place, representing Filipinos — not US-American expatriates — and being obsessed with "the cause" and the community. *The Cry* is filled with lines like "He had not spoken about his illness because everyone had his own personal problem. He knew the big problem was what confronted them all: the destruction of tyranny and the liberation of their people" (70), or "The only comprehensible truth was life fully lived, without compromises or vacillations, and he would like it to be known and available to everyone" (207). These lines link individual integrity to the collective in a way Hemingway avoided. As a best-selling Filipino American author, Bulosan was in a unique position to tether the oft-marginalized Filipino radical and his sympathies to the popular Hemingway and his US-American identity to a broad array of audiences.

Bulosan's use of important themes from Taruc and Hemingway highlights the importance of his dual appropriation, but it is his plagiarism (or is it mimicking?) of Hemingway that clearly defines *For Whom* as a model for *The Cry*, as is clear in the following two descriptions of sexual intercourse (the first from Hemingway and the second from Bulosan): "For him it was a dark passage which led to nowhere, then to nowhere, then again to nowhere, once again to nowhere, always and forever to nowhere, heavy on the elbows in the earth to nowhere, dark and never any end to nowhere, hung on all time always to unknowing nowhere, this time and again for always to nowhere, now not to be borne once again always and to nowhere, now beyond all bearing up, up, up and into nowhere, suddenly, scaldingly, holdingly all nowhere gone and time absolutely still and they were both there, time having stopped and he felt the earth move out and away from under them" (159). This passage describes Robert Jordan's first sexual encounter with Maria, and presents a style-intensive version of Hemingway's prose. Hemingway often repeats words in a rhythmic way, but this passage is exceptional for, among other things, its continued incantation of the word "nowhere." The substance, sentence structure, style, and prose are remarkably similar in the following sex scene between Bulosan's Dante and Mameng from *The Cry and the Dedication*: "Then, suddenly, roaring worlds below the infernal grinding now, where everything was shaking and thundering, and clamoring for life to remake itself in a frantic second of calling for help, calling, calling, calling until a serpentlike lightning from an unknown horizon burst frighteningly, until that fearful flight of terrible light was followed by a deafening thunderclap from underneath it, as though the whole world were blown to pieces and scattered in a bottomless cavern no one knew — no one would ever know — and there was the earth again ... and then she was reaching for nothing since there was nothing in her mind and hands now, not even the familiar voices of the living because it was done from nothing to nothing, knowing nothing, and in the end there was only the nothingness of it all. And running darkness. It was then that she realized its complete nothingness" (63-64). The same tropes of moving earth and nothingness appear so dominantly in both scenes as to remove any reasonable possibility of coincidence. *The Cry* features many passages such as this that recall Hemingway, but perhaps none align so neatly. Despite not mentioning Hemingway in his letters (San Juan Jr. xxxiv), Bulosan makes clear with his appropriation of characters, tropes, and passages such as these that he had not only read Hemingway's *For Whom the Bell Tolls*, but that he attempted to appropriate, plagiarize, or mimic it.

While San Juan's introduction is a thorough and insightful piece of scholarship, it appears he must not have made a thorough reading of *For Whom the Bell Tolls*, or that he was dismissive of the glaring similarities. Perhaps by favoring Taruc's *Born of the People* over Hemingway's *For Whom the Bell Tolls*, San Juan hoped to emphasize his claim that Bulosan intended for *The Cry* to represent Filipino determinacy, but having Hemingway as Bulosan's model does not necessarily make *The Cry* any less

an example of Philippine identity. Ironically, disguising obvious source material in order to pad an identity is detrimental to the very purposes one might have for disguising source material and is how Bulosan most damaged his literary reputation.

By the early 1950s, Bulosan's reputation was in shambles. His support for the Huk rebellion and his other communist sympathies made him suspect to the McCarthy-era U.S. government. He was being monitored by the FBI and was effectively blacklisted. A charge of plagiarism in 1944 hurt his literary credibility and helped diminish Bulosan's chances of publishing *The Cry* in his lifetime. Guido D'Agostino, an Italian American short story writer, sued *The New Yorker* in 1944 for publishing a short story from Bulosan that D'Agostino believed plagiarized his work. The suit was settled out of court. Augusto Fauni Espiritu, a Bulosan scholar, writes that "It does indeed seem that Bulosan borrowed D'Agostino's plot structure, theme, and even language. Bulosan passed off as his own and presented as new and original another writer's idea" (59). San Juan makes no reference to Bulosan's career-ending bout with plagiarism — a significant factor in *The Cry's* history.

Bulosan's history of plagiarism extends further back than just D'Agostino, however. Espiritu points out that after publishing a collection of short stories entitled *The Laughter of my Father*, reviewers pointed "to similarities" between his stories and "Filipino folktales" (62); Bulosan denied intentionally using folk tales and suggested that he "had ventured innocently into a fertile ground of imagination and fancy" (62). Considering Bulosan's history of appropriation, it may be prudent to be suspicious of this statement, but whatever its truth value, Bulosan may have strengthened the appeal of his writing by suggesting its genealogy lay in the folk tales of an oppressed minority. Many of Bulosan's contemporaries did this — for instance, the bulk of Zora Neale Hurston's short stories or even John Steinbeck's *The Pearl* (an appropriated Mexican folk story). Bulosan, in dismissing the possible parallels between his writing and others, needlessly opens himself up to accusations of plagiarism while reducing his own marketability. It is ironic, then, that San Juan would continue, purposefully or otherwise, a similar tradition of denial when critiquing Bulosan's writing. It seems unlikely that with very few modifications, Bulosan's appropriation of either D'Agostino or Hemingway would have been inappropriate — or as problematically ironic — if Bulosan had *au minimum* recognized them. Further, I suggest that his appropriation of Hemingway was actually valuable. Espiritu writes that "Bulosan applied D'Agostino's pattern to the West Coast Filipino American experience, perhaps creating a more meaningful story ... Bulosan himself uses the language provided by D'Agostino ... to create an altogether different story that captures something of the Filipino wartime experience" (60). The difference between plagiarism and application here is in many ways unimportant to the argument I am making: one of the effects of *The Cry* being an unfinished document is that there is no way of knowing if Bulosan would have tried to deny his source material, and thus speculation on authorial intent is less important than analyzing what Bulosan's application does. I argue that Bulosan's "application" might better be termed "mimicking", and as such it can serve a very valuable political function.

Homi Bhaba, in "Of Mimicry and Man: The Ambivalence of Colonial Discourse," writes that "Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite ... In order to be effective, mimicry must continually produce its slippage, its excess, its difference" (86). In *The Cry*, Bulosan creates slippage by taking Hemingway's egocentric, expatriate US-American code hero and turning him into a Filipino fighting for the collective. This slippage alone provides a very valuable cultural critique on individualism, colonialism, nationalism, and race. The differences between Hemingway's and Bulosan's texts belie significant irony, particularly when studied in conjunction with Taruc. Hemingway suggests through his code hero that victory is unnecessary to an individual, that the value of life is merely in performing one's activities "correctly, following the ideals of honor, courage, and endurance in a world that is sometimes chaotic, often stressful, and always painful" (Grebstein 27). This mentality may be valuable for an individual, but to a cause — to a movement — like that represented by the real-life Filipino Huk rebellion, this individualistic mentality is empty and trite. A story of a valorous egocentric life which ends in death means very little to the greater good of a people bound to an oppressive system, and with his mimicry Bulosan denounces this egocentrism as a first-world luxury.

Espiritu writes "Bulosan was not interested in vicariously living as 'victims' through his fellow Filipinos" (64). By placing Filipinos in charge of their own rebellion, instead of a US-American

expatriate, Bulosan underscores the agency and virility of survivors (not victims) of imperialist and fascist oppression, and again reinforces the Taruk/Filipino value of the community over the individual. San Juan writes, "In effect, the ordeal of the quest, the encounter with one's self (the collective agent) mediated through alterity, becomes the constitutive element in the project of achieving true autonomy or self-determination" (xxi). *For Whom the Bell Tolls* establishes US-America, by association with Robert Jordan's character, as an anti-fascist and anti-imperial entity. Bulosan was suspicious of US-American international meddling and imperialism. San Juan writes that "Although living thousands of miles away from the islands, Bulosan never left the Philippines in mind and heart" and through writing *The Cry*, Bulosan was attempting to vicariously join "the peasant revolt against despotic landlords, avaricious compradors, and corrupt bureaucrat-capitalists — the local clients/agents of the U.S. elite" (xx): what better way to do that than to mimic a text featuring a US-American guerilla attempting to fight corruption, but this time make a Filipino the hero and the US-Americans the perpetrators of violence?

San Juan writes in his introduction that Bulosan elsewhere intended to "defamiliarize the techniques usually associated with the adventure/war novel — most by American veterans of World War II" (xxiii). Although Hemingway was a veteran of World War I, it is hard not to think of him in this description. Bulosan could only "defamiliarize the techniques" if first he made clear which techniques and stories he intended to reference. *The Cry and the Dedication* "deauthorizes" the image of US-America-as-anti-imperialist-freedom-fighter through mimicry. As Bhabha writes, "Under cover of camouflage, mimicry, like the fetish, is a part- object that radically revalues the normative knowledge of the priority of race, writing, history. For the fetish mimes the forms of authority at the point at which it deauthorizes them" (90). By making such clear allusions to *For Whom* and then thwarting the audience's expectations about key details of Hemingway's approach, Bulosan effectively subverts a colonial master text. Certainly mimicking Hemingway like this would help Bulosan as he attempted to globalize Filipino identity, as he "straddled the boundaries between two worlds, the Southeast Asian colony and the Western Metropolis, collapsing the distinction between center and margin in the process of dramatizing the psychological and ethical dilemmas of the characters in this novel" (San Juan Jr. xxxii).

Bulosan's appropriation of Hemingway's code hero and *For Whom the Bell Tolls* also creates racial slippage. Viet Thanh Nguyen writes that by the 1930s, "hegemonic masculinity reconfigured itself into a performative series of acts that ... reassert[ed] that the dominant group that embodied the new values of physical, sexual, economic, and political aggressiveness ... would remain middle- and upper-class white men" (67). By creating masculine Asian heroes which were hyper-Hemingway, Bulosan is subverting a US-American racial and nationalist stereotype about Asian men. A guerilla from *The Cry* who is seen as a surrogate for Bulosan — a writer whose experience with racism in the United States led him to the cause of Filipino nationalism—relates the following from his death bed: "Where is the place for me to go? I've been everywhere in this world and in every corner was the huge sign: 'We don't want your kind here. Now get out through the back door!' To the moon maybe? Almighty God, let me live! Give me a gun! I could show them who is man enough to stand with both feet on the solid earth" (288). Bulosan's geopolitical recuperation of masculinity helps reclaim an identity within the US-American "public sphere of politics and power that was denied men of color" (Nguyen 67) thus making the appropriation of the macho Hemingway code hero — who "exemplifies certain principles ... which in a life ... make a man a man" (Young 66) — even more valuable.

San Juan's introduction provides yet another reason why Bulosan may have been interested in appropriating *For Whom the Bell Tolls*. He writes, "Of crucial importance [to *The Cry*] is the 1927 Colorum uprising" in Bulosan's home province in the Philippines which prompted his "solidarity with anarchists and communists during the Spanish Civil War" (xiii). This solidarity further demonstrates Bulosan's potential for interest in *For Whom*, particularly when put in context with Bulosan's transnationalist leanings (San Juan Jr. xxxi-xxxv). San Juan describes how *The Cry* functions "as a transnational allegory of a new kind" (xxxii) that "may be said to decenter the monologic discourse of U.S. supremacy by deploying the oppositional voices of his underground agents, catching off balance the phalanx of ideological mechanisms used to reproduce subalterns and sustain the parasitic regime of capital" (xxxii). What more effective way to accomplish the global breadth of these goals than to

mimic Robert Jordan (a US-American fighting in Spain) with a Taruc-ian Filipino socialist fighting US-American fascism.

San Juan also suggests that Bulosan connected the fascism in Spain with the ruling practices of US-Americans in the Philippines: "Given the groundwork of Part One [in *The Cry*], the narrator can easily make the connection between Franco's fascism supported by Filipino landlords and compradors and the violence of U.S. agribusiness and the state's coercive agencies" (xiii). San Juan suggests here that the Filipino landlords maintained the fascist policies introduced under earlier Spanish rule and after the U.S. took control of the island, they did nothing to stop these fascist policies: in fact continued to enforce them with violence. So, according to this popular reasoning, the US-American capitalists who had effectively run the Philippine economy and heavily influenced its governance since the turn of the twentieth-century had perpetuated the "fascist violence," even if they were not technically fascists (for more on this see James Allen's, *The Philippine left on the Eve of World War II*). Taruc supports this assertion in *Born of The People*:

We knew what fascism was. It was the open use of violence and terror by the most reactionary section of the capitalists, to maintain their rule. When an aroused people's movement became too strong, they threw aside their pretenses of courts of justice, their make-believe of democratic elections in which people vote for candidates chosen by the rulers, their farce of freedom of speech and assembly in which defenders of the people are arrested and silenced, and resorted finally to the undisguised rule of their police, their constabulary and their special agents, outlawing and suppressing the people's organizations, jailing and murdering their leaders. Under fascism there was no check to profits, no unions, no right to strike for a living wage. Fascism guaranteed super-profits to the capitalists, at the expense of the people. And Fascism made war, because that was the most profitable of all. (49)

Taruc, San Juan, and apparently Bulosan, all see Spanish-style fascism as a lingering Philippine disease, contracted from Spain and endorsed and perpetuated by the U.S. protectorate that ran the Philippines at the time. How hypocritical it must have seemed to Carlos Bulosan for Hemingway to produce a novel which valorized US-America as a world-wide fighter of fascism when the U.S. had never stopped supporting fascism in the Philippines.

As San Juan's introduction highlights successively the plausibility of Bulosan's appropriation of *For Whom*, I find San Juan's dismissal of Hemingway increasingly problematic. Favoring Taruc over Hemingway would superficially support Bulosan's reason — as highlighted in San Juan's introduction — for writing *The Cry*: "What impelled me to write? The answer is—my grand dream of equality among men and freedom for all. To give literate voice to the voiceless one hundred thousand Filipinos in the United States, Hawaii, and Alaska. Above all and ultimately, to translate the desires and aspirations of the whole Filipino people in the Philippines and abroad in terms relevant to contemporary history. Yes, I have taken unto myself this sole responsibility" (xvi). Citing Taruc as the primary source for the text represents the easy answer to the question of source material because Taruc is a Filipino hero with global recognition and would amplify Taruc's alterity — his "literate voice." But Taruc's text is so dissimilar from Bulosan's that it takes a greater leap of faith to see it as the model than *For Whom the Bell Tolls*. Also, San Juan continually produces the reasons that he claims do not exist for linking the primacy of *For Whom* to *The Cry*. If Taruc's primacy is valuable particularly because of his Filipino-ness then it's actually antithetical to the reason for valuing Taruc in the first place; in light of Homi Bhabha's "Of Mimicry and Man," Hemingway is actually more valuable to the text particularly because of his US-American identity. Here, San Juan repeats the same ironic performance of Filipino nationalism as Bulosan did when he failed to cite his source material in writing his Filipino folk tales and plagiarized from his contemporaries. Bulosan and San Juan deny — ironically — the possibilities they first intended to emphasize.

This denial highlights a utilitarian danger of identity. From the early days of US-American identity politics, the Combahee River Collective (a group of black, female and queer scholars who agitated for greater alterity for black, female and queer identities) sought to use identity to undermine the foundations of identity-based critiques. In a 1984 article, Audre Lorde — a founding member of the collective — writes about the impossibility, though, of using the "master's tools" to "dismantle the master's house" — in other words, questions of identity (historically functioning as the master's tools), have to be redefined, "altered at the same time as we alter the living conditions which are a result of those structures" (123) or the use of identity must function counterproductively. Bulosan and San Juan

both appear to be attempting such an identity politics, which "no matter how cleverly rearranged to imitate progress, still condemn us to cosmetically altered repetitions of the same old exchanges" (Lorde 123).

This does not seem to be an issue that has abated. In 2003 (and since then), Lisa Duggan, among others, argued against the sort of "homonormative" policies which seek to disrupt the foundational status of hetero-normativity, but in the process further uphold and cement the very same practices and positions. San Juan and Bulosan's antithetical performances of identity reflect this foundational challenge of representing identity, particularly in terms of cultures threatened by globalism, geopolitics, or the effects of postcolonialism. Strangely, the following quotation by Michael Hardt and Antonio Negri would seem to apply equally to Bulosan's and San Juan's attempts to highlight an identity, whether or not one views their original intentions as thwarted: "When we say crisis we do not mean that geopolitics is on the verge of collapse, but rather that it functions on the basis of borders, identities, and limits that are unstable and constantly undermined" (314). In other words, our attempts to bias, refashion or redefine global identities in terms of the geopolitical often proves to be a counter-intuitively self-defeating practice by the very nature of the process. Because identities are "unstable and constantly undermined," any rhetorical attempt to define a message in terms of an audience's expectations will likely backfire when the audience's expectations inevitably shift or when the audience is too entrenched in "the master's tools."

One value in discussing these problems of identity and appropriation in context of Bulosan's *The Cry and the Dedication* is that Bulosan's mimicking of Hemingway upends partially this challenge of representing identity. As Bhabha discusses, by using the colonialist master text as the foundation for one's criticism, the shifting rhetorical understanding of identity becomes less relevant. One's audience's understanding of identity can change — as it inevitably will — and the slippage of identity defined in the mimicry will remain because the foundation for the identity critique is based on a relatively fixed relationship between the mimicked and the mimicker as defined in a historical text. Lorde further champions this cause arguing that "we sharpen self-definition by exposing the self in work and struggle together with those whom we define as different from ourselves" (123). When a topic (such as "geopolitics" or the question of "who was Carlos Bulosan's prime model for *The Cry and the Dedication*") is biased towards ever-shifting assumptions of identity, then its rationale is forever at peril. A view of identity which uses identity as a foundational element must eventually work against itself as one's audience's conception of identity shifts. A text may shift, but it will shift in a relatively fixed relationship to the mimicking text.

Although Bulosan was writing during a time when he felt the United States was playing the role of a colonialist super-power, Bulosan's appropriation/plagiarism/mimicking of Hemingway moves the cry into the category of postcolonial literature, thus "opening the space for the intervention of utopian Now-Time" (San Juan Jr. xxviii). Arguably, no writer is more thoroughly canonized as the quintessential US-American novelist of the time period that Bulosan is writing in than Ernest Hemingway, so by appropriating the feature of Hemingway's writing which "form[s] the basis of critical interpretation of Hemingway's fiction" (Stine 54) in one of Hemingway's most popular novels, Bulosan hijacks effectively a colonialist "master text" in defense of Filipino determinacy thus upending certain anti-fascist US-American World War II novels and exposing "the ambivalence of colonial discourse" which "also disrupts its authority" (Bhabha 94). This mimicry anticipates postcolonialism, and is particularly effective on a global scale, since Bulosan appropriates a Filipino national hero in the process. Bulosan's use of Hemingway is especially ironic as Robert Jordan's actions in *For Whom the Bell Tolls*, as a citizen of a super-power nation traveling abroad to save a group of natives from other natives, sounds remarkably similar to apologetic fantasies created by early colonialists to explain their oppressive actions in distant lands.

The Cry and the Dedication is, ironically, unfinished. The reader is left to guess how the book might have concluded. The purpose of Hassim's trek across the Philippine countryside was to meet a Filipino-American whom only Dante could identify, and, after Dante's untimely death at the hands of his traitorous brother, Hassim's group is broken and their purpose compromised. For *The Cry and the Dedication* to be an example of 1950s-era postcolonial Filipino sovereignty and agency, an unfinished

ending reflects the unfinished process of obtaining sovereignty and agency in a way that would be difficult to match for a finished novel.

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